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EDITORIAL

Rupert Ridgewell

Editing this issue of *Brio* I was reminded of Sir George Grove's statement, in the first edition of *Grove's Dictionary of Music and Musicians* (1878), that '. . . the curiosities of programmes are endless.' In an article that was removed by later editors of the dictionary, Grove gives a full definition of what constitutes a concert programme, describing both the content of what were then described as 'analytical programmes' and some of the criteria employed in compiling a coherent sequence of music for performance. Explanatory programmes, like Grove's dictionary itself, grew out of the Victorian desire for self-improvement and a developing sense of the evolution of music history. They are now, of course, historical documents in their own right and justly prized for the information they can impart about musical tastes, repertoire, and performance practice in the nineteenth century. For the conductor Sir George Smart, the programme represented something more akin to a professional diary. As Ian Taylor explains, his annotations offer illuminating details about timings, rehearsals, the costs associated with giving concerts, and – most entertainingly – the audience's reaction to events on stage. Reading his programmes therefore gives us some sense of the flavour of concert life in a bygone age.

With the advent of broadcast performances and recordings, audience expectations changed and the role of the programme evolved accordingly. As H.C. Colles remarked in the fifth edition of *Grove's Dictionary* (1954-61), 'it is now generally assumed that their readers will have heard the music before and that the object of the note is to recall to mind the work in question rather than to introduce it to a new audience'. If today's programmes seem slightly less appealing as a result, their historical importance should not be underestimated. Yet surprisingly few institutions are actively collecting and preserving programmes in a systematic way, which is something that the Concert Programmes Project hopes to foster. Typically collections are acquired in a piecemeal fashion from individual concertgoers, whose collections reflect their own particular tastes and diverse social habits. What is the best way to organise and classify collections of programmes acquired in this way? The question has been put to me several times over the past few years and, as Deborah Lee demonstrates in her article, the answer largely depends on the collection's intended usage, since each method involves compromise of one kind or another.

The performance history theme is continued in Graham Muncy's examination of performing material relating to Ralph Vaughan Williams's concerts at the Leith Hill Musical Festival. Now housed at the Surrey

Performing Arts Library, the archive sheds light on the composer's activities as a conductor and his adaptations of music by other composers, which were often tailored to suit the amateur forces available to him. Among the more surprising items found in the archive are wind and tympani parts for the *Larghetto* from Elgar's *Serenade for strings,* in a scoring for strings and wind, which happily emerges here in anticipation of the celebrations for Elgar's 150th birthday in 2007.

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DEVELOPMENTS IN MUSIC LIBRARIANSHIP EDUCATION AT THE UNIVERSITY OF WALES, ABERYSTWYTH

John Wagstaff

In his moving tribute to Ian Ledsham in *Brio* 42 no. 2, Malcolm Jones rightly mentioned the creation of the distance learning module in music librarianship at the University of Aberystwyth as being among Ian's many notable achievements. A couple of years before his death Ian had asked me whether I would be interested in taking over the coordination of Aberystwyth's music librarianship modules from him, as his work at Allegro Training, the organisation that grew out of the "Music Information Consultancy" that was founded by Ian after he had left the University of Birmingham at the end of April 1996, was taking up more and more of his time. Naturally I was very happy to say "yes". Not long after I had accepted Ian's offer, however, and had made some initial contacts with staff at Aberystwyth's Open Learning Unit where the music librarianship module is based, I was offered my current position as Head of the Music Library at the University of Illinois at Urbana-Champaign. I quickly consulted Aberystwyth: would it be possible to service the course there at such a distance? I remained keen to do it, not least because my work at Illinois was also to involve me in teaching a music librarianship course and I was hopeful that the content and nature of each course would inform the other. Fortunately, my new colleagues in Aberystwyth saw no real barriers: given that the students taking the module are not actually based on site there (except during their annual Study Schools), it seemed not to matter too much if the module leader were also not physically present. So in summer 2004 I travelled to Wales for a couple of days of course induction.

In a useful article published in *Brio* in 1998, Ian presented some information on the history and content of Aberystwyth's music librarianship modules. The article was provocatively entitled "Who needs music librarians anyway?".[1] In it, Ian reported that over a twelve-month period he had produced documentation for two modules in music librarianship that could be taken as optional parts of Aberystwyth's B.Sc. (Econ.) Information and Library Studies course. Hefty in size, the documentation was divided into "An introduction to music librarianship" and "Advanced music librarianship" (hereafter "Introduction" and "Advanced" modules respectively). Ian also noted that "the next stage [after getting these two modules off the ground] will be making an equivalent module within the M.Sc distance learning course". For many reasons, this desire was not fulfilled during Ian's

[1] Ian Ledsham, 'Who needs music librarians anyway?', *Brio* 35 (1998), p.3-8.

lifetime. However, my Aberystwyth colleagues and I have been working over the past twelve months to make a Master's module a reality, and it is due to be launched in Autumn 2006. Thus I hope that, by the time you receive this issue of *Brio*, the module will be up and running. Now therefore seems to be a good time to update Ian's 1998 article, since a lot (not just the Master's module) has happened in the intervening period.

In addition to the "Introduction" and "Advanced" modules, some *Brio* readers may remember further course material that was called, somewhat tautologically, *Music librarianship: the comprehensive guide to music librarianship*. This product, which was based very closely on the two existing modules and was also produced at, and distributed from, Aberystwyth, was intended as a kind of "self study" resource. In addition to two volumes of course material in the *Comprehensive guide*, whose contents mirrored those of the "Introduction" and "Advanced" modules, there was a separate "readings" pack and a CD-ROM, all contained in a blue case. The product was available for purchase by individuals or institutions, and was demonstrated at IAML's international conference in Edinburgh in summer 2000 (official publication date was October that year). While the content was the same as the Introduction and Advanced modules, students working through the course in this form were not registered as Aberystwyth students, did not have to submit assignments, and could not count the work they had done via this "self study" route towards any recognised qualification. The pack was initially sold for £180, and staff at Aberystwyth did a limited amount of marketing as its sole supplier. A copy was also deposited in the IAML(UK & Irl) Library so that potentially interested students could see what was involved (the Library's copy was loaned out several times, so obviously served its purpose).

According to sources at Aberystwyth,[2] sales were more disappointing than had been hoped: between October 2000 and October 2003 only fifty copies were sold at the full price (eighty-four copies had to be sold if the product were to break even).[3] This led to a lowering of the price (with students able to purchase a pack for £30 and institutions for £80), but, even so, only a further twenty-three packs were sold between October 2003 and May 2005, making seventy-three sales in total. Given these poor sales, together with the fact that some features of the CD-ROM included in the pack would not work with the XP version of Windows, sales by Aberystwyth ceased in Summer 2005.[4]

[2] Conversation with John Nelson of the Open Learning Unit, 5 July 2006. I am grateful to John, and to Dr Sue Lithgow (also of the Open Learning Unit), for reading and commenting upon an earlier version of this article.

[3] The figure of eighty-four copies is taken from Minutes of the Music Libraries Trust [MLT] meeting of 14 June 2000. The MLT's archives are currently in storage at Surrey Performing Arts Library in Dorking, along with the IAML (UK & Irl) Library. I am grateful to Graham Muncy, Senior Librarian at the Performing Arts Library, for allowing me access to this stored material, and to the MLT for permission to quote here from its Minutes. Minutes of a further Trust meeting on 11 January 2001 note that only fifteen copies had been sold up to that point.

[4] The remaining copies are in the possession of Claire Kidwell (current Secretary of MLT), and will in future be distributed by the IAML (UK & Irl) Publications Officer at £15 each, with profits shared between MLT and IAML (Uk & Irl). My thanks to Claire for this information.

In the meantime, changes were made to the "Introduction" and "Advanced" modules. The original intention appears to have been that the "Introduction" module would be aimed at those who, while perhaps not intending to pursue a career in music work in a library, would nonetheless value some exposure to the general principles and practices of music library work; while "Advanced music librarianship" was aimed at those who *did* want to become professional, career music librarians. This is why some subject knowledge was a prerequisite for the "Advanced" module.[5] This approach initially seems to have worked well: MLT minutes from March 1999 noted that, by that time, thirty-nine students "had completed or were studying" the "Introduction" module, and five were taking, or had completed, the "Advanced" module.[6]

Unfortunately, as time went on fewer students were electing to take both modules. Opinion at Aberystwyth seems to be that this was due, at least in part, to the structure of the B.Sc. (Econ.) and diploma courses of which the music librarianship modules formed a part. At the time of writing, students wishing to achieve the B.Sc. (Econ.) in Information and Library Studies have to obtain 240 programme credits and attend three compulsory summer study schools, while those successful in the Diploma in Information and Library Studies will have had to complete 120 credits and attend two summer study schools. Two hundred of these credits relate to compulsory modules at B.Sc. (Econ.) level (or 90 for the Diploma). Music librarianship is an optional, not compulsory, module, and has to compete for students' attention with many other optional modules. At the present time these comprise:

Module no.	Title of Module
DS30810	Focus on the child: reading and libraries
DS30910	Health information management
DS32410	Management information systems
DS33010	Principles of systems analysis
DS33410	School libraries and information resources
DS34520	Archive management: principles and techniques
DS34820	Knowledge management
DS35010	Digital information
DS36210	Introduction to rare books librarianship
DS36310	Advanced rare books librarianship
DS36420	Electronic publishing

[5] Prerequisites included, for example, GCSE or A-level music, Grade 5 Theory of the Associated Board, or Grade 6 Practical. An alternative of "two years working in a music library on more than an occasional basis" was probably inserted to help non-traditional learners.

[6] MLT minutes of meeting of 9 March 1999. It was also at this meeting that the MLT Trustees first discussed the "stand-alone" module with CD-ROM discussed earlier.

Each of these modules is a ten-credit optional module except for DS34520, DS34820 and DS36420, which earn twenty credits. Given that students only have forty option credits to "spend" (or thirty option credits for the Diploma), although they may be happy to use ten of their credits on music librarianship by taking the "Introduction" module DS34610, they might be less inclined to use a further ten on the "Advanced" module, formerly numbered DS34710. In any case, and whatever the reason for the decline in take up of DS34710, this module has now been discontinued and the topics covered in it have not been taken over into DS34610. Feedback from students suggests that they found the "information retrieval" part of DS34710 difficult, probably because this had to be taught through printed course documentation in a distance-learning environment, which is inevitably more difficult than in a classroom situation where questions can be asked and answers given as they arise.

This is not to say, of course, that students do not have access to academic support while undertaking their compulsory and optional modules. Aberystwyth has an online communications and support package called Gwylan (Welsh for "seagull"), by means of which students and staff can remain in e-mail contact. There is also a dedicated space on Gwylan for each module. In the "Music Librarianship" area of Gwylan I e-mail students with information about new books and articles in the field of music librarianship that are relevant to their programme of study, and I also try to draw their attention to other useful material. Potential students are able to obtain further information about the music librarianship module there, and I have also posted some FAQs [Frequently Asked Questions] on Gwylan to help people decide if the module is going to be "right" for them.

In his 1998 *Brio* article, Ian Ledsham mentioned attending a "Meet the Module Tutors" session during a study school at Aberystwyth, and I also have been present at one of these. Because I was unable to get to the 2006 study school (it clashed with IAML's conference in Göteborg), it was suggested that instead I might make a video that would introduce the course to potential students. This was a valuable, if nerve-wracking, experience, and I'm looking forward to seeing the end result. The video, filmed at Aberystwyth by John Nelson, gives a general overview of the music librarianship optional module, describing what students can expect from it and what is required of them if they are successfully to complete it. Interestingly enough, the University of Illinois is also currently experimenting with distance-learning modules in library and information studies, so making this short presentation for Aberystwyth turned out to be very useful.

Finally, some words about the new Master's module in music librarianship, and some remarks about future developments. As mentioned earlier, a Master's module in music librarianship has long been an aim, but it is only now that it is finally being introduced. Like the B.Sc. (Econ.) programme, success in the Master's course requires students to undertake both compulsory and optional modules. This time there are only twenty credits available for optional modules, so only two of these options (in Electronic publishing, and in Archive management) are twenty-credit modules, with all the others, including music librarianship, yielding ten credits. Otherwise, the format of B.Sc (Econ.) and Master's courses is fairly similar, including a requirement for a final-year dissertation. The course readings, and the study materials, for the music librarianship Master's module are in fact identical (at least currently) to those for the "Introduction to music librarianship" at Bachelor's level, but the course assignments differ. In particular, Master's students have to tackle an "issue" in music librarianship that requires extensive reading, critical thinking and efficient processing of information in order to produce a logically-argued piece of work. The issues to be tackled include whether music libraries should stock only "good" music (and how to define what "good music" is); the merits and drawbacks of various classification schemes for music; and the role of specialists versus generalists in a music library context. A second piece of coursework requires candidates to write a professional report on a music library service of their choice, and to make practical recommendations for improvement.[7]

There have thus been some significant developments in the Aberystwyth course offering since Ian's article of 1998. These comprise the launch of the two modules that Ian wrote from scratch, and through which his influence continues to be keenly felt; the launch of *The comprehensive guide to music librarianship*; the start of the Master's module in music librarianship; and the video introduction to the Bachelor's and Master's modules in music librarianship. While it is a pity that those wishing to work through the stand-alone, self-study *Comprehensive guide* can no longer obtain it from Aberystwyth, the Department of Information Studies there is considering introducing a new stand-alone option in music librarianship sometime in the future. Unlike the *Comprehensive guide*, however, it is likely that the new option will be credit bearing, and will require registration as a student at the university. I hope to be able to report on the launch of this new initiative at a future date.

Enquiries about distance learning courses at the University of Wales, Aberystwyth should be directed to the Admissions Secretary, Hannah Payne, at the Department of Information Studies, Llanbadarn Fawr, Aberystwyth SY23 3AS (hep@aber.ac.uk). Or go to the Department's website at www.dis.aber.ac.uk. John Wagstaff's contact address is wagstaff@uiuc.edu.

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[7] The current assignments for the B.Sc (Econ.) module are (i) a radio-style broadcast describing a particular music library service; and (ii) a written report.

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HOW TO READ A CONCERT PROGRAMME: PROGRAMMES FROM THE PAPERS OF SIR GEORGE SMART

Ian Taylor

In 1998 the *Revue de Musicologie* carried a short but seminal article entitled 'How to Read a Newspaper', in which Rosamund McGuiness warned of the dangers of reading newspaper sources too simply.[1] Noting that these documents have often been treated in a rather 'cavalier' fashion by scholars, she suggests that newspapers in fact need to be approached with the academic rigour traditionally accorded to other source types: rather than being taken simply as 'mirrors of society' they need to be seen as mediated texts between producers and consumers and rather than being accepted as accurate and foolproof records of social and cultural activity we need to approach them with a questioning and critical mindset. McGuiness offers these suggestions in the belief that newspapers represent 'an important organ for the transmission of information' from the late seventeenth century but that a correct reading of these documents is a prerequisite to gaining a true understanding of their implications for the 'what, how, where, when, why and who of the issue of the circulation of music'.[2]

Whilst McGuiness's own work has continued to play a critical role in the exploration of newspaper source material, recent scholarship has begun to suggest that another form of printed ephemera – the concert programme – holds considerable potential for the exploration of the musical past. Like newspapers, however, concert programmes remain far from a foolproof record of cultural activity. Although they seemingly provide written records of patterns of performance, repertory and dissemination, it is only through the posing of more searching questions that these documents reveal their full potential for the writing of musical and social history.

In many cases of course, concert programmes raise more questions than they answer. Offering only a projection of a musical performance, they provide no indication of how closely their printed listings reflect what was actually performed, how the preparation, staging and direction of the event impacted on that performance, or how the performance was received by the audience members. Additional information can occasionally be gained through a cross-referencing with newspaper reviews, personal accounts or other critical reports, but it is perhaps only when concert programmes are

[1] Rosamund McGuiness, 'How to read a newspaper', *Revue de musicologie* 84/2 (1998), p.290-93. As McGuiness points out, the title of her article is derived from I. A. Richardson's text 'How to read a page'.

[2] 'McGuiness, 'How to read a newspaper', p.290.

supplemented by handwritten annotations that these documents really begin to bridge the gap between projected performance and the reality of the live musical event.

In this respect, the programmes contained in the papers of the early nineteenth-century conductor and musical entrepreneur Sir George Smart, held at shelfmark Case 61 at the British Library, London, provide an exciting opportunity to move beyond the usual bounds of concert programme study. Not only do the printed programmes contained here offer a written record of the development of public and private concert life in England during the first half of the nineteenth century but the copious and meticulously completed handwritten annotations to these documents open a window onto the practical realities of these events. This article will offer a brief introduction to the Smart collection before identifying some of the key topics addressed in the annotations made to his programmes.

The Collection[3]

Sir George Thomas Smart (1776–1867) was an organist, conductor and composer of remarkable standing within British musical culture of the first half of the nineteenth century.[4] Having been educated as a chorister at the Chapel Royal, he became organist of St. James's Chapel, Hampstead Road in 1791, before building his reputation as a conductor and musical director. Between 1813 and 1844 he conducted nearly 50 concerts at the Philharmonic Society in London (an organisation of which he was a founding member) and between 1813 and 1825 was also responsible for directing the annual series of Oratorio Concerts given at the English theatres of Covent Garden and Drury Lane. His concerts at the Philharmonic Society were most notable for the inclusion of the first English performance of Beethoven's Symphony no.9, whilst his series at Drury Lane included the premiere of the so-called 'Battle' symphony by the same composer.[5] Such innovative programming was equally evident at the City Amateur Concerts, held at the City of London Tavern between 1818 and 1822, where music by Beethoven and the piano concertos of Mozart (given largely by Ferdinand Ries) formed the core of the performances.

Smart was also in demand as a director of provincial concerts and festivals, appearing at venues across the length and breadth of the country between 1819 and 1842. Here too he played a pivotal role in the introduction of contemporary repertory, with his most notable achievement being

[3] Rather than providing the shelfmarks for each of the individual programmes referred to below, a complete list of the relevant material held as Case 61 at the British Library is given as an appendix to this article. In quoting from these programmes, every attempt has been made to retain Smart's original punctuation and presentation. All images are reproduced with kind permission of the British Library.

[4] For a basic biography of Smart see *New Grove dictionary of music and musicians*, 2nd rev. ed., ed. S. Sadie and J. Tyrrell. London: Macmillan, 2001, vol.23, p.533-34. Also, H. Bertram Cox and C. L. E. Cox, *Leaves from the journal of Sir George Smart*. London, 1907.

[5] 21 March 1825 and 10 February 1815. Smart's collection of programmes for the first 56 seasons of the Philharmonic Society concerts (missing those for the 55th season and all but one of the programmes for the 56th) are also held by the British Library, at shelfmark K.6.d.3.

the first English performance of Mendelssohn's *St. Paul*, given in Liverpool on 7 October 1836. Although he was frequently listed as 'conductor' for these events, Smart rarely fulfilled that role in the modern sense, typically directing the performances from the keyboard.[6] His popularity at provincial performances stemmed in large part from his administrative abilities, his attention to detail and his thorough knowledge of performers and performing traditions, whilst his social respectability – he was awarded a knighthood after directing a sequence of performances in Dublin in 1811 – was responsible for his involvement with a number of more privatised, and in some cases, royal appointments.

Many of the skills that were central to Smart's success as a musical director are evident in the annotations he makes to his programmes, most notably his literary elegance, his efficiency and his penchant for accuracy and attention to detail. The remainder of this article will divide these annotations into three key areas – additional information, reception, and performance practice – addressing each in turn. The intention is not to provide an exhaustive study of these documents but to identify certain topics worthy of further scholarly investigation.

Additional information

The most straightforward function of Smart's annotations is to provide additional information regarding the pieces performed. Annotations of this sort are particularly evident in the earliest set of programmes held – those for the Billington-Naldi-Braham concerts of 1810 – where many of the ambiguities typical of concert programmes of the eighteenth century remain. The most obvious of these is the practice of referring to orchestral works with only the most generic of titles, such as 'Grand Overture' or 'Grand Sinfonia'. Although Smart generally makes a comment only where the intended work had to be changed – of which more below – his notes do record that the 'Grand Sinfonia – Mozart' given at the fourth concert of the series was actually the overture to 'Zauberflöte',[7] thus confirming that the terms 'overture' and 'symphony' remained largely interchangeable during the earliest decades of the nineteenth century.

Equally typical of eighteenth-century practice is the use of the term 'finale' to describe the concluding item at these concerts. Here too Smart's annotations prove enlightening, not only confirming that many of these pieces were additional symphonic works but also suggesting that they may have been movements or extracts from the orchestral pieces given earlier in the proceedings. The programme for the second concert of the season records the presentation of 'part of Mozart's overture', for example, whilst those for the third and fourth concerts closed with the 'Minuets in Haydn's Overture'.[8]

[6] An annotation to the programme for the First Grand Miscellaneous Concert of the Newcastle Festival of 1842 provides an interesting exception to this claim, recording that 'G.S. Conducted this and the other 2 Concerts at a Desk in front of P.F.' (27 September).

[7] 28 May 1810. Three seasons of six concerts were given by the singers Elizabeth Billington, John Braham and Giuseppi Naldi, between 1808 and 1810. With the exception of the first two concerts of 1809 (held at the New Rooms, Hanover Square), all of these performances were given at Willis's Rooms, St. James's.

[8] 17, 21 and 28 May 1810.

As well as supplementing the printed programmes, Smart's annotations reveal certain inaccuracies in these documents. Although less subject to modification than listings printed as part of newspaper advertisements, concert programmes were nonetheless prone to last minute changes, whether to the performers involved or to the pieces given. In some cases, these changes were made sufficiently well in advance for a formal notice to be printed – a number of the programmes in the Smart collection are bound with handbills making announcements of this sort – but in others the re-arrangements were more ad hoc. Smart's programmes, particularly those for the provincial musical festivals, are littered with annotations such as that found in relation to the Second Grand Miscellaneous Concert of the Liverpool Festival of 1823.

> *I spoke – stating that Mr Lindley Jun. not having recovered from the illness he was seized with at York Mr Lindley would play a Concerto instead of the Concertante.*[9]

Changes to the printed programmes would appear to have been prompted by one of two things: the actions of the performers or the state of the performing parts. At provincial concerts, Smart suffered considerably from illness to the vocal soloists, which resulted either in a change to the advertised singer or to the complete replacement of the advertised work. The most dramatic case was that of Madame Malibran who was taken so ill whilst performing in the Second Evening Concert of the Manchester Festival of 1836 that she had to leave the hall immediately: she died soon afterwards and Smart's annotations mark 'the last Piece in which poor Malibran ever sung'[10] (Fig. 1).

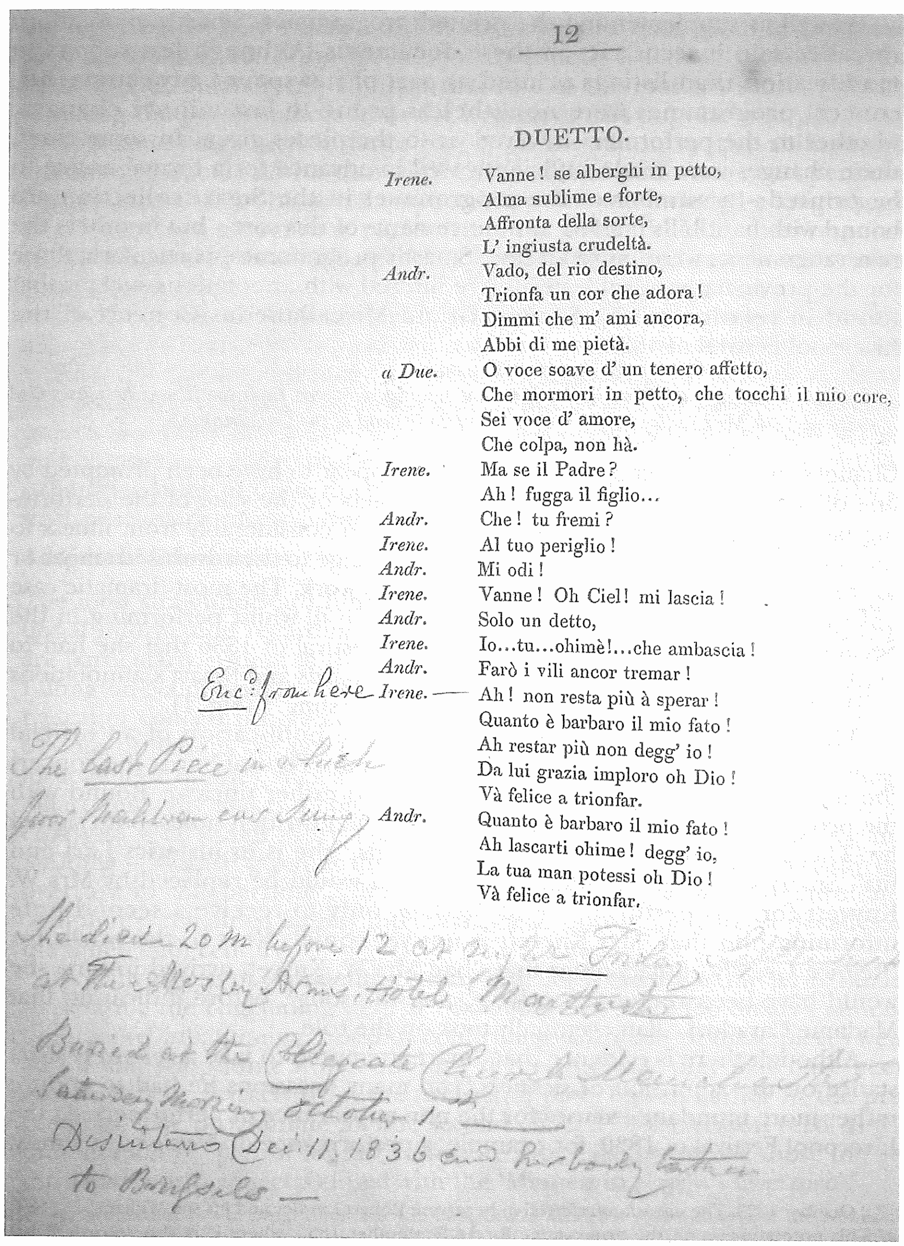
These developments eventually led to the publication of an official announcement of Malibran's withdrawal from the Festival but at the concert the following morning the situation remained rather unclear. Bound with the programme for this performance are two handwritten notes, both signed by 'The Committee', the first of which reads, 'she is in histerics [*sic*] and fits'. Smart seemingly decided that Malibran would be replaced by Mrs W. Knyvett for this performance of *Messiah*, only to receive a second note informing him that 'Mrs Knyvett is not yet come'. Next to the words for 'Rejoice Greatly', Smart notes that, 'had Mrs W. Knyvett arrived in time she would have been requested to have sung the song', before indicating that Madame Caradori Allan eventually took on the role.

Although there is evidence that Smart attempted to take a relatively strict stance on the admission of sickness,[11] on many occasions he had to endure rather more mundane excuses for the non-appearance of performers. At the Liverpool Festival of 1830, for example, a performance of *Messiah* was almost

[9] 2 October 1823. The musicians referred to here were Robert Lindley and his son William.

[10] This note appears on the programme for 14 September 1836, where it is also recorded that Malibran died on 23 September of that year.

[11] The programme for the Third Miscellaneous Concert of the Dublin Festival in 1831 records that 'I spoke – stating Mrs. Atkinson from a severe Cold could not sing. Mr. Atkinson brought me a Certificate just before the Concert began' (3 September). The second volume of programmes for the New Musical Fund concerts contains a number of letters written to Smart, excusing singers from performing on the grounds of ill health.


12

DUETTO.

Irene. Vanne! se alberghi in petto,
Alma sublime e forte,
Affronta della sorte,
L' ingiusta crudeltà.

Andr. Vado, del rio destino,
Trionfa un cor che adora!
Dimmi che m' ami ancora,
Abbi di me pietà.

a Due. O voce soave d' un tenero affetto,
Che mormori in petto, che tocchi il mio core,
Sei voce d' amore,
Che colpa, non hà.

Irene. Ma se il Padre?
Ah! fugga il figlio...
Andr. Che! tu fremi?
Irene. Al tuo periglio!
Andr. Mi odi!
Irene. Vanne! Oh Ciel! mi lascia!
Andr. Solo un detto,
Irene. Io...tu...ohimè!...che ambascia!
Andr. Farò i vili ancor tremar!
Irene. — Ah! non resta più à sperar!
Quanto è barbaro il mio fato!
Ah restar più non degg' io!
Da lui grazia imploro oh Dio!
Và felice a trionfar.

Andr. Quanto è barbaro il mio fato!
Ah lascarti ohime! degg' io,
La tua man potessi oh Dio!
Và felice a trionfar.

Fig 1: Second Evening Concert of the Manchester Grand Musical Festival, 14 September 1836

de-railed because 'Mad^{e} Malibran arrived just before this chorus [For Unto Us], without her Breakfast, her Servant having forgotten to call her in the morning'.[12] Similarly, at a Grand Miscellaneous Concert given in Reading on 29 August 1822, the scheduled concerto by Robert Lindley (cello) was replaced with one by Nicholas Mori (violin) on the basis of 'Mr Lindley saying he would rather not play'. Nor was it simply the solo performers that caused Smart difficulties: at the Grand Miscellaneous Concert given on 6 October 1836 at the Royal Amphitheatre, Liverpool, the Chorus of Prisoners from Beethoven's *Fidelio* had to be omitted 'in consequence of the Chorus Singers going away'. Smart adds ruefully that 'it seems by this that Mr G. Holden has no command over them'.

Organisers of London concerts had to deal with the possibility that performers would accept engagements at multiple venues on the same evening. Although this rarely led to the complete cancellation of a piece, such conflicts of interest did prompt frequent re-organisation of the programme order. Almost every programme for the Billington-Naldi-Braham concerts bears an annotation indicating such a 'derangement', with that for the second concert stating explicitly that, 'Quartteto done here instead of this . . . Bellamy being obliged to go to the Theatre'.[13] The same programme records that the orchestral players were similarly torn, noting that, 'being opera night many Deputies were sent' and that 'Reeve led the first act' whilst 'Weichsel and Lindley came for 2nd act'.[14] If such behaviour seems irresponsible by modern standards, it should be added that 'no Trombone came for either act' (Fig. 2).

The programmes for the annual New Musical Fund concerts illustrate that the situation improved little as the century progressed. From the 1830s onwards, these documents carry copious annotations detailing Smart's attempts to engage both solo and orchestral players. That competition from other institutions was the principal stumbling block is evident from the programme for the 1835 performance, where he notes that 'there were so many Concerts this Even^{g} it was with the greatest difficulty we could procure Wind Inst.'. A further annotation to this programme confirms that, even when performers did commit to the concert, Smart could in no way count on their undivided attention.

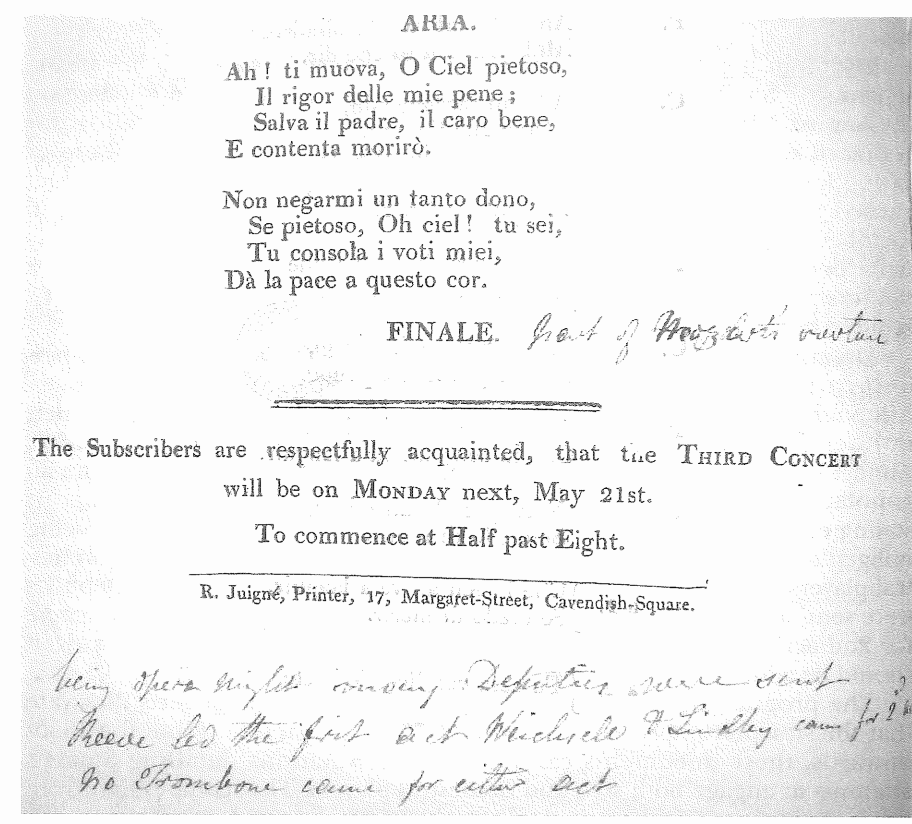
> *The Derangement in the 1st Act was first owing to Mr Braham being engaged to go to a Ball!! – 2d The Foreign Singers were all . . . engaged at Her Majesty's Concert to be there at half past 9.*[15]

[12] 7 October 1830.

[13] 17 May 1810. The work referred to would appear to be the 'Quartetto (MS) Sandra mia, coraggio' by Cimarosa, intended to be given by Mrs Billington, Mr Braham, Mr Bellamy and Mr Naldi as the final item in the first part of this concert. It was moved to mid-way through the first act.

[14] The figures referred to here are the violinists Charles Weichsel and Cotton Reeve and the cellist Robert Lindley. A further annotation states that 'Scmidt [*sic*] sent a deputy for the first act without leave – discharged'. This implies that, unlike the trumpeter Mr Schmidt, the musicians cited above were absent with prior permission.

[15] 26 June 1835. The necessity for such behaviour is discussed by Cyril Ehrlich, who notes that the freelance existence of musicians during this period, combined with the essentially seasonal nature of their employment, demanded that they 'make hay intensively and selfishly in brief periods of sunshire'. Ehrlich, *The music profession in Britain since the eighteenth century: a social history*. Oxford: Clarendon Press, 1985, p.19.



ARIA.

Ah! ti muova, O Ciel pietoso,
Il rigor delle mie pene;
Salva il padre, il caro bene,
E contenta morirò.

Non negarmi un tanto dono,
Se pietoso, Oh ciel! tu sei,
Tu consola i voti miei,
Dà la pace a questo cor.

FINALE. part of Mozart's overture

The Subscribers are respectfully acquainted, that the THIRD CONCERT will be on MONDAY next, May 21st.

To commence at Half past Eight.

R. Juigné, Printer, 17, Margaret-Street, Cavendish-Square.

being Opera night many Deputies were sent
Reeve led the first act Weichsel & Lindley came for 2nd
no Trombone came for either act

Fig. 2: Billington-Naldi-Braham Concert No. 2, 17 May 1810

Problems with performing parts also led to changes to the printed programme. Smart keeps a meticulous record of those responsible for providing both vocal and instrumental music for his concerts, indicating that a variety of individuals and institutions were involved in ensuring that proceedings ran smoothly: Smart borrowed music from the Amateur Concerts, the Concerts of Ancient Music, the Philharmonic Society and the King's Theatre opera house, as well as relying on his own copies and those of colleagues and performers. That the network of communication occasionally broke down is again evident from the programmes for the Billington-Naldi-Braham concerts, where the scheduled performance of a 'Gran Sinfonia (MS) – Mozart' at the start of the second concert had to be replaced because 'Reeve forgot to bring parts of Overture'.[16] Interestingly, 'parts of Mozart's overture'

[16] This annotation continues with the claim that the orchestra 'play'd Attwood's Hogarth Overture instead'.

were given as the 'finale' item at this concert. With Smart unlikely to have admitted such an inaccuracy in his annotations, one can only assume that Reeve had either to return home for the parts during the interval or arrange for them to be delivered. Either way, it made for a busy evening for him, as this was also the concert at which he had to stand in for Weichsel as leader of the first part!

Reception

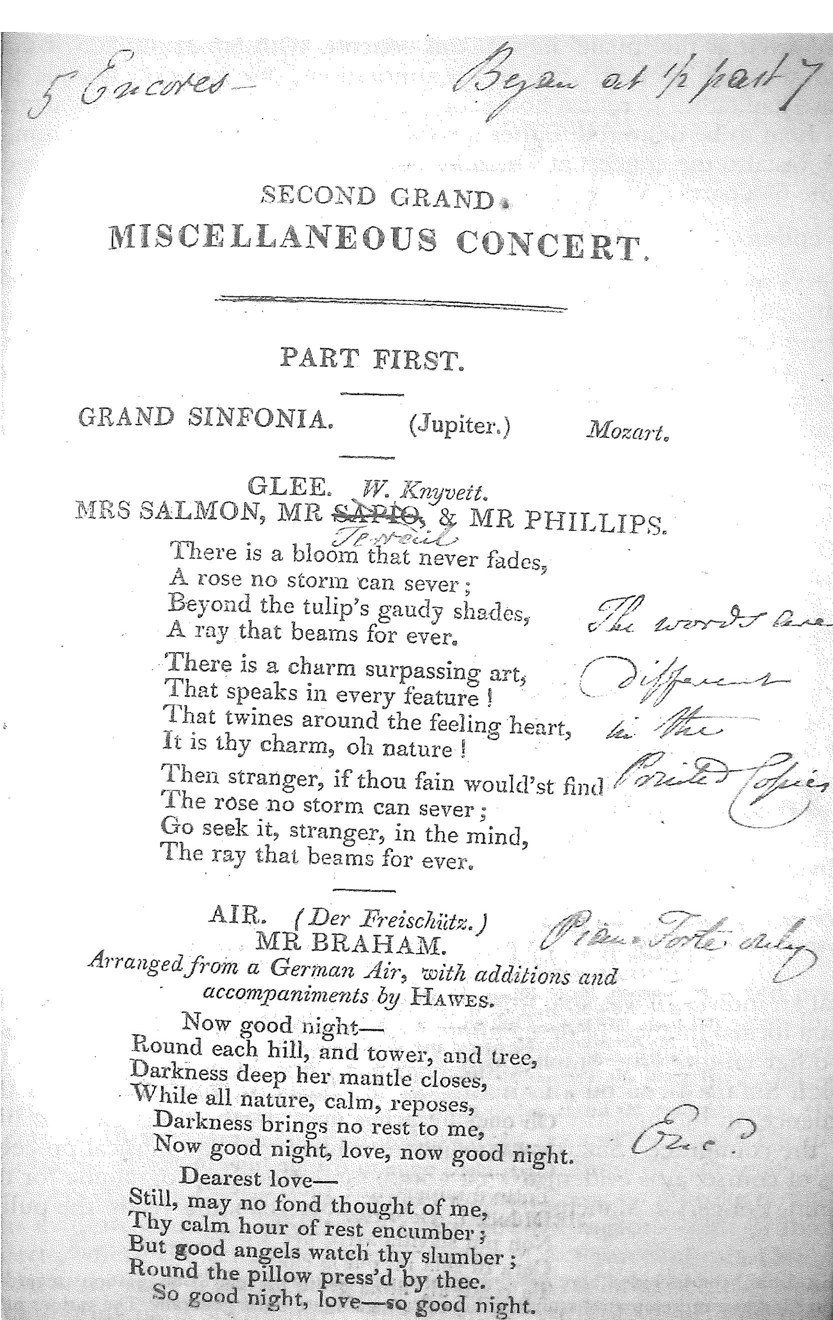
Smart's most consistent indication of the reception of the works performed at his concerts comes in the meticulous recording of those pieces that received an encore. Almost all of his programmes provide a running note of the encores given, as well as a summary of the overall tally (Fig. 3): the latter is done with an accuracy which not only betrays his assiduous attention to detail but implies something about the importance of encores as an indicator of the success of the performance.[17] Beyond this, Smart is keen to comment on exactly what was repeated in each case and on the manner in which it was given, noting if a recitative was omitted in the reprise of an aria set or if the piece was varied in any way. Of a 'Serenade' given by Mr Parry Jun. at Mr Hawes's Concert of 24 March 1833, for example, he notes that 'the 2nd time he sung it [a] Note higher and accomp'd himself on the Pianoforte!!'. In respect of the orchestral pieces performed, Smart's notes reveal that the practice of encoring individual movements of symphonic works continued well into the nineteenth century.[18]

Many annotations indicate exactly who was responsible for requesting the encore. At a performance of Handel's *Messiah* given at Holy Trinity Church, Hull on 25 September 1834, for example, a number of sections of the work (including the Hallelujah Chorus) were 'encored from the Patrons' Gallery'. At the Third Grand Concert of the Derby Festival of 1831, meanwhile, an individual would appear to have been primarily responsible.

> *Immediately after the Chorus, I spoke, stating that by particular desire, Mr Phillips would repeat the Song – 'The Sea'. . . N.B. It was the Duke of Devonshire who desired the repeat.*[19]

That an individual was able to make such a request is intriguing, suggesting that a formal method of demanding encores was in place. This is confirmed by other annotations which imply that, although there were occasions on which Smart directed an encore on the basis of the 'buzz' from the audience, in the majority of cases he acted upon instructions given to him via 'the committee'. Smart retained some control over the musical proceedings of course, as is evident from a note bound with the programme for the evening concert in Manchester on 14 September 1836: this reads 'the public

[17] Fig. 3 has been included here not simply as an illustration of Smart's annotations regarding encores but as a representative sample of Smart's programmes more generally. The various other types of annotation included here will be discussed in more detail below.
[18] Of the 'Grand Sinfoni No. 7 – Haydn' included at the First Grand Concert given at Senate House, Cambridge on 6 July 1835, Smart notes that 'each part repeated'.
[19] 29 September 1831.



5 Encores — Began at ½ past 7

SECOND GRAND

MISCELLANEOUS CONCERT.

PART FIRST.

GRAND SINFONIA. (Jupiter.) *Mozart.*

GLEE. *W. Knyvett.*

MRS SALMON, MR ~~SAPIO~~, & MR PHILLIPS.

There is a bloom that never fades,
A rose no storm can sever;
Beyond the tulip's gaudy shades,
A ray that beams for ever.
There is a charm surpassing art,
That speaks in every feature!
That twines around the feeling heart,
It is thy charm, oh nature!
Then stranger, if thou fain would'st find
The rose no storm can sever;
Go seek it, stranger, in the mind,
The ray that beams for ever.

The words are different in the Printed Copies

AIR. (*Der Freischütz.*)
MR BRAHAM.
Arranged from a German Air, with additions and accompaniments by HAWES.

Now good night—
Round each hill, and tower, and tree,
Darkness deep her mantle closes,
While all nature, calm, reposes,
Darkness brings no rest to me,
Now good night, love, now good night.
Dearest love—
Still, may no fond thought of me,
Thy calm hour of rest encumber;
But good angels watch thy slumber;
Round the pillow press'd by thee.
So good night, love—so good night.

Fig 3: 6 October 1824, Second Grand Miscellaneous Concert, Newcastle Festival

is anxious to have qual anelante again – Malibran will sing it before her song "Sing Ye to the Lord" if you approve of it'. On this occasion such approval was easily given. A similar note, requesting that 'Miss Birch and Chorus . . . repeat "Though all thy friends"' at the Third Morning Concert of the Hull Festival in 1840,[20] by contrast, prompted Smart to record that 'I could not comply with this request, on account of the Pieces leading from one to the other until the end of the Chorus "O thou Eternal God"'. His objections would appear to have been practical rather than musical or ideological, however, as the desired chorus was subsequently given at an appropriate break in the proceedings.

Certain more detailed comments on the reception of works also appear, particularly in relation to pieces being performed for the first time. These range from positive evaluations such as that given of a piano concerto by Ferdinand Ries heard in Bath on 18 February 1823 – 'heavy but very well received and much applause' – to less ringing endorsements: of an 'Introduction and Air (with variations) for Harp and Flute', performed by Mr Lord and Mr G. Loder at the Theatre Royal, Bristol, Smart states that it 'failed and not sorry for it' before adding 'tell you why another time'.[21]

Such reticence is somewhat unusual for Smart, who on other occasions was more than willing to express his opinion. Of an 'Extemporaneous Duet' given by M. Bochsa (harp) and M. Ole B. Bull (violin) at a Liverpool Festival concert in 1836, for example, he claims that 'a more noneffective and ridiculous Performance I never heard'.[22] Importantly though, Smart's notes are driven by professional as well as personal considerations, suggesting an ongoing and critical appraisal intended to ensure the continued success of his performances. After a 'New Ballad (MS) by Bochsa', given by Mr Braham at the Assembly Rooms, Bath on 21 January 1823, Smart observed that it was 'a failure' and that he was 'obliged to change for Bristol'.

In some cases, an explanation for a badly received piece is given, with this often being related to problems experienced during the performance. The nature and extent of the rehearsal provision for these concerts will be discussed in more detail below, but it is worth noting at this stage that two factors are consistently cited as determining the success of the musical presentation: the abilities of the performers and the state of the performing parts. In respect of the former, Smart experienced particular difficulties with the largely amateur choirs employed at many of the provincial musical festivals.

Annotations relating to the first English performance of selections from a Te Deum by J. G. Schicht, given in Hull on 7 October 1840, reveal that not only did more modern repertory pose a challenge to these groups but so too did the division into more than one ensemble. Smart notes that, despite having extended the interval to 26 minutes in order to allow time for 'dividing the Chorus Singers', 'the Chorus Bolted on 1° side at the Beginning of this Te Deum', leading him to conclude that it is 'better not to

[20] 8 October 1840.

[21] 23 January 1823.

[22] 6 October 1836. Smart also notes that 'I spoke requesting to have Themes upon which they would play extemporaneously . . . several were handed to me'.

have new music in an Act where the Chorus Singers are Divided'.[23] Such problems were partially alleviated by the 'stiffening' of these ensembles by more experienced professionals but this arrangement also failed on occasions. At the First Grand Concert of the Newcastle Festival of 1842, for example, Smart notes that 'the Coro very weak and ineffective [. . .] some of the London Chorus Singers being in the Dressing Room, not called'.[24]

Poor intonation was also a problem, with a number of factors contributing to this. At the Second Grand Concert of the Newcastle Festival, the lack of preparation was blamed for a poor performance of a Madrigal by Wilbye – 'Not well sung . . . droped [*sic*] a whole tone. Wanted rehearsing' – whilst 'the P.F. not being well tuned to the orchestra' was deemed to be responsible for similar difficulties experienced by the Misses Pyne at the next concert of the series.[25] At more familiar venues, Smart seemingly took careful steps to avoid such discomfort and the programme for the New Musical Fund concert of 1841 reveals his frustration when his instructions to the piano tuner were not followed.

> *Mr Wornum's small P.F. was tuned for me to Conduct at. The orchestra got sharp towards the end therefore this P. F. was flat tho. I cautioned the tuner to let it be above the organ considerably.*[26]

Problems with performing parts are also variously documented. On some occasions, such as the first Grand Miscellaneous Concert of the Dublin Festival of 1831, the poor quality of the material provided for the singers resulted in a work being removed from the programme: a recitative intended to be performed by Mr J. Barton at this concert was 'left out, the Parts being so wrong'.[27] On other occasions, Smart must have been left wishing that certain pieces had been omitted. Of the Third Morning Performance given in Edinburgh on 30 October 1824 he notes that:

> *Mr Bellamy had no voice Part – he said Hedgley was to copy it who did not – therefore Mr B took my Score – but in consequence of his being out the Song had nearly broke down.*

A lack of rigour also marred the performance of a piece by W. C. Manners entitled 'The Ark', written especially for the Bath Festival and given there on 16 June 1824. Although the composer himself was responsible for the provision of the orchestral copies in this instance, Smart notes that this ended up being 'a most disgraceful Performance . . . owing to the incorrect state of the Parts'. Particularly problematic was the air 'Never, oh never, from this heart'.

[23] Accompanying the words for a performance of the 'Finale to First Act of Il Tancredi – Rossini', given at the same Festival on 7 October, is a note reading 'only one of the Chorus came in at this Bar'.
[24] 27 September 1842. Smart notes that the confusion was the 'fault of the Sup. of the Chorus'.
[25] 28 and 29 September 1842.
[26] 30 April 1841.
[27] 1 September 1831. Somewhat ironically, this was the opening recitative from a Scena by Sir John Stevenson, entitled 'Who says the age of song is o'er'.

> *The Parts were so incorrect here that first Mr Lindley left off playing, next Mr Loder therefore I went on alone receiving not the least assistance from Mr Manners who stood at my right hand.*

Performance practice

Smart's annotations provide information relating to various aspects of early nineteenth-century performance practice, most notably the nature and extent of the rehearsal provision, the nature of the accompaniment for vocal and instrumental solos, and the timings of these events.

i) rehearsal provision

Smart's programmes provide a detailed record of the rehearsal provision for the vast majority of the performances with which he was involved. In some cases, such as the Westminster Abbey Festival of 1834, the arrangements were relatively straightforward: rehearsals for the second and third concerts of this event took place a day in advance of the performances, at which point 'every piece was rehearsed in its place and by the Singers named'.[28] For the majority of London concerts, however, Smart suffered from the same problem cited in relation to the performances themselves, namely the non-attendance of key players. Absence at rehearsals remained a problem even when these sessions were open to the public, as at that for the Exeter Hall Festival of 1836.

> *Immediately after 'Gentle Airs' Mr Lindley left the orchestra for the Opera House. Mr Perzemore therefore played the 1st Violoncello for the rest of the Rehearsal. Mr Dragonetti did not play at this Rehearsal.*

Many of those players who did attend were impatient to be elsewhere and would, on occasion, appear to have held Smart to ransom. Despite the efforts of the soloist Mr Wright, a 'Grand Concerto for Harp' by Hummel, to be given at the New Musical Fund concert of 3 May 1833, received little preparation.

> *He tried to Rehearse this but being the last Piece to Rehearse the Band would not stop as the Principals had played it at the Phil. Concert on Monday last.*

Competition from other events was less of a problem at the provincial musical festivals but here Smart had to deal with a number of other issues,[29] most notably the severe restrictions on the amount of time available to him. With the vast majority of the principal vocal and orchestral performers being London-based musicians, organisers of these events were unlikely to be able to persuade the participants to commit to an extended period of rehearsal outside of the capital. As a result, Smart was generally limited to one or

[28] It is notable that these programmes, in stark contrast to the majority of items held in this collection, document almost no changes to the printed running order.
[29] In a rare exception to this claim, Smart notes that the rehearsal for the third morning concert of the Hull Festival of 1840, held on 5 October, 'began . . . with Judas Mac. as the Side Drummer was obliged to be at the Botanical Gardens early'.

possibly two extended sessions in the days immediately preceding each festival. His annotations record exactly when these sessions took place, how long they lasted, and precisely who was in attendance.

With music for as many as six or eight concerts to be rehearsed, it was impossible to cover all of the material in full. Core repertory was thus given a short shrift whilst more complex works were covered in detail. At the Edinburgh Musical Festival of 1824, for example, 'none of the Messiah was rehearsed' whilst 'All of the Mount of Olives was Rehearsed, the Duet twice as Miss Stephens was not there when it was first tried'. In most instances, a compromise would appear to have been reached, with a 'top and tail' approach being adopted.[30] As many of the principal performers were likely to have been as familiar with the repertory as they were with each other, this might have proven to be an effective way of working but for further difficulties with the performing parts. Of the presentation of a Selection from Spohr's *The Last Judgement*, given during the second part of a concert in Cambridge in 1835, Smart recalls that:

> *Very near a confusion tho not perceptible, as Hedgley's Parts are not Cut for this Chorus. This was not discovered at Rehearsal as we did not try the whole of this Chorus.*[31]

According to his annotations, Smart made a number of attempts to circumvent the problems associated with this limited rehearsal time, often holding smaller meetings 'at his lodgings' or inserting additional rehearsals between the morning and the evening concerts.[32] At the Third Grand Concert of the Derby Festival of 1831, an even more drastic measure was taken.[33]

> *Directly after the Song 'The Sea' Mess. Neucomm, Braham and the 4 Principal String'd Insts went up Stairs into a Room to Rehearse The Choir: Neucomm's Song 'Wine, Wine'.*

Smart records the length of the break between the parts of this performance, confirming that the rehearsal can have lasted no more that 27 minutes. A similarly hurried rehearsal at a concert on 7 October 1840 in Hull would appear to have been crucial to the success of the performance: Smart notes that 'the Church warden hearing the Ladies Rehearse the Cadence, said it was kind in Mad. D[orus] G[ras] to teach Miss M[ason] her part!'.

ii) accompaniments

Although an orchestral ensemble was clearly present at the vast majority, if not all, of the public performances with which Smart was involved,[34] it would

[30] Of a 'Grand Sinfonia – Le Chevalier Neukomm' given at the New Musical Fund concert on 27 April 1832, Smart notes that he 'Rehearsed the Beginning of each Movement of the Sinfonia'.
[31] 8 July 1835. The chorus in question would appear to have been 'Praise his Awful Name'.
[32] The programme for the evening concert given in Hull on 6 October 1840 indicates that a number of pieces were rehearsed at Smart's lodgings whilst the programme for a concert given in Newcastle on 8 October 1824 notes that Smart 'rehearsed the Sestetto [from Don Giovanni] after the Messiah with Mrs Hammond, Miss Phillips and Bedford on the Stage at the Theatre'.
[33] 29 September 1831.
[34] This is evident from both the inclusion of purely orchestral works at these concerts and from the lists of 'principal instrumental performers' provided in the majority of the programmes.

appear that the various vocal and instrumental solos given at these concerts were not always fully accompanied. Smart's programmes provide numerous indications that certain works were performed either with a reduced ensemble or simply with keyboard accompaniment.[35] In some cases no explanation is given for this arrangement. In others, the decision would appear to have been taken on the basis of a lack of preparation or because of still further problems with the performing parts. The hurriedly rehearsed work by Neukomm cited above provides an example of the former, whilst the confusion at a concert on 27 September 1831 in Derby illustrates the latter.

> *Sig. DeBegnis did not bring the Parts tho he told Goodwin he would do so. He copied a Part for Braham, who just before we Began, would have it transposed a 1/2 Note lower . . . not having Orchestra Parts, Dragonetti and Lindley play'd with me from my Book.*

Reducing the instrumental forces didn't always have the desired effect, of course. The performance of a Duetto from Rossini's *Il Turco in Italia* given in Reading by Signora Caradori and Signor Ambrogetti was accompanied on the keyboard but Smart notes that 'the Part I play'd from (Chappell's Print) was different to the one sung from. Therefore very nearly had a stop'.[36]

iii) timings

One of the most remarkable features of Smart's annotations is the accuracy with which he provides timings for various aspects of these performances. These timings have previously been discussed in some detail by Nicholas Temperley, who explores their significance for our understanding of speed and tempo in early nineteenth-century performance.[37] In addition to Temperley's conclusions regarding the significance of timings for individual movements, however, it is worth noting that these programmes also record the start and finish time for each concert and document the overall length of each part of the performance. From this, it would seem that Smart had a clear notion of the appropriate length for a concert performance of this period. His claim that the Grand Selection of Sacred Music given at St. Lawrence's Church, Reading on 19 October 1831 was 'much too long' comes as little surprise – this concert lasted 4 hours and 24 minutes – but it is interesting to note Smart's frequent denial of encores on the basis that the performance was running late or his attempts to lengthen the interval at concerts in order for the event not to appear too short.

Indeed, if Smart seems almost obsessive about timings, certain of his annotations suggest that his attitude may have been entirely justified. It is easy to ridicule Smart's acute attention to detail – he writes on a programme for a Grand Concert in Bristol on 25 May 1829 that the 'Time throughout by London, the Bristol time is slower than London' – but this must be balanced

[35] Annotations of this sort are typically accompanied by additional information regarding the keyboard instrument and its supplier.
[36] 30 August 1822.
[37] Nicholas Temperley, 'Tempo and repeats in the early nineteenth century', *Music & letters* 47 (1966), p.323-36.

by the realisation that his enforced attempt to delay the start of a performance in Liverpool caused some consternation.

> *Mr Layton sent me desiring me to wait 10m which I settled with Mr Earle to be 5m, but as there was Hissing I began at 3m past 8.*

Such attention to punctuality raises questions not only about Smart himself but about the developing attitudes of English concert audiences: this seems a far cry from the situation Haydn experience in the early 1790s, for example, when the tardiness of the more fashionable element of the London concert public led him to insist that his new works be programmed at the start of the second act of his west-end concerts. Nonetheless, one has to wonder whether knowledge of Smart's sensibilities had prompted a little foul play at the Cambridge performances of 1835. At the opening performance, Smart states proudly that Handel's *Messiah* 'began while the Clock was striking 12'. At the final performance on 8 July he notes:

> *Began 2m past 12 – I waited for the Clock to strike – but it having been stopp'd was a sufficient reason for it not striking!*

Conclusion

An extract from the Morning Chronicle of 1836, bound with the programmes for the Liverpool Festival of that year, provides the following assessment of the qualities required of a musical director:

> *To conduct a festival is an arduous duty, requiring qualifications rarely found united in one man. It requires a high standing and great influence in the profession, founded on knowledge, experience and above all, on a life of long-tried integrity. It requires an acquaintance with the world as well as with music; great industry; a clear head, capable of arranging complicated details; and that union of firmness and good temper which is necessary for surmounting difficulties and reconciling jarring interests.*[38]

Smart's annotations, in documenting his successful management of high profile players, his utilisation of a network of professional connections in order to secure performing material and his careful handling of rehearsal provision, seemingly support the subsequent assertion that he was the one man of his generation to possess all of these qualities. That the *Morning Chronicle* issued its report in connection with the Liverpool Festival at which Smart presided over the first English performance of Mendelssohn's *St. Paul*, adds further weight to the suggestion that he represented one of the central figures of contemporary English musical culture.

With this in mind, the implications of the foregoing discussion would appear to be two-fold. Whilst the copious alterations to Smart's printed programmes offer a warning over the general reliability of concert programmes as records of the musical past, these annotations also serve to bring a particular strand of that past into considerably sharper focus. In relation to both his London and provincial performances, Smart's notes provide an exciting

[38] *Morning chronicle*, 11 August 1836.

opportunity to move beyond the traditional bounds of concert programme study, offering a unique chance to take a step further inside what would appear to have been critical performances spaces of the first half of the nineteenth century.

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Appendix

The papers of Sir George Smart – British Library, London

Unless otherwise stated below, the material at each shelfmark consists of a single volume. The material at c.61.g.15 consists solely of newspaper cuttings.

c.61.g.1: Bath Concerts and Bristol Concerts (1822–25), 3 vols.
c.61.g.2: Bath and Somersetshire 1st Triennial Grand Musical Festival (1824)
c.61.g.3: Berkshire Grand Musical Festival, Reading (1819, 1822, 1831)
c.61.g.4: Grand Musical Festival, Bristol (1814)
c.61.g.5: Bury Grand Musical Festival (1828)
c.61.g.6: Cambridge Grand Musical Festival (1833)
c.61.g.7: Derby Musical Festival (1831)
c.61.g.8: Dublin Grand Musical Festival (1831)
c.61.g.9: Edinburgh Grand Musical Festival (1824)
c.61.g.10: Grand Festival of Sacred Music, Exeter Hall (1836)
c.61.g.11: Kingston-upon-Hull Grand Musical Festival (1834, 1840), 2 vols.
c.61.g.12: Liverpool Grand Musical Festival (1823, 1827, 1830, 1833, 1836), 5 vols.
c.61.g.13: Manchester Grand Musical Festival (1836)
c.61.g.14: Northumberland, Durham and Newcastle-upon-Tyne Grand Musical Festival (1824, 1842), 2 vols.
c.61.g.15: Norwich Grand Musical Festival (1824, 1838, 1854, 1857)
c.61.g.16: Norwich Grand Musical Festival (1824, 1827, 1830, 1833, 1836), 5 vols.
c.61.g.17: Royal Musical Festival, Westminster Abbey (1834)
c.61.g.18: Willis's Rooms/Billington-Naldi-Braham Concerts (1810)
c.61.g.19: Cambridge Commencement Festival (1835)
c.61.g.20: New Musical Fund (1794, 1805, 1815–1841), 2 vols.
c.61.h.2. (1.): Amateur Concerts (1818–1822)
c.61.h.2. (2.): London Subscription Concerts (1818–1819)
c.61.h.3. (1-4.): Performances of Sacred Music, London (1822–27)
c.61.h.3. (5.): Royal Metropolitan Infirmary, London (1823)
c.61.h.4. (1.): Philanthropic Society Concerts (1825–1833)
c.61.h.4. (2.): Mr Capel's Vocal Concerts (1817–1828)
c.61.h.4. (3.): Mr Hawes's Concerts (1814–1841)
c.61.i.1: Oratorio Concerts (1813–29)
c.61.i.2: Covent Garden Theatrical Fund (1825–44)
c.61.i.3: Concerts at the Guildhall, at the Mansion House, and at the Opening of London Bridge (1817–37)

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FROM CHAOS TO COHERENCE: METHODOLOGICAL BACKGROUND, APPROACHES AND ISSUES IN THE ORGANISATION OF COLLECTIONS OF CONCERT PROGRAMMES

Deborah Lee

As the introduction to the current AHRC-funded Concert Programmes Project states, concert programmes represent a significant category of material relevant to music research that has not been covered by any major resource discovery projects in the UK or in Ireland.[1] It is therefore no surprise that the organisation and classification of concert programmes has not been considered in any detail in musicology or music resource-based literature.[2] Every institution that holds a collection of more than one concert programme will need to consider this topic at some level, but there are currently no published guidelines that help to define programme organisation. By way of introduction to this subject, this article considers what organising concert programmes means and some of the issues involved. First, the rationale of organising programmes will be considered: its aims and potential beneficiaries. Then the discussion will focus on the different approaches that can be taken when organising programmes. The benefits and disadvantages of various methods will be discussed. Finally, some of the general issues that arise in the filing of concert programmes will be considered.

1. Methodological background

The rationale of organising collections of concert programmes

Though seemingly obvious, when considering the organisation of concert programmes, we must briefly contemplate the need for such a time-consuming act. The most immediate answer is retrieval. This argument is put succinctly by Jean Perreault in relation to the broad question of the need to order information:

[1] Concert Programmes Project, "Project details", http://www.cph.rcm.ac.uk/Concert%20Programmes/Pages/Details.htm (accessed 10 September 2006). I would like to thank Rupert Ridgewell for his guidance in writing this article. For a discussion of definitions of concert programmes, see Rupert Ridgewell's scoping study. Rupert Ridgewell, *Concert programmes in the UK and Ireland: a preliminary report*. London: IAML (UK & Irl) and the Music Libraries Trust, 2003, p.1-5.

[2] A notable exception are the papers that were given at the IAML conference in Cambridge, 1980. The papers were reproduced in *Fontes artis musicae* in 1981. 'Programmes collections and their organisation: A symposium', *Fontes artis musicae* 28 (1981), p.67-81.

> *It is so deep a part of the purpose of our [the librarian's] profession that no argument seems needed to prove that the benefit that is aimed at in imposing order on files and collections is* retrieval, *whether of information or of documents.*[3]

Indeed, the idea of retrieval forms the backbone of a number of library classification theorists' arguments championing the need for classification. For instance, Jennifer Rowley lists two functions of classification, both of which relate to retrieval; Sue Batley lists the location of items as one of the main purposes of classification.[4] However, retrieval is not the only purpose of organisation. Jean Perreault continues in his description of the need for organisation:

> *The file must be ordered even though without such order it contains the same repertory of facts . . . the order itself contributes meaning to entries in the file. (p.53)*

This statement is also expressed in another fashion by Sue Batley:

> *The library becomes a physical embodiment of a knowledge structure.*[5]

This idea can be transferred to collections of concert programmes. By ordering a collection of programmes, we are not just ordering the physical programmes but ordering the information contained within them – namely providing a systematic arrangement pertaining to the representation of concert life embodied in the material.

Collections of concert programmes and other bibliographic items diverge when the matter of indexing is considered. Relatively few holding institutions in the United Kingdom catalogue their concert programme collections at item level and those that are catalogued in this way tend not to be treated with the same level of consistency and sophistication that other items (books, sheet music, manuscripts etc.) usually enjoy.[6] This makes the organisation of concert programme collections more pertinent; without organisation, we would not only be unable to retrieve items but may not know they exist in the first place. In addition, in the absence of a full item-level catalogue, the systematic organisation of programme collections facilitates other collection management tasks. Unwanted duplicates can be identified; gaps in the collection can be noted. Hence, the third reason to organise collections is to aid collection management.

[3] Jean M. Perreault, *The idea of order in bibliography*. Bangladore: Sarada Ranganathan Endownment for Library Science, 1978, p.53.

[4] Jennifer Rowley and John Farrow, *Organizing knowledge: an introduction to managing access to information*, 3rd edn. Aldershot: Gower, 2000, p.194; Sue Batley, *Classification in theory and practice*. Oxford: Chandos, 2005, p.3.

[5] Batley, *Classification*, 3.

[6] For a discussion on the current state of play concerning the cataloguing of concert programmes, see Ian Taylor's forthcoming article on eighteenth-century concert programmes. Ian Taylor, 'The Concert Programmes Project: a preliminary report', *A handbook for studies in eighteenth-century English music*, ed. Michael Burden. Oxford, forthcoming.

Types of concert programme retrieval

Retrieval – which, as stated above, is facilitated by organising concert programmes – is a manifold process. There are two types of retrieval of items: retrieval of one particular item; and retrieval of one or more items that provide information where no particular item or items are sought.[7] Within the bibliographic world, the former relates to the act of going to a library and requesting or finding a certain book; the latter relates to browsing the shelves and finding books on a particular subject matter. These processes can be applied to concert programme retrieval.

In the first situation, the reader knows exactly which programme or programmes they wish to view. However, this type of enquiry can also be subdivided. In some cases, requests will contain enough information that the programme can be found easily. Items such as date, venue, as well as series and performers will be provided. In other cases, the reader requires a certain programme, but does not know all the details about the performance. An example of this type of request is as follows: a reader requests the programme from Barbirolli's professional debut in London which they think was probably at the Wigmore Hall between 1915 and 1920. The salient point about this type of request is that only a particular programme or programmes will fulfil the reader's need – whether it is possible to do this by the information they provide or not.

The other situation equates to browsing the collection. Readers may request programmes from a certain time-span, type of venue or geographic place. They are interested in whatever the collection holds, rather than a specific programme. For example, a reader may request a collection's holdings of London concert programmes from the destruction of the Queen's Hall (1941) to the building of the Royal Festival Hall (1951). However, not only is the reader metaphorically "browsing" the collection in this instance, he is also browsing the history of concert life in London during that period – since "concert life" is one thing that a collection of concert programmes represents. Hence, a "speculative request" is not just about retrieval, but is also answered by the second purpose of organisation as stated above; namely the organisation of a particular embodiment of concert life itself.

General vs. unified collection

Collections of concert programmes usually fit broadly into one of two categories: namely unified or general collections. Unified collections are often designated "special collections" – collection whose acquisition source or archival function makes each constituent programme part of the narrative of a particular person or organisation.[8] The most common example of this is

[7] In Library science, the first of these is termed "known item retrieval" and the second "subject retrieval" or "subject access". Vanda Broughton, *Essential classification*. London: Facet, 2004, p.4.

[8] In some cases, the provenance of each programme is an indication of its value. Signatures, annotations or even just ownership of the programme by an individual is significant, and another copy of the same programme could not be substituted in its place.

where the provenance of the collection has a bearing on its contents; for instance, a collection donated by a performer contains programmes relating to the performer's career. The unifying feature of this type of collection is the relationship of each concert to the person or organisation, and this is usually reflected in their organisation.[9]

In a unified collection, arranging the programmes in one chronological sequence is often adopted. The tracing of a career or changes in the length of a concert season over time is made possible. The Michael Hemming collection at the Royal Academy of Music is an example of a small unified collection that has been arranged chronologically. This collection demonstrates, for example, the relatively large number of performances of Hemming/Collins' *Threnody of a soldier killed in action* after its first performance in 1944, and the speed with which the piece was programmed around the world.[10]

A general collection is unlikely to have a unifying theme or obvious method of arrangement, and this is compounded in large-scale collections. The amount of material makes sensible organisation even more crucial for successful retrieval and the sheer variety of programmes makes it more difficult to create organisational rules that can be applied consistently. Hence, the remainder of this article focuses on the various approaches and methodologies that can be applied to organise general collections; in particular, applied to medium and large-scale collections.

2. Approaches

There are many approaches that the organisation of concert programmes can take. Different approaches depend on dividing a programme by a particular factor – for instance, date of concert, concert venue, orchestra – and organising the programmes by the internal logic of these extracted terms.[11] Dates of concerts could obviously lead to a chronological arrangement and the names of orchestras might suggest an alphabetical arrangement of the material. However, if programmes are organised by one factor, other factors will inevitably be separated.[12] There are various advantages to organising programmes by certain factors; the disadvantages are usually caused by the consequence of other factors being split.

Large general collections of concert programmes are likely to be divided by a variety of different factors. The order of dividing factors employed has a significant bearing on the material. There is a difference, for example, between a collection organised by venue then year, to one organised by year then venue. Though in theory most permutations of ordering the factors

[9] Though obviously, any such collection can be used in a variety of ways.

[10] However, the chronological method is not unilaterally applied to such collections: the Leon Goossens collection at the Royal College of Music is an example of a place-venue system of arrangement, which showcases the variety of venues Goossens played in to best advantage.

[11] These factors are entitled "principles of division" in library classification theory. Broughton, *Classification*, p.6.

[12] The factors which are split equate to the library classification term "distributed relatives". Broughton, *Classification*, p.11.

are possible, when examined more closely certain trends start to appear in practice.[13]

The organisation of concert programmes is further complicated by the compound nature of many factors. Concepts such as "place" have inherent hierarchies – for instance country, town or city, and borough. Even "time" is a multi-faceted concept. Year, month, date, day of the week and concert time are all elements that may be present on a concert programme. These form their own hierarchy: chronologically arranged programmes will be sorted by year before they are sorted by date.

There are some factors that can be considered a conflation of various facets, where there is no inherent hierarchy. "Venue" is potentially the most complex aspect: not only is the concept of a venue a combination of facets, such as geographic location and venue type, the definition of "a venue" has not been standardised in work on concert programmes.[14] A collection that uses venue to organise programmes might place all the programmes from one geographic location together, then organise the programmes by the name of the venue – a sample of venues arranged in this fashion can be seen in Figure 1. Another collection might place all the venues with the same name together, then divide the programmes by geographic location – an example of which can be seen in Figure 2. Either would be valid, as there is no inherent hierarchy between the two factors "geographic location" and "name of venue".

Figure 1
Parish Church, High Wycombe
Town Hall, High Wycombe
Albert Hall, Leeds
Parish Church, Leeds
Town Hall, Leeds
Albert Hall, Manchester
Free Trade Hall, Manchester
Albert Hall, Sheffield
City Hall, Sheffield

Figure 1. A sample of venues arranged by geographic location, then by venue name

Figure 2
Albert Hall, Leeds
Albert Hall, Manchester
Albert Hall, Sheffield
City Hall, Sheffield
Free Trade Hall, Manchester
Parish Church, High Wycombe
Parish Church, Leeds
Town Hall, High Wycombe
Town Hall, Leeds

Figure 2. A sample of venues arranged by venue name, then by geographic location

[13] For example, "time" is usually used as the final dividing factor, particularly if time represents the exact date of the concert; "geographic location" is often used as one of the first dividing factors.

[14] Paul Banks, 'Concert venues: a core record', handout from discussion held as part of the IAML Working Group for Performance Ephemera, IAML-IAMC-IMS Conference, Gothenburg, 22 June 2006. While dictionary definitions define venue using terms such as "place" and "location", there is an argument that a concert venue transcends its geographic location. This can be seen in examples such as the Royal Academy of Music or Crystal Palace, where the location of the venue changed in the nineteenth century. 'venue *noun*', *The Oxford dictionary of English* (revised edition), ed. Catherine Soanes and Angus Stevenson, http://www.oxfordreference.com (accessed 15 September 2006); 'Venue', *The Chambers Dictionary*. S.l.: Softback preview, 1999.

I would now like to describe some of the different ways that one might go about organising a collection of concert programmes. First, I shall discuss the concepts of "geographic location" and "time". Often, the concept of "geographic location" is used as part of another dividing factor, such as venue, festival, concert series or institution. The discussion then turns to "type of venue" and "venue name". Then "concert series", "festivals", "organisations" and "individual performers" are discussed as methods of organising concert programmes. Finally, I shall also consider one example of the physical contents of a concert programme, namely "programme notes author", as an organising factor. This list of possible organising factors is by no means exhaustive, but provides a small sample of possibilities to both facilitate discussion and draw attention to the issues involved. The descriptions endeavour to explain how the employment of various organising factors affect the arrangement of a collection, whether they are used first, last or somewhere in between. Some of the advantages and disadvantages are outlined, alongside their most common use within a complex organisation scheme.

Geographic location

Geographic location can be used as a method of organising concert programmes at any level ranging from broad geographic areas to city boroughs. A broad sub-division by geographic area is fundamental to a significant number of large-scale, general collections. Often, a collection is divided into indigenous country and foreign programmes; the indigenous country is frequently divided between location of collection – often the capital city – and provincial programmes.[15] However, under these broad headings, it will not always be the case that geographic location will be used to further subdivide the collection. The McCann collection held by Royal Academy of Music in London, for instance, is organised chronologically after the broad subdivisions "foreign" and "British" have been employed. The advantage to using these broad subdivisions is that from here, different rules can be constructed to deal with concepts such as "foreign" and "British" programmes. This makes it easier to adapt the organisational scheme to the collection in hand; for example, creating a more complex citation order for more complex parts of the collection. One disadvantage to broad sub-division by geographic location is that pan-country trends in concert life may be more difficult to spot.

Organising a collection by geographic location can also be carried out at micro-level. Having all the programmes from one town or city together is useful for readers researching the concert life of a particular place. Material can easily be ordered, and researchers can get an overview of the concert life in each town, as all the material in a certain part of the collection will relate to the same area. Micro-organisation by place can also help collocation – the process by which related subjects are brought together. On the surface,

[15] Examples include the collection at the Bibliothèque nationale de France, Staatsbibliothek Preußischer Kulturbesitz, Berlin, Royal College of Music and the McCann collection (Royal Academy of Music). Joachim Jaenecke, 'Aufbewahrung und Erschliessung einer Programm-Sammlung', *Fontes artis musicae* 28/1-2 (1980), p.68-73; Simone Wallon, 'La collection de programmes du department de la musique de la Bibliothèque Nationale de Paris', *Fontes artis musicae* 28/1-2 (1980), p.73-75.

concert life in Penzance and Perth [Scotland] might not have much in common, even though the alphabetical order of British provincial places would place them as near-bedfellows, but at least they will be kept far away from Perth [Australia]. Overall, organising a collection by place aids the second purpose of organising programmes: the ability of a user to browse the collection to gain a sense of the history of concert life in a particular area.

Time

In general collections, the development of performance history may also be traced in a collection arranged by date. For example, the use of concert halls in London during the 1940s, after the destruction of the Queen's Hall but before the opening of the Royal Festival Hall in 1951 may be traced in the McCann collection (Royal Academy of Music), which has an abundance of material from this period arranged chronologically. The particular way in which this collection is organised allows researchers to chart how concert life in London adapted to the wartime situation, as ensembles migrated to a disparate selection of London halls after the Queen's Hall was destroyed, and assess the impact of the opening of the Royal Festival Hall, as concert life was once again centred on a single venue. A largely temporal arrangement of programmes can be very useful when viewing trends in concert life.

There are disadvantages to the temporal system. Paradoxically, if time is the only factor used to organise programmes after geographic location, sequences such as concert series and festivals will be split; this makes it more difficult to trace a series or festival over time.[16] In addition, many boxes of material would need to be consulted to find the relevant material in larger collections. This hinders quick and efficient retrieval of items.

However, organisation by time is understandably common when used as the final element in an organisational scheme. If programmes have already been arranged by place, venue name, then concert series, for example, the addition of organising the programmes by date of concert is particularly useful. Within each place/venue/concert series there is likely to be only one concert on any given date at a certain time. Therefore, "time" can be used to ensure that there are no duplicates, and to assess gaps within the sequences, aiding the management of the collection.

Type of venue

The type of venue division is usually used when organising collections by venue name.[17] Examples of its use may be found at the Royal College of Music in London and the collections held at the Bibliothèque nationale de France. However, in both these cases the type of venue subdivision is used selectively. At the Royal College of Music, type of venue is used only for programmes of concerts given in London; at the Bibliothèque nationale de France, type of venue is used comprehensively for Paris programmes but more simply for other towns and cities, if at all. The advantage of this system is that it enables researchers and librarians to locate programmes of concerts given in certain types of venue. A collection of programmes from the same type of venue can be studied as an abstract representation of concerts from this venue-type, rather than a collection of programmes from specific venues. This provides the mirror of concert life structure as described above, as well as helping librarians to deal with speculative information requests.

However, there are serious short-comings. For mainstream concert venues, such as concert halls, the type of venue division can be meaningless as the amount of material in this class is high. In addition, types of venue are sometimes difficult to quantify. For example, when a venue is merely labelled "hall", without indication of whether the hall is, for instance, a concert hall, civic hall or church hall. Another problem arises when the venue types chosen are not mutually exclusive, leading to certain venues potentially falling into more than one category.[18] An example is the theatre at Regent's Park. Under the classification of venues scheme in place at the Royal College of Music, for instance, this venue could fall into two different categories: "open air" or "theatre".[19] This could lead to material from this venue being unintentionally stored in two different parts of the collection.[20] To make a type of venue system work, an overarching rule or a hierarchy of priority – described as "notes that prescribe preference order" by Sue Batley in her description of Dewey – would need to be constructed.[21] Coupled with the extra time needed to construct rules and to classify material, organisation by type of venue hinders collection management.

Venue name

The venue-name system – which at its most simple is a method whereby programmes from one concert venue are housed together – tend to be favoured by institutions that hold larger general collections of concert programmes, such as the Royal College of Music.

Organising programmes by venue has many advantages. Often programmes from a venue follow the same size and format. The former is important in terms of preservation: a series of programmes of the same size and weight will be better preserved if kept together, if they are stored

[16] For instance, a large sequence of material from the Edinburgh Festival has been split up in the McCann collection (Royal Academy of Music) for this very reason.

[17] However, it would be possible to organise a collection into venue types, then to organise by another aspect. For example, a collection of programmes from London parks, organised by chronological order rather than title of park.

[18] This problem can be explained using classification theory: Broughton states that classification schemes only work when arrays – groups of classes – contain classes which are mutually exclusive. Broughton, *Classification*, p. 267.

[19] The "type of venue" is the array containing classes for "Open-air" and "Theatre". As a venue can be both "open-air" and a "theatre", these classes are not mutually exclusive.

[20] This process is akin to the idea of "cross-classification" in library classification: subjects can appear in more than one place due to inconsistencies in the filing rules.

[21] Batley, *Classification*, p.42. Indeed, the former is the solution adopted by the Royal College of Music. Recent re-ordering and tidying of the collections has lead to a hierarchical rule being developed for venue-type classification. This rule states that where there is potential variation in how a venue could be classified, the venue is defined by the larger body. Therefore, in the case of the open air theatre in Regent's Park, as the theatre is within a park; hence the venue is classed as "open air" rather than "theatre". Emily Worthington, *Process for sorting and interfiling new accessions to RCM concert programmes collection,* working document produced for the Royal College of Music (London, 2006).

unbound in archival boxes, rather than being interfiled with programmes of varying shapes and sizes.

An advantage arising from the venue-ordered sorting scheme is that programmes from broadly the same type of concert are kept together too. Different concert halls attract certain types of concert, owing to, for instance, performance space and facilities, audience capacity and the ethos of the venue. For example, the majority of programmes for concerts given at the Wigmore Hall are historically from Western classical recitals or small chamber group concerts. If programmes from this venue are kept together, a researcher targeting this type of concert can focus on the Wigmore Hall collection in the first instance. This helps in the retrieval of material, and can be particularly useful when answering speculative requests.

However, there are disadvantages to arranging collections of concert programmes by venue. The most significant disadvantage is that when deciding to arrange a collection by venue, many subsequent decisions need to be made. This increases the time required to manage the collection. The plurality of locations certain venues could be filed under, means that a collection organised by venue is particularly susceptible to inconsistency. Some of these issues – for instance venues that change name – are dealt with in section three below. Though these issues are important in any organisation system in which venue plays a part, they are paramount in a collection where venue is the primary dividing factor. For collection management purposes, arranging a collection by venue name is problematic.

Concert series

The most striking advantage of using concert series as an organising factor is the ease with which the completeness of a collection can be assessed. By keeping concert programmes from the same series together, it is relatively easy to determine gaps in the sequence. This is helpful for collection management purposes. There are other pragmatic advantages. Programmes from the same concert series are likely to be physically similar. Aside from helping to preserve the programmes, this increases the likelihood that the collection will stay in the same order. The major disadvantage to using concert series as an organising factor is that not all programmes in a general collection will relate to a particular concert series. Therefore, another method must be chosen to organise programmes that are not part of a concert series. Organisation by concert series would work best with collections containing long-established concert series, such as the Henry Wood Promenade Concerts. For short-lived concert series, this method is less advantageous.

Festivals

Organisation by festivals poses similar advantages and disadvantages as organisation by concert series. Completeness is easy to assess, and programmes of a similar size are often kept together; but obviously, not all concert programmes in a general collection will relate to festivals hence this method of organisation will only be relevant to part of a general collection. The prevalence of multi-venue festivals makes a separation into two

sequences entitled "venues" and "festivals" attractive in large collections of concert programmes.[22] However, this solution is not without issues. While festival leaflets and festival programmes may easily fit unquestionably into the "festivals" sequence, where individual concert programmes are housed is a matter of debate. Either the material is split between the festival and the venue sequences – with individual concert programmes from concerts given as part of a festival treated as normal concert programmes and filed by venue, while festival programmes and leaflets reside separately in a "festivals" sequence – or both types of material are housed together. Though the latter may be chosen as the preferred solution, there is a risk that concert programmes will not be identified as being part of a festival if the concert's association with the festival is not clearly stated on the programme, and hence will not be filed in the festivals box. This countenances effective retrieval of programmes.

There are also semantic problems with festivals: the exact definition of "festival" is debateable. Events such as the "Festival of Britain" in 1951 are highly problematic. This event spawned mini-festivals and series, for instance the series of concerts shared between the Royal Albert Hall and the newly opened Royal Festival Hall. Whether the many isolated concerts organised in provincial towns by a variety of organising bodies, but advertised using the banner "Festival of Britain", should be included would require careful thought.

Organisations

It is possible to organise collection of concert programmes by the organisations involved in creating the concert – including music societies, orchestras and choirs. Organisations are usually associated with a geographic location; though the place of the concert venue and place where the organisation is based will not always be the same. An advantage of this system is that biographers of organisations would find the programme part of their primary material easily accessible. Each sub-collection of programmes from an organisation would form a valuable organisational archive. In addition, this system neatly dispenses with the complexity that can arise from multi-venue orchestra or choir tours – as long as the organisational aspect is used to divide programmes before concert venue is employed.[23] However, there are disadvantages to dividing collections by organisation. Some concerts will not be attached to an organisation – for example, independently-arranged solo recitals. There is a danger that these programmes would become subservient; for instance, held in a "miscellaneous" category of material and difficult to find. Therefore, for collection management purposes the

[22] This is the structure of the organisation of programmes at the Royal College of Music. Within each geographic place, there are two subsequent sequences: "venues" then "festivals".

[23] An example of this in practice can be seen at the Staatsbibliothek Preußischer Kulturbesitz, Berlin, where Berlin institutions on tour elsewhere are filed under Berlin. Joachim Jaenecke, 'Aufbewahrung und Erschliessung einer Programm-Sammlung', *Fontes artis musicae* 28/1-2 (1980), p.70. With thanks to Haike Wiegand for help with translating this article.

instigation of an organisation-based sorting system would be sound, but to the detriment some of the more ephemeral items in the collection.

Individual Performers

On the surface, organising programmes by individual performers could be very attractive. Researchers frequently seek information about concerts where the known factor is the soloist or performer. However, there are large pragmatic problems with this system and it would be very difficult to organise a large collection consistently by this method.[24] Even if accompanists are left out of the equation, it is common to have more than one soloist at a concert, whether a recital or a concert including an orchestral contribution. A decision would be required for which performer the programmes were filed under. Some hierarchical system of role or type of performer would have to be adopted to allow the system to work but this would arguably defeat the object of the system, as not all performers would be as easily traced as others.

Elements of physical programme

Programmes have certain physical characteristics by which they could, in theory, be arranged. Size is one such universal characteristic. However, excepting a separate storage area for oversize programmes, elements of the physical programme are rarely used to organise programmes.

Programme notes author

Though it is rare that collections use "programme notes" to organise collections, it is a valuable method in cases where the collection is notable primarily for its written content. An example is the Mosco Carner collection held at the Royal Academy of Music, though this example is a special unified collection, rather than a general collection. As a prolific author of programme notes, a large proportion of the concert programmes in the Mosco Carner collection naturally contain notes written by Mosco Carner. The authorship of the programme notes has therefore been used as the first method employed to organise the programmes. However, within the non-Carner notes, another system has been adopted to subdivide the programmes into further groups. The advantage to this system is that the collection can be easily analysed for the development both of Mosco Carner's programme note writing, and the development of programme notes as a rhetorical form. This is an example of the salient feature of the collection being used as the main organising factor, to enhance access to the collection through this feature.

There are disadvantages to using the author of programme notes as a means of organising collections. If the process were taken to its logical conclusion, all programmes would be organised by author, most likely in an alphabetical fashion. However, a number of programme note authors are

[24] By its own admission, though this system was adopted by the New York Public Library, it is not possible to apply it consistently. Rupert Ridgewell, *Report. Working Group on the Indexing of Musical Performances*, http://www.iaml.info/files/working_group_report.pdf (July 2005; accessed 20 September 2006).

anonymous and in many cases authors are represented only by their initials. If a partial programme note author system is adopted – as outlined in the example of the Mosco Carner collection above – different issues emerge. Some programmes have the notes to different pieces written by different authors. While enhancing access to a particular area of performance history, arranging a collection by the author of programme notes is not a pragmatic solution for the majority of concert programme collections.

3. Issues in filing

Though there are many types of issue to consider when filing concert programmes – once the system of arrangement has been selected – some of the more common issues are described below. The first two issues relate to two specific factors, namely venue name and geographic location; the third issue potentially affects any part of a concert programme organisation scheme; the last issue would affect any part which relies on an alphabetical sequence, but is most likely to bear upon venue name or geographic location.

Venue name

An organisational system that relies heavily on venue name can become chaotic if the names of particular venues are themselves unstable. Venues frequently change name for a variety of reasons. For example, political pressure caused the "Bechstein Hall" to metamorphose into the "Wigmore Hall" during the First World War. Venues attached directly to the state, or those with venue names that reflect the incumbent sovereign, are particularly susceptible to change. The venue currently entitled "Her Majesty's Theatre" in London is a good example.[25] Crucial decisions must be made as to whether or not material from a venue that changed its name, so that multiple incarnations of the name are found in a single collection, should be kept together. Once this decision is made, there are still further complications. If material from venues that have changed name are to be kept together, a decision must be made as to whether to file the material under the earliest or most recent name. In some cases, the complete history of a venue and its various names will not be known. This can lead to material being split unintentionally across collections.

This problem is not limited to venues which change name, however. Some venues have nebulous names, where programmes frequently describe the venue in a variety of ways. Cathedral churches can prove particularly problematic, especially as they are often more commonly known by their colloquial name. For example, the official name of Southwark Cathedral is "Cathedral and Collegiate Church of St Saviour and St Mary Overie". While some programmes list the full name, others use the colloquial "Southwark Cathedral". This is a potential problem for filing, especially as it is not always immediately obvious that the two venues are indeed the same place.

[25] Originally the theatre was entitled Queen's Theatre, to be followed by King's Theatre as the reigning monarch changed. Furthermore, the early nineteenth century saw a change in theatre name to "His Majesty's". However, this title is also gender-specific, and also duly alternates depending on the gender of the reigning monarch.

Geographic location

Geographic organisation has its own complexities. Within British institutions, a decision must be made as to the definition of "provincial" as opposed to "foreign". The inclusion or exclusion of Northern Ireland and Eire can be politically charged.[26] The dates of the programmes also play their part. A collection of nineteenth-century programmes from Dublin could reside in a United Kingdom provincial box. Late twentieth-century programmes from Dublin could not – without accusations of colonialism. The decision whether to keep material from one town or city together, regardless of the host country's political history, transcends British programmes.

When dealing with countries outside of the British Isles, the problems multiply. For example, how to deal with the constituent states of the former Yugoslavia is problematic.[27] One option is to divide the collection into its constituent countries – for example Serbia, Montenegro, Croatia, Bosnia and Herzegovina – ignoring whether the country existed at the time of the concert. Another option is to locate the programme with the name of the country at the time the concert took place; there would be a box or folder for programmes from Yugoslavia from 1918-1991, and another box or folder for concerts given in Bosnia and Herzegovina from 1992 onwards. Though this option is historically accurate, it is not necessarily the most pragmatic. Staff time would be used in researching the boundaries of countries for different concert dates; more pertinently, any venues that enjoyed longevity would have their programmes split across the foreign programmes sequence. Though the option to house all the material together under a banner "Yugoslavia and former-Yugoslavia" seems attractive, this could be intractable for programmes pre-1918 – unless Austria and Hungary were also split into historical boundaries.

Another option is to keep all programmes from one venue together by taking the pragmatic decision to regard each venue as being situated under the title of its last, or most recent, geographic location. This would directly mirror the instructions in AACR2 concerning the geographic qualification of venues. AACR2 states that when qualifying organisations geographically, the qualification should list the latest name in use during the lifetime of the organisation.[28] The advantage to this method would be that all programmes from the same venue would be kept together, regardless of the date of concert. Disadvantages include the staff time in researching the date at which a venue ceased to exist and the political position of the country at this time. The former would be particularly problematic, since it is often notoriously

[26] Classification and subject analysis are rarely benign activities: for instance, see the writings of Sandy Berman on the issue of the treatment of Jewish issues within LCSH. Sanford Berman, 'Beyond the pale: Subject access to Judaica', *Subject cataloguing: critiques and innovations,* ed. by Sanford Berman. New York: Haworth Press, 1984, p.173-90.

[27] Even countries that are usually considered to have relatively fixed boundaries, are not without their problems. For instance, programmes from the Alsace region of France/Germany.

[28] *Anglo-American cataloguing rules.* 2nd edn., 1988 rev. Ottowa: Canadian Library Association; London: Library Association Publishing; Chicago: American Library Association, 1988, p.452 [rule 24.4C6].

difficult to establish exactly when a venue ceased to exist, or ceased in its function as a concert venue.

For each country or problematic city, the decision over which method would work the best will depend on the contents of the collection. If the majority of materials are historical, adopting the modern country boundaries would make little sense. Conversely, if the collection is particularly rich in modern materials, a modern-day arrangement would be more practical. However, inconsistently applying different rules to different countries could lead to inconsistency and confusion in the filing of programmes within each country. Whether to treat the geographic ordering as a homogeneous system, or whether each country should be ordered in a semi-autonomous way, is a fundamental precursor to the organisation of any collection which uses geographic location as a means of ordering programmes.

Unknown factors

Concert programmes are often inconsistent in terms of their content. This can be problematic when the factor used to organise a collection is missing from the programme. A common example is undated concert programmes. Although it is more usual to find programmes that lack the year rather than the date or month, there is, however, a spectrum of uncertainty. Though the precise year may be lacking, the general period or decade may be ascertainable from other evidence on the programme. There may also be ambiguity over the year of a programme if it is part of a cross-year season. If the year can only be inferred, the programme can be treated in one of the following ways: kept with other programmes of the same year, keeping known and inferred dates together; within a specially devised section for spans of dates, for example "1940s"; filed under the first or last year of the inferred date range; or treated in the same way as entirely "unknown" dates. Whichever method is chosen to treat such programmes, the effects of unknown factors will be more extensive the higher up the organisation scheme the factor is. Therefore, it is pragmatic to choose an organisational scheme that does not place a factor that is unknown in a large number of programmes near the top of the organisational hierarchy. For instance, it would be ill advised to arrange a collection containing a particularly high number of undated programmes exclusively by date.

Issues in alphabetisation

Even when alphabetical arrangement of a type of term has been decided upon, there are still variations in how the terms can be arranged. This is particularly problematic for venue and geographic terms. For example, the decision on whether to organise the collection in a "word-by-word" method or a "letter-by-letter" method, needs be taken and applied consistently.[29] An example of how this could affect geographic location terms can be seen in Figure 3. Another indexing decision is needed concerning whether to adopt

[29] An explanation and brief history of these methods can be found in Hans Wellisch's manual to indexing. Hans H. Wellisch, *Indexing from A to* Z. Bronx, New York: H.W. Wilson, 1991, p.136-40.

the old-fashioned "filed as written" rule. Though traditionally in indexing this has been applied to the issue of the suffix "Mac" and its variations and abbreviations, the issue becomes relevant in concert programmes where "Saint" – or its equivalent in non-English language programmes – forms part of a title of venue or place.[30] While the Library of Congress filing rules adopts the maxim "arranged exactly as written", this rule may prove difficult to adopt for concert programmes.[31] As described above, the same venue can be described differently on various programmes. Therefore, assessing whether the venue is usually known by its abbreviated name or its full name may prove difficult to determine. Generally, problems in filing are exacerbated by manual filing being moribund: current literature discusses automated filing practices rather than manual filing.

Word-by-word	Letter-by-letter
New Cross	Newby
New Malden	New Cross
New Town	New Malden
Newby	Newton
Newton	Newton Abbott
Newton Abbott	Newtonhill
Newtonhill	New Town

Figure 3. A sample of geographic locations ordered by different alphabetisations

Conclusion

Though the underlying reasons why large and general collections of concert programmes should be organised systematically may seem simple, the practice of carrying out this procedure is not always so easy. There are numerous factors by which programmes can be ordered, each with its own idiosyncrasies. Each method has hypothetical advantages and disadvantages. These can be expressed by the varying degrees of beneficial or detrimental effect each method has on retrieval, the representation of concert life embodied by a collection and collection management. The latter is particularly susceptible to change in the future; as cataloguing and indexing of concert programmes at item level becomes a reality, the need to adopt a logical organisational scheme may become defunct. Beyond the hypothetical trope, some methods suit some collections better than others. The organisation of concert programmes is a balance between the pragmatism of how best to arrange the collection in hand, while applying as consistent and logical a scheme as possible. While the retrieval needs of users were briefly discussed at the beginning of this article, there is potential for considerable future research into the needs of users of concert programme collections. This would help understanding of the symbiotic relationship between user and collection arrangement. Any work which is undertaken to define concert-life terms – for instance, concert venues – will help procure best practice in the organisation of their ephemera – most pertinently, in concert programmes. Put simply, the task of imposing order on concert programmes can be neither conceived nor effected in a vacuum. The organisation of concert programmes is governed by the elements of concert life the programmes narrate; our understanding of concert life is in turn enhanced by the arrangement chosen for particular collections.

[30] The arguments surrounding the use of "Mac" are also discussed by Hans Wellisch. Wellisch, *Indexing*, p.231-35.
[31] Library of Congress, 'Abbreviations are arranged exactly as written . . .', *Library of Congress filing rules*, http://desktop.loc.gov/ (accessed 22 August 2006).

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IAML (UK & Irl)
needs a new
MEMBERSHIP SECRETARY

The Membership Secretary maintains the Association's membership database, publishes the annual membership directory, deals with all membership renewals and dues, and has an over-arching remit to maximise recruitment, working with the Executive Committee, on which the Membership Secretary serves. The post offers a good opportunity to learn more of the Association's work and to get to know a wide range of members.

The post will become vacant in April 2007 and is held for a maximum of five years. A full job description and further information may be obtained from the IAML(UK & Irl) website (www.iaml-uk-irl.org) or from the General Secretary, Geoff Thomason, Royal Northern College of Music Library, 124 Oxford Road, Manchester M13 9RD (geoff.thomason@rncm.ac.uk). The current Membership Secretary, Almut Boehme, will be happy to discuss the post informally with potential applicants (a.boehme@nls.uk; tel. 0131 623 3880).

Applications should reach the General Secretary by 1 February 2007.

Brio Volume 43, Number 2. pp 40–52

THE VAUGHAN WILLIAMS / LEITH HILL MUSICAL FESTIVAL ORCHESTRAL LIBRARY, WITH SOME THOUGHTS ON THE COMPOSER AS PERFORMER

Graham Muncy

Ralph Vaughan Williams's own working collection of orchestral parts, passed by the composer to the Leith Hill Musical Festival, is now in the keeping of the Surrey Performing Arts Library. With the help of Renée Stewart, a previous Festival Secretary, this article aims to describe some of the background to this unique collection and to explain its significance.

Provenance

> *Supposedly built as a summer residence for a businessman who had made money out of the 1914-18 war. It was a large bungalow with a corridor around the large central room, which was used as a lounge / dining / music room. It was large enough to take a choir of 50 with ease. It had a timbered ceiling with a Queen post roof, which was 30 feet high. A gallery all round was a useful place for bookcases and for storing music.*[1]

In this reminiscence, Dr William Cole, Ralph Vaughan Williams's deputy and successor as conductor of the Leith Hill Musical Festival (LHMF) and from 1953 owner of *The White Gates* – Ralph Vaughan Williams's former home on the outskirts of Dorking – describes the probable location of the composer's working collection of orchestral parts and scores. Additionally, there was a substantial collection of vocal scores relating to performances given during the festival. In 1953, Vaughan Williams and his second wife, Ursula, moved to Hanover Terrace, Regents Park, London and the collection of LHMF-related music was given to the festival at that point. As he had also resigned as Festival Conductor and probably felt that the collection needed to stay local to the area for future use, the then Honorary Secretary, Miss. Margery Cullen, housed the collection until her retirement in 1964. At this stage it is relevant to quote from the LHMF Minute Books and the extract for 2 October 1964:

> *The Hon. Secretary thanked Miss Cullen for all her help in the process of taking over . . . she has particularly asked that the arrangements made with regard to two substantial collections of music may be recorded in the Minutes as follows: The collection of orchestral music given to LHMF by the late Dr Vaughan Williams, and up to the present stored at Northacre, Westcott, has been transferred, with the consent of Mrs Vaughan Williams, to the custody of Dr William Cole at 14, Bedford Square, London WC1.*[2] *Mrs Vaughan Williams asks for it to be recorded in the Minutes that the music and the catalogue, which Dr Cole holds, remain the property of LHMF, to be available should they require it at any time, or when Dr Cole retires as Festival Conductor.*

[1] C. Newbury (ed.), *Vaughan Williams in Dorking - a collection of personal reminiscences of the composer Dr. Ralph Vaughan Williams.O.M.* Dorking: Local History Group of Dorking and Leith Hill District Preservation Society, 1979, p.5.

Dr Cole's retirement came in 1977 and the collection eventually found its next home at Charterhouse School, Godalming, Surrey, in the care of the next LHMF conductor but one, William Llewellyn (conductor 1981-95) and Director of Music at the school. His successor at Charterhouse, Robin Wells (a Vice President of the LHMF, a member of the Music Committee and on many occasions, Festival Organist) looked after the collection until his retirement in 2004, when it passed to the Performing Arts Library in Dorking, its current home.

The Collection

An initial examination of the collection soon after its arrival at the Performing Arts Library in 2004 revealed a number of organisational, conservation and even identification challenges. The music arrived in dusty brown orchestral envelopes in haphazard order with seemingly little clue as to contents. Sample dips into these antique envelopes revealed many potential problems – fragments of yellowing manuscript, some in an almost illegible hand (must be by Vaughan Williams, I thought!), bars of manuscript pasted over printed parts, incomplete sets of parts and so on – made my original declared objective of full resource disclosure seem slightly fanciful. The only way forward, I reasoned, was to seek local help.

Renée Stewart offered to go through the collection and try to sort it into some kind of order and perhaps update an earlier list of its contents. It was only after she started to work on the material that I realised that she was the only person who could undertake this task. Renée had been Secretary of LHMF for fifteen years, knew almost everyone connected with the Festival worth knowing, possessed an encyclopaedic knowledge of the history of the Festival and the local music scene, and even more fortunate for me, had met and even been a pupil of some of the musicians whose names and materials were included – Gordon Jacob, Robin Milford and even briefly, Vaughan Williams himself.

Renée employed a sleuth-like ability in her task, following up clue after clue, identifying a pencilled note on the outside of an envelope, a few hurriedly scribbled bars of music or the date that a set of parts was used for a festival performance. To my mind, no one else would ever have the ability to link so many connections. By the late summer of 2005, Renée had produced a valuable and comprehensive handlist,[3] whilst on the way making significant discoveries and uncovering fascinating facts about composers, performers,

[2] Dr. Cole was at the time, Secretary of the Associated Board of the Royal Schools of Music & had accommodation at the HQ.

[3] Renée Stewart (compiler), *The Vaughan Williams / Leith Hill Musical Festival Orchestral Library - a handlist.* Dorking: Surrey Performing Arts Library, 2005 (available from the library).

editors and publishers and producing a document that will provide a springboard for, hopefully, further research.[4]

The Collection consists of 72 sets with around 1500 individual parts, originally contained in large 'Boosey'-style manila bags, many of which had been re-used with newer labels stuck over original script, with some containing several works. Additionally, there is a collection of church music, likely to have come from St. George's Windsor, and a number of full scores in the Breitkopf Bach Gesellschaft edition dating from the late nineteenth century. Works by J.S. Bach predominate, (cantatas, the two great *Passions* and *Mass in B minor*, and various *Brandenburg* and instrumental concertos). Of other composers, there is a mixture of material from many periods, the earliest being William Byrd in arrangements for strings: *Christ is Risen Again* and *The Leaves be Green*, ed. Terry. We then move chronologically through Purcell arrangements, Handel's oratorios *Samson* and *Saul*, Haydn's *Creation* and *'Spring'* from *The Seasons*, and some dances by Mozart as well as the *Splendente te, Deus* (K.Anh.121).

The nineteenth century is represented by Mendelssohn's Psalm 42, Brahms's *Song of Destiny*; Donizetti's *Hark how the Drums* from *La fille du Régiment*, Parry's *Blest Pair of Sirens* and *Job*, and arrangements of act 1 of Wagner's *Lohengrin* and the finale of *Die Meistersinger*. One fascinating late nineteenth century piece, Larghetto from Elgar's *Serenade for Strings*, has a set of parts in Vaughan Williams's hand for additional wind, brass and tympani (see Figure 1).

The twentieth century is represented by English composers: Butterworth's *Banks of Green Willow*; Walford Davies's *The Shepherd* (possibly with the orchestral accompaniment in the composer's own hand) and *Solemn Melody*; Edward German's *Pavane*; Percy Grainger's *Mock Morris* and *Molly on the Shore*; Gustav Holst's *Brook Green Suite, Fugal Concerto, Two Psalms* and *Two Songs Without Words*; Howells's *Processional*; Milford's *Suite in D minor*, Moeran's *Lonely Waters* and arrangements of *Praise to the Lord* by Warrell and *Lyke-Wake Dirge* by Whittaker.

There are also twelve sets of works by Vaughan Williams himself, most of which were likely to have been sent to the composer upon publication by his publishers (mainly OUP):

Charterhouse Suite

Concerto Academico

Greensleeves (arr. Greaves)

Muscadin (Four Elizabethan Dances)

Norfolk Rhapsody no. 1

Old King Cole

[4] Renée Stewart was also involved in the compilation of the 'appendix of record, 1905-2005' for a work then in progress, *Music won the cause - 100 years of the Leith Hill Musical Festival, 1905-2005*. Dorking: Leith Hill Musical Festival, 2005.

Figure 1. The flute part for Ralph Vaughan Williams's 'arrangement' for expanded orchestra of the Larghetto from Elgar's Serenade Op.20. Reproduced by kind permission of Ursula Vaughan Williams and RVW Ltd.

On Wenlock Edge

Portsmouth – Quick March (Sea Songs)

Sea Symphony

Suite (Folk Songs of the Four Seasons, arr. Douglas)

Shepherds of the Delectable Mountains

Valiant-for-Truth (ms. introduction)

Not all of these sets of parts were used for LHMF performance (exceptions being notably the *Sea Symphony* and *Valiant-for-Truth*) and they are, for the most part, pristine.

Some details

Vaughan Williams's deep admiration and love for the music of J.S. Bach is well documented and was encouraged and developed by his teacher, C. Hubert Parry. The opportunity to do something practical to 'spread the word' is very much reflected in the contents of this collection and of course the repertoire of LHMF, especially in its early years, 1905-1930. Again, examining the contents of these sets gives a wonderful insight into performance practice, particularly for 'early' music, in a period when most of these pieces were almost unknown to the general musical public and a real 'unknown region' to the choirs who sang them, not to mention the audiences who attended, especially in relatively rural backwaters like southern Surrey.

Taking one example, Bach's Cantata no. 140, *Wachet Auf*, the set for this is a composite of printed (Breitkopf) and manuscript parts and looks to have been assembled from various sources over a number of years. The set was used by several different performers in addition to Vaughan Williams at LHMF, where it was performed in 1908,1925,1936 and 1949. There are two manuscript parts stamped 'Gustav von Holst', which are likely to be in his neat hand. The two arranged clarinet parts are in Vaughan Williams's hand, while the string parts (3,2,2,3) are stamped 'St George's Chapel – Special Choir'. Most of the other string sets for Bach, Handel, etc. are far larger, so the inference of authentic performance practice with a small body of strings is misleading here – the rest are probably lost.

It is likely that this set was used by Holst in at least three performances (Passmore Edwards settlement in 1904/5, St Paul's Girls' School in 1907, and Morley College). Additionally, Vaughan Williams may have used it whilst conductor of the Bach Choir (1921-28). Of further interest is the name 'Miss Eaton' written on one of the violin parts, which probably refers to the violinist Sybil Eaton who gave the first complete performance of Finzi's *Violin Concerto* in 1927 at a Bach Choir concert with Vaughan Williams conducting.

The expense of buying such a set in the early years of the twentieth century must have been considerable and we can see from this example that resource sharing is not a particularly contemporary practice. Again, adaptation, transposition and part copying by hand was fairly common practice and

shows that the practical 'hands-on' approach was an essential part of a conductor's role.

Some of the other cantata sets are extremely hybrid:

No. 6, *Bleib bei uns*, is a mixture of Breitkopf, Peters and manuscript parts with a score probably written out by Vaughan Williams himself (LHMF 1921).

No. 43, *Gott fahret auf*, consists entirely of handwritten parts with a piano continuo by Vaughan Williams (LHMF 1948).

No. 50, *Nach Dir Herr*: here, all manuscript parts are stamped 'Petersfield Festival' (Vaughan Williams adjudicated, conducted and sat on the Petersfield Music Committee in the early 1900s).

Moving away from Bach there is a similar mixture with some sets complete, probably as supplied, while others are more complex: Byrd's *Christ is risen again* is a manuscript arrangement for strings with no arranger credited. Walford Davies's *The shepherd*, has a manuscript orchestral score, probably in the composer's hand, and a set of manuscript parts, the work having being published only as a part song with piano. This was performed at LHMF in 1914.

Perhaps the most interesting of all the parts in the collection are those for the *Larghetto* from Elgar's *Serenade for Strings*. These are manuscript parts in Vaughan Williams's hand (flute, oboe, clarinet in A, bassoon, horn in F, cornet in A, trombone and tympani) and are presumably intended to be played in addition to the strings, but do not appear to have ever been used. Possibly they were intended for an instrumental class at Morley College or at St. Paul's School in Holst's time as Director of Music. Or were they just an exercise? Vaughan Williams's manuscript is fairly neat which points to a reasonably early date. The movement was performed at LHMF in 1934 by a string orchestra in a Children's Day concert, so the question remains for this shaving from Vaughan Williams's workshop. Even so, this seems to be a unique survival – the only Elgar work arranged by Vaughan Williams, thus connecting two of Britain's most revered composers.

Vaughan Williams's fellow composer and close friend Gustav Holst is represented in the collection by a number of works: *Brook Green suite, Fugal concerto, Two psalms (86 & 148)* and *Two songs without words*. Holst adjudicated at the Festival in 1909 and 1922, when the *Two songs without words* were performed. In 1935, the year after Holst's death, Vaughan Williams performed the *Brook Green suite* and *Two psalms* in his memory, with Holst's daughter, Imogen, adjudicating and presenting the awards.

In the first three decades of the Leith Hill Musical Festival, Vaughan Williams as conductor never hesitated in introducing new works by his contemporaries, so as well as the Holst pieces there are items by Howells, Milford, Moeran and Warrell in the collection. Herbert Howells, another close friend of Vaughan Williams, was a member of the LHMF Music Committee from 1939 until 1982, and his orchestral piece, *Procession* was

played at the 1932 Festival when he also adjudicated – a service he also performed in 1933, 1948 and 1949.

A set of parts for Robin Milford's *Suite in D minor for oboe and strings* link another contemporary composer with the festival. Milford, a pupil of Vaughan Williams at the Royal College of Music, was conductor of one of the festival's competing choirs, Epsom, from 1922 to 1925 and 1929 to 1934. The *Suite* was performed in 1930. His cantata *The Passing Year* was given at the 1954 Festival, when he also presented the awards. Another set of parts, Moeran's *Lonely waters*, marks a performance in 1936 when the composer presented awards.

The music of one of Vaughan Williams's teachers, Parry, has been performed throughout the history of the Festival (the composer attended and presented awards when his *Ode on St Cecilia's Day*, was performed in 1911) and two Parry works are represented in the collection – *Blest pair of sirens* (performed in 1924, 1932 and 1953) and *Job* (performed in 1929 and 1943). As the Festival competitions were suspended during the Second World War the 1943 performance of *Job* took place in St. Martin's Church and not the Dorking Halls, which was in use as a government store. As the church organ was tuned somewhat above concert pitch at that time, a special organ part had to be written out to replace the orchestral wind parts, while strings, of course, needed to re-tune – yet another piece of practical adaptation.

The early years of the twentieth century were witness to a great revival in English music of earlier centuries by the likes of E.H. Fellows and Fuller Maitland and it must not be forgotten that Vaughan Williams edited two volumes of the Purcell Society Edition (volume XV, *Welcome Songs* Part 1 in 1905, and volume XV, Part 2, in 1910). Thus it is no surprise to find a set of Purcell's *King Arthur* (ed. Maitland). This set consists of printed parts (marked 'Boosey & Hawkes Hire Library') with some neat manuscript parts, perhaps in Gordon Jacob's hand, together with a vocal score with Vaughan Williams's markings and typed words for narrator. Percy Buck conducted LHMF choirs in a performance in 1915, while Vaughan Williams was away in the army, and the festivals of 1929 and 1948 saw Vaughan Williams conducting further performances of this piece.

As stated earlier, the large element of sets of parts of works by Vaughan Williams are likely to be those sent by publisher to composer and a majority were never performed at LHMF or only later, after Vaughan Williams's retirement. Unlike the situation in some other composer-oriented festivals, Vaughan Williams never used LHMF as a vehicle for the promotion of his own works and it was only with reluctance that he was persuaded to include his own compositions or arrangements ('After attending a concert of his own music he confided . . . that he did not much like any of it!').[5] The 1910 Festival presented his three-part setting of *Sound sleep* and the 1914 Festival saw a performance of *Fantasia on Christmas carols*. In later years he was encouraged to include more of his works.

[5] *Music won the cause*, p.36

In 1926, some movements of the *Charterhouse suite* were performed by string orchestra. As a result, most of the Vaughan Williams sets are in very good condition. The largest Vaughan Williams set in the collection, the *Sea symphony*, was first used in the 1928 festival when the composer conducted the first two movements. He conducted the work in full at the 1949 festival. The opening bars for the four horn parts are marked 'tacet' in Vaughan Williams's handwriting and an additional note also states 'played by trombones'. The three trombone parts have a small (two bar) piece of manuscript paper in Vaughan Williams's writing stuck on, marked 'play'. According to Michael Kennedy, Vaughan Williams wrote to Sir Adrian Boult in 1945, saying 'If ever you do it again do substitute trombones for horns at the beginning – but not both.'[6] It seems likely that Vaughan Williams indeed used trombones in his 1949 LHMF performance and later conductors may have followed (Boult, 1964 and Cole, 1976).

Another fascinating shaving from Vaughan Williams's workshop floor is a set of parts in his manuscript of *Muscadin* (no.4 of *Four Elizabethan dances*). Apart from a brief reference in Michael Kennedy's catalogue, this item appears nowhere else and is listed under Item 7 (1913) – incidental music to *The merry wives of Windsor*, written for F.R. Benson's Shakespearean season at Stratford-upon-Avon. The parts are neatly written in black ink on new double-folded manuscript paper with the marking stamp of 'Breitkopf and Hartel 7/12' and taking up around one third of the front page (see Figure 2). Knowing how Vaughan Williams usually used up any spare manuscript, one wonders if the blank was kept for the other three dances. Kennedy's latest catalogue states that a manuscript full score of this piece (in pencil) is now in the British Library (Add.71487).[7]

The motet, *Valiant-for-truth*, written in 1940, with words from Vaughan Williams's beloved *Pilgrim's Progress*, is set for unaccompanied SATB (or with organ or piano). He performed it twice at LHMF, in 1946 and in 1956 as guest conductor. The collection holds a unique set of Vaughan Williams's manuscript parts for a five-bar introduction scored for two clarinets and two bassoons – yet another example of a practical solution by a composer/performer in providing a pitch prompt for the choir.

Additional to the orchestral material, the archive also includes a miscellaneous collection of older service music including works by Attwood, Battishill, Boyce, Colonna, Croft, Forbes, Stonard and S.S. Wesley. This collection appears to come from St George's Chapel, Windsor. The link between this music and Vaughan Williams is perhaps Sir Walter Parratt, his one-time organ teacher and later a colleague at the Royal College of Music. Parratt was Director of Music at Windsor (1882-1924) and a professor at the RCM (1883-1923). Could Vaughan Williams have been given this collection when he was Organist at St Barnabas, South Lambeth in the 1890s?

[6] Michael Kennedy, *A catalogue of the works of Ralph Vaughan Williams* (revised ed.). Oxford: Oxford University Press, 1982, p.53.

[7] Michael Kennedy, *A catalogue of the works of Ralph Vaughan Williams* (second ed.). Oxford: Oxford University Press, 1996, p.73.

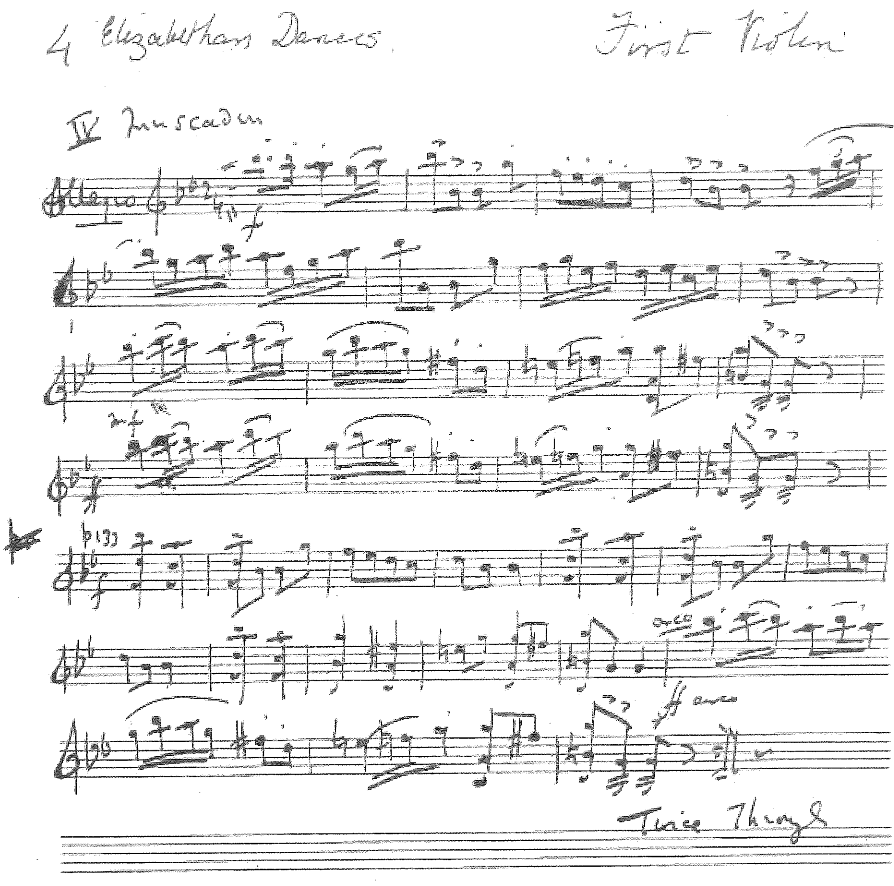

Figure 2. First violin part to Ralph Vaughan Williams's Muscadin (Four Elizabethan Dances), *1913. Reproduced by kind permission of Ursula Vaughan Williams and RVW Ltd.*

Vaughan Williams the Performer

When the Pearl Record Company issued a CD recording of Vaughan Williams conducting the Bach *St. Matthew Passion* performance from the 1958 LHMF season, it enabled music lovers to experience a unique musical tradition – Vaughan Williams as a performer of music by another composer.[8] In a recent article, Lewis Foreman comprehensively covered Vaughan

[8] PEARL GEMS0079. J.S. Bach, *St. Matthew Passion*. Leith Hill Festival performance of 1958 conducted by R.Vaughan Williams, 2000.

Williams as conductor of his own works, listing all known recordings and along the way generating a feeling of regret that the composer was not asked (or persuaded) to record more of his own works, as Elgar had done in the late 1920s and early 1930s.[9]

Vaughan Williams had made his first recordings only 30 years before the 1958 Bach Passion but it was another 30 years before this, in about 1898, that he first appeared in public on the podium as a conductor, so that 1958 Dorking performance of the *St. Matthew Passion* was directed by a man with around 60 years of conducting experience behind him. As a performer, his years at school, the Royal College of Music and Cambridge, saw Vaughan Williams playing chamber music (mainly viola, which he seemed to enjoy) and occasionally conducting a choir. His first official musical appointment, as Organist and Choirmaster at St. Barnabas, South Lambeth (1895 -1899) offered him further performance experience, Vaughan Williams incidentally admitting later in characteristic fashion "I never could play the organ . . .".[10] Vaughan Williams's first serious choral and instrumental compositions date from this period (the String quartet in C minor,1897; Quintet in D, *Serenade*, 1898; *Garden of Proserpine, Three Elizabethan songs*, 1899) so it seems highly likely that the stimulus to compose these pieces may have been enhanced by his experiences as a practical performer.

As well as official duties, Vaughan Williams was also gaining additional musical experience: 'I also founded a choral society and an orchestral society, both of them pretty bad, but we managed once to do a Bach Cantata and I obtained some of the practical knowledge of music which is so essential to the composer's make-up. Composers who think that they will achieve their aim by ranging apart and living the life beautiful make the great mistake of their lives.'[11]

The first four years of the twentieth century found Vaughan Williams busy with many activities apart from composition: lecturing on folk music, writing articles and teaching. Of the considerable number of compositions produced at this time, it is his songs by which he first became known and which have lasted in the established canon – *Linden lea* (1901), *House of life* and *Songs of travel* (1904). Most of the orchestral and chamber works from this period – *Bucolic suite* (1900), *Heroic elegy & triumphal epilogue* (1901); *Fantasia for piano & orchestra* (1902); *Burley Heath & the Solent* (1903), *Symphonic rhapsody* (1904), and perhaps his strongest instrumental work of the period, the Quintet in C minor (1903) – were for the most part performed once and forgotten with other pieces being abandoned or withdrawn. His confidence to succeed as an original composer with the larger works that he knew he had in him was not to be easily won and it seems evident that he needed to gain more experience of music from the inside before his real compositional voice could be revealed. After he resigned

[9] Lewis Foreman, 'The letter and the spirit - Vaughan Williams as conductor', *Journal of the Vaughan Williams Society* 17 (2000), p.18-23.

[10] R. Vaughan Williams, 'Musical autobiography' in H. Foss, *Ralph Vaughan Williams - a study*. London: Harrap, 1950, p.29.

[11] R. Vaughan Williams, 'Musical autobiography', p.29.

from the St. Barnabas post, practical musical experience seemed to be limited to occasional orchestral viola and from 1903 membership of the Bach Choir.

It was on 4 December 1903 that Vaughan Williams experienced one of those major life-changing events when he heard the folk song *Bushes & briars* sung at a tea party in Ingrave, Essex by an elderly labourer, Mr. Pottipher. The immediate results of this experience, apart from marking the start of Vaughan Williams's folk song collecting activities in earnest, was the composition of his first acknowledged orchestral piece, the Symphonic Impression *In The Fen Country*, a work permeated with the phrases and melodic shapes of that song and to my mind, a release of a new-found creativity and joy at the discovery of a new path.

The opening of another new door came in 1904 with the invitation from the newly-founded Leith Hill Musical Competition to direct the performance by the massed choirs (see Figure 3). Ralph's sister, Margaret, was one of the founders of this rural festival and the position would involve the conductor rehearsing the individual village choirs throughout the winter for the performance in Dorking's Public Hall on the evening of the competition. So on 10 May 1905 Vaughan Williams directed a performance of excerpts from Handel's *Judas Maccabeus*. From that performance onwards, Vaughan Williams gradually became a part of the festival, involving himself in rehearsal and performance, setting standards, suggesting works to perform and becoming, in time, almost a personification of the event.

As with his revelation of the true English folksong, the new festival conductorship presented him with another opportunity to formulate the basis of what was to become his musical 'life's mission' – the development and dissemination of a truly national musical tradition. He now had an opportunity to influence performers and listeners alike by selecting and performing worthwhile and meaningful repertoire – eventually introducing traditional song in good arrangements – to feed musical appetites. At the same time it presented him with the opportunity of a means to overcome his seeming lack of confidence as a composer of larger-scale works. In the words of Ursula Vaughan Williams, 'His experience of conducting the Leith Hill Festival choirs was useful, for it helped him to discover what choirs could do and could not do, what, as he said, would 'come off' and what blurred the words or lay beyond the capacity of choral singers.'[12]

Another important musical revelation came to the composer in the form of the editorship of the *English Hymnal* (1904-6) and the seed of one of his future large-scale pieces – the *Sea Symphony* – was beginning to grow. However, Vaughan Williams's performing experience with choral and orchestral resources undoubtedly fed into his first substantial compositional success, the 'Song' for chorus and orchestra, *Toward the unknown region*, first performed in 1907. This setting of words by Whitman, although showing a

[12] Ursula Vaughan Williams, *Vaughan Williams: a biography of Ralph Vaughan Williams*. Oxford: Oxford University Press, 1964, p.77.

The Secretary was asked to engage the Upper South Room in addition to the large room at the Dorking Public Hall for May 10th.
It was decided to ask Mr Henry Bird to be the Accompanist, and it was thought that Miss Lawrence or Miss Sichel might be asked if they would very kindly undertake the Soprano solos at the concert, and the name of Mr Mure was suggested for the baritone solos.
The Committee decided to ask Mr R. Vaughan Williams if he would conduct the evening concert, and would coach the various choirs in the combined music beforehand. If he was unable to accept, it was thought that Mrs Julia Marshall might be asked if she would kindly undertake this.

The Secretary gave out the Entry Forms to those conductors who were present.

Evangeline Farrer

Figure 3. Extract from the first Leith Hill Musical Competition Minute Book (1904), showing the invitation to Ralph Vaughan Williams. Reproduced by kind permission of the Chairman, Leith Hill Musical Festival.

stylistic debt to Parry, demonstrates a new confidence in his use of choral and orchestral forces, revealing glimpses of his evolving individual style, no doubt inspired by the message of the text.

> *. . . I know it not O soul,*
>
> *Nor dost thou, all is a blank before us,*
>
> *All waits undream'd of in that region, that inaccessible land . . .*

As well as performing choral excerpts from works by Purcell and Elgar in the 1906 Festival, he conducted Beethoven's *Coriolan* Overture, and pieces by Schubert. Orchestral as well as choral music was introduced to local audiences, perhaps for the first time, for Vaughan Williams as conductor as well as for the listeners (in 1906 we are still, of course, around 25 years away from

mass dissemination of this type of music on record and wireless), so the impact must have been considerable. It is worth looking at the content of the 1906 festival in greater detail as it perhaps shows Vaughan Williams's influence in its range of music, from early English composers, (Dowland / Purcell) through Vaughan Williams's beloved Bach, to Beethoven and Schubert and surprisingly, Wagner. Contemporary British music is represented strongly with pieces by Walford Davies, Walker and Elgar, with a slightly jingoistic excerpt from *The banner of St. George*, providing a rousing conclusion to an evening of very varied music-making.

Wednesday 9 May 1906
The Second Leith Hill Musical Competition
Public Hall, Dorking.
7.45 pm. (Carriages at 9.50pm.)

Overture - Coriolanus - Beethoven
Chorus – 'Now Praise My Soul' - J.S.Bach
Final scene from 'Dido and Aeneas' - Purcell
Three Pieces for Orchestra - Dance / Entr'acte (Rosamunde) / Marche Militaire - Schubert
Violin solo with Orchestra - Preislied - Wagner
Solo with Orchestra – 'Oh! Had I Jubal's Lyre!' (Joshua) - Handel
(A) Madrigal – 'Awake Sweet Love' - Dowland (B) Part Song for Male Voices – 'Hymn Before Action' - Walford Davies
Songs, (A) – 'Have you seen but a Whyte Lillie grow?' - Old English (1614) arr.Dolmetsch.
(B) – 'The Wind on the Wold' - Ernrst Walker
Choral March – 'It comes from the Misty Ages' (from 'The Banner of St.George') - Elgar
God Save the King

Perhaps as a result of his extended performing experiences, he also revisited some of his earlier pieces, especially *In the Fen country of 1904*, making revisions in December 1905 and July 1907.

In summary, we can see from evidence in the early LHMF repertoire and from music sets in the orchestral collection – the working materials of a practical performer – that the performance element of Vaughan Williams's experience played as great a part in his thinking and working processes as did those other important elements that contributed to his mature vision as composer, writer, teacher, thinker and visionary in twentieth-century music. It undoubtedly took a long time for him to have reached this maturity and of course, it did not stop there as he continued to 'develop' and explore right up until 1958. But 1905 seems to have been a watershed with the future path becoming clearer. So, to those well-known and obvious elements that contributed so strongly to Vaughan Williams's musical language, outlook and personality, namely Bach, Whitman, Tudor music, hymns, folksong and English literature (particularly Shakespeare, Bunyon and the Bible), we can add the stimulus of performance which intertwined so completely and comfortably with his creative work for the rest of his long and fruitful life.

Graham Muncy is librarian of the Surrey Performing Arts Library, Dorking

Brio Volume 43, Number 2. pp 53–66

REVIEWS

Edited by Marian Hogg

Richard Charteris, *An annotated catalogue of the music manuscripts in the Folger Shakespeare Library, Washington, D.C.* Hillsdale, NY: Pendragon Press, 2005. xxix, 749p. ISBN 1-57467-115-9. (Annotated reference tools in music; 6). £60.

Henry Clay Folger (1857-1930) was an industrialist, President of the Standard Oil Company of New York from 1911 to 1923, and Chairman of the Board from 1923 until 1928. By 1910 (according to Philip Knachel, writing some thirty years ago in the *Encyclopedia of library and information science*) Folger was already pulling in an annual salary of some $50,000, so was well placed to indulge a passion for collecting Shakespeariana that dated back to about the time of his marriage in 1885. Although one cannot imagine that his working day left much time for contemplation of the creations of his hero, his collecting activities, and the objects in his collection, presumably fulfilled some artistic need within him. Knachel dates this back to Folger's time at Amherst College, from which he graduated in 1879 (history does not tell us, alas, whether or not he ran into Melvil Dewey, who began his library career there).

Folger did not live to see the opening (in 1932) of the Washington library that bears his surname, though he did see the foundations of the building and was present at the laying of its cornerstone. He bequeathed his collection and the bulk of his considerable fortune to the building and upkeep of the library, and when even this sum proved inadequate (in part due to the Stock Market Crash of 1929) his wife, Emily Jordan Folger, put in some money of her own. The building, which is near the Library of Congress, was designed to include a theatre and a tudor-style interior. Although Folger himself wanted the exterior to be in tudor style too, he eventually bowed to the wisdom of professional architects, who pointed out how poorly such an exterior would sit with the surrounding buildings.

Folger's collecting philosophy was based around the idea that just amassing literature written by Shakespeare was not enough: he wanted also to bring together material that would contextualise him, whether this material was actually produced during Shakespeare's lifetime (so for example there is a copy of Nicholas Yonge's *Musica transalpina*, a printed source that is included in the catalogue because it has some manuscript annotations) or later (so in 1919 he purchased an autograph fragment of an extract from Berlioz's *Roméo et Juliette*). This collecting spirit has been continued by the library since Folger's death. Richard Charteris lists 168 items in considerable detail in this new catalogue, many of them acquired by Folger

as "one-off" purchases from dealers, often London based. However, he also purchased some twenty-five items, including some Purcell manuscripts, at Sotheby's sale of the library of W. H. Cummings in 1917, and had previously obtained several pieces at the same auctioneer's sale in 1898 of material formerly owned by the actor-manager Charles John Kean.

Of the 168 items in the catalogue, around ninety-five were purchased by Folger himself. While the so-called "Dowland lute book" (item 104) may be the best-known music manuscript in the collection, there are many other treasures, and Charteris accompanies his catalogue with thirty-three photographic illustrations that capture something of the vividness of the items themselves. I particularly admired the neatness of Mendelssohn's autograph manuscript of the four-hand arrangement of the overture to his *Midsummer night's dream* (acquired after Folger's death). It is fun to be able to compare this with the photograph of the Berlioz fragment, or that of the autograph of Roger Quilter's "O mistress mine". This is not a catalogue that will necessarily see much use outside academic institutions, but it is an accurate and well-presented piece of work that certainly has a place on the reference shelves of university and college libraries. Given its size, and the scholarship contained in it, it really is not expensive, and is highly recommended.

John Wagstaff

Paul Griffiths, *A concise history of Western music*. Cambridge: Cambridge University Press, 2006. ix, 348p. ISBN 0521842948. £25.00.

This is an eminently readable account of the broad sweep of Western classical music from "prehistory" through to the beginning of the 21st century. Griffiths knits the narrative together with the idea of "music, being made of time, can travel through it", putting together his account in eight broad periods with unusual chapter headings: Time measured 1100-1400, Time embraced 1770-1815 and Time lost 1975–. Each section opens with some interesting general ideas about the developing relationship between time and music in the historical period to be discussed. Griffiths' style is relaxed and personal and, while there may be particular details or ideas with which other music historians may care to take issue, this book offers an accessible general introduction refreshingly free from the off-putting clutter of technical language and complex detail which longer histories and composer biographies often include.

Useful to the general listener and student alike, at only 348 pages it offers the real possibility of being read from cover to cover – indeed this would be my recommended approach; it is not the book to answer specific music history queries.

Griffiths includes a concise glossary of main technical terms – it is not exhaustive and he does use other terms which are not included. There are also helpful and commendably short lists of further reading and listening, grouped in chapter order, including key titles alongside more recent publications, which should serve to encourage readers to further exploration and appreciation of the subject.

Helen Mason

Ulrich Konrad, *Mozart. Catalogue of his works*, translated by J. Bradford Robinson. Kassel: Bärenreiter, 2006. 251p. ISBN 3-7618-1756-8. £14.50

The Cambridge Mozart Encyclopedia, edited by Cliff Eisen and Simon P. Keefe. Cambridge: Cambridge University Press, 2006. xii, 662p. ISBN 0-5218-5659-1. £95.

Amid the avalanche of books published in 2006 to mark the 250th anniversary of Mozart's birth, these two reference works aim for a comprehensive summation of the composer's achievement. Bärenreiter's new catalogue is a spin-off from the MGG article on Mozart by Ulrich Konrad, which was also published separately in 2006 in a revised form. The catalogue will be welcomed by anyone who has struggled through successive editions of *Köchel*, with its bewildering changes of numeration, in search of information about a particular work. The listing is organised according to the category subdivisions employed in the *Neue Mozart-Ausgabe* (NMA), which comprise eight categories covering Mozart's entire oeuvre, labelled here A ('Vocal music') to H ('Occasional poems, album entries, draft comedies). The sequence is given in tabular form, with separate columns detailing the title, key, scoring, date, text incipit (for secular vocal works), and Köchel number(s) for each work. The listing also usefully gives brief references to the locations of each work in the NMA and its predecessor, the so-called *Alte Mozart-Ausgabe* (AMA). A further column of general remarks is restricted mainly to details of first editions (mostly those published in Mozart's lifetime), dedications, first performances, and matters of attribution. At the end of each section there are also details of lost works, fragments, works of doubtful attribution, and spurious works. There are also separate sections listing datable fragments, undated fragments, sketches, arrangements by Mozart, and a list of copies in Mozart's hand of works by other composers.

The catalogue is presented in a faithful English translation, complete with helpful indexes of names, places, Köchel numbers, fragments and sketches. The layout is clear and easily assimilated with the tables spread across facing pages. It should be noted that the aim of the catalogue is not to provide an answer to every question one might have about Mozart's output. Readers wanting to know about the existence and current location of Mozart's autographs, for example, would need to consult the relevant NMA volume or the NMA's online database. Although the compiler does take into account recent scholarship on such matters as dating and attribution, space clearly precludes giving citations to the relevant literature in most cases. Occasionally information has to be taken on trust. The identification of four 'lost' editions (i.e. editions for which no copies are known to survive) by the

Viennese music publisher Franz Anton Hoffmeister, for example, is difficult to verify (see K.451, K.452, K.485, K.540). Overall, however, this catalogue will be a very useful addition to any library collection as a handy and authoritative guide to Mozart's output.

The *Cambridge Mozart Encyclopedia* also contains a full listing of Mozart's compositions, given as an appendix, which is likewise based on the classifications adopted in the NMA but the entries are somewhat less detailed. Thus Köchel numbers are taken mainly from the original sequence, with little indication of the numbering systems adopted in later editions. The place and date of first publication are given, but without the name of the publisher; there are no references to the AMA; and the editors have decided against including details of the numerous fragments and sketches. Mozartians will want to acquire this volume, however, for its descriptive coverage of Mozart's oeuvre and for articles concerning the individuals and organisations connected to the composer's life and posthumous reception, presented in dictionary format. With nearly fifty contributors, CUP has cast the net widely to incorporate the most recent scholarship on Mozart's life and works. Even so, the burden of entries relating to the miscellaneous array of people encountered in Mozart's biography falls to the two editors. In general these entries actually serve to show just how little new information has come to light over the last fifty years or so in certain areas. The entries on Mozart's Viennese publishers are still based on Alexander Weinmann's pioneering research from the 1950s and 1960s and relatively few new details have emerged about the composer's private Viennese patrons in the last ten years of his life. Some of the biographical entries are brief to the point of abstraction and there is rarely space for more than one or two references to related literature. In one case, outdated literature has been accepted uncritically: the entry on Mozart's friend Gottfried von Jacquin, which is based on an article dating from 1932, suggests (with no secure foundation) that their friendship 'probably dates from 1783' – when Jacquin was only 16 years old.

Perhaps inevitably in an undertaking of this size there are also some significant omissions. I could find surprisingly little information on Mozart iconography, for example, and no information about the artists Doris Stock, Hieronymous Löschenkohl or Johann Nepomuk della Croce, who were responsible for authentic drawings or paintings of Mozart during his lifetime. While the coverage of Mozart's aristocratic patrons is generally good, there are two notable omissions: Prince Wenzel Anton Kaunitz-Rietberg, who once famously declared (according to a letter Mozart wrote to his father) that 'such people only come into the world once in a hundred years and must not be driven out of Germany'; and Prince Dmitry Galitzin, the Russian Ambassador to Vienna for whom Mozart is reported to have performed regularly in private concerts during the 1780s. There is also no entry for Marianne Davies, the English musician and glass armonica player who first became acquainted with the Mozart family in 1764. Readers seeking a more expansive dictionary treatment of Mozart personalia in English are recommended to consult Peter Clive's *Mozart and his circle: a biographical dictionary* (London: J.M. Dent, 1993), even if the new volume contains significantly more information about Mozart's composer contemporaries – figures like Eberl, Eckard, Fiala and Gassmann.

Unlike Clive's book, however, the Cambridge *Encyclopedia* includes in-depth discussion of Mozart's music and covers subjects as diverse as performance practice, religion and liturgy, the French revolution, Vienna, German language and literature, and so on. There are extended articles on each of the operas, plus essays on the genres in which Mozart excelled, such as the concerto, symphony, the Mass, and 'chamber music'. Among the entries pertaining to Mozart's 'afterlife' is an intriguing history of *Mozartkugeln* chocolates, and entries on 'genius' and 'kitsch'. Readers at every level will find these articles uniformly informative and engaging. There are also useful appendices listing biographical films about Mozart, Mozart operas on DVD and video, Mozart organisations in various countries, and important websites dedicated to the composer. Despite the reservations expressed here, libraries seeking to maintain an up-to-date collection of literature about Mozart are strongly recommended to acquire this volume.

Rupert Ridgewell

French music since Berlioz, edited by Richard Langham Smith and Caroline Potter. Aldershot: Ashgate, 2006. xxiii, 363pp. ISBN (10) 0-7546-0282-6 / ISBN (13) 978-07546-0282-8. (No price).

The title, of course, has a familiar ring. For those studying music in the 1960s and 70s, Martin Cooper's *French music from the death of Berlioz to the death of Fauré* (London: Oxford University Press, 1951) was required reading. 'Martin Cooper here provides an entertaining yet sensitive account of a most fruitful half-century of music', said the publisher's blurb, rather amiably. Cooper was of the generation of writers seemingly able to produce masterly and large-scale surveys of subjects or periods single-handedly, using something of a broad-brush technique, but (it then appeared to most of us) without skimping on detail. In the arena of French music, Edward Lockspeiser, Felix Aprahamian, and Norman Demuth were other such writers, and anyone wishing to read in English about 'modern' French music, turned automatically to their works. Langham Smith and Potter's survey, by comparison, is billed as 'an essential companion for anyone interested in the culture of France', and 'draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the subject'. Herein lies the essential difference between the two books: Cooper's was a one-man overview of trends and developments in music alone, hung on discussion (more or less chronological) of individual composers and their works, while Langham Smith and Potter's is a symposium by specialists, not all necessarily taking a strict time-line, composer-by-composer, work-by-work, view. *French music since Berlioz* is not a 'history' but rather an exploration of the period using a variety of different maps: social, artistic, psychological, and political considerations are seen to be integral to

the story, while musical analysis is used selectively by the writers to make broad points, rather than merely to illuminate the particular composition in question. The book is a cultural history focused on music, rather than a history of music *per se*. Cooper (writing in the early 1950s) also deliberately, and rather lamely, distanced himself from more recent material ('This book does not attempt to deal with the new movements and personalities which have entered French music since the death of Fauré in 1924... [by when] the movement which originated in Paris had spread to every European country and France had lost her unique position'), while the Ashgate volume discusses works as recent as Marc-André Daldavie's *Color* (2001), and endeavours to make a serious assessment of Boulez, *musique concrète*, 'Spectral music', and other trends and composer groups still working or in evidence today.

Déirdre Donnellon (who has researched on nineteenth- and twentieth-century musical criticism in the Parisian press) sets the scene with an 'Issues and Debates' survey, providing a context for much that follows from her fellow contributors. She covers French concert life from the time of Berlioz's death, and gives an overview of education at institutions such as the Paris Conservatoire and Schola Cantorum. We are guided skilfully through a range of nineteenth-century Parisian societies and concert institutions whose functions must seem blurred or even obscure only because their names are so similar: the established Société des concerts du Conservatoire (1828) and Société des Concerts populaires (1851) (both concert giving organzations); the Société nationale (founded in 1871 by Saint-Saëns and Bussine simply for the performance of new French music); the Nouvelle société de musique de chambre and the Société de musique de chambre pour instruments à vent; the Société Philharmonique de Paris, the Concerts Sechiari, Rouge, and Colonne; and the Société musicale indépendante. What we now know as 'early music' found its own ground in yet another society: the Société des instruments ancienes (founded in 1901 and lasting until the outbreak of the Second War). This particular movement also saw fruit in pioneering nineteenth-century editions of Rameau and Couperin, in which French publishing houses invested lavishly. Connections between art, literature, and music are summed up by Donnellon, and the ambiguous and ambivalent musical relationship of Debussy with Wagner is outlined, using Debussy's activities as a critic for *La Revue blanche* as discussion material, as well as his music. 'Debussysme' and the rise of orientalism and other exotica *versus* the traditional arena of harmony, plainsong, counterpoint, and music history (as evidenced in the curriculum of the Schola Cantorum, and distilled in the music Vincent d'Indy) is the potent dialogue used by Donnellon to carry us into the twentieth century, her chapter opening out into a consideration of a lessening of importance of 'a French music' as that century progressed, 'giving way to a more international flavour which is a reflection of the richness and diversity of contemporary French musical life': Boulez, Dutilleux, and Ohana.

The journey towards that richness and diversity is charted in the following sequence of chapters: 'Nineteenth-Century Spectacle' (Thomas Cooper) covers operatic life during the years of Meyerbeer's, Bizet's, Chabrier's,

Saint-Saëns's, and Massenet's triumphs; but the author skilfully places his discussion against consideration of the factions, oppositions, and debates occasioned by the all-pervading cult of Wagner (which was, Cooper says, 'about to receive some serious shocks'). Spectacle and nationalism was the order of the day, and opulent sets and extravagant stage action (both in indigenous works, and in French productions of Wagner) were simply a reflection of the material wealth of the era. And by the century's end, the old distinctions between the various Frenchified operatic genres, and the way these used (or not), for example, recitative and spoken dialogue, were largely redundant. The stage was set, as it were, for *Pelléas et Mélisande*. The thread is taken up with authority by Richard Langham Smith ('French Operatic Spectacle in the Twentieth Century'), who nonetheless kicks off with a provocative 'why are we writing about it [French opera] anyway?'. In answer to his own question, Langham Smith demonstrates that an evaluation of the kind he delivers enables a kind of sifting of history, a wheat from the chaff exercise. He shows that many works, decidedly popular during the first half of the century (and the reasons for their popularity are explored, as well as detailed statistics on numbers of performances) are markedly less so by the end of it; the commissioning of new works has fallen off; and that, conversely to the first scenario, works which disappeared swiftly after their first performances are now being revived and recorded. ('Is there another role for the writer on music: to bring out forgotten works in the hope of luring an opera company into reviving them?', he asks, again posing a question in order to answer it). Ravel's *L'enfant et les sortilèges* is chosen for a discourse on structure, but complementing this is an exploration of the psychology of the piece, after a long forgotten critique of the opera by the child psychologist Melanie Klein. Langham Smith questions whether 'the musical elements that uncannily chime in with Klein's theories' may well after all be fortuitous. Yes or no, it makes for fascinating discourse.

Langham Smith covers not only music, but details such as the format of operatic programme booklets and programme notes (and how these changed). And the book's overall cogency is highlighted by his discussion not only of works *composed* during the twentieth century, but also of French baroque operas *revived* during it, some using the late nineteenth-century editions discussed by Donnellon. In Langham Smith's view, these revivals were *part* of the 'spectacle' that it was his brief to discuss; furthermore, they were, he observes, 'an important symptom of France's rediscovery of her musical heritage and a reassertion of national identity, and were also influential on newly composed French operas of the twentieth century, both in orchestration and subject matter'. Langham Smith goes on to cite, by way of example, the use of the harpsichord and continuo groups in works by Maurice Ohana, including his opera *La Celéstine*(1982-7). It is precisely features such as this which turn this book well away from being a dogged composer/work survey, and mark it as a richly endowed and widely embracing cultural history. Not often do we find in such proximity in the same dialogue truly organic discussion of, for example, the scarcity of wax for recording *Pelléas* in the 1940s, the connections between Poulenc (*Les dia-*

logues des Carmélites) and Messiaen (*St François d'Assise*), a little-known Messiaen critique of *Pelléas*, and a revival in 1952 of Rameau (*Les Indes gallants*); it is extremely enlightening to be able to do so.

In parallel with the discussion of opera (or rather 'spectacle'), there are chapters on nineteenth-century orchestral and chamber music (Timothy Jones), and church and organ music (Nigel Simeone). Simeone takes as his starting point not the music of any particular composer, nor even 'school', but rather the dominant instrument itself (and its context in worship and church architecture): the revival in organ building led by Aristide Cavaillé-Coll. The distinction between the use in worship of the *grand orgue* (for solos, improvisations before and after mass, and recitals) and the *orgue de chœur* (for accompaniment of the choir during services) is explained, as is the art and tradition of extemporization which was the mark of the great *Titulaires* (for example, Franck, Saint-Saëns, Widor, Guilmant, Marchal, Duruflé) – improvisation was indelibly to inform their compositions too. 'Music in the French Salon' by James Ross is a masterly survey of a quintessentially French tradition (but let it not be forgotten that the salon was dominant too in, for example, Brazilian musical life in the second part of the nineteenth century – influenced though by France). The salon, through commissioning, debate, and financial support remained a vehicle of empowerment in France right through to the Second World War (this was hardly reflected at all in, for example, England), but the chapter concludes with the poignant observation that the most important premiere of a French work during the war years (that of Messiaen's *Quatuor pour la fin du Temps* (1941) took place not in a salon, but in a prisoner-of-war camp. The war signalled the end of time for the salon.

Roy Howatt's fine essay on 'Modernization' (or the transition from nineteenth to twentieth century) is a pivotal moment in the book, and takes us through techniques and structures in Chabrier and Fauré, Debussy and Ravel, ultimately untangling the elements of what humorously has been called '"the Debussyravel", a mythical amalgam of floating impressionistic daubs of colour supposedly far removed from the philosophical depths of German music'. Howatt provocatively suggests sonata form as over-arching *La mer* (and more particularly points out structural features shared with Schumann's Symphony No. 4), and writes expertly on that always touchy subject of the visual aspect in Debussy's music. The orchestration of both Debussy and Ravel is discussed in the context of the shared backgrounds of Chabrier and Russian music. Howatt's chapter also embraces comment on, amongst other things, the golden section in Debussy's musical architecture (Howatt admits that this remains contentious – 'unless some unambiguous comment from Debussy should be discovered one day'), and Debussy's own piano playing as reflected in the short audio recordings he made in 1904 with Mary Garden, and his later piano rolls for Welte (how wonderful that musicology and music criticism should now embrace such matters, undreamed of in the writing of Martin Cooper).

Howatt's chapter leads logically to Robert Orledge on Satie and *Les Six*. Orlege's command of his material immediately spills over into his command

of English: 'Erik Satie... remains an iconoclast who forged his own path with feline independence and cunning, overturning nineteenth-century artistic traditions left, right and centre (though his own politics were distinctly to the left)'. Nice! There follows one of the best assessments of Satie that I've ever read: clear, even-handed, modern (the suitability of the *Gymnopédies* for TV adverts is noted), and as wittily droll as the subject in hand (on the pieces of the Rose†Croix period, for example: 'All Satie had to do once his plan had been established was to find a suitable chord to end his novel modal creation, and (typically) this proved almost as difficult as the rest of the piece put together.').

'French Music in the 1930s' (Deborah Mawer) centres on concert (or rather 'performance') life in the French capital during that decade – not restricted to concert hall and salon, but taking in cabaret, Charles Trenet, and Maurice Chevalier too. Her writing is backed up with statistics on numbers of concerts given (information taken from contemporaneous music guides such as *Guide musical* and *Guide du concert*): for 'serious music' (if we can use that term in the context of this particular decade), Mawer notes a severe decline, evidenced in such figures as 296 piano recitals given in the capital during 1924-25, but only 121 in 1938-39. The various societies (see Donnellon) clearly became less active, and Mawer identifies several that folded altogether: the Société musicale independante (closed in 1935), and the new societies Triton and Sérénade, and the Société nationale (all closing in 1939). Economic and political considerations aside (and these clearly loomed larger as the decade progressed), Mawer identifies radio broadcasting as the prime culprit for the decline in concert giving and going. This was an issue identified by Martin Cooper, and Mawer acknowledges this as she takes up the theme. Technology may have dented concert attendance figures, but Mawer names this as the moment that it also began to be used creatively in French music: Pierre Schaeffer and his Studio d'Essai under the auspices of French Radio; Edgard Varèse and his early interest in Betrand's electric 'dynaphone'; the Ondes Martenot. The journey towards *musique concrète* had clearly begun. Mawer challenges established views about this decade in French music, that is was 'a kind of interregnum, an uneasy lull' (Rollo Myers). These ten years, she claims, 'housed some very powerful music'.

The volcano of the Nazi invasion drew ever nearer, however, and the difficulties of music making in occupied France is explored by Caroline Potter in the following chapter. Words are not minced, and Potter makes it clear that 'every aspect of French life was affected by the outbreak of war and by the division of the country into occupied and non-occupied territories from August 1940'. Potter's chapter is one of the shortest in the book, but is moving in the way it covers the different reactions to tensions caused by the premise that 'if the French were determined to demonstrate that Parisian cultural life could flourish under wartime conditions, the Germans were also eager to parade their major musical institutions and performers before the French'. Potter uncovers vignette after vignette and skilfully links them: Berlin Opera's residency at the Paris Opéra in 1941; the formation of a

musicians' branch of the support group *Front national*, also in 1941; the whole story of Messiaen's 'end of time' quartet; the closure of the *Revue musicale* during the war, and what the editor and his wife did during those years; the emergence of Pierre Boulez and (ironically) his German colleague Stockhausen as the 'angry young men' of the immediate post-war years. The first issue of *Rm* after the war, notes Potter, included obituaries of French musicians killed on active service; and then, in a brief concluding section, she details the faltering start to concert life after the Liberation of Paris, and the slow return to a semblance of normality. *French music since Berlioz* is worth reading for Potter's picture of France under artistic siege alone.

Chapters on Boulez (Peter O'Hagan), and other aspects of the post-war generation (again Caroline Potter) conclude the book with a wealth of detail that it would probably be impossible to locate currently in a single source, in English, anywhere else but in these pages. We've reached an age where music is driven no longer by sociétés and salons, but rather by studios and organizations with names (again confusingly similar) redolent of scientific research institutes and laboratories: IRCAM (Institut de Recherche et Coordination Acoustique/Musique) (founded by Boulez in 1978, and finally bringing 'the experts, the inventors and the musicians' together), GRM (Groupe de Recherches Musicales), CEMAMu (Centre d'Etudes de Mathématique et Automatique Musicales), UPIC (Unité Polyagogique Informatique de CEMAMu). But at the very end, we are left with the thought that the towering legacy of Debussy 'is something with which contemporary French composers are still obliged to come to terms, and non-Western musics, however loosely interpreted, have also made their mark on composers active in the second half of the twentieth century.' Experimentation and (for example, in the music of Xenakis) mathematical procedures co-exist with the absorption of Gregorian chant, Flamenco *cante jondo*, and evocative elements from North African music into the diversity of French music written after the war. Seeking new and refined timbres and sonorities, Potter concludes, remains the overriding preoccupation of French composers working today. Duttilieux's summary in 1991 still remains as accurate as it remains fair: 'It must be said that French composers are perhaps more concerned with harmony than counterpoint; perhaps this is a tradition. They like beautiful chords, there is something sensuous about this preference.'

Unlike Martin Cooper's book (which bore no illustrations at all) *French music since Berlioz* has a judiciously chosen selection of plates, each one functioning by complementing or illuminating points made in text; these illustrations go far beyond the easy option of merely decorative composer portraits. Robert Orledge's chapter on Satie and *Les Six*, for example, is adorned by a facsimile of Jean Oberlé's 1919 cartoon of Cocteau introducing Auric, Milhaud, and Poulenc to Satie (brilliant caricatures one and all, and encapsulating in pen and ink a key moment in French musical history), while a contemporary illustration of the new Salle Pleyel (1927) sets the scene for Deborah Mawer's coverage of 1930s works, so many of which were first performed there, and provides a wonderful glimpse of contemporaneous architecture (incidentally giving a further context for Mawer's musical discussion). Her chapter also includes a remarkable photograph of the first orchestra of Ondes Martenots (1937): six siren-like women seated at their flimsy 'keyboards', conducted by a seventh. Their flimsy dresses are elegantly draped, and trail gently to the floor. How ethereal, seductive, and evocative must the sound produced have been: the photograph makes one long to hear it! Just a few years on, and in stark contrast, a photograph of the grand staircase at the Paris Opéra hung with swastikas and other Nazi regalia is a shocking visual corollary (as if any was needed) of Caroline Potter's statement that 'it was impossible for orchestral life to continue unaffected during the war years'. However, the book's crowning glory in terms of illustration must surely be the photograph showing the banks of comfortable *fauteils*, the *chandelier*, the rococo decoration, and the generously arched windows of the Princesse Edmond de Polignac's 200-seater 'grand salon' at her Paris residence on the rue Cortambert . This picture, over and above any words of description, conveys wonderfully the spirit of French musical life in the twentieth century: the nursery of so much distinctive and distinguished music, and the very laboratory of its composers. 'It would be hard,' writes James Ross on the opposite page, 'to overestimate the contribution of the Polignac salon to French music: the Princess was responsible for the commissioning of many of the greatest French compositions written from the 1890s to the 1930s.' Even the dust jacket, reproducing delightful detail from a couple of evocative French sheet music covers, provides yet one more imaginative *entrée* into the book's subject matter. All these illustrations, and many more equally well chosen, together with pertinent and well laid out musical examples, contribute to the high editorial and production values of a book which will undoubtedly become a core text for students and enthusiasts alike.

Simon Wright

Lyndon Jenkins, *While spring and summer sang: Thomas Beecham and the music of Frederick Delius*. Aldershot: Ashgate, 2005. ISBN 0-7546-0721-6. £45

This is not a conventional biography of either Thomas Beecham or Frederick Delius. Rather it explores the relationship between the two, the one a major English composer and the other his champion and biographer. This is an oft cited but remarkably under-documented aspect of their symbiotic careers, so Jenkins's monograph is a welcome one. The two men, both scions of successful North West business families, first met in 1907, with Delius taking the initiative by introducing himself to the young conductor who, frustrated at the LSO's quibbles over rehearsal fees for a concert featuring Delius's music, had formed his own orchestra. Even at that stage Beecham played the opportunist, claiming familiarity with Delius's music when, as Jenkins points out, there was no evidence to support his statement.

The above illustrates that, like any good biographer, Jenkins is able to stand at a distance from his subjects and thus avoid adopting the hagiographic stance which colours Beecham's own biography of Delius.[1] His

approach is, sensibly, a purely chronological one. From that first fortuitous meeting it follows the careers of Delius and Beecham in tandem, drawing on a wide range of published and unpublished resources, not least a copious amount of concert ephemera such as programmes and posters. The five principal chapters cover the periods 1907-1919 and the remaining four decades of Beecham's own conducting career. What Jenkins captures most successfully is, not simply the surge in popularity of Delius's own music during his lifetime, culminating in the Delius Festival of 1929 when Beecham coaxed the by now ailing composer back to London, but the formidable achievement of Beecham in sustaining that popularity after Delius's death in 1934. This he did, not only through his continued willingness to promote the music in performance, but through his financial and artistic support for the publication of his music and his own biography of 1959. As Jenkins makes abundantly clear, for a contemporary composer to capture the imagination of a British public to that extent is no mean achievement. Thanks to Beecham, Delius's reputation withstood the all too common process whereby it can slump considerably in the years immediately following their death.

Jenkins's monograph ends, somewhat abruptly, with the death of Sir Thomas Beecham in 1961, without wholly answering the principal question begged by its thesis. To what extent was the success of Delius's music directly attributable to Beecham's advocacy, and might its own intrinsic merits have garnered such success without it? Jenkins offers only a hint – and a hostage to fortune - in his preface where, in outlining the reappraisal which Beecham's reputation has undergone since his death, he suggests he cites current opinion as seeing him as "a conductor who brought a highly personal style to the classics, had flashes of inspiration among the romantic composers, and enjoyed making second-rate music sound better than it ought to." The fact remains that, despite signs of an upturn in Delius's standing – certainly in the post-Glockian days of British music – it has never quite managed to return to the heady days when Beecham pulled the strings.

Such niggles apart, Jenkins has done his homework well. The overgenerous end-notes alone suggest that knowing what to leave out was as difficult as knowing what to include. The ample appendices, including a comprehensive discography and a bibliography of Beecham's Delius editions and arrangements, are most useful.

Geoff Thomason

[1] Thomas Beecham, *Frederick Delius*. London: Hutchinson, 1959.

Jill Halstead, *Ruth Gipps: anti-modernism, nationalism and difference in English music.* Aldershot: Ashgate, 2006. ISBN 0-7546-0178-1. £45

Way back in pre-online days, IAML (UK) as it then was took its first steps towards the documentation of concert programmes. It was a laborious

process which involved contacting organisations to enquire about holdings in the hope that some might respond with information. Most simply sent lists, but one day an enormous parcel arrived containing very many back programmes for the London Chanticleer Orchestra and the London Repertoire Orchestra. They had been sent by the person whose name appeared as conductor on both sets; her name was Ruth Gipps.

Had Jill Halstead's recent biography been available then, I would not only have known more about Ruth Gipps but perhaps understood the motivation which caused her to send the programmes. For what emerges from Halstead's study is that Gipps, whether as composer or conductor, wanted to be noticed. Halstead draws on personal papers, personal correspondence and her own meetings with the elderly composer to paint a picture of a woman who, as she states right from the outset "was never an easy subject".

The study falls into two broad sections. The first *Themes in life* deals with the details of Gipps' life and career. Born into a musically literate family in 1921, under the tutelage of an ambitious mother, Gipps soon acquired a reputation as a talented child pianist and composer. Study at the Royal College of Music was not without its upheavals. Unable to trade on the "child prodigy" tag, Gipps found herself up against equally talented pianists and experienced some problems of social adjustment in the new environment. She studied composition with Vaughan Williams and conducting with George Weldon and began to learn the oboe. It was as a freelance oboist and later a regular player with the City of Birmingham Orchestra that she first established a career. Controversy – and an ingrained inability to get on the wrong side of people – seemingly dogged her at every turn. A willingness to promote her own compositions was seen as pushy – and unladylike – in a largely male environment and her close relationship as a married women with Weldon led to accusations, unfounded yet unrefuted, of an affair. As Halstead points out, there was a streak in Gipps's character that almost revelled in the waves she was wont to make, even if in this instance it lead to her resignation from the CBO.

Gipps's later career focused on composing and conducting, neither of them areas where women had found it easy to be taken seriously. Unable to make much headway with professional orchestras, she founded her own. Her first venture was the One Rehearsal Orchestra, born of her own experience as a student of gigs in which demanding repertoire had to be tackled on one rehearsal. The London Repertoire Orchestra and the Chanticleer Orchestra came later. She died in 1999, with much of her prolific output still largely unpublished and unknown.

In the second part of her monograph *Themes in music* Halstead addresses a number of issues raised by Gipps's approach to music. She has no real feminist axe to grind, merely pointing out that Gipps's own gender could not help but hinder her progress in less enlightened times. In the chapter *Difference*, gender, and Gipps's own ambivalence as to whether she recognised it as a major factor, is seen as only one element of several which contributed to the composer's sense of isolation. *Englishness* explores her identification with a nationalist culture through such matters as the texts she

chose to set or her allegiance to the ideals of her teacher Vaughan Williams. It leads neatly on from *Anti-modernism*. Here Halstead examines the extent to which Gipps might have proved her own worst enemy in her outspoken (and sometimes downright eccentric) criticism of any progressive element in English music, particularly during the Glock era at the BBC which dug in its heels against every musical aesthetic Gipps stood for.

By way of illustration Halstead concentrates on a study of the composer's five symphonies, taking in reference to other works as appropriate. What musical examples we are given suggest a composer who, having established a musical language, saw no reason to develop it and Halstead at least hints that the music's nature as interesting rather than genuinely exciting may have contributed to its neglect. What emerges in her thesis is that gender was not the only element which mitigated against Gipps's acceptance into the musical establishment, and that personality and musical rhetoric were equally if not more important factors. It certainly leaves one wanting to explore more.

Geoff Thomason

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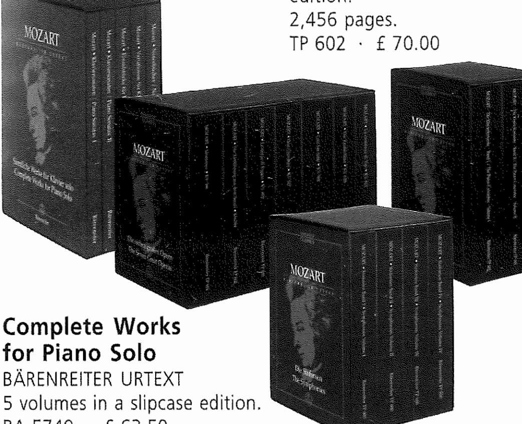

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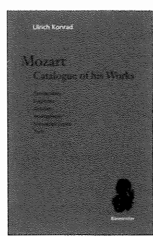

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