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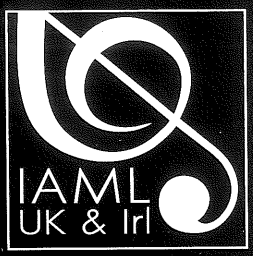

BRIO

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EDITORIAL

Rupert Ridgewell

Reading the late Brian Redfern's volume on Joseph Haydn, published in 1970 as part of the series of *Concertgoer's Companions* edited by Alec Hyatt King, I was struck at once by his direct and unfussy writing style, allowing him to convey not only a deep love for the music and a desire to promote some of the more neglected parts of the composer's output, but also a mild frustration at the lack of a more complete representation of the music on disc and in reliable editions. Clarity, love of music, missionary zeal, and mild frustration might well be regarded as desirable attributes for music librarians or lecturers, but they were clearly appropriate in someone concerned with Haydn, whose music (quoting Redfern) 'has had a more protracted and complicated [publication] history than that of any other classical composer'.

More by luck than judgement, the articles in this issue relate to the publication history of the music of three major figures – Mozart, Mahler and Britten – though not Haydn. In the case of Mozart, the Bodleian Library's acquisition of Albi Rosenthal's collection of first editions represents a happy alignment of material and location, as Peter Ward Jones explains. Rather like Redfern's Haydn book, the content of this collection reflects a lifelong love of Mozart's music allied to a sure grasp of the bibliographical complexities surrounding eighteenth-century music publishing. While Mozart himself appears not to have taken as much trouble as Haydn to ensure that the printed text accurately represented his intentions, editions of his music nevertheless went through several stages of production marked often by minor alterations in presentation. As a music dealer, Albi Rosenthal appreciated the significance of those altered states more than most, both for what they can tell us about the reception of Mozart's music around the turn of the nineteenth century and for their significance in terms of current market value.

A similar preoccupation with sources underlies Paul Banks's work on Gustav Mahler, although here the composer's habit of constantly revising a work even after initial publication leads to a complex picture of textual changes and interventions, all crucial for understanding the final stages of composition. It is ironic that much of the criticism directed at Mahler until the 1960s dwelt on what was regarded as the self-indulgent scale of his music, while neglecting to acknowledge his meticulous attention to every detail of the orchestral soundscape, evident in his close involvement in the process of publication.

As Brian Redfern noted in relation to Haydn, a thematic catalogue is the essential tool in the study of a composer's works. One of the reasons for the incomplete understanding of Haydn's music before the 1970s was the lack of

a basic chronology of the composer's vast output, with supporting documentation and evaluation of the musical sources. If there are, by comparison, relatively few lacunae in the mature works of Benjamin Britten, the publication of a new thematic catalogue nevertheless promises a major step forward in understanding the totality of his achievement, not least in the light of the large body of juvenilia which mostly awaits critical study. Sharon Choa's introduction to the thematic catalogue project at the Britten-Pears Library offers a timely illustration of the potential – and some of the problems – inherent in documenting the early period in Britten's development, indicating the degree to which some early compositional efforts became a wellspring of inspiration to the composer in later life.

Finally, this issue includes another instalment in an occasional series of exhibition reports, which aim to give a flavour of some of the music-related displays being staged in the UK, Ireland and further afield. To the best of my knowledge, music exhibitions are not covered in any detail by other journals, and yet they are at best expressions of at least three of the four character traits outlined above. So I encourage you all to become the eyes and ears of IAML(UK & Irl) and report back your impressions of music exhibitions you've seen, large or small, even if they engaged that capacity for mild frustration that lurks within all of us.

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BRIAN REDFERN

Malcolm Jones

The Branch, and indeed our profession, has lost one of the "early greats": Brian Redfern died peacefully in hospital on 10 December, aged 84, of one of the infections he had been fighting for a time: he had not enjoyed good health for some years. His last IAML appearance was at the Branch Golden Jubilee Party on 1 July 2003 at the British Library.

After leaving school he worked in Watford and Hertfordshire and Southall Libraries, rising to Deputy Librarian at the last. This was interrupted by wartime service in REME, after which he studied for the Associateship and later also the Fellowship of the Library Association at the City Literary Institute, later Polytechnic of North London. He returned there in 1961 as a lecturer, and was able to foster the development of music work in libraries which he had begun in public libraries by including in the training a module on the *Bibliography and Librarianship of Music.* He made this course particularly his own, while also lecturing in library management, and "cataloguing and classification" as it was then called. In all this academic work he displayed an eminently practical and pragmatic approach, while setting this on a sound theoretical basis. Not for nothing was his major published work called *Organizing music in libraries* (vol.1 1966, revised 1978, vol. 2 1979) characterising the common sense approach, rather than the mystique of modern metadata.

He attracted many to the course, including several of today's key figures in the profession. They tell of a kindly man, who took great pains to see that each had the best chance of success. Eric Cooper recalls:

> *he often sent students to Enfield for their 'practical' experience. He always 'phoned me to describe the various candidates leaving me to make the choice, then, and only then, contacting my Chief to arrange matters. That was the caring and prudent Brian, and his consideration was much appreciated.*

> *He had the same attitude to his students. One particular case illustrates this perfectly. He 'phoned me about a character causing him great concern and whom he described as sitting in class looking 'as rock-like and unresponsive as a rotund Easter Island statue, often answering, quite wrongly, the previous question before last and disputing every "Cat and Class" example with stony persistence'. Brian was convinced there was talent in there somewhere and was determined to go out digging for it. He knew Enfield was reclassifying the music stock and asked if the person in question could be involved. It led to a hilarious experience. But Brian was right. He got the student through the examination and scraping a pass in Classification and Cataloguing. The same student eventually went on to a successful career just as Brian judged to be the case!*

At the PNL he also built up a collection of books and gramophone records and a piano was delivered from the makers next door to the School. He was also active in other work of the School. In 1963 he took a party of students to Munich, Vienna and Prague where they had front row dress circle seats at the National Theatre for Smetana's *The Bartered Bride.* He became a Principal Lecturer, retiring in 1981 after a time as Acting Head.

During this time the branch was developing quickly, with Brian never far away. He chaired a committee on sets of music which laid the foundations for much that was to follow, persuading the Polytechnic to fund it as a research project at a time before the present myriad of sources for funding existed. He was deeply involved in the management of the branch from the early sixties, becoming President from 1972 to 1976, and his contribution to the Branch festschrift, *Music Librarianship in the United Kingdom* (Ashgate, 2003), on the history of the period is a prime source for his personal contribution, so closely were they linked. He chaired several sub-committees, and was Branch President, 1972–1976. He was awarded honorary membership for his outstanding contribution.

At the same time he was making his mark in a characteristically unobtrusive way, by bringing on others to share the tasks, which, he well realized, were more than one individual could manage. He often sought out those at the beginning of a professional career, seeking to involve them in the Branch in various ways, and generally to pass on his skills and enthusiasms. There are many "senior figures" in the profession today who were thus "caught" by Brian, and mostly they loved it.

He became very active in the international affairs of the Association, becoming from 1980 to 1983 its President . Well after he had then "retired" he was persuaded to become editor of its journal *Fontes Artis Musicae* from 1987 to 1993. He also became a member of the Board of the National Sound Archive. His musical interests were of course jazz and Haydn. In 1965 he joined a jazz musicianship class at the City Lit. playing the clarinet. He took the literature of jazz seriously at a time when a lot of libraries didn't. His *Haydn: a biography, with a survey of books, editions & recordings,* 1970 was one of the *Concertgoers Companion* series published by Clive Bingley. He was listening to Haydn with Sue the day before he died, and both Haydn and jazz figured at the funeral, at which the eruption of *Mac the knife* at the end startled many!

On his retirement in 1981 he was asked by the President of the Music Publishers' Association to 'sort out' its music in print catalogue which he noted was a 'bit of a mess ... but applying the skills of a librarian made it relatively simple to reorganise' and he edited it until 1997. He applied the same pragmatic approach to this task, and entered into some controversy with librarians who were impatient to see it take a role in bibliographic control which was probably always outside its terms of reference. It is sobering to think that much of the sterile discussion of the time is made entirely redundant by the application of modern computing power. Nevertheless, within the limitations imposed on him he did a characteristically thorough job.

He was busy in retirement, for he also began to learn Spanish and he read in French, German, Italian and Latin up to the last few months of his life, as well as philosophy and religion. His voluntary work included a period as a member of the counselling organisation, the Samaritans, and in Birmingham from 1981 to 1984 he taught adults to read and worked part time cataloguing music at Birmingham Polytechnic. He had been a Methodist lay preacher in his early Hertfordshire years, and later joined the Religious Society of Friends (Quakers). At Roehampton University in the last years of his life he catalogued music and did other work and was treated as a member of the staff. He actively supported his wife's interest in lacrosse including helping in the organization of the Lacrosse World Cup in England in 2001. He left behind a considerable number of woodcarvings as testimony to the fact that his skills were not all cerebral.

Brian Redfern was a quiet and undemonstrative man. In the rather large School of Librarianship where we both worked, he appeared to take little part in the library school equivalent of office politics – arguments, free for alls, plots and counterplots which make life in academic communities stimulating and sometimes fruitful. His influence on his colleagues and students was, however, profound and stemmed in part from his commitment to teaching and in part from his nature: he was a man of parts and in the true sense of the word a gentleman.

He was a man whose character embraced many fine qualities so that those of us who knew him would have experienced a slightly different individual, for it is not possible for any one person to know the whole of another human being. He displayed qualities of kindness, soundness of mind and heart, consideration for others, self-restraint and prudence. Many remember his sense of humour, and the way he was involving others, even as late as the late 80's when Alison Hall recalls being talked into a Canadian issue of *Fontes.* At the farewell dinner of the IAML conference in Stockholm two incidents recall both his humour and his language skills. Taxed with why IAML was to some AIBM (the acronym in French and German), he quickly replied that it stood for "Ach! Ich bin müde!" (Oh! I am weary!). He was to cap this in thanking the indefatigable chair of the host branch, Anders Lönn, by introducing his remarks with the phrase, '. . . and as to our conference chairman, *das ist etwas Anders!*'.

We are all the poorer for his passing, and remember with pride that we knew him, while sending our love to his widow Sue, and his children.

Malcolm Jones, incorporating contributions from Sue Clegg, Eric Cooper, Roger Crudge, Edward Dudley and Alison Hall

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THE ROSENTHAL MOZART COLLECTION

Peter Ward Jones

In the summer of 2006 the Bodleian Library, Oxford acquired a magnificent collection of first and early Mozart editions, which had been assembled by the antiquarian music dealer Albi Rosenthal. Albi, as he was known throughout the world, was born in Munich in 1914 into a well-known family of book dealers. He came to England in 1933, soon after the start of the Third Reich, and was taken on as an assistant at the Warburg Institute where he was able to increase his knowledge of art history. He remained in England to set up his own book dealing business, specializing initially in medieval manuscripts and early printed books. Music, however, had always been a great passion – the violin being his lifelong instrument – and in the 1940s he became increasingly involved in the antiquarian music trade. Eventually in 1955 he bought the London firm of Otto Haas, itself the successor of the famous Berlin firm of Leo Liepmannssohn. Henceforth the musical side of the Rosenthal business was carried on through Otto Haas, whilst the general antiquarian business continued under the Rosenthal name. Over the following decades the Haas tradition at the 'premium' end of the market was maintained, and Albi rapidly acquired a reputation as one of the world's great experts in music manuscripts and music bibliography, with a wide and distinguished clientele, both personal and institutional. In the saleroom 'highspots' were often knocked down to the Haas firm, while many other famous manuscripts and libraries also passed less conspicuously through Albi's hands. Undoubtedly his most notable transaction came in 1983 with the securing of the Stravinsky *Nachlass* for the Paul Sacher Foundation.[1]

Among Albi's musical loves, Mozart always occupied a central place, and his own collection started when his mother gave him a Mozart letter for his 21st birthday. He appreciated the fact that the best collectors often concentrate on quite narrow areas, and Albi decided to limit himself basically to collecting editions from Mozart's lifetime, and not to concern himself to any real extent with the multitude of posthumous publications, even though the first editions of the majority of his works were issued after his death. This is not to say that he was not tempted into acquiring other items of Mozartiana – works by Leopold Mozart, the wonderful 1789 silverpoint portrait of Wolfgang by Doris Stock (now in the Mozarteum in Salzburg), and a contract for the first Queen of the Night – all found their way into the collection. But its heart remained firmly located in the lifetime editions. Considering the time at which Albi was collecting, it was perhaps a wise

[1] Various autobiographical notes can be found amongst the pages of Albi Rosenthal's collected writings, published as *Obiter scripta*. Oxford: Offox Press, 2000.

choice. For these editions were, by the 1930s, sufficiently hard to come by to make the pursuit of them in itself an interesting long-term challenge, yet they were not yet so scarce as to render the prospect of building up a substantial and worthwhile collection impossible. Albi of course, being 'in the trade', was in the ideal position to secure desirable items, which he steadily did over the next sixty years – he was still adding the occasional item in his eighties. They were acquired through private sales, other dealers' catalogues and the auction room. Mozart was not his only collecting interest – he also assembled smaller but distinguished collections of Monteverdi and Paganini, as well as composers' letters to publishers, and more isolated treasures, amongst which he was naturally proudest of the magnificent autograph of Bach's great organ Prelude and Fugue in B minor (BWV 544). Mozart, nevertheless, remained his central concern to the end.

Albi Rosenthal had an association with the Bodleian which pre-dated even his move to Oxford in 1941, for he sold it a medieval manuscript in 1937. Over the years, he was a regular user of the Library, which in turn benefited from both his advice and his generosity. From 1983 he was a member of the Council of the Friends of the Bodleian. As the Mozart 1991 bicentenary approached, he suggested that the Library might like to host a loan exhibition on the composer, a suggestion eagerly accepted. The Bodleian, although possessing one Mozart autograph, was not at that time a notable holder of early source material on the composer. In the event, the overwhelming majority of about one hundred exhibits came from Albi's own collection – characteristically lent anonymously – supplemented by loans from some of his clients and two of the British Library's great chamber music autographs. In collaboration with the present writer he also wrote much of the catalogue[2], and the exhibition was widely admired. Three years later Albi celebrated his 80th birthday with a party in the Bodleian's Divinity School, when he announced that it was his wish for his collection of Mozart editions eventually to be donated to the Library. The passing of the years slowed down Albi's activity in the final decade of his life – he died in August 2004 shortly before his 90th birthday – and he never got round to putting this publicly expressed intention in writing. However, with the goodwill of the Rosenthal family, the collection was accepted by the Government in lieu of Inheritance Tax, and allocated to the Bodleian through the Museums, Libraries and Archives Council in 2006. A reception was held at the Library in December to celebrate both its acquisition, and the wider Rosenthal association with the Bodleian.

The collection as received consists entirely of editions of Mozart's music published in his lifetime, totalling 87 in all, and ranging from the earliest printed works of the child prodigy to the first publication of *Die Zauberflöte*. Although at the time of the 1991 exhibition the Bodleian had only a few such editions (mainly English ones received under copyright deposit), the intervening years had seen some change in the situation, since in 1998 it acquired by donation a large part of Alan Tyson's splendid collection of first

[2] *Mozart: a Bicentennial Loan Exhibition*. Oxford: Bodleian Library, 1991.

and early editions, predominantly of the Viennese Classical School. This included a good selection of Mozart, and in choosing items for the Bodleian (another part went to the British Library), the promised Rosenthal donation was borne in mind, to minimise duplication. Added together the Bodleian now has about 100 different editions from Mozart's lifetime (out of about 160 known), making it the second largest collection in the U.K. The British Library's peerless collection naturally claims first place, owing much to the institution's long tradition of knowledgeable and acquisitive Mozartians on the staff, from C.B. Oldman to Alec Hyatt King and Oliver Neighbour, not to mention the sudden accession of the riches contained in the Hirsch Library. Nevertheless the Rosenthal collection includes some 25 editions or issues not found in any other UK library, and in a few cases they are the only (or only complete) copies known. Many of Albi's copies are recorded in Gertraut Haberkamp's majesterial bibliography, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart* (Tutzing: Schneider, 1986), which has made us all aware of just how many variant impressions and issues of these first editions exist within what may superficially appear to be duplicates.

What have these editions to offer us today? It was recognised soon after Mozart's death that the lifetime publications were often unreliable in matters of their texts – Mozart for the most part seems to have taken little interest in seeing that they were accurately printed. Johann André at Offenbach in the early 19th century not only published many Mozart works for the first time, but offered new and improved editions of works which had appeared in the composer's lifetime. With the completion of the Neue Mozart Ausgabe, we now have critical editions of the entire oeuvre, based (for the most part) on all the surviving manuscripts and other source material. The lifetime editions therefore often have comparatively little value as sources for their musical texts, although for certain works whose autographs are lost they may constitute the primary source. They do, however, have immense interest for what they reveal about the distribution, popularity and performance practices of these works in the second half of the 18th century. With a few exceptions they are not handsome productions; indeed they are on the whole rather 'workaday' in appearance, so Albi did not acquire them for their outward beauty. Yet he strongly felt that these editions brought one closer to the music as actually performed and experienced by 18th-century musicians and their audiences.

The first publications are well represented in the Rosenthal collection, starting with the young composer's op.1 and 2 – sets of sonatas with violin accompaniments (K.6–7 and 8–9) published while Leopold was exploiting the talents of Wolfgang and his sister Nannerl round Europe in 1764–66. The violin parts are present in the original French issues of 1764, and the piano parts in the London reissues, sold by Robert Bremner in 1765. Particularly fascinating, however, is a copy of the piano part of all four sonatas issued by Leopold as one volume soon after their arrival in London. This copy was one of Albi's last purchases, made at auction in 1995, and having the irresistible inscription on the title-page, 'bought of the author', in the hand of its first owner, known only from his initials 'W.B.E'. After a first

outburst of publications in 1764–66, which capitalized on Mozart's youthful precociousness, the only other works to appear in print before his move to Vienna in 1781 were of two songs included in a Viennese anthology of 1768, the six violin sonatas, K.301–306 (Paris: Sieber, 1778), and three sets of piano variations, K.179, 180 and 354 (Paris: Heina, 1778). Only the variations are represented in the Rosenthal collection, and those by the second edition, issued by Schmitt in Amsterdam in 1780.

Once Mozart was in Vienna, it was not long before another set of six violin sonatas, K.296 and 376–380, appeared, this time from the firm of Artaria, who were to publish more of his works than any other publisher. Artaria's editions in general are fairly unappealing visually – surprisingly so perhaps for a firm which was also a 'Kunsthandlung', specializing in producing engraved prints – but these sonatas, dedicated to Mozart's pupil Josepha Aurnhammer, have a fine decorative title-page. The Rosenthal collection includes copies of both the first and second issues; the latter had an early English owner 'Miss C. Darell', and later passed through the collections of Julian Marshall and C.B. Oldham. The earliest of these sonatas was composed in 1778, and although the publications of the Viennese years were naturally mostly of his latest works, a number of earlier compositions also saw their way into print. These included his first piano concerto, K.175, composed in Salzburg in 1773, now given a new finale (the Concert Rondo, K.382) and issued in Paris in 1785 – the Rosenthal copy being one of only two known. The collection also includes a set of parts for one of only three Mozart symphonies to be published in his lifetime, K.319 (another Salzburg work, composed in 1779), which was issued by Artaria in 1785, who about the same time published the 'Haffner' Symphony (not in the collection) – no symphony of course was published in score at this time. Perhaps equally surprising is the fact that none of Mozart's operas were issued in Vienna before *Die Zauberflöte* appeared at the very end of his life. *Die Entführung aus dem Serail* and *Don Giovanni* were published in vocal score in 1785/6 and 1791 respectively, but by Schott in Mainz – the first, but not the second, is to be found in the collection. Also present is a copy of the *Wiener Musik-und-Theater-Almanach für das Jahr 1786*, including an aria from *Die Entführung*, perhaps the only bit of a Mozart opera to be printed in Vienna before *Die Zauberflöte*. The continuing tradition of manuscript copying was still strong in Vienna, and seems to have catered for such immediate demand as there was for the music from Mozart's operas.

The middle years of the 1780s saw Mozart's most financially successful years in Vienna, with his well-patronized subscription concerts at which he performed the great series of mature piano concertos. Several saw publication and Albi had copies of four issued by Artaria, all in complete sets of parts, plus two editions from Paris, where there was evidently also some demand. What is striking about the Artaria editions of these concertos is the choice of oblong folio format not only for the piano solo part, as was common, but also for all the orchestral parts, where upright format was almost always preferred – and more practical. Certainly it would be harder for both players at a string desk to see all of the music when presented in

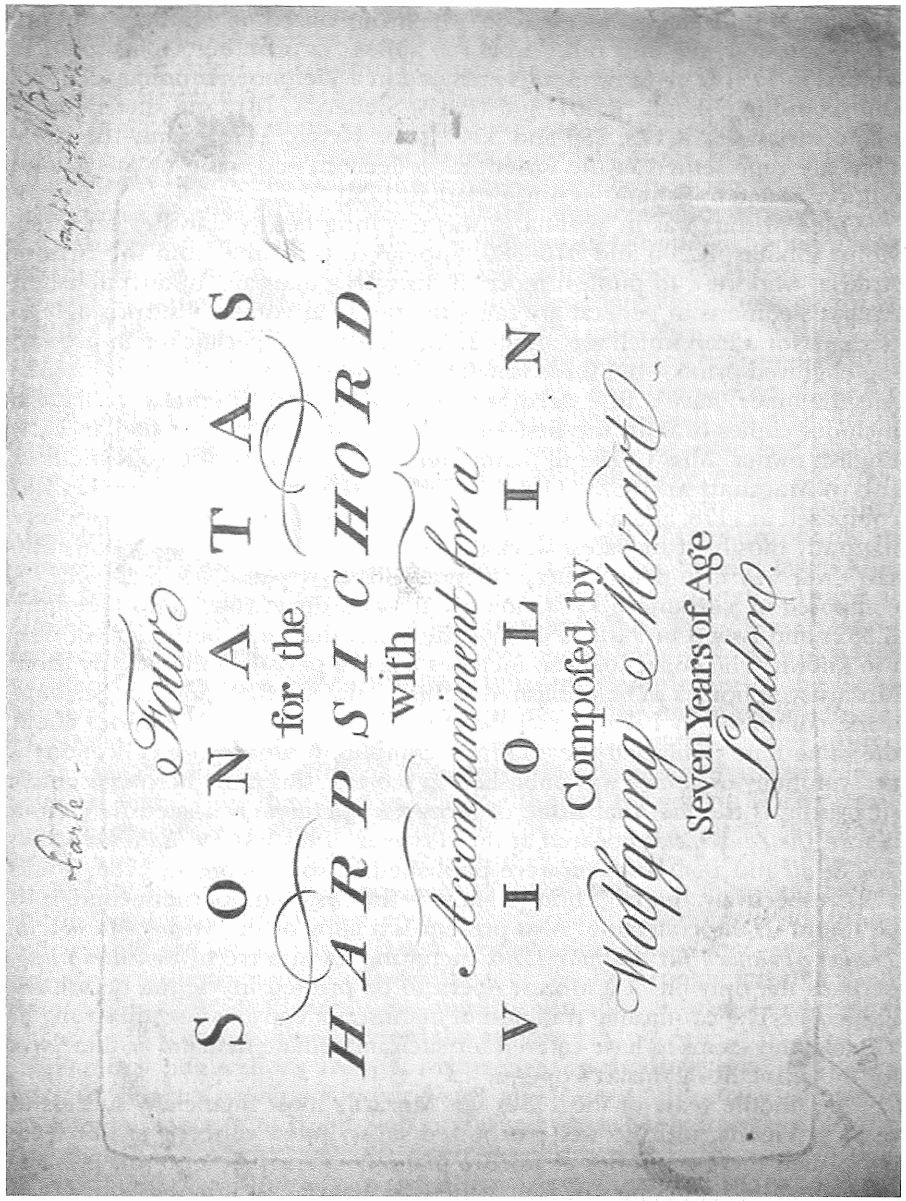

Fig. 1. W.A. Mozart, Four sonatas, K.6–9 (London, 1765), with the 'bought of the author' note. Bodleian Library, Rosenthal Mus. 2

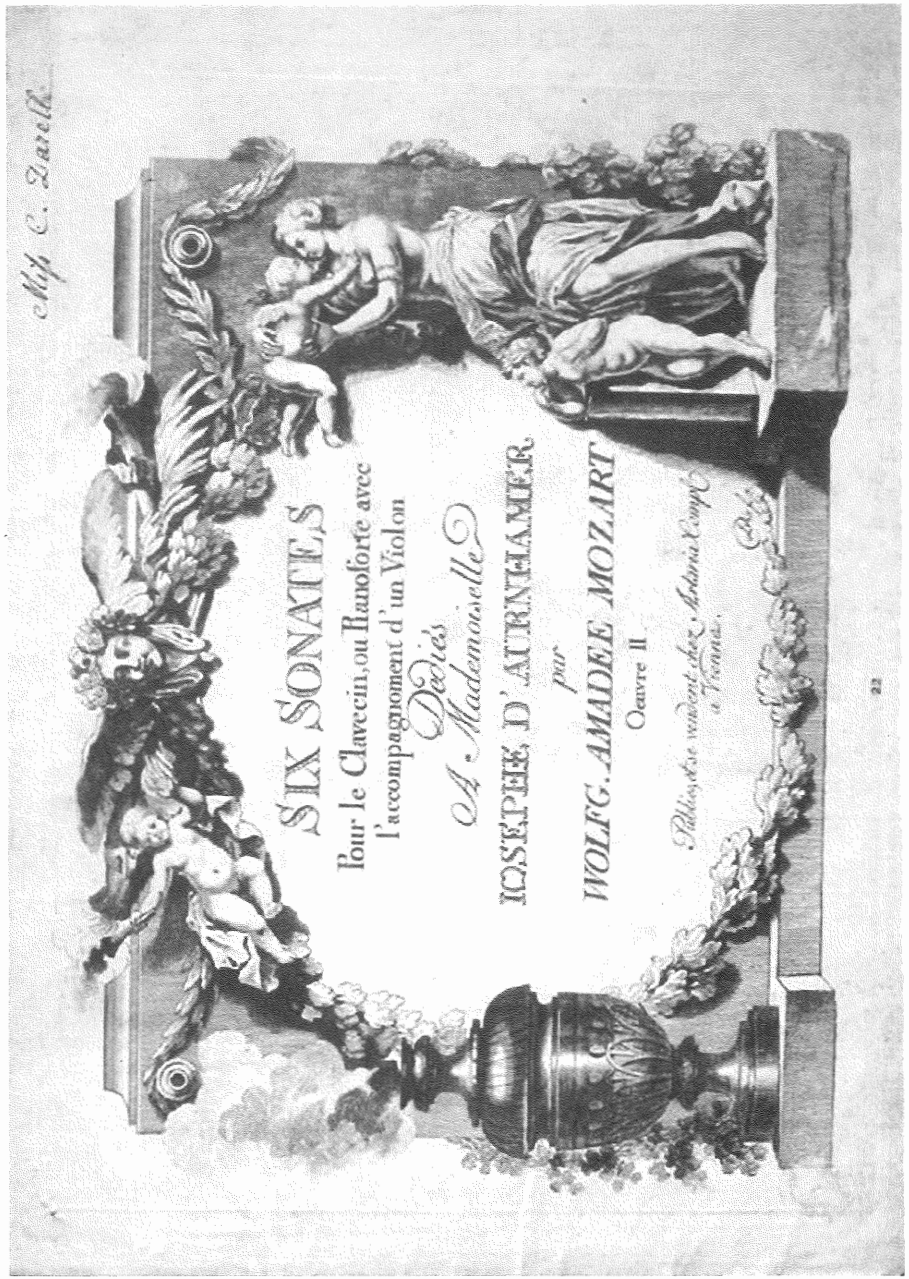

Fig. 2. W.A. Mozart, Six violin sonatas, K.296, 376–380 (Vienna, 1781). Bodleian Library, Rosenthal Mus. 29

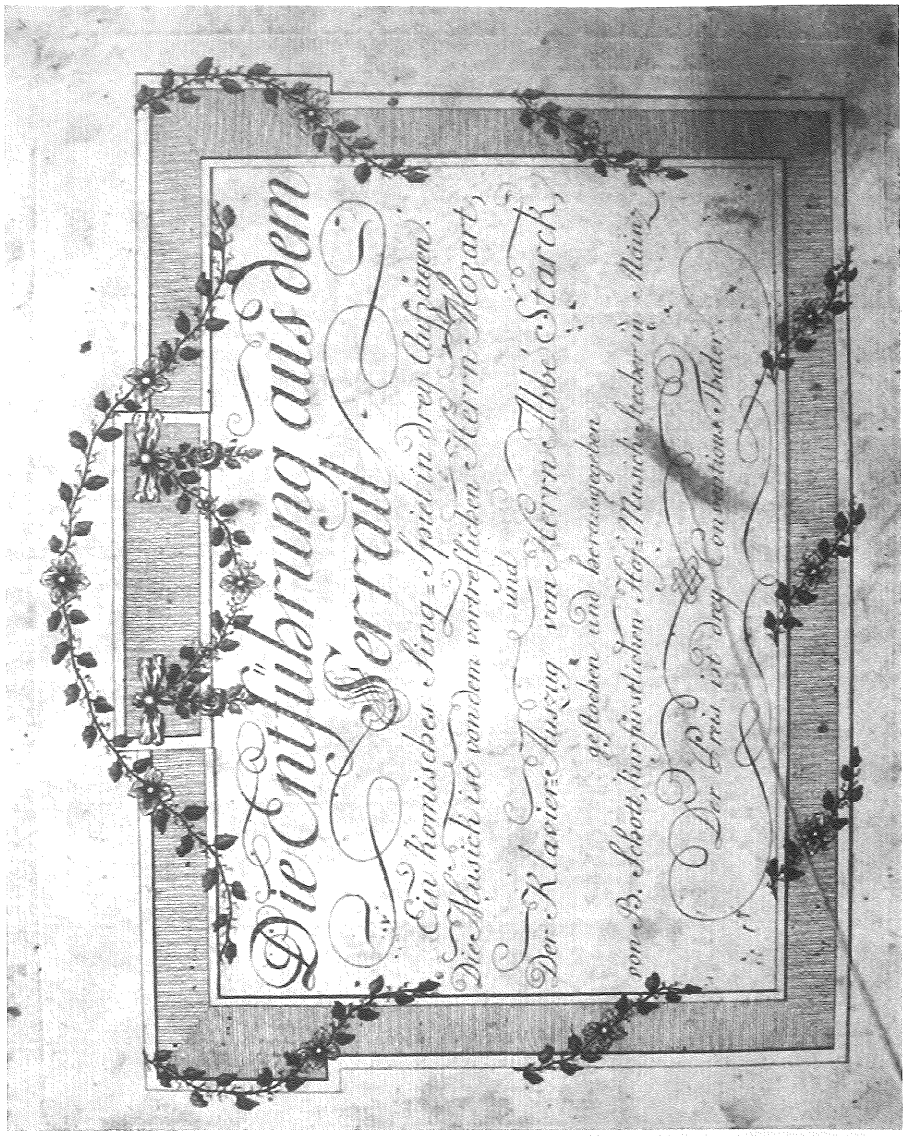

Fig. 3. W.A. Mozart, Die Entführung aus dem Serail. *Vocal score (Mainz, 1785/6). Bodleian Library, Rosenthal Mus. 32*

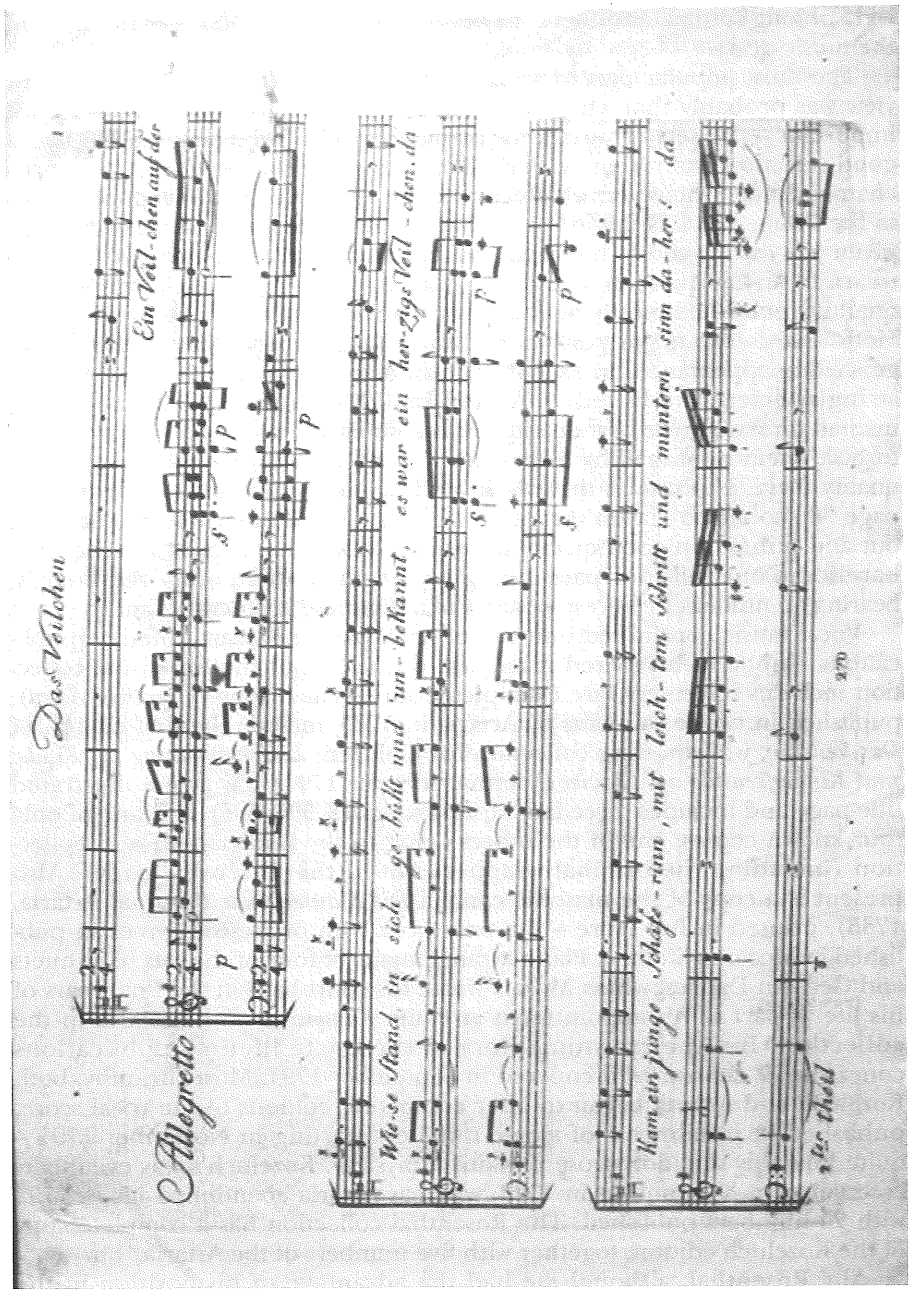

Fig. 4. W.A. Mozart, Das Veilchen, *from* Zwey deutsche Arien, *IIter Theil (Vienna, 1789). Bodleian Library, Rosenthal Mus. 68*

wide oblong format, and there may even have been problems of fitting it on the music desks.

The most popular part of Mozart's output from the publishing point of view was probably that which we would consider musically to be the least important – the sets of variations for piano solo, of which Rosenthal had a good selection from Vienna, Paris, London and elsewhere. It was Mozart's chamber music, however, which constituted the majority of his publications in the 1780s, and it is this area which perhaps lay closest to Albi's own heart, given his own love of the violin. The violin sonatas, piano trios, piano quartets, string quartets and string quintets are all present in impressive quantity, published mostly by Artaria or his new Viennese rival, Franz Anton Hoffmeister – few major works are missing. If most are not particularly distinguished in appearance, an exception must be made for the six great 'Haydn' string quartets. Published by Artaria in 1785, Mozart clearly must have insisted on having the best quality for this publication – he had been hoping to have them published by Sieber in Paris, because of the better engraving quality there. Not only is the title in an elegant border, and the dedication page 'al suo amico Haydn' beautifully engraved, but the whole is nicely laid out and printed on good quality paper. The Rosenthal copy is a particularly handsome one, all four parts being bound in contemporary red boards, bearing an unidentified crest, possibly of a Viennese aristocratic family.

Vocal music constituted only a very small part of Mozart's lifetime publications – none of his sacred music was printed – but the Rosenthal collection includes some very rare examples. Four German songs (*Deutsche Arien*), published in two instalments by Artaria in 1789, include the first edition of *Das Veilchen*, whilst a song collection for children, *Liedersammlung für Kinder und Kinderfreunde am Clavier* (Vienna: Alberti, 1791) has a fine illustrated title-page and includes three late Mozart songs (K.596–598). It is one of only four known copies, one of the others being in the Bodleian's Tyson collection (including the original wrappers not in the Rosenthal copy). Also present is a copy of the masonic cantata *Die Maurerfreude* (Vienna: Artaria, 1785), printed in full score – the only work with orchestral forces so published in Mozart's lifetime. Piano arrangements of four of the sets of minuets and German Dances, which Mozart wrote for court balls in the final years of his life as part of his appointment as court *Kammermusicus*, are also in the collection. But the crowning glory of these late lifetime publications concerns *Die Zauberflöte*, premiered in September 1791. Most curiously, both Kozeluch and Artaria began to offer competing editions of the vocal score, published in instalments of single numbers starting in November 1791 – quite how this situation arose remains a mystery. Kozeluch's was eventually completed in 38 numbers in 1793, whereas Artaria abandoned his in 1792 with 26 numbers published. The Rosenthal collection has a complete copy of the Kozeluch edition, together with five numbers of the Artaria.

Albi Rosenthal, although he had the advantage of his position in the trade, was also fortunate in the time he was collecting. For no-one starting today, even with a very deep purse, could hope to build up anything comparable. The Bodleian rejoices in its good fortune in becoming the heir of

such a remarkable collection, whose items now bear the shelfmark prefix 'Rosenthal Mus.' in accordance with a long-standing Library tradition, so providing a happy way of perpetuating the Rosenthal name for future generations of researchers.

Abstract

The Bodleian Library, Oxford received in 2006 the donation of 87 first and early editions of Wolfgang Amadeus Mozart (1756–1791), all published in his lifetime. They had been collected over a period of 60 years by the music antiquarian dealer Albi Rosenthal (1914–2004), and were allocated to the Bodleian by HM Government in lieu of Inheritance Tax. Many of the items had featured in a loan exhibition at the Library in 1991, which Rosenthal helped to curate, and it was his wish that the collection should come to the Bodleian. The items range from the first printed works, published in 1764/65, to the first edition of the vocal score of *Die Zauberflöte* from the end of the composer's life. The collection makes the Bodleian the second largest holder of early Mozart editions in the UK, and includes 25 editions or issues not found in any other UK library.

Peter Ward Jones is Music Librarian, Bodleian Library, Oxford

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CATALOGUING PRINTED EDITIONS OF MAHLER

Paul Banks

Having spent a lot of time in the last twenty-five years or so tracking down early publications of Mahler's music I have occasionally asked myself why I'm doing it. The answers have little to do with research assessment exercises or career development, but rather an abiding fascination with the works, and a desire to understand better their history and Mahler's working methods. It all started when I realised that although Mahler's music was much written about from all conceivable angles, the basic information about the location of the primary sources – the manuscripts and printed editions issued during his lifetime – had not been assembled. Given the fact that he was an inveterate reviser, the difficulty in constructing a comprehensive account of the documents in which these revisions were recorded pointed to a gap in our knowledge that needed to be filled.

You might well think that I have been working rather slowly. After all Mahler only wrote nine or ten symphonies (or eleven if we include *Das Lied von der Erde*), just over forty songs, a cantata and a few bits and pieces including arrangements. However, because of Mahler's working methods, especially early in his career, the number of primary documents for a single work can be quite substantial. In the case of the Second Symphony (completed in 1894) for example, there are twenty-nine surviving manuscript sources (including the piano duet arrangement by Bruno Walter and a piano solo arrangement, perhaps by Otto Klemperer), about twenty different publications of the work in various formats (several of which were reprinted on a number of occasions), five full scores with autograph revisions, and several sets of parts used (and in some cases corrected) by the composer. Just making sense of the chronology of these printed editions can be fraught with difficulties, and yet it is an essential process in any attempt to understand the later stages in the evolution of the work and to prepare a scholarly edition.

Only some of the editions carry dates (even copyright dates) but the first editions are usually documented through secondary sources. The most important of these is Friedrich Hofmeister's *Musikalisch-Literarisch Monatsberichte* (1829–), a classified monthly listing of thousands of new music publications, mainly (but by no means exclusively) from Germany and Austria. The date of the issue in which the entry for a new publication appeared was usually a reasonable indication of its issue date. However there were difficulties in using this invaluable bibliographical resource, partly because no complete run of this essentially ephemeral publication existed in any single collection, but mainly because there was no index: the researcher

simply had to read through every potentially relevant issue. Over many years the IAML Working Group Hofmeister XIX laid the groundwork for a digitisation of the *Monatsberichte* up to 1900, and this led directly to the AHRC-funded project based at Royal Holloway, University of London (http://www.hofmeister.rhul.ac.uk/). The resulting searchable database (which links to the online facsimile hosted by the Austrian National Library) will be available, free of charge, later this year. It will revolutionise many aspects of musical scholarship and will be a valuable tool for cataloguers of nineteenth century music.

One limitation of even the online version of the *Monatsberichte* is that new impressions of a publication are rarely if ever given a separate entry, and yet a scholar interested in the reception history of a work would certainly like to know how many impressions were issued (itself an indication of some market demand) and – even better – how many copies were printed. No secondary source that I know of provides this sort of information, but one can gain some clues about the number of impressions issued by examining in detail as many copies of the publication as possible and identifying differences that enable one to distinguish between different impressions of the same musical text. These differences can be just physical – size, quality of the paper, number of pages – or may be matters of packaging – a new cover design, different adverts, or a change in the title page. Sometimes the differences can be slight. In the case of the first edition of the study score of the Fifth Symphony, the only way to distinguish between the two impressions (September 1904 and April 1913) is an easily-overlooked change in small pink lettering on the title page: on the first edition this reads *Lith.Anst.v. C.G. Röder, Leipzig.* But on the second impression we find *Lith.Anst.v. C.G. Röder G.m.b.H., Leipzig* (see Fig.1).

Fig. 1. Gustav Mahler, Symphony no.5, study score (second impression): detail of title page

(The alteration reflects the transformation of C.G. Roder, the printer, from a private company into what we would now describe as a plc.)

In this instance we can not only distinguish between the two impressions, but also date the second, thanks to the fact that the records of Peter's Edition, the publisher, survive. This helps to emphasise one of several curious aspects of the work's publishing history.[1] The first printing of the study score, published in September 1904, was issued so that copies were available for the first performance, on 18 October 1904 in Cologne (a detailed knowledge of the rehearsal and performance of a work can often shed light on the dating of manuscript and printed sources). As was usually the case, the work was engraved on full score-sized plates, from which photolithographically reduced study scores were produced. During rehearsals and after the performance Mahler made revisions and corrections to the score (including the removal of the repeat of the opening 147 bars in the second movement) and these were duly made to the original plates and the first edition of the full score published in November 1904. Presumably no-one at Peters Edition recalled these changes (perhaps because everyone assumed that the study score post-dated the full score) when in 1913 it was decided that a new printing of the study score was needed; so the old, now superseded version was simply reprinted.

After conducting a further ten performances, Mahler entered his final revisions into a copy of the full score in 1910–11, and this was eventually passed back to Peters Edition in 1913. At this point the history reveals another muddle. Mahler's corrections were entered into two additional copies of the full score, and a copy of the study score, but again no one seems to have remembered (or noticed) that the printed text of the latter had been superseded by that of the full score in November 1904. To make matters worse, it was this marked-up study score that was used to revise the plates in preparation for the second edition of the full score (1919), which as a consequence returns in some instances to the earliest printed text for its readings. It was not until Reinhard Kubik's 2002 edition for the Internationale Gustav Mahler Gesellschaft that all these inconsistencies were finally ironed out.

Apart from offering researchers printing dates, the Peter's Edition records also provide details of the sizes of print runs which were:

Study score, 1st edition (Sept 1904)	500
Full score, 1st edition (Nov. 1904)	100
Study score, 1st edition, 2nd impression (1913)	250
Full score, 2nd edition (1919)	100
Study score, 2nd edition (1920)	1000

The timing of the second editions of the full and study scores (and the size of the latter's print run) probably reflect the expectation that demand would be stimulated by the enormous Mahler Festival organised by Wilhelm Mengelberg in Amsterdam in May 1920.

I am particularly grateful to Lucy Walker, but also to Philip Reed and Peter Aston for their input in helping formulate some of the contents of this article.

The records of most of the other publishers associated with Mahler have not been located – if they still exist at all. A notable exception is the series of *Verlagsdruckbücher* of Universal Edition: these list UE publications in numerical sequence of edition number, and give details of every printing. The first UE editions appeared in 1906, and by the year of Mahler's death, 1911 they had obtained the rights to, or had licensed most of Mahler's works. For the scholar interested in publishing and reception history the problem is often that of being able to associate the copy in one's hand with one of the printings recorded in the Verlagsdruckbücher. Some of the usual dating techniques can be useful – e.g. the details of foreign agencies and their addresses given on the title page, the fact that company became Universal-Edition AG in 1908 and that it had a New York office 1921–ca.1928. But a more precise clue is often provided by the company's habit of dating the adverts that appear on the back cover of many of its publications (see Fig.2).

Orchesterpartituren.

Nr.	(Nur zum Privatgebrauch gegen Revers.)
2878	Bruckner Symphonie I C-moll
2880	— Symphonie II C-moll
2884	— Symphonie V B-dur
2886	— Symphonie VI A-dur
2891	— Symphonie IX D-moll
2910	— Das hohe Lied
2902	— Helgoland
2894	— Messe II C-moll
2898	— Messe III (Große) F-moll
2905	— 150. Psalm
2556	Campo G. E. Berceuse
3234	Casella A. op. 11. „Italia" Rhapsodie
3048	— op. 13. Suite
2814	Foerster J. B. op. 44. „Meine Jugend" Symphonische Dichtung
3209	— op. 56. Stabat mater
2931	Mahler Symphonie I D-dur
2933	— Symphonie II C-moll
2939	— Symphonie III D-moll
2944	— Symphonie IV G-dur
2772	— Symphonie VIII

Nr.	
2969	Mahler Das klagende Lied
2676	Novák Vít. op. 26. „In der Tátra"
2679	Pfitzner-Schumann Frauenchöre
1433	Reger M. op. 21. Hymne
1972	— op. 90. Sinfonietta
1981	— op. 95. Serenade
1988	— op. 100. Variationen und Fuge über ein lustiges Thema von Hiller
1590	Strauss Rich. op. 7. Serenade für Blasinstrumente
1591	— op. 8. Violinkonzert F-moll
1592	— op. 11. Waldhornkonzert
1888	— op. 12. Symphonie F-moll
1484	— op. 14. Wanderers Sturmlied
1489	— op. 16. Aus Italien
1427	— op. 20. Don Juan
1490	— op. 23. Macbeth
1494	— op. 24. Tod und Verklärung
1493	— op. 28. Till Eulenspiegel
1496	— op. 30. Zarathustra
1497	— op. 35. Don Quixote

Nr.	(Kleine Ausgaben 16° und 8°.)
2495	Bruckner Symphonie VIII C-moll
931	— Symphonie IX D-moll
2989	— Te Deum
2990	— Symphonie IX und Te Deum zus.
946	Mahler Symphonie I D-dur
949	— Symphonie II C-moll
950	— Symphonie III D-moll
952	— Symphonie IV G-dur
2774	— Symphonie VI A-moll
2985	— Symphonie VII
1040	Strauss R. op. 12. Symphonie F-moll
1044	— op. 16. Aus Italien
1061	— op. 20. Don Juan, Tondichtung
1075	— op. 23. Macbeth, Tondichtung
1078	— op. 24. Tod und Verklärung
1103	— op. 28. Till Eulenspiegel
1113	— op. 30. Zarathustra
1139	— op. 35. Don Quixote
1781	— op. 40. Heldenleben
2869	— op. 53. Symphonia domestica

Vollständige Verzeichnisse der „Universal-Edition" sowie der „Einzel-Ausgaben" der U. E. liefert jede Musikalienhandlung kostenlos!

C. H. 1912.

Fig. 2. Gustav Mahler, Symphony No. 8, study score (February 1912): detail of back wrapper

With other companies these dates are much less reliable (the date on the back cover of the 1920 second edition of the study score of the Fifth Symphony is '2/XI'). However there seems to be a good correlation between such dates on UE scores and the recorded dates of reprints, which fact alone makes the once common library practice of discarding the original covers when binding scores particularly regrettable. Another is the quality of the covers of the Sixth and Seventh Symphonies (published by Kahnt and Bote & Bock respectively), which are both striking examples of secessionist design, the latter being by Alfred Roller, who revolutionised stage design in his work with Mahler at the Vienna Court Opera (see Fig.3).

Although copies of the early editions of the orchestral scores (and where required, vocal scores) of Mahler's symphonies are fairly easy to find, other formats are rather less common. Arrangements, so important for the dissemination of symphonic music before the advent of the gramophone recordings

Fig. 3. Gustav Mahler, Symphony No. 7, full score (September 1909): front wrapper

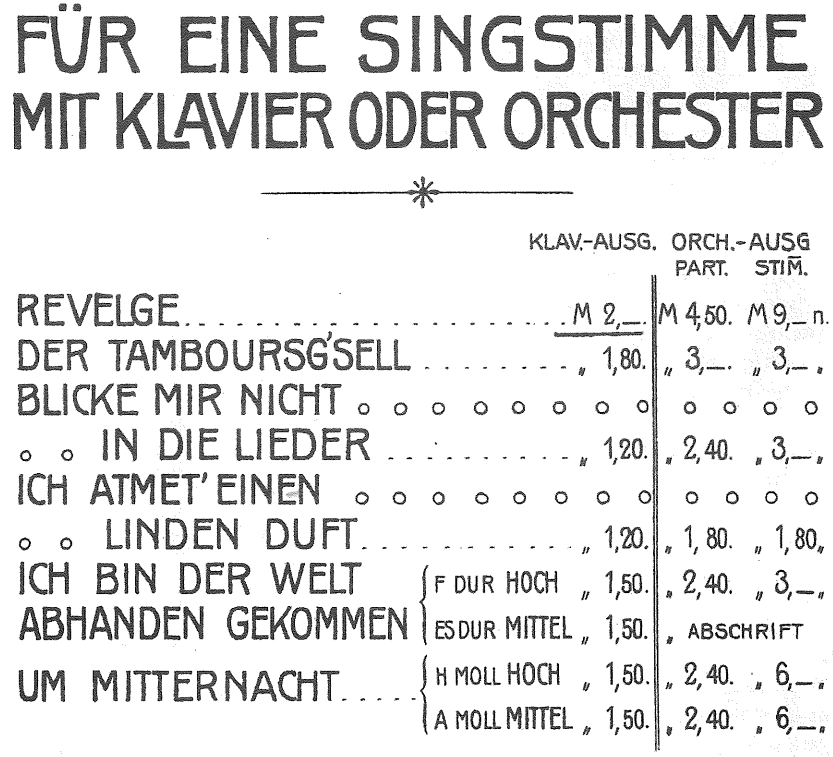
of the repertoire, were either not systematically collected, or have been discarded by collections. Piano duet arrangements of all Mahler's symphonies were published, often by rather distinguished musicians, such as Bruno Walter, Alexander von Zemlinsky and Alfredo Casella (and Alban Berg was responsible for revising part of the arrangement of the Eighth Symphony). But other layouts were also issued: piano solo (e.g. Fifth Symphony), two pianos four hands (including a magnificent arrangement of the Second by Hermann Behn) and two pianos, eight hands (again, the Second). The really scarce items, though, are early printed orchestral parts. Fortunately the Internationale Gustav Mahler Gesellschaft in Vienna has a fine collection, but few national or copyright libraries collect them, and it is publishers' hire libraries and orchestral libraries that are the most useful repositories, though of course parts wear out, and many early printings have been thrown away.

In the case of the first two symphonies the story the performance material tells is particularly interesting, if potentially confusing. The problem is that the early printings do not always correspond very closely to the score published at about the same time. Although later issues of the parts reveal that an attempt has been made to collate the score and parts one is left wondering why the discrepancies existed in the first place. The answer probably lies in the pragmatic way that that the printed parts were originated. They were apparently not derived from a score (either the printer's copy used by the engraver, or the first edition itself), but rather from the manuscript parts that had been copied for the first performances. This makes a lot of sense: it's easier to engrave a part from a part (working from a score the chance of sometimes reading the wrong stave is not insignificant) and, perhaps even more importantly, the copyist would have worked out page turns already. The discrepancies arose because in preparing the work for publication, Mahler would look through the manuscript score that was to be sent to the publisher, and inevitably made further revisions, probably reflecting the experience gained during the most recent performance. But neither he, nor anyone else, checked this newly revised score against the part set which preserved the earlier version of the work. If this conjectural scenario is correct, it explains why the early printed part sets seem to preserve early versions of the works; this gives them a particular historical significance, because in both cases the manuscript parts from which they were engraved are currently untraced.

The same can be true of the piano arrangements, and again the Second Symphony provides a striking example. Hermann Behn's two-piano arrangement was prepared and published (at the arranger's expense) in 1895, appearing at about the time of the first complete performance of the work, in Berlin in December of that year. The score was eventually published two years later, by which time Mahler had made some significant changes, including the removal of a distinctive countermelody in the second movement, which was nevertheless faithfully preserved in the subsequent reprintings of the arrangement.

The publishing history of Mahler's songs is, if anything, even more complex than that of the symphonies, and requires conductors and singers

to make informed and responsible decisions. Mahler was happy for his early *Lieder und Gesänge* (1892) for voice and piano to appear in high and low voice versions, and was involved in the preparation of the transpositions. However, with a couple of notable exceptions, he never again authorised transposed versions (no doubt associating the songs with a particular vocal range or colour), a fact that did not prevent his publishers from eventually issuing them anyway. This is well illustrated by two versions of the *passe-partout* title page for Mahler's Lieder used by C.F. Kahnt.

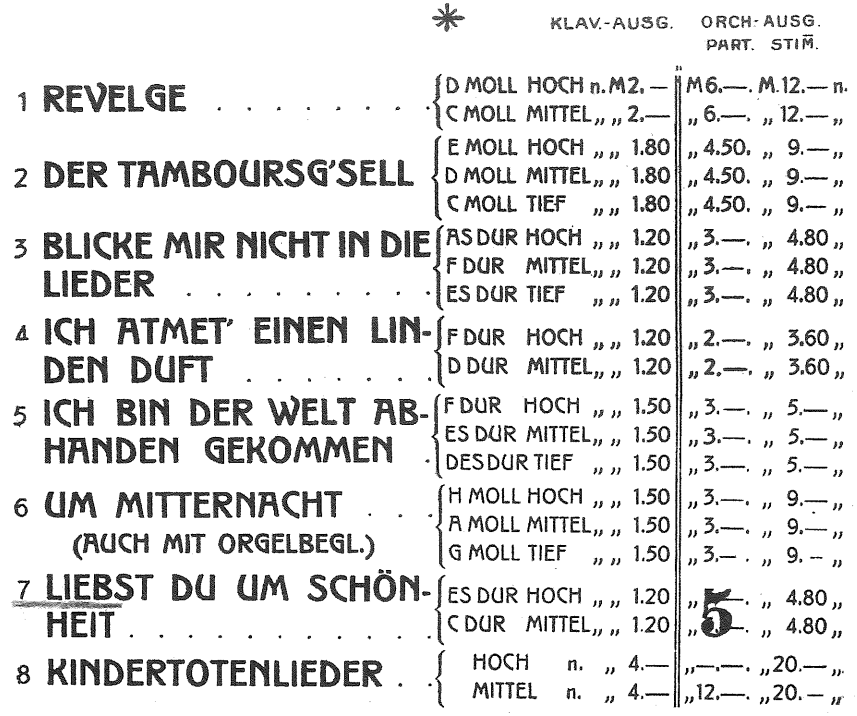

FÜR EINE SINGSTIMME
MIT KLAVIER ODER ORCHESTER

		KLAV.-AUSG.	ORCH.-AUSG PART.	STIM.
REVELGE		M 2,—	M 4,50.	M 9,— n.
DER TAMBOURSG'SELL		„ 1,80.	„ 3,—.	„ 3,—.
BLICKE MIR NICHT				
IN DIE LIEDER		„ 1,20.	„ 2,40.	„ 3,—.
ICH ATMET' EINEN				
LINDEN DUFT		„ 1,20.	„ 1, 80.	„ 1, 80.
ICH BIN DER WELT ABHANDEN GEKOMMEN	F DUR HOCH	„ 1,50.	„ 2,40.	„ 3,—.
	ES DUR MITTEL	„ 1,50.	„ ABSCHRIFT	
UM MITTERNACHT	H MOLL HOCH	„ 1,50.	„ 2,40.	„ 6,—.
	A MOLL MITTEL	„ 1,50.	„ 2,40.	„ 6,—.

Fig. 4. Gustav Mahler, Revelge, *vocal score (July 1905): detail of title page*

The 1905 version omits *Kindertotenlieder* (which Kahnt also published) and *Liebst du um Schoenheit* (not published until 1907), but includes two of the songs in high and medium-voice keys for both piano and orchestral accompaniment (the printed editions of the E flat orchestral score and parts of *Ich bin der Welt abhanden gekommen* were eventually published in 1906). All four orchestrations are by Mahler, but for both songs the high and medium voice scores are quite distinct versions. Indeed in the case of *Um Mitternacht* the score of the A minor version calls for an oboe d'amore, but the B minor

score replaces this with parts for two oboes. (Confusingly the B minor orchestral material has parts for two oboes and oboe d'amore.)



		KLAV.-AUSG.	ORCH-AUSG. PART.	STIM.
1 REVELGE	D MOLL HOCH n.	M 2.—	M 6.—.	M. 12.— n.
	C MOLL MITTEL „	„ 2.—	„ 6.—.	„ 12.— „
2 DER TAMBOURSG'SELL	E MOLL HOCH „	„ 1.80	„ 4.50.	„ 9.— „
	D MOLL MITTEL „	„ 1.80	„ 4.50.	„ 9.— „
	C MOLL TIEF „	„ 1.80	„ 4.50.	„ 9.— „
3 BLICKE MIR NICHT IN DIE LIEDER	AS DUR HOCH „	„ 1.20	„ 3.—.	„ 4.80 „
	F DUR MITTEL „	„ 1.20	„ 3.—.	„ 4.80 „
	ES DUR TIEF „	„ 1.20	„ 3.—.	„ 4.80 „
4 ICH ATMET' EINEN LINDEN DUFT	F DUR HOCH „	„ 1.20	„ 2.—.	„ 3.60 „
	D DUR MITTEL „	„ 1.20	„ 2.—.	„ 3.60 „
5 ICH BIN DER WELT ABHANDEN GEKOMMEN	F DUR HOCH „	„ 1.50	„ 3.—.	„ 5.— „
	ES DUR MITTEL „	„ 1.50	„ 3.—.	„ 5.— „
	DES DUR TIEF „	„ 1.50	„ 3.—.	„ 5.— „
6 UM MITTERNACHT (AUCH MIT ORGELBEGL.)	H MOLL HOCH „	„ 1.50	„ 3.—.	„ 9.— „
	A MOLL MITTEL „	„ 1.50	„ 3.—.	„ 9.— „
	G MOLL TIEF „	„ 1.50	„ 3.— .	„ 9. — „
7 LIEBST DU UM SCHÖNHEIT	ES DUR HOCH „	„ 1.20	„ 5.	„ 4.80 „
	C DUR MITTEL „	„ 1.20	„ 5.	„ 4.80 „
8 KINDERTOTENLIEDER	HOCH n.	„ 4.—	„—.—.	„ 20.— „
	MITTEL n.	„ 4.—	„ 12.—.	„ 20.— „

Fig. 5. Gustav Mahler, arr. Max Puttmann, Liebst du um Schönheit, *full score (ca.1916–17): detail of title page*

The later title page (c.1916–17) shows how the number of transpositions had proliferated after the composer's death; none of the new orchestral adaptations were approved by Mahler, and the orchestration of *Liebst du um Schönheit* was not by him at all, but by Max Puttmann. The publication of the high voice version of the *Kindertotenlieder* seems particularly inapt, but at least it consistently transposes the songs up a minor third, thus preserving the tonal relationships of the original. Alas the 1921 high voice version of the *Lieder eines fahrenden Gesellen* issued by Weinberger doesn't bother with such consistency, and so destroys the carefully planned progressive tonal scheme of the cycle.

Apart from such musical issues, other narratives sometimes emerge from the hunt for variant copies. The most touching concerns one of Mahler's greatest works, *Das Lied von der Erde.* The two earliest issues of the vocal score seem to offer evidence of an unknown altercation over the text. According to the title page of the first edition (November 1911), the work uses poems

from a collection of poetic paraphrases by Hans Bethge ('Dichtung aus Hans Bethges "Chinesischerflöte"') but the reprint (February 1912) describes the text as 'after' Bethge ('Nach Hans Bethges "Die chinesische Flöte"') and includes both the original poems and Mahler's versions in an appendix (p.[100–01]) together with an explanatory note:

> *Gustav Mahler, who took the text of his work* Das Lied von der Erde *from the collection of poems* The Chinese Flute: Paraphrases of Chinese Lyrics, *by Hans Bethge (Inselverlag, Leipzig), made alterations in these poems. The juxtaposition of the poems in their original form and in Gustav Mahler's version is in accordance with the wishes of Hans Bethge and will doubtless be of general interest.*

It seems likely, therefore, that Bethge was aware of, and unhappy about, Mahler's treatment of the texts, and was able to force Universal-Edition to make the changes within a few months of the original publication. Although the wording of the revised title page was retained in later reprints (and was adopted for those of the full and study scores published later in 1912), the extra pages containing the appendix were simply omitted from those formats and later reprintings of the vocal score.

Happily there is an unexpected coda to this narrative. At some point Bethge became a great admirer of Mahler's work, and eventually published *Lieder nach den Chinesischen zur Symphonie Das Lied von der Erde von Gustav Mahler mit Radierungen von Robert Genin* (Berlin: Gyldendalscher Verlag, 1923), a beautiful but rare volume that offers a moving tribute from one artist to another. If you have a copy in your library, please treasure it – and let me know!

Abstract

Having outlined some of the issues confronting a bibliographer of Mahler (the range of printed formats issued, techniques for dating copies, and ways of identifying separate impressions), this article offers brief accounts of some notable aspects of the publishing history of the Fifth Symphony and *Das Lied von der Erde.*

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REJUVENATING BRITTEN: A FIRST REPORT ON THE PRODUCTION OF A WEB-BASED THEMATIC CATALOGUE OF BRITTEN'S WORKS[1]

Sharon Choa

In 2005, the UEA School of Music in collaboration with the Britten-Pears Library at the Red House, Aldeburgh, was awarded a major AHRC grant under the Resource Enhancement scheme to develop a web-based thematic catalogue of the entire *oeuvre* of Benjamin Britten.[2] Catalogues of Britten's published works and some of his manuscripts already exist, both in a hard-copy published form[3] and online.[4] But the prospective Web-based Thematic Catalogue aspires to offer much more than these: it will collate much more comprehensively all material belonging to the composition and performance of each work, bringing together chronology, composition and publication details, incipits, catalogued sources with locations, performance history, bibliographies, recordings, and digital files including audio incipits and selected digitized manuscripts. At the same time, some 1000 manuscripts containing over 800 works representing Britten's juvenilia will be included in the cataloguing process. These are works as yet unpublished and un-catalogued;[5] hence completely unknown to the general public and largely unknown to researchers.

The potential for developing the thematic catalogue as a web resource was realized during the development of the new Britten-Pears Foundation website in 2004, when it became apparent that the highly structured arrangement of materials necessary for a thematic catalogue could be realized through an XML schema, and that no library catalogue had hitherto used such a schema. Our intention is that this XML schema will

[1] I am particularly grateful to Lucy Walker, but also to Philip Reed and Peter Aston for their input in helping formulate some of the contents of this article.

[2] The project team consists of Dr. Chris Grogan (Project Manager), Dr. Lucy Walker (Research Officer), Jonathan Manton (Cataloguer), Dr. Sharon Choa (Project Director) with an advisory board comprising Dr. Colin Matthews, Prof. Peter Aston and Chris Banks.

[3] *Benjamin Britten: a catalogue of the published works*, ed. Paul Banks. Aldeburgh: Britten-Pears Library, 1999.

[4] This is currently available on the Britten-Pears Library website. Search under www.brittenpears.org.

[5] A large proportion of the juvenilia – which were originally catalogued by Philip Reed – can currently be found on the Britten-Pears website under the library catalogue; they are not, however, arranged by theme or work. A partial list of juvenilia can also be found in John Evan's 'Benjamin Britten: a chronology of his life and works,' in *A Britten source book*, ed. John Evans, Philip Reed, Paul Wilson. Aldeburgh: Britten Estate, 1987, p.2–22. Christopher Mark also lists some of the juvenilia in 'Juvenilia (1922–1932)' in *The Cambridge companion to Benjamin Britten*, ed. Mervyn Cooke. Cambridge: Cambridge University Press, 1999, p.13–14.

enable us to integrate the numerous sources we aim to include in the catalogue using a web construction that employs a hierarchical archival system, the design of which aspires to help define standards for the creation of other composer thematic catalogues.[6] It is hoped that this will be of interest not only to Britten scholars, but those with a wider interest in twentieth-century music, as well as librarians and scholars developing similar initiatives and addressing issues of cataloguing and classification of primary sources. It should also be said that as the Red House was Britten's own residence until the end of his life, most of his compositional material and related documents are already housed there. Since 1980 when the Britten-Pears Foundation admitted public access and use of its resources by researchers, the Britten-Pears Library has grown into one of the country's most important specialist archives for music research and scholarship, holding an assemblage of manuscripts and interim materials unrivalled by that of almost any other single composer collection (approximating to about 98% of material known to be extant). With the launch of the first phase of the online catalogue in three years' time (even though the cataloguing process will continue beyond this initial period), it is hoped that it will attract an even wider readership than the current catalogues and hence encourage greater awareness of Britten's music worldwide.

How apt it is that, exactly 40 years after the founding of the School of Music[7] at the University of East Anglia with none other than Benjamin Britten himself as adviser for its set up,[8] the School should now embark on a major project to collaborate with the Britten-Pears Library, to encourage the awareness of Britten's music to an ever-widening public, and at the same time ease the work of researchers around the world. It may not be a well-known fact today that Britten was so heavily involved in the foundation of the School of Music at UEA,[9] but it was his conviction that the department should offer practical composition and performance with academic studies (i.e. prioritizing the practical elements) to form the basis of music teaching at UEA that defined much of the ethos of the School up till today.

Now, forty years on, it is apparent that Britten's position and ideals in the musical world remain firm. His cosmopolitan outlook on music during his

[6] We are, of course, aware that a number of online catalogues of other composers' works that demonstrate highly sophisticated web designs already exist – notably those for Schoenberg, Copland and Beethoven.

[7] The Music School was part of the School of Fine Arts and Music (FAM) at the time.

[8] It was UEA's first Vice Chancellor, Frank Thistlethwaite, who sought Britten's advice by writing to him in 1963 (November). References to the description of the process of founding the School and the philosophy behind it can be found in Michael Sanderson, *The history of the University of East Anglia.* Cambridge: Cambridge University Press, 2002, p.94–98. Original sources (correspondence between Thistlethwaite and Britten) can be found in the Britten-Pears Library archive.

[9] Britten acted as referee for Philip Ledger, the first Director of Music in 1965. Eight years later in 1973 when Ledger moved on to become Director of Music at King's College Cambridge, Britten and Imogen Holst were again instrumental in securing the next Chair in Music for the School – Prof. Peter Aston, who remained in post until 1998 and is now emeritus Professor of Music. Britten also became President of the University Music Society, and received an honorary Mus.D. in 1967. Students from UEA assisted as Hesse students in the Aldeburgh Festival from the 1960s; some were members of the Aldeburgh Festival Singers between 1975 and 1988.

life is reflected in the worldwide reputation that his music enjoys, manifested both in the number of performances and in the international flavour of research into his life and work. Despite this, one senses that Britten is still somewhat misjudged and under-represented as a composer.[10] Studies have not been done to quantify the exact number of performances of Britten's works around the world, nor to determine precisely which of his works are more frequently performed than others, but one has the impression that only a small proportion of his nearly one hundred complete opuses[11] has gained an assured reputation on the concert platform. And, with the exception of established Britten scholars, few would be aware of his entire published *oeuvre*, let alone those works that are yet to be catalogued and disseminated. One might say that this is the state of affairs with most twentieth-century composers, and Britten is no exception; but I would argue that many of the lesser-known works by Britten are seminal in facilitating the formation of a complete picture of his creative prowess. At any rate, a composer of Britten's stature and compositional variety most certainly deserves a thematic catalogue that is comprehensive and carefully conceived, in order that more of his compositions, not just the popular few, are made known to the public. There can be no doubt that the catalogue will also prove to be an invaluable resource for researchers worldwide.

To date, the most exciting development within the project is the renewed attention paid to the many early works that Britten wrote, beginning at age 6 in 1919.[12] As mentioned above, there are some 1000 leaves of manuscripts, constituting 850 or so distinct works composed between the ages of 6 and 18. A large proportion of them have never been disseminated in any shape or form in public; that is, they have not been discussed in any detail in printed form, not published in score or parts, nor performed.[13] Some of these, as one could imagine, are very short works. But however short or seemingly insignificant they may be, they were cherished by Britten himself, as they never left his possession through the many years of his creative life and survived many house moves.[14] One song, entitled 'Beware', composed in 1922 (age 9), was revised several times between 1922–26 and again in 1967–68 and eventually published posthumously in 1985 as the first song in 'Beware!: Three Early Songs for Medium Voice and Piano'.[15] The other two

[10] One incidence narrated by Mervyn Cooke in his 'Introduction' to *The Cambridge companion to Benjamin Britten* demonstrates just this point. See *The Cambridge companion to Benjamin Britten*, p.1.

[11] The final opus number is Op.95 of the works currently published. See *Benjamin Britten: a catalogue of the published works.*

[12] The end point of 'early works' is currently set for 1932 when Britten was eighteen: the year in which his Opus 1, *Sinfonietta*, was published.

[13] Except for some discussion of a very few pieces in Christopher Mark, *Early Benjamin Britten*, chapter one, p.7–36, and 22 works published before Op.1, catalogued in Banks, *Benjamin Britten: a catalogue of the published works.* There was also a radio programme, 'Britten's Apprenticeship', broadcast on Radio 3 on 21 and 29 November and 4 and 12 December 1995. It deals with Britten's early years and his composition lessons with Bridge.

[14] For a more detailed description of Britten's own attitude towards his early works and a discussion on the philosophy behind studying composers' juvenilia, see Lucy Walker's forthcoming article 'The value of youth: cataloguing Britten's juvenilia'.

[15] See entry in Banks, *Benjamin Britten: A catalogue of the published works*, p.3–4.

songs in the collection, 'O that I had ne'er been married' (1922) and 'The Volunteer' (1926) underwent similar treatment.[16] The duration of the three songs are 1, 1.5 and 1 minute respectively. Short and concise they may be, but obviously valued greatly by Britten himself to warrant so many revisions, right up till near the end of his life.

The process of cataloguing these early works and manuscripts has begun and much more time and effort will be put into making sure that by the end of the three-year period, detailed information about the identity of each individual work or sketch will be available online. It is inevitable that not only the scholarly value of these early works will be questioned, but also their inherent quality and whether the composer himself would have appreciated such an endeavour: to make known to the world his childhood compositional attempts.

Another set of works, 'Tit for Tat', may provide an answer to at least the last of these uncertainties. 'Tit for Tat' is a collection of songs written with texts by Walter de la Mare between June 1928 and January 1931 (ages 14 to 17). In the 'prefatory note' to the published score printed in 1969,[17] Britten allowed his reader a glimpse of the child composer's attitude and, at the same time, expressed a clear admiration for his own boyhood endeavours:

> *Between 1922 and 1930 when I was a schoolboy, I must have written well over fifty songs – most of them straight off without much forethought; others were written and re-written many times in a determined if often unsuccessful effort to 'get them right'... I do feel that the boy's vision has a simplicity and clarity which might have given a little pleasure to the great poet, with his unique insight into a child's mind.*[18]

These songs were revised in 1968 and published in 1969. There is even clearer evidence here that Britten not only valued some of his youthful output, but he positively enjoyed 'dig[ging] these old scraps out,' and the chance 'to titivate them a little' for publication.

Even though it is obvious that not every single piece he wrote warrants publication, Britten's juvenilia nonetheless provide a crucial link to our understanding of his development as a composer. More so than many composers, or dare I say, any composer,[19] we can trace the growth of a creative mind: from the earliest stages where a simple urge to pour out ideas in a naïve and purely instinctive manner was apparent, to a young aspiring professional learning and absorbing ideas from the great composers of the time, and to the fully-fledged master composer who had constantly to meet the demands of commissions and concert productions. From this point of view,

[16] For a detailed explanation of the revisions and the origin of these songs, see 'Introduction' by Rosamund Strode in the published score of 'Beware'. London: Faber Music, 1985.

[17] 'Tit for Tat: Five settings from boyhood of poems by Walter de la Mare'. London: Faber Music, 1969.

[18] *Ibid.*, 'Prefatory Note'.

[19] This can be said with the exception, perhaps, of Mozart. But even in Mozart's case, not all of his early works are extant. We are only aware of those published, but undoubtedly he must have written many more works, complete or incomplete, that would have been of great interest to Mozart scholars and those interested in compositions of the period style.

the early works are fundamental in forming a complete picture of Britten as a composer and they are of great historical interest especially to those studying the period style of Britten's time.[20]

A particularly interesting point in Britten's adolescence was between the ages of 13 and 14 (mid-1927 to mid-1928). The primary reason was that one of the major figures to influence Britten's musical development came into his life at that time: the composer Frank Bridge; a fact well known. Britten was introduced to Frank Bridge at the end of 1927. He heard Bridge's newly commissioned piece, Enter Spring, in the Norwich Triennial Festival in October that year; and as Bridge was a guest at Audrey Alston's (Britten's viola teacher) she insisted that Britten should be introduced to Bridge. The meeting resulted in Bridge recommending that the boy Britten deserved professional musical tuition and offered to give him lessons himself from time to time.[21] Britten began tuition with Bridge in December 1927, or thereabouts.[22]

Although there is no documentation of exactly what pieces they worked on in these first lessons, an unpublished string quartet in G, first written between March and May 1927 and then revised in January 1928 must have been one, considering the timing of the revision. Even if Bridge did not actually comment on this work in a lesson, the revision of it would undoubtedly have been heavily influenced by his teaching, as Britten saw Bridge on January 12 and 13. The meetings were recorded in Britten's diary of 1928:

> *Jan 12 'Saw Frank Bridge in his London House in afternoon. Had an absolutely wonderful lesson.'*
> *Jan 13 'again in morning, saw Frank Bridge.'*

Ten days later, Britten marked out six days in his diary, from January 23 to 28, to 'work hard on String Quartett [sic]', written right across two pages of the booklet. And then from January 29 to 31, he wrote 'for Mrs. Alston (copy parts etc.)'. The revised version of the quartet is signed and dated January 24, 1928.

Even without the revision, this string quartet in G is an extraordinary work, one that can be said to mark a watershed in the young composer's early career. Most of Britten's early works seem to have been written without the need for preliminary sketches (though of course, he might have thrown away numerous unwanted pages of manuscripts, as a child might do). But for this string quartet in G, many pages of sketches were found; in fact, as many

[20] Christopher Mark, in his study of Britten's stylistic and technical evolution, offered a very similar view. See Mark, *Early Benjamin Britten*, Chapter One, 'Juvenilia (1922–30)'. New York & London: Garland Publishing, 1995, p.7–33.

[21] Fuller details of this story are narrated by Humphrey Carpenter in his biography of Britten. See Carpenter, *Benjamin Britten: a biography.* London: Faber & Faber, 1992, p.15–16.

[22] As recorded in *Letters from a life: selected letters and diaries of Benjamin Britten, Volume One 1923–39*, 'Chronology: 1927–1930', edited by Donald Mitchell. London: Faber, 1991, p.75. In *A Britten source book*, compiled by John Evans, Philip Reed and Paul Wilson, 1987, p.10, the entry reads: 28 October 'Goes through many of his more recent compositions with Bridge, who agrees to take him on as a private pupil. Thus begins a series of visits to Bridge's homes in London and at Friston, near Eastbourne in Sussex.'

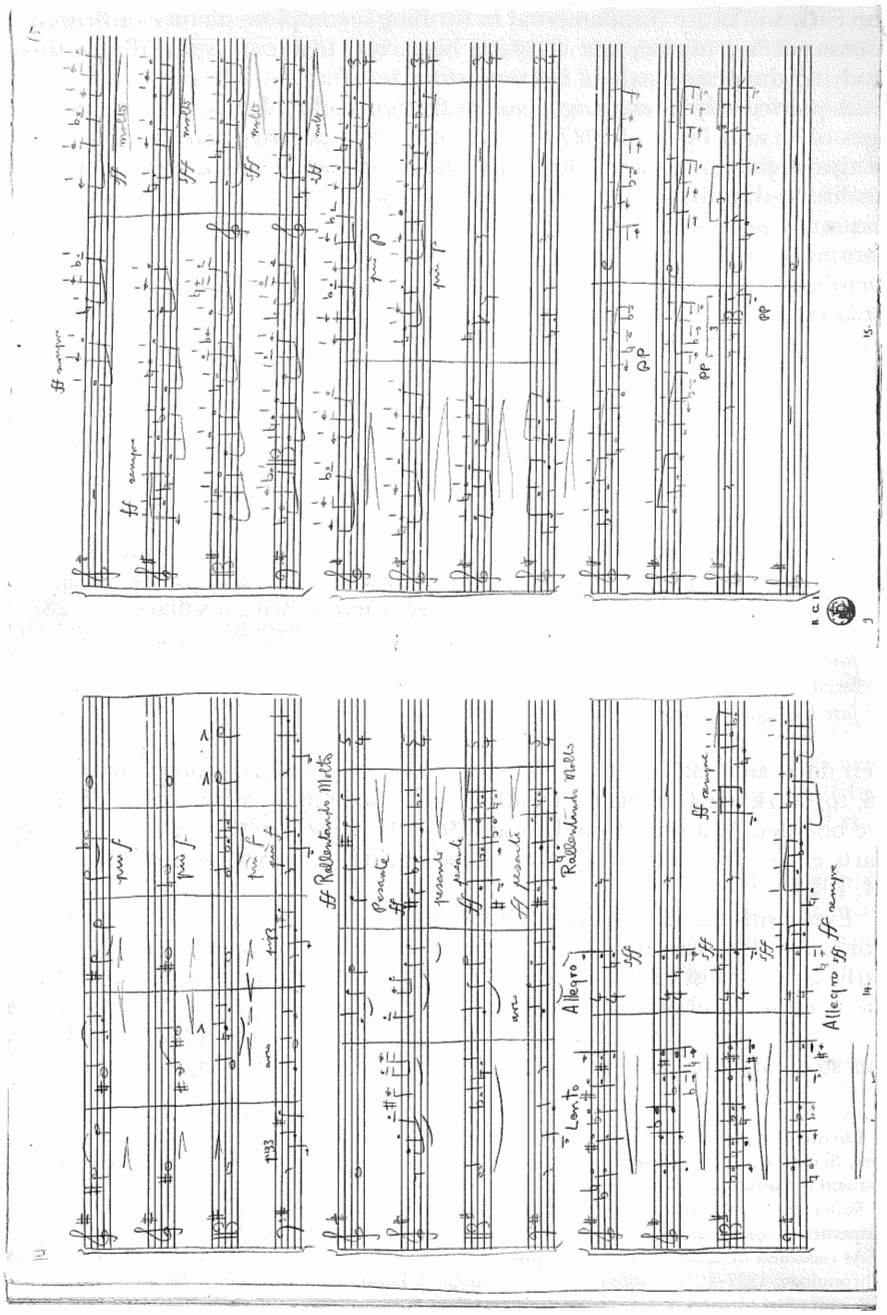

Fig. 1. Benjamin Britten, String quartet in G major (1927 version), fol.8v and 9r. Reproduced by permission of the Britten-Pears Library, Aldeburgh

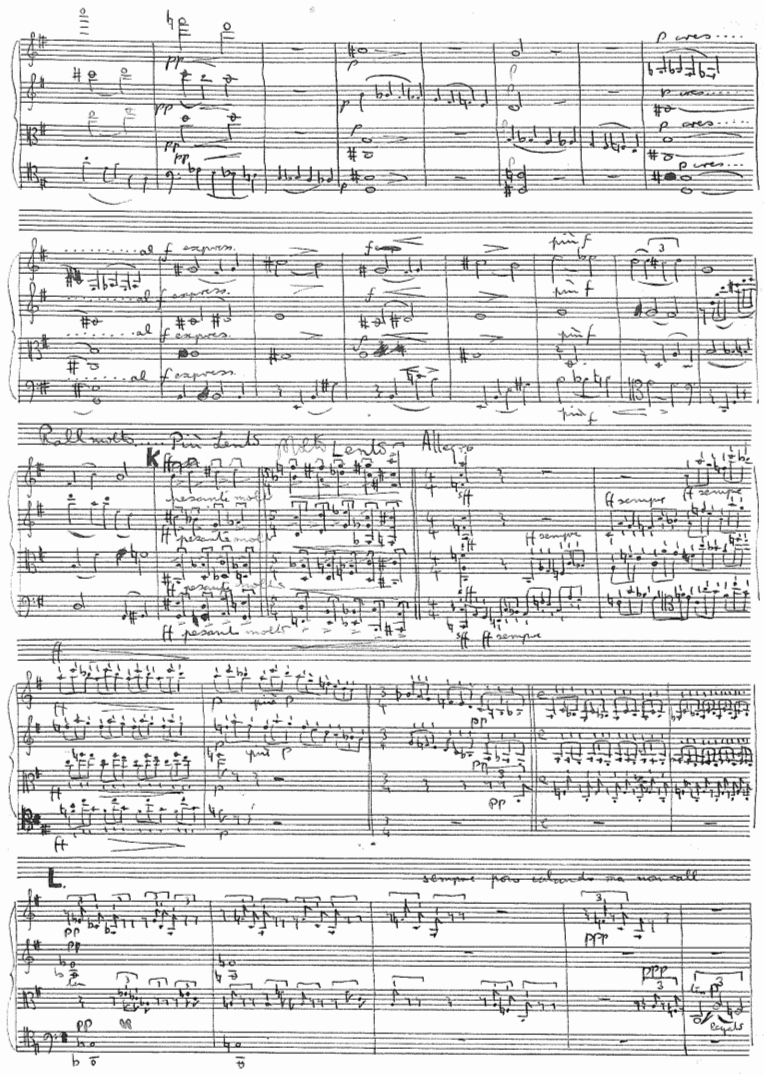

Fig. 2. Benjamin Britten, String quartet in G major (1928 version), fol.4v. Reproduced by permission of the Britten-Pears Library, Aldeburgh

as seventy.[23] One might discern that he had arrived at a junction in his journey as composer where the purely natural production of childhood outpourings turned to more self-conscious exertions by a 'serious' composer. As said, the work was 'commissioned' by his viola teacher, Audrey Alston, who played in the Norwich String Quartet led by André Mangeot.[24] This fact alone might have made Britten more conscious of the need to compose 'properly', with the knowledge that the work could be performed in public and probably to a discerning audience.[25]

It is highly likely that Britten would have chosen this work to show Bridge in his first lessons in December 1927 and January 1928 since he had put so much effort into 'getting it right' half a year before. The original version was already quite a remarkable work. Aged 14, writing for one of the most difficult genres in musical composition, Britten proved himself quite a master in handling string quartet textures. The material used is original and inventive; modulations are imaginative and seamlessly rendered, and the four movements are well contrasted – in tonality and rhythmic quality.

Seven months later, the revised version (now written neatly in ink with rehearsal letters inserted), demonstrates further insight into writing in the string quartet style. Not an enormous number of corrections were made; in fact, by and large, the whole structure of the four-movement work remains. A cursory comparison shows that the original tempo markings of the movements are slightly altered: I. *Presto con molto expressione* [sic], *ma non troppo agitato* remains; II. *Andante*, becomes *Andante ma non troppo lento*; III. *Allegro con spirito* remains; IV. *Allegro con brio ma con molto expressione* becomes *Allegro con brio e marcato ma con molto expressione*; some bass notes are adjusted to make better voice-leading sense as well as more definition in harmonic progressions; the texture is loosened up by replacing longer note values with shorter ones and inserting rests instead; internal tempo changes are slightly altered to maximize dramatic effects (see Figs. 1 and 2 for this particular point); solo lines are re-written with more fluidity and virtuosity; and more care is taken in the use of different tessituras etc. None of these alterations is major, yet all are splendidly effective. They clarify the texture and reinforce each effect within the original score in such a way that the quartet becomes a much more convincing proposition as the work of an aspiring professional. It has always been something of an intrigue as to how Bridge was an effective

[23] Extant material shows there are some 70 pages of drafts, sketches and writing for individual parts; the front page of these signed by Britten and marked collectively as 'Sketches for Quartet in G major, 1927–28'. Britten referred in general to any writing that was not complete, not the final version, as 'sketch'. So a sketch can be anything from a few lines of scribble to ten pages of a complete draft, and indeed, of the 70 or so pages of manuscript, more than 40 pages contain complete drafts of a whole or sections of a movement.

[24] I am indebted to Lucy Walker for providing me with all the background information about this early quartet. Reference to this work could be found in the catalogue Britten himself made of works between 1925 and 1927. The entry reads 'Quartette specially for Mrs. Alston's quartette'.

[25] Whether the quartet was performed is a fact yet to be discovered, but parts were written out very neatly with rehearsal letters added in the 1928 revision so the likelihood is that it was performed; at least rehearsed. Britten did not record attending a performance of it in his 1928 diary, even though he did note down the many quartet concerts he attended in Norwich.

teacher; why Britten so obviously revered him as one, to the extent that even when he entered the Royal College of Music in 1930 and John Ireland was his official tutor, he still maintained regular contact with Bridge and 'showed him every "major" work'.[26] As Mark reported, 'Britten referred to the nature of his lessons in a very general way in several sources, emphasizing Bridge's concern with professionalism and the importance of technique', but 'it would be fascinating to know in exactly what terms'.[27] Examining the revisions of this G-major String Quartet allows us a glimpse of what these terms might have been.

The case of this important early string quartet is just one example of the many treasures that are in store for the scholar and lover of Britten, the man, and his music, as a result of the research done by the current project team to construct the prospective thematic catalogue. This AHRC project is due to reach its first stage of completion in September 2009, but no doubt the work will continue until all relevant material in the Library is closely examined and systematically catalogued.[28] It is hoped that work will extend to the publication in hard copy of the thematic catalogue, the release of which will be timed for 2013, Britten's centenary.

Abstract

The article is a first report on the three-year AHRC-funded project to produce a web-based thematic catalogue of Britten's works. The project is a collaboration between the University of East Anglia and the Britten-Pears Library, begun in June 2006. The text includes a brief history of the founding of UEA with Britten in an advisory capacity, and an assessment of the scholarly value of including Britten's juvenilia in the cataloguing process. A specific example, the string quartet in G (1927–8), is used to demonstrate how an examination of its sketches and a comparison between the original and a revised version can reveal the workings of the young Britten's creative mind and the influences resulting from Frank Bridge's supervision.

Sharon Choa, Lecturer in Music and Director of Performance Studies, University of East Anglia

[26] See Preface to the score of the 1931 String Quartet in D. London: Faber Music, 1975.

[27] Christopher Mark, 'Juvenilia (1922–1932)' in *The Cambridge companion to Benjamin Britten*, ed. Mervyn Cooke, chapter 1, p.24.

[28] A conference to disseminate and exchange ideas about this and other similar projects has been set for 4–6 April 2008 at the University of East Anglia.

Brio Volume 44, Number 1. pp 34–43

EXHIBITIONS

Music at Cambridge University Library: a review of *Keeping the score*

Ann Keith

Among its seven million books and journals, one million maps and many thousands of manuscripts, Cambridge University Library holds more than half a million volumes of printed and manuscript music scores and texts. A fascinating selection of these are on display in the Library's new exhibition *Keeping the score: music in the University Library.* Although music has featured in past exhibitions this is the first to be devoted entirely to the subject and was designed to show the enormous range and scope of the Library's music collections which span ten centuries. The items on display are complemented by comprehensive and informative labelling and display panels, with listening facilities also available.

Although each of the eleven exhibition cases is complete in itself, it is most satisfying to follow their chronological sequence, beginning with an 11th century setting of the popular Boethius text *De consolatione philosophiae* and ending with 21st century popular songs obtained under legal deposit. The Boethius text is on a leaf from the manuscript known as the Cambridge Songs which originated in St Augustine's Priory in Canterbury before 1066 and which are set in some of the earliest known notation for secular song. Development in notation may be traced through later Cambridge Songs through to the Winchester Songs (ca.1390) one of only two known manuscripts of English song of the fourteenth century. Religious music of this period is represented by one of the Library's great treasures, the Dublin Troper (ca.1360) which is famous for the carol *Angelus ad Virginem* but which also contains troped Kyries and Glorias, chants and Marian and other sequences. Among the part-books on display is a splendid English manuscript choirbook composed at the time of Henry VII. A fine illuminated illustration depicts the anonymous composer, with Henry, above the music of an antiphon composed as a puzzle-canon on the text *Ave Regina.* Examples of printed liturgical music from the Reformation include Luther's 1626 German version of the mass and a 1550 copy of Merbecke's *Booke of common praier* noted presented to the Library by George 1 in 1714; and, while there is much fine printing to be seen throughout the exhibition, the *Missale Salzburgensis* (1510) is of particular interest because of the use of moveable type in its production, the first occurrence of this in printed music.

Since the 18th century Cambridge University Library has been the recipient of many notable gifts of music and musical artefacts. Selections from these are displayed, including a breast-pin owned by Haydn from the Marion Scott Bequest and several items from the F.T. Arnold Bequest, a

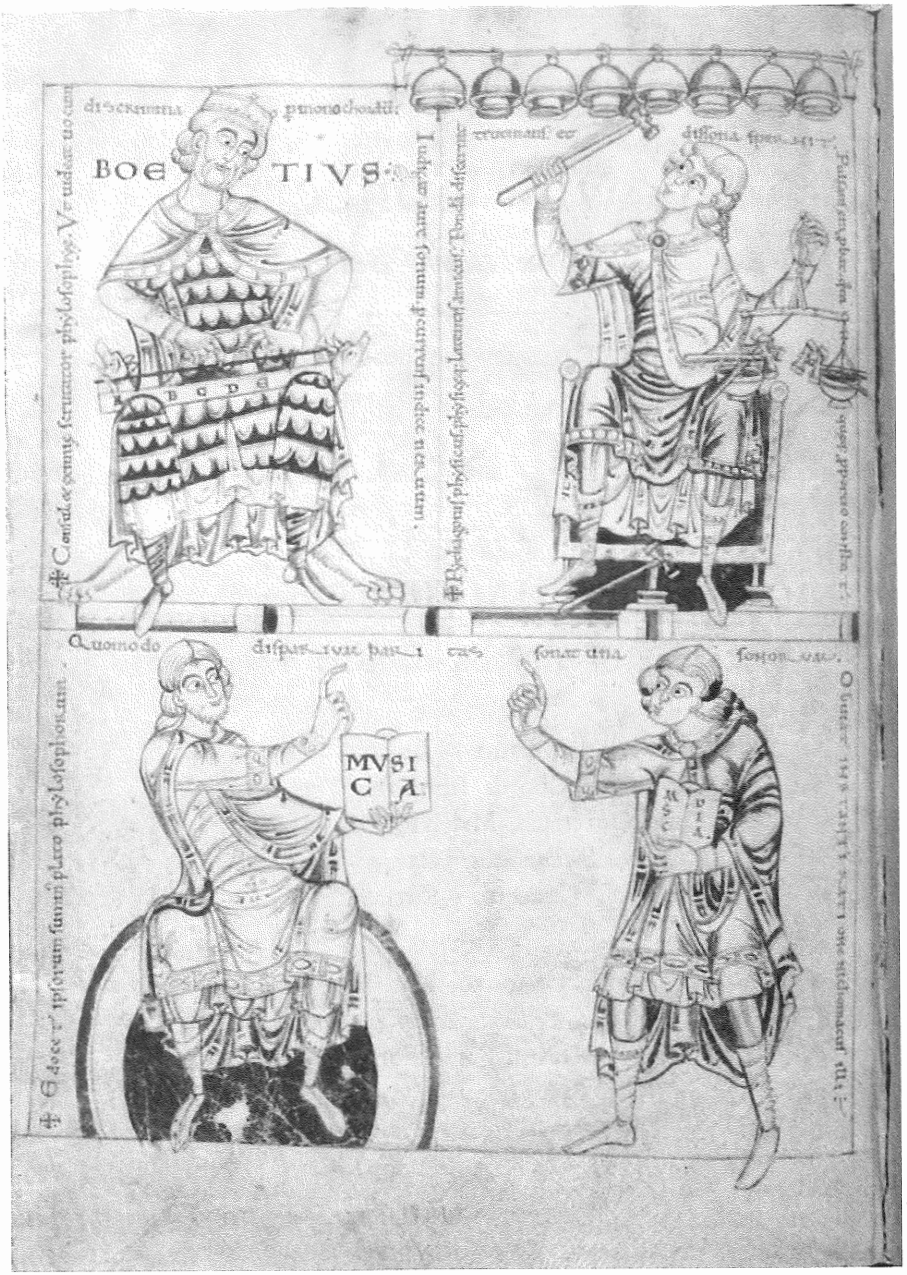

Fig. 1.
Boethius, De institutione musica. *Cambridge University Library, MS.Ii.3.12. Reproduced by permission of the Syndics of Cambridge University Library*

(10)

Town Concert,

At the Black Bear.

On TUESDAY the 8th inſtant, 1790

WILL BE PERFORMED.

A CONCERT

Of *Vocal and Inſtrumental* MUSIC,

For Mr. HAGUE's Benefit.

Leader of the Band, Mr. Hague.

PART I.

Overture—*Jomelli.*

Song and Chorus from the Tempeſt.

Flute Quartetto, Mr. NICHOLLS—*Pleyel.*

Trio, *Diſdainful of Danger—Handel.*

Concerto—*Ricciotti.*

PART II.

Violin Concerto, Mr. HAGUE.

Glee, *Ye Gentlemen of England.*

Leſſon on the Grand Piano Forte, Miſs HAGUE.

Symphony—*Haydn.*

Tickets to be had at the Muſic ſhop in the Petty Cury, at 3s. 6d. each.

☞ *The Concert will begin at Seven o'Clock.*

Fig. 2.
Playbill: town concert at the Black Bear. Cambridge University Library, Cam.a.789.1. Reproduced by permission of the Syndics of Cambridge University Library

major collection of theoretical treatises and instrumental music. Among the more unusual gifts is that of Dr Laurence Picken, who, in 1976, presented the Library with a collection of nine scrolls and more than forty other documents from the Gagaku archive of the Kikutei family in Kyoto. On display from this collection is a beautiful and delicate manuscript of biwa (lute) tablature which originated in China and was copied into this Japanese scroll in 1566–67 for performance in the Chrysanthemum Pavilion in Kyoto. More familiar tablature is seen in an impressive display of the Cambridge Lute manuscripts. Five of the nine manuscripts copied by Matthew Holmes in Oxford and London around 1600 are on view, including solo music by John Dowland and the four (from a probable set of six) part-books for the very rare combination of broken consort.

Work by twentieth-century composers forms an important part of the Library's music collections and, apart from that claimed under legal deposit or given as bequests, a considerable quantity of contemporary music has been acquired during the past fifteen years by the current Music Librarian Richard Andrewes. The Library is a repository for William Alwyn's music from which the manuscript for his harp concerto *Lyra angelica* is on view. Both Alwyn and William Walton were noted for fine film scores and Walton is represented by part of his score for Laurence Olivier's film of *Hamlet.* This interesting manuscript is adjacent to Eugene Goossens's unusual score for the silent film *Epic of Everest* (1924), purchased from Sotheby's in 1996. The score comprises a selection of suitable music such as Mussorgsky and Dvorak with linking passages newly composed by Goossens and it must have been a fine sight, during the film's original run, to see it accompanied by a full orchestra conducted by Goossens himself. Unfortunately there is no record of the accompaniment used in subsequent performances.

Music with a specifically Cambridge connection includes two odes by Boyce and Stanford, whose autograph score may be seen. Odes were traditionally composed to celebrate the installation of a new Chancellor of the University, a custom which ended with the Stanford ode of 1892. The Credo from Vaughan Williams's portfolio of compositions submitted for his doctoral degree in 1899 is also here together with the young Peter Tranchell's manuscript of *Zuleika* with its beautiful set designs by Malcolm Burgess. *Zuleika* was first performed at the Arts Theatre, Cambridge, and later moved to the West End.

Keeping the score was opened by Christopher Hogwood who recalled his own student days at Cambridge and spoke of the debt owed both nationally and internationally to institutions such as the University Library which act as repositories and guardians of great collections and assure their care and upkeep. Christopher Hogwood also revealed himself to be a passionate advocate of music libraries and librarians who he sees rather as the Cinderellas of librarianship but who, he emphasised, are among the vital means by which music of all kinds is made available for study both to scholars and students and to the wider public. It is apparent from the Comments book that this fine exhibition, and the opportunities it presents

to broaden one's musical education and knowledge, is appreciated by all who see it.

Abstract

A rare opportunity to see many of Cambridge University Library's music manuscripts and early printed books is afforded in the first exhibition at the Library to be devoted entirely to music. The exhibition illustrates both the enormous variety of material within the Library's collections and the interaction between music and society throughout ten centuries.

Ann Keith is Deputy Librarian, Christ's College, Cambridge

Mozart 250: exhibitions in London, Vienna and Salzburg

Rupert Ridgewell

Mozart anniversaries seem to come round with disturbing frequency in the calendar, offering curators of significant Mozart collections a regular opportunity to mount public exhibitions. The 200th anniversary of Mozart's death was marked in 1991 with numerous events and exhibitions throughout the world and, despite fears of Mozart overload, the 250th birthday in 2006 was no less busy. In London, the British Library continued its 50-year run of Mozart anniversary exhibitions, following ambitious shows in 1956 and 1991, with a modest display in the library's Sir John Ritblat Gallery at St. Pancras. The exhibition was the focus of a wider programme of events featuring a series of lunchtime concerts, an international Mozart conference, and the digitisation of the library's most precious Mozart manuscript, the *Verzeichnüss aller meiner Werke* (re-christened for the digital world as 'Mozart's musical diary'), allowing real and virtual visitors alike to turn the pages of the book on the screen. The *Verzeichnüss* was the focus of the exhibition itself, with other items selected to demonstrate the range of Mozart's creativity between 1784, when he began keeping his 'musical diary', and his death in 1791. The works on display ranged from the string quartets dedicated to Haydn, composed between 1783 and 1785, to the quintet for glass harmonica completed in 1791, each illustrated with autographs and early editions from the Zweig and Hirsch collections, together with sound recordings and performance ephemera. Public access to the Library's collection of Mozart manuscripts was further enhanced by sending a number of items on loan to major exhibitions in Austria at various times of the year. As in 1991, Austria marked the anniversary with a year-long Mozart fest, with exhibitions, concerts, operas, plays and a host of tempting confectionary. The celebrations were centred on the country's two main tourist hubs, Vienna and Salzburg, prompting the province of Styria to declare itself a 'Mozart-free' zone.

Vienna

In Vienna, there were no fewer than five major exhibitions either devoted to Mozart, or taking the anniversary as their point of departure. In addition, the city reopened the "Figaro house" (where Mozart lived between 1784 and 1787, his most successful period in Vienna) after a major renovation and with a remodelled display area. The entire city was effectively turned into an outdoor exhibition, with listening booths marking buildings and sites associated with the composer's life. The most ambitious exhibition of them all was mounted by the Albertina gallery, which is housed in the southernmost spur of the old Imperial Palace. Casting their net wide, the organisers sought to place Mozart's output in the intellectual context of Enlightenment achievements in the fields of art, science and politics in the eighteenth century. Relying mainly on external loans, the exhibition comprised approximately one thousand exhibits overall (with some rotating items), including an impressive array of Mozart autographs juxtaposed with masterpieces of art in the Rococo, Enlightenment and the first stirrings of Romanticism. If some of the connections were not immediately obvious, leading to a rather disjointed impression at times, it was nevertheless refreshing to consider Mozart's position vis-à-vis the European Enlightenment, rather than having the eighteenth century presented as if it were the Age of Mozart. And there were many wonderful treasures on display. To mention only a few highlights, visitors could inspect the autographs scores of the Requiem, the C minor Piano Concerto – from the Royal College of Music – and *Le nozze di Figaro*. Among the pictures there was the famous depiction of the Mozart family, with the young composer at the keyboard accompanying Nannerl singing with Leopold on violin – well known from a contemporary engraving – shown here in the original watercolour by Louis Carrogis de Carmontelle. It was wonderful also to see Joseph Lange's iconic, albeit incomplete, portrait of the older Mozart – described as the best likeness of the composer – and Gainsborough's portrait of J.C. Bach. Elsewhere there were reminders of contemporary fads and feats in science and engineering, with depictions of balloon flights (a potent symbol of scientific endeavour and exploration) by Guardi and Ibbetson, anatomical models and drawings from the Medical Institute of Vienna University, as well as architectural studies by Canaletto and Thomas Jones. A separate room was devoted to the Magic Flute and Freemasonry in Vienna, with early set designs by Joseph Schaffer and Johann Wolfgang von Goethe (both dating from around 1794). For a better idea of the scope of this exhibition, the lavishly illustrated exhibition catalogue is highly recommended.[1]

A companion exhibition mounted in the Jewish Museum explored the extraordinary life of Mozart's librettist Lorenzo Da Ponte (1749–1838). Although there were fewer great treasures on show here, the narrower subject and more compact display areas made for an arguably more satisfying exhibition, with a coherent narrative charting Da Ponte's early years in

[1] *Mozart: Experiment Aufklärung im Wien des ausgehenden 18. Jahrhunderts*, ed. Herbert Lachmayer. Vienna: Da Ponte Institut and Hatje Cantz, 2006

Italy, his baptism and early career as a seminarian and teacher, via positions in Treviso, Venice, Vienna, and London, to his late career as Professor of Italian at Columbia College and librarian in New York. Illustrating his work as Court Librettist in Vienna were textbooks for operas by Mozart, Storace, Gazzaniga, and Martín y Soler, together with Da Ponte's manifesto for the position of director of the Italian Opera in Vienna, giving his ideas on the selection and production of opera. Most revealing were the sections covering the rather limited official policy towards Jewish emancipation, with lists of 'tolerated Jews' suggesting an economic motive for allowing rich individuals certain privileges, an aspect considered in relation to Da Ponte's Jewish heritage and his links with members of the Italian Jewish community in Vienna. Whereas the Albertina exhibition did not touch on issues of reception, the Jewish Museum could hardly overlook the darker side of Vienna's celebration of Mozart in the twentieth century. The composer's appropriation by the Nazis reached its zenith in the 1941 festival marking the anniversary of Mozart's death, with grandiose ceremonies in St. Stephen's Square and a week of concerts under the Nazi banner at the Konzerthaus. Posters and programmes from that period illustrate how problematic Da Ponte's collaboration with Mozart was for the authorities: while his name remained on posters for the State Opera, the City Opera (today's Volksoper) felt compelled to airbrush him out of history.[2]

At the Musikverein, two consecutive exhibitions focussed on Mozart in Vienna and Mozart on his travels. Curated by Otto Biba and his colleagues in the Archive of the Gesellschaft der Musikverein, both exhibitions drew exclusively on the Archive's vast holdings of manuscripts, contemporary editions, maps, books, and engravings. Having missed the first exhibition, I was particularly keen to see 'W.A. Mozart: Der Komponist auf Reisen', which charted Mozart's many journeys throughout Europe. Displayed in one long saloon-like room on the second floor of the Musikverein, the exhibition eschewed the flamboyant design elements found elsewhere, allowing the visitor to contemplate the inherent beauty and significance of each object and its context within the overall narrative. Two newly discovered portraits were a particular highlight: the first apparently depicting the young Mozart on a visit to the monastery at Wasserburg am Inn; the second an 1854 copy of the lost Tischbein portrait which had once belonged to the André dynasty of music publishers in Germany. The famous Barbara Krafft portrait, painted under Nannerl's supervision in 1819 and featuring Mozart in a gold-braided red tunic, was also on display. Mozart's reception and contacts in the various countries he visited were illustrated with engravings, letters and manuscripts, many of them unexpected and illuminating, giving a rounded portrait of the international scope of his career. The logistical challenge of travelling around Europe at this time was also vividly conveyed with contemporary guidebooks giving details of travel times and stopping off points for routes between different cities, as well as guidance regarding currency

[2] *Lorenzo da Ponte: Aufbruch in die neue Welt*, ed. Werner Hanak. Vienna: Da Ponte Institut and Hatje Cantz, 2006

exchange and travel costs. The exhibition was thoroughly documented with detailed and informative labels, although GdM shelf-marks were notable by their absence throughout.

An entirely different approach was taken in the exhibition 'Papageno – Backstage' mounted at the Österreichisches Museum für Volkskunde in the former Schönborn Palace in the central Josefstadt district of Vienna. Taking the role of the bird-catcher Papageno in Mozart's opera as its starting point, the exhibition demonstrated the character's deep roots in Austrian folk culture. Featuring a selection of contemporary portable birdcages – to be carried on the back like a rucksack – together with examples of folk art depicting birds and pastoral scenes as well as colourfully decorated furniture, the exhibition brought to life the eighteenth century's somewhat idealised view of country life, an aspect that was almost entirely overlooked by the grander offerings elsewhere.

Salzburg

Whereas in Vienna it was just about possible to escape from Mozart during the *Mozart-Jahr* (one theatre even staged a show entitled 'I hate Mozart'), in Salzburg the adulation of Austria's favourite son was hardly tempered in any way, with the city's shops and performance spaces given over *en masse* to satisfy the vast potential for tourism. A visit to Mozart's birthplace, for example, might be considered essential in the composer's 250th year, but the exhibition space was clearly designed to accommodate tourist groups on a tight schedule, with a bare minimum of original content to distract one's attention. Apart from one room set out with eighteenth century furniture, there was little sense of the building's history; this visitor, at least, was left struggling to imagine how the place might have appeared when the Mozart family was in residence. A new installation on the third floor by the American theatre director Robert Wilson featuring a flock of papier-mâché geese suspended from the ceiling and a series of Salzburg engravings hanging upside down – a reference, it seems, to Mozart's sense of fun – only added to the general sense of disorientation.

An exhibition mounted in the Mozart Wohnhaus, on the other side of the River Salzach, was on more solid, traditional, ground, even if many of the exhibits were facsimile reproductions. An exception was the famous family portrait, painted by Della Croce in 1780, which dominates the first room of the exhibition and is much larger than one anticipates from seeing reproductions. A separate display of original treasures is available by invitation only, but well worth a visit to see the original Doris Stock silverpoint portrait (previously in Albi Rosenthal's collection), Nannerl's notebook, the autograph of the Fantasy and Sonata in C minor, and various letters.

The town's main exhibition, *Viva! Mozart*, ran throughout the year and was designed to attract a mass popular audience, with an emphasis on interactive displays and activities. Housed in the newly renovated Neue Residenz on the Mozartplatz, there was something for all the family: a gaming room elaborated on Mozart's favourite pastimes, with a billiard table, card games, and a shooting range recreating some of the risqué illustrated targets

described in the Mozart family letters; the "Staiger'schen Café" served the full range of Austrian pastries and deserts, many apparently based on eighteenth-century recipe books; and the Tanzsaal not only illustrated the social aspect of dance with a display of contemporary costumes, but also offered dancers in full costume to take you through the steps. Mozart's music itself seemed to play a slightly less prominent role amid all the interactive displays, although one room was devoted to various manuscript 'treasures', featuring the manuscript of K.1 together with the Quintet for Piano and Winds and – for the last six months of the exhibition – the *Verzeichnüss* on loan from the British Library. Another particularly successful room featured portraits of important characters in Mozart's biography, notably Gainsborough's fine portrait of Thomas Linley and Josef Lange's famous depiction of Mozart's wife, Constanze, from the Hunterian Art Gallery, Glasgow.

A room was also set aside for screenings of Mozart operas and biopics. I caught part of the 1942 film *Wen die Götter lieben* directed by Karl Hartl and with Hans Holt as a fresh-faced, carefree, and rather sensitive composer caught in a love triangle involving the two Lange sisters: his wife and his original love, Aloysia. With beautiful settings and a deep sense of nostalgia for an idealised past, the film may be seen as a subtle act of resistance to the Nazi regime, a genre that Hartl cultivated as director of Wien-Film during the 1940s – even if caution presumably dictated that Da Ponte would fail to make an appearance. In some respects, the exhibition also presented a somewhat rose-tinted view of Mozart's life, personality and reception, albeit without straying far beyond the generally accepted biography. The final room, for example, avoided the problematic issue of Mozart's appropriation to various political and commercial ends over the last century by focussing on personal testimony. Visitors were therefore able to trace the development of the Mozart cult in documents ranging from Novello's entry in a nineteenth-century guestbook, to video testimonials by the Austrian President and various celebrities – all uniformly positive and mostly self-promotional – before recording their own impressions in the exhibition guestbook.[3]

The other main Salzburg exhibition focussed on a rather neglected, but absolutely central, aspect of Mozart's life and creative personality: his religious faith and the patronage of the Catholic Church. Housed in the Cathedral Museum, which literally flanks both sides of Cathedral nave at the same level as the organ loft at the rear of the building, the exhibition drew on a mixture of religious artefacts and documents from the cathedral's own collections, with loans of manuscripts, works of art and related archival documents. Most appropriately the exhibition could boast the Cathedral parish baptismal register for 1756, featuring an entry for 'Joannes Chrysost[omus] Wolfgangus Theophilus' on 28 January. Mozart's tenure in the service of the Archbishopric naturally formed a central plank of the exhibition, with imposing portraits bringing us face-to-face with Mozart's employer and nemesis Archbishop Hieronymus Colloredo and his predecessor Siegmund

[3] *Viva! Mozart: das Journal zur Austellung.* Bad Honnef: Verlag Karl Heinrich Bock, 2005

Schrattenbach. I was particularly taken with Colloredo's travelling case, newly restored for the exhibition and large enough to house a substantial chalice with separate compartments designed for the various items of silverware needed to celebrate Mass – a full cutlery set fit for a Prince of the Church. The infamous kick up the backside supposedly delivered by Count Arco in Vienna in 1781, precipitating Mozart's release from the Archbishop's service, was duly documented in the composer's letters to his father, while Mozart's sacred music was represented by a revolving display of autograph scores on loan from libraries around Europe. Notable among them were the score of the Missa solemnis K.337 (Österreichische Nationalbibliothek), the fragmentary score of the C-minor Mass K.427 (Staatsbibliothek zu Berlin), and the anthem *God is our Refuge* written by the 8-year-old composer in London (British Library). The exhibition ranged widely to place Mozart's sacred music in the context of religious practice in Salzburg, with engravings of the Cathedral, churches and monasteries, as well as altarpieces, crucifixes, robes, rosaries, and chalices dating from Mozart's time. Thus the pilgrimage church of Maria Plain, one of the family's favourite devotions for which Mozart quite likely composed his Mass in D K.194 in 1774, was shown in engravings and watercolours, with devotional pictures of the Virgin Mary and Jesus as a child. This marvellous exhibition was further enhanced with a beautifully illustrated accompanying hardback book, with related essays, commentary, and a catalogue of exhibits.[4]

Abstract

Mozart's 250th birthday was celebrated with exhibitions in London, Vienna and Salzburg in 2006. This review offers a brief description of the exhibitions mounted by the British Library in London, the Albertina, Jewish Museum, Musikverein and Österreichisches Museum für Volkskunde in Vienna, and the Neue Residenz and Cathedral in Salzburg.

[4] *Zwischen Himmel & Erde: Mozarts geistliche Musik.* Salzburg and Stuttgart: Dommuseum zu Salzburg and Carus Verlag, 2006

Brio Volume 44, Number 1. pp 44–49

REVIEWS

Edited by Marian Hogg

Winton Dean, *Handel's operas 1726–1741.* Woodbridge: The Boydell Press, 2006. 565p. ISBN 1-84383-268-2. £49.95/$85

Almost twenty years separate the publication of the two volumes of Winton Dean's exhaustive study of Handel's operas, a project which initially aimed at presenting all the works in a single volume. As the author explains in the preface, it soon became apparent that the plan was too ambitious, due to the vast amount of unpublished material, and the work was split into two volumes. The first, covering the period 1704–1726, up to the arrival of Faustina Bordoni, was initially planned for the 1985 anniversary, and eventually published by Oxford University Press two years later, in 1987 (a revised edition was published in paperback in 1995, after the death of John Merrill Knapp, who had contributed to the first stages of the work). The second volume, covering the period 1726–1741, has finally been published by the Boydell Press in December 2006.

This is a project that had started in the early 60s, a time when the average opera-goer would not have been able to find any of Handel's works listed between Monteverdi and Gluck in that bible of operatic repertoire, Kobbé's *Opera book*, when Chrysander's edition was already almost a hundred years old, and the *Hallische Händel-Ausgabe* still in its infancy. The so-called 'early music movement' was not quite on the verge of becoming mainstream, *opera seria* in general was disregarded as an implausible concoction, and though performed since the 1920s, Handel's operas were often presented in reduced versions, with revised orchestration and low male voices in roles originally written for the castrati: the final results were to say the least discouraging.

It was in this somewhat depressing landscape that Dean decided to embark on his mission to bring back Handel to where he thought he belonged, that is 'with Monteverdi, Mozart, Verdi and Wagner among the supreme masters of opera'. In his preface to 'Handel and the *opera seria*' (a series of lectures delivered at Berkeley in 1965/66 and later published by OUP), Dean had already pointed out how the historical context of the operas needed to be comprehensively studied, if the labour of conductors, directors and singers was to inaugurate a fruitful tradition of Handel performance: 'It is the nature of the artistic genius to bring off the seemingly impossible. We cannot know whether Handel succeeded or failed until we have put his opera to the test: which means tagging them in the theatre with a full knowledge not only of what he wrote but of how he intended it to be

performed and how he exploited the conventions, theatrical and musical, of his age. If it is to be argued afresh, we need to know everything possible about the period'.[1] This is the considerable task he was therefore setting himself with the present study, and it is hardly surprising it took him almost half a century. Still, with the benefit of 40 years of growing popularity, it must be recognized that his assumptions about the greatness of Handel's opera showed considerable insight.

The structure of the study was tailored on the model of Dean's previous work, his book on Handel's dramatic oratorios and masques,[2] and maintained throughout the two volumes. A whole chapter is devoted to each opera, introduced by a synopsis which includes the stage directions taken from the libretto (in italics), followed by a discussion of the libretto and its sources. A detailed analysis examines all the musical numbers in their dramatic context: one of Dean's assumptions is that Handel's dramatic genius circumvented the limiting conventions of *opera seria* by building fully rounded, evolving characters one number at the time, and for this reason he lists the arias character by character. A section on the history and text gives an overview of the first performance and of the subsequent revivals made by Handel, considering the various versions of the work. Modern productions and recordings are mentioned. Finally, the primary sources are listed and described. These self-contained chapters are preceded and interlinked by chapters on the historical, social and cultural background. There is little doubt that the two volumes should be seen as a single work, as in the preface to the second, the author specifies that the introductory chapters of the previous volume, 'Handel as opera composer' and 'Performance practice' apply as well, although they were not reprinted for reasons of space.

This way of presenting the material may be seen as dated in some circles, and apparently objections were already raised by some reviewers of the first volume, especially in relationship to the detailed listing of the sources, which was intended by the author as a support tool for critical editions at a time when no modern edition of the operas 'was in existence or even on the horizon' (p.viii). As such, these sections will be a precious resource for anybody working on the primary sources even after the completion of the *Hallische Händel-Ausgabe*, but don't necessarily make easy reading. Still, to apply such consideration to the whole work would be a misconception, as it could be argued that there are really three books in one. The preliminary and interlinking chapters do indeed make a very interesting, sometimes thrilling read, and anybody interested in an overview of the development of Handel's work in the theatre will find a great deal of information. The individual chapters on the operas are a perfect if somewhat detailed introduction to the works: being self-contained they can be referred to as the occasion arises, although a closer look does provide considerable insight not only into Handel's skills as a dramatist, but also on interpretation and performance practice. The more detailed listing of the manuscript and printed

[1] Winton Dean, *Handel's Operas 1704–1726.* Oxford: Clarendon, 1987, p.5
[2] Winton Dean, *Handel's dramatic oratorios and masques.* London: Oxford University Press, 1959.

contemporary sources is obviously aimed at a very specialized audience (which is not necessarily the case for the rest of the study), but can easily be skipped by the general reader.

There are several appendices, mostly in a tabular format, which include a structural analysis of the operas, instrumentation, borrowings, location of libretti, listing of performances during Handel's life and modern stage productions (to the end of 2005). The wealth of information provided cannot be underestimated, and there is no doubt that the work is the result of a lifelong labour of love, a love that the reader is invited to share. Occasionally the tone can be seen as slightly over-zealous, and there is a tendency to raise subjective judgement to the level of critical assessment, especially when it comes to the individual arias: issues of greatness are no longer the concern of modern scholarship, and this is perhaps the one aspect where Dean's approach does appear dated. But it is a minor itch in a work that has been able otherwise to integrate many of the considerable developments which Handel studies have undergone in the past forty years, some of which the author himself had helped to kick-start.

If Dean's main concern was to establish Handel as a man of the theatre, and to provide us with a better understanding of the aesthetic and the practice of his works, in this he succeeds magnificently. There are few recurring ideas which are particularly relevant in shaping his approach, and in most cases the keyword is contextualization: first of all, he stresses the importance of understanding *opera seria* conventions as structural devices rather than stifling limitations. Then we are able to see how the composer was able to achieve greater dramatic effects by stretching them and playing against them. He gives great attention to the libretti and their text, not seen as an empty vehicle for some beautiful melodies, but as an expression of a different aesthetic, dominated by a rhetorical richness foreign to our times. He constantly reiterates the virtuosity of Handel's orchestration, enhanced by comparisons in the wider context of his output. He highlights how contemporary performance practice would not have suffered from some of the ill habits that even at the beginning of the twenty-first century plague performances of baroque operas (and that can delay curtain calls by a good half-hour), like slow delivery of the *secco* recitative and delayed cadences at the end of the same, interruptions between recitatives and arias, and slow changes between scenes. Perhaps this last aspect is the most surprising and interesting to the modern reader, the realization that a baroque theatre was a place of wonder where sets were changed at amazing speed, and scenic effects were of such magnitude and impact that more than one theatre was destroyed in the process. And it is even more astonishing to learn that beyond a cast of six or seven singers, which customarily sung the choral movement at the end, the stage was filled with extras, as appears obvious by reading the captions and the stage directions in the libretti. It is a very different image of baroque opera that we are presented with, one of lively dramatic rhythm and exciting contrasts, and the two volumes should be compulsory reading for any producer who wishes to approach the works with some real understanding.

This subject is obviously very dear to Dean's heart, to the point that he includes an additional epilogue after that which discusses Handel's transition from oratorio to opera; one dedicated specifically to Handel's operas on the modern stage. In his final reflection he asks some interesting questions which have undoubtedly come to the minds of many a member of the unsuspecting audiences subjected to the egotistical displays of modern producers: what motivates 'the director who imposes a "concept" on a Handel opera? Does he suppose he is breathing life into a corpse? If the opera works on its own terms, especially if it has been hailed as a masterpiece, what can a concept add? If one rejects the notion of an ego trip, one must conclude that the director holds a low opinion of Handel's operatic art, without having studied it in depth'. If anything, this study provides a shortcut to a deeper understanding of Handel's operatic art, so producers – and listeners – really don't have any excuses left.

There is one subject into which Dean does not seem to delve too deeply, that of vocal artistry. He does clarify the importance, and correctness, of using the voices at the right pitch (to avoid 'the effect of a man with a sore throat gargling in his bathroom', as in the case of a baritone singing the alto register coloratura of *Giulio Cesare*) and refers to contemporary treatises on vocal art, like Tosi's *Opinioni de' cantori antichi e moderni,* or to Quantz's description of some of the singers, like Faustina Bordoni. Still, he shies away from placing the voice (as an instrument capable of touching unchartered corners of the human soul when used at the best of its possibilities) at the centre of the real power of baroque theatre. That is a place he reserves for Handel, thus apparently failing to recognise that unsatisfactory vocal performances may be at the core of a misrepresentation of baroque opera almost as much as egotistical producers or misinformed conductors.

One last comment: throughout the study there is a considerable number of footnotes, which are blissfully placed, as the word implies, at the bottom of the page, and in a study of this amplitude it makes a considerable difference, and much easier reading. Together with the detailed indexes and the well structured appendices, this makes for a most user-friendly tome.

Barbara Diana

William Sterndale Bennett, *Lectures on musical life,* edited with an introduction by Nicholas Temperley with the assistance of Yunchung Yang. Woodbridge: Boydell Press, 2006. x + 182p. ISBN 1-84383-272-0. £45.

Beginning with William Crotch's lectures in London and Oxford, and culminating in the foundation of the (Royal) Musical Association in 1874, public lectures on musical history in 19th-century England were important as a way of informing the otherwise well-educated musical amateur as well as the 'general public'. The London Institution at Moorfields, built in 1819, had a well-established annual series of music lectures, which included ones given

by Crotch, Samuel Wesley, Henry J. Gauntlett, Vincent Novello and Henry Bishop. These lectures were clearly popular, but what were they actually like?

This collection of lectures by one of the foremost British musicians of the period supplies another piece in the jigsaw of studies in 19th-century British music. William Sterndale Bennett (1816–1875), known today primarily as a composer, was a central and highly-respected figure in Victorian musical life. The publication of these lectures, which give an insight into his own perspective both on musical history and the music of his own time, is especially welcome, as previously only one of his lectures, the relatively slight 'On harmony', delivered to the female student teachers of Queen's College, London, in 1848, was published (1849).

The manuscripts of Bennett's up-to-now unpublished lectures are gathered in six bound volumes, formerly in the possession of the composer's great-great-grandson, Barry Sterndale Bennett, and recently most generously gifted by him, along with many other manuscripts and papers, to the Bodleian Library. From these, Nicholas Temperley and Yunchung Yang have selected the 12 most substantial. Eight were first delivered at the London Institution (four in 1858 and four in 1864) and four at Cambridge University in 1871. The first two London Institution lectures were repeated at the Sheffield Literary and Philosophical Society in 1859, which provoked a letter to the *Sheffield Daily Telegraph* remarking that playing Bach fugues in Sheffield 'will be casting pearls before swine'.

The title *Lectures on musical life* is not Bennett's; there is no evidence he regarded them as a corpus and they were probably bound together after his death. There were almost certainly other lectures, which have not survived.

Bennett's duties as Professor of Music at Cambridge University, a position which he held from 1856 until his death, did not oblige him to give lectures, there being no taught courses in music at the time. But his keenness to pass on his wisdom to a younger generation, in particular to those hoping to become composers, is apparent both in his offer to deliver a course of lectures without fee, and in the sense of enthusiasm and educational moral purpose apparent in them. Although there is no direct evidence, the Cambridge lectures may have developed into an annual event, as it was stipulated to Bennett's successor, G. A. Macfarren, that he should give at least four annually.

It is clear from these texts that Bennett was an inexperienced orator and lecturing did not come easily to him. His prose style does not flow and his line of argument is sometimes unclear or confused. His musical tastes and ideas emerge as broad and cosmopolitan. While supporting British composers, he is not a nationalist. He was clearly familiar with, and admired, Grétry, Rossini and Auber, for example, while knowing less music by, or not favouring, Donizetti, Bellini and Rossini. His apparent ignorance of much musical history is explained by the fact that scores of earlier music were difficult to find. He acknowledges Wagner's power and influence, although the latter's music was very little known in England at the time of writing (1858), but is not an enthusiast, though he generously admits 'that I entirely misunderstand him and his musical opinions may be my fault and not his'.

Ultimately, Mozart is his ideal model, and, in the final lecture, it is the study of Mozart's works that he recommends to aspiring composers.

Bennett's value judgements are essentially Victorian. Moral criteria are important: Mozart's perceived personal strengths are seen to support the worth of his music. There is a real concern to educate and a moral intent in his desire for people to take music more seriously – to cast aside popular fantasias on operatic themes and cheap ballads in favour of sonata form works and art songs. I suspect relatively few of his listeners took this advice!

This is the first in a new series, *British music 1600–1900*, edited by Rachel Cowgill and Peter Holman of the University of Leeds. It is well illustrated and nicely produced on acid-free paper, and bodes well for the rest of the series.

Rosemary Firman

Brio Volume 44, Number 1. pp 50–

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Allen, Ray and Ellie M. Hisama (eds). *Ruth Crawford Seeger's worlds: innovation and tradition in 20th century American music.* New York: University of Rochester Press and Woodbridge: Boydell & Brewer, 2007. 308p. ISBN: 1-50846-212-X

Cardew, Cornelius. *Thälmann sonata (1974) for violin and percussion.* New typeset edition. London: Danny Dark Records, 2007.

Davis, Nancy E. *Classic chic: music, fashion, and modernism.* 'California Studies in 20th-century music 6'. Berkeley: University of California Press, 2006. 332p. ISBN 0-520-24542-3.

Downes, Stephen. *The muse as Eros: music, erotic fantasy and male creativity in the romantic and modern imagination.* Aldershot: Ashgate, 2006. 312p. ISBN 0754635708. £55

Foreman, Lewis. *Bax: the composer and his times.* Revised edition. Woodbridge: Boydell & Brewer, 2007. First published 1983, Ashgate Publishing. 569p. ISBN 978-1-84383-209-6.

Palmer, Fiona M. *Vincent Novello (1781-1861) music for the masses.* Aldershot: Ashgate, 2006. 242p. ISBN 0-7546-3495-7.

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