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

ISSN 0007-0173

IAML UK & Irl

BRIO

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

Autumn/Winter 2007

Volume 44, No. 2

Brio: Journal of IAML(UK & Irl)

Editor:
Dr Rupert Ridgewell

Brio Editor
Curator, Music Collections
The British Library
96 Euston Road
London NW1 2DB
Tel: 020 7412 7752
e-mail: Rupert.Ridgewell@bl.uk

Reviews Editor:
Marian Hogg

Flat 1
10 Graham Road
Malvern, Worcs. WR14 2HN
Tel: 01684 560707
e-mail: marianhogg@hotmail.com

Advertising Editor:
Giuseppina Mazzella

The Library
Royal College of Music
Prince Consort Road
London SW7 2BS
Tel.: 020 7591 4325
email: gmazzella@rcm.ac.uk

EDITOR: Rupert Ridgewell

CONTENTS

Editorial 1

Music Hire Libraries: printing music or printing money? 2
Simon Wright

Thematic Catalogues in London Music Publishing 1780-1837. 19
Yu Lee An

Grieg in Manchester: sidelights on a centenary. 37
Geoff Thomason

Conferences 50

Project News 55

Book Reviews 59

Notes for Contributors 70

Advertising and Subscription Rates 72

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

Brio Volume 44, Number 2. pp 1

EDITORIAL

Rupert Ridgewell

The annual IAML conference headed south in 2007 for its very first visit to Australia. The meeting itself took place in the stunning premises of the Sydney Conservatorium of Music, located on the edge of the famous botanical gardens with fabulous views of the harbour, opera house and central business district. For the lucky visitors from Blighty, there were several reasons for an initial sense of disorientation, not least the strange sensation of plunging, in July, into the depths of the Australian winter. But any lingering jetlag was soon dispelled by the buzz generated by the conference itself, both in terms of its content and from the wide participation of IAML branches, including many first-time delegates from the Pacific Rim.

What better reason to engineer an antipodean flavour to this issue? For those who were unable to attend the conference itself we have a report of the proceedings by the President of our local branch, Liz Hart. We also have a welcome contribution from New Zealand, where Yu Lee An has been undertaking research on English music publishers' sale catalogues of the late eighteenth and early nineteenth centuries. Notoriously difficult to track down, sale catalogues of that period offer a revealing snapshot of the market for sheet music and can also be a valuable aid to dating editions. In her article, Yu Lee traces the emergence of the thematic catalogue in the 1780s and 90s, and explains how it was used as a marketing tool by rival publishers.

Publishing matters are also to the fore in Simon Wright's explication of the practical and financial issues surrounding the business of making music available for hire, which underlines the central role played by hire libraries in fostering the performance of contemporary music. There are parallels to be drawn here with the performance sets service operated by many libraries, providing the lifeblood for orchestras, schools and choral societies in every part of the UK and Ireland. We also celebrate the Grieg anniversary with Geoff Thomason's exploration of the Adolph Brodsky collection at the Royal Northern College of Music, documenting Grieg's visits to Manchester. Finally, in this issue we bid farewell to Marian Hogg, who relinquishes the post of Reviews Editor after five very productive years in charge. Current and prospective reviewers should not rest on their laurels, however, since a new editor is being sought to begin work in early 2008.

Brio Volume 44, Number 2. pp 2–18

MUSIC HIRE LIBRARIES: PRINTING MUSIC OR PRINTING MONEY?

Simon Wright [1]

One of the highlights of the 2006 IAML(UK & Irl) Annual Study Weekend in York was the session given by Richard Payne of the London Philharmonic Orchestra on orchestral librarianship. In that presentation Richard gave a memorable account of the day-to-day issues arising from working with the scores and orchestral parts required in performance by a top ranking, national status professional orchestra. Richard told us humorously of the daily grind of bowing sets of string parts, seeking out particular editions of classical works, and calming down explosive conductors or over-busy sectional leaders. He told tales of making or removing cuts in materials, and providing music in an emergency or because of a last minute change of programme. And he impressed with the logistics of locating and transporting all the music required for a big overseas tour, or for a season such as Glyndebourne or the Proms. In that session, Richard constantly referred to his own orchestra's music library as a main source for his music.[2] But he gave equal status to another source: the music publisher's hire library. He acknowledged that no orchestra would be able to function without the services of hire libraries, and of well-trained and knowledgeable hire library staff. Indeed, he acknowledged that his own orchestra's library, that of the LPO, contains sets of parts on permanent loan to him from various hire libraries – an indication of the bond of trust and collaboration enjoyed between orchestras and music publishers.

However, even amongst mainstream music librarians there can be misunderstanding about the nature of a commercial music hire library. Why do

[1] This article is an edited version of a paper given at the IAML(UK & Irl) Annual Study Weekend, April 2007 (Royal Agricultural College, Cirencester). Remarkably little has been published on the subjects of either orchestral librarianship or commercial music hire. A unique record of the role of the orchestral librarian, *A Voice from the Pit* (Newton Abbot: David & Charles, 1988) was written by Richard Temple Savage, who worked as librarian for the LPO, and then the Royal Opera House, between 1939 and 1982. The present writer provided a chapter on both disciplines ('Performance (orchestral, opera and ballet)') in Lewis Foreman (ed.), *Information sources in music*, München: K.G. Saur, 2003. And, shortly after the Cirencester presentation, the May/June 2007 issue of *Sheet music review* carried interviews with three serving hire librarians ('Music for hire', p.8-9), and an article on the Royal Opera House library ('A right royal wonder', p.14-15).

[2] Throughout this article the English term 'music hire' is used in preference to the equivalent American 'music rental' (thereby avoiding possible confusion with the American legal concept of a 'work for hire', which means a piece of intellectual property created in the course of a person's employment, or as a job of work, the copyright of which automatically belongs to the employer).

they exist? What exactly is in them? What are they for? Why don't publishers just close them all down and put all their music on sale? And the question most often asked – why do publishers charge hire fees, and how are the hire fee rates justified? Are publishers really there to provide music, or are they, through a shady side of the business called 'music hire', simply printing money? This article challenges the implied answers to such a string of rhetoric by exploring the structures and functions of commercial music hire libraries, demonstrating that hire libraries are indeed a key component in the music supply chain. Composers depend on them for income and as a means of disseminating works in important genres: opera, choral works, and orchestral works. Publishers need them to feed income streams and to balance the costs inherent in producing materials, and as a way of controlling and monitoring performances of works likely to require revision, or where territorial or other rights are an issue. Finally, customers and performers need them as wide-ranging and comprehensive access points for huge amounts of music that, without the library, might be almost or completely inaccessible, or off-radar in terms of cost.

Broadly speaking, a hire library is a library of full scores, orchestral parts, and vocal materials run on a commercial basis, usually by or on behalf of a music publisher.[3] The music is 'hired out' in the sense that the library expects payment of a hire fee, and of course the return of the music after a specified time, that time usually embracing a prior period for rehearsal, the performances, recording, or broadcast concerned, plus a period for return of the materials. No commercial hire library receives outside funding, grants, or financial support: they are all run to be self-sustaining and commercially viable. Almost all hire libraries are operated by music publishers,[4] and will therefore primarily contain materials published by that publisher under the exclusivities granted by copyright and contracts with composers. Additionally, many publishers will act as agents for overseas publishers who have also granted exclusivities and therefore their hire libraries will include works from these overseas catalogues. (This last arrangement of course eases things greatly for the overseas publisher in the sense that they do not have to worry about setting up or running their own UK library; it also means that a variety of sometimes obscure overseas catalogues is readily accessible for UK customers. A variation on this arrangement is to consolidate operations in one central library in order to supply many countries, as Boosey & Hawkes

[3] 'Sheet music' (for example piano music, solo songs, organ music) is rarely, if ever, made available on hire. Most publishers set a lower limit which determines that sets of less than, say, four or five parts must be purchased, not hired.

[4] Historically, there have been several independent commercial music hire libraries not attached to a particular music publisher – for example the library of Goodwin & Tabb. Goodwin & Tabb was eventually purchased by W. Paxton & Co., which company was itself acquired in 1971 by Novello & Co., 'turning Novello's into one of the country's leading sources of hired music' (Michael Hurd, *Vincent Novello – and company*, London: Granada Publishing, 1981, p.126). One occasionally still sees Goodwin & Tabb covers or ownership stamps on materials provided by the Music Sales Ltd. hire library, Music Sales being the current owners of the Novello catalogue.

has done by moving its library to Europe, and closing down its various former European local branches and agencies.)

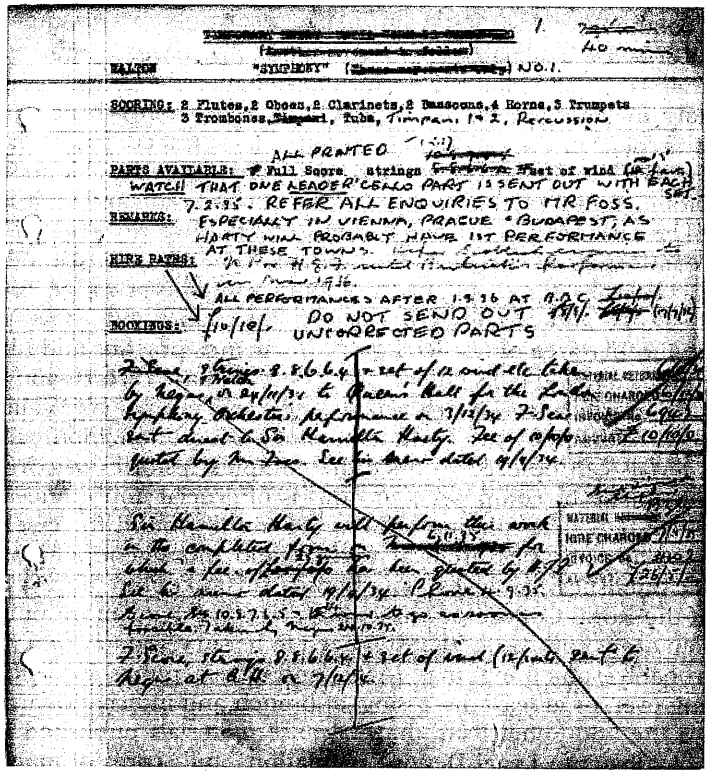
A hire library will usually contain multiple sets of works and vocal scores in sufficient numbers to be able to supply for several simultaneous performances. Oxford University Press, for example has *c.*1400 copies of the vocal score for Walton's *Belshazzar's Feast* in its hire library and can call on more from the sales warehouse if required. Again in OUP, holdings of orchestrations for the popular *Carols for Choirs* series need to be accurately estimated and maintained in order to cater for the annual peak demand in December; and for the most popular of these (for example, the Sir David Willcocks orchestration of 'O come, all ye faithful') the Press holds hundreds of individual full scores and sets. Just quite how much stock of each work is carried will eventually be determined by the works' actual or perceived popularity in usage over a period of time, and by taking seasonal peaks, composer anniversaries, and standard industry popularity charts into consideration. Amongst other things, hire libraries are warehouses, and warehousing costs money: carrying redundant overstocks for long periods means that other works, more likely to be required by the public, or more currently in vogue, will themselves suffer. It can be a fine balance, and hire staff must monitor peaks and troughs, fads and fashions, in order to drive decisions about increasing or reducing stock of individual titles.

Of the titles carried in a hire library many will have been designated by the publisher at the outset as 'hire only' (for reasons that I will come on to later), but other titles will also be, or have been at one time, available on sale from the publisher too. These hire/sales titles give the customer a choice between hiring and purchasing, and also give public and institutional libraries an opportunity to purchase for onward supply to their users if they deem that to be a sound investment for their particular library. A set of Rutter's orchestration for strings and harp of Fauré's *Cantique de Jean Racine* from OUP, for example, might be an essential purchase for a public library, but not so for the Band of the Royal Marines library. If the Marines did ever need that particular material, then they have the choice between borrowing from that wise public library, hiring it from OUP, or of course going ahead and buying it in their own right.

An ancillary and often overlooked function of a music hire library is as an archive, or research resource: most publishers will open their hire collections and records free of charge to bona fide researchers. While hire libraries are clearly working collections, they are also, by the nature of their work, important repositories of archival performance information, documents, and music materials. The amount and value of unique records collectively housed in commercial hire libraries should not be underestimated. Admittedly, there have been horror stories in the past, where publishers have blatantly ditched unique sets of parts, manuscripts, or other materials. Hopefully now, though, publishers take a more responsible attitude to the heritage in their care, if not looking after it themselves, ensuring that material is passed to an appropriate institution for care and conservation. As recently as the previous

issue of this journal, in his article 'Cataloguing printed editions of Mahler',[5] Paul Banks underlined the importance of hire library collections for musicologists. In discussion of using orchestral parts themselves in collating and documenting revisions to Mahler's works, he wrote, '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'.

Oxford University Press is fortunate in having a corporate archives policy, managed by a team of group archivists. On the hire library side this means that all records of almost every work hired by OUP since 1923 have been preserved in the original ledgers or on card indexes, and more recently, computer files. Figure 1 shows a copy of a page from the 1934-5 OUP Hire Library Ledger, on which it is possible to trace the exact details of the material supplied for the first performances of Walton's Symphony No.1.


WALTON "SYMPHONY" NO.1.

SCORING: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 3 Trumpets 3 Trombones, Bass, Tuba, Timpani, 1 & 2, Percussion

ALL PRINTED

PARTS AVAILABLE: 2 Full Scores, strings

WATCH! THAT ONE LEADER CELLO PART IS SENT OUT WITH EACH SET.

7.2.35. REFER ALL ENQUIRIES TO MR FOSS.

REMARKS: ESPECIALLY IN VIENNA, PRAGUE & BUDAPEST, AS HARTY WILL PROBABLY HAVE 1ST PERFORMANCE AT THESE TOWNS.

HIRE RATES:

ALL PERFORMANCES AFTER 1.5.36 AT

BOOKINGS: 10/10/- DO NOT SEND OUT UNCORRECTED PARTS

Fig.1. OUP Hire Library ledger, 1934-5.

[5] In *Brio* 44/1 (2007), p. 21.

The deleted text at the top begins to tell the story of the work: 'Temporary entry until work is completed (another movement to follow)'. And then, quoting from the ledger, 'Strings 8.8.6.6.4 and set of 12 wind etc taken by Negus [the LSO's librarian] and Walton on 24/11/34 to Queen's Hall for the London Symphony Orchestra's performance on 3/12/34. F. score sent direct to Sir Hamilton Harty. Fee of £10/10/0 quoted by Mr Foss [Hubert Foss]'. That of course was for the first performance of the first three movements – the finale was as yet incomplete. The following entry details the arrangements for the first complete performance in 1935, again under Harty (hire fee £26/05/0, the last movement adding substantial value so it seems). All enquiries for performances in the towns (not cities) of Vienna, Prague, and Budapest are to be referred to Mr Foss. And, again at the top of the entry, the ominous words 'Do not send out uncorrected parts', marking the beginning of the long and confusing story of revision, correction, and updating of this work by the composer, and OUP's struggle to ring-fence this process by keeping up with corrections to the growing number of sets of the work in circulation.

Such records are invaluable to musicologists, the more so when not only the performance records, but the performance materials themselves are preserved, as are those of the early sets of Walton's symphony. Indeed, all this material was crucial in the preparation of the new critical edition of the work, published by OUP in 1998.[6] There is also poignancy in being able to see who phoned whom, and when materials were sent out and returned in those long ago days. The hire records provide a glimpse back into another age, yet are somehow comforting in that they show people then doing just the kind of work that continues today. OUP's hire library retains a range of scores marked by Boult and Sargent, Wood and Beecham, and these provide insights for another area of musicology: performance practice and history.

Other publishers will tell similar stories, and will have records and materials relating to first or historic performances of works in their hire catalogues, as well as records that tell a more mundane story. Most often, mothballed sets of hire materials can be used to trace the complex histories of corrections and revisions made by composers, and this is of crucial importance in producing critical or *Urtext* editions. There is fruitful ground for researching and surveying hire libraries' archival holdings and, more generally, for a census of music publishers' archives. The Boosey & Hawkes hire library records are held at the Royal College of Music, but there are many more publishing records from other companies that still need to be surveyed, or even rescued. This is probably something that IAML and music publishers should be co-operating over, or at least discussing, at branch and international level.

There is the additional issue that, because materials published on hire only are not subject to Legal Deposit regulations, full scores of many works are not available to researchers through the Legal Deposit libraries. This

[6] William Walton, Symphony No. 1 (critical edition by David Lloyd-Jones). Oxford: Oxford University Press, 1998.

anomaly has been redressed in recent years by some publishers entering into voluntary arrangements with, for example, the British Library; but the large majority of hire-only works will still only be available from the original publisher (unless the publisher has, at some point, also issued the score on sale). The archival and research value of hire library collections thus assumes an even greater significance.

Hire library staff, like all other music librarians, require a set of special qualities not always apparent merely from their job descriptions. There is the obvious requirement to be able to read music. Transpositions, the conventions of orchestral part layouts and cues, and the relationships between full and short scores, chorus parts and vocal scores, libretti in different languages, and orchestral parts must all be thoroughly understood in order to do the job. Ability to work in an orderly and methodical fashion, often under pressure, is essential. Beyond that, hire staff will need to have a very broad understanding of the orchestral, choral, and chamber repertoire – not only of their own publisher's catalogues, but also across the board. Intimate knowledge of their company's catalogue is, of course, absolutely essential. In OUP for example, the hire library is regularly asked to help navigate customers around the myriad versions and arrangements of Walton's *Façade* or the many different versions and arrangements of the accompaniment to Vaughan Williams's *Serenade to Music*. More broadly, it is important to be able to understand and explain to customers the differences, and points of communality, in the ever-increasing numbers of editions and completions of, for example, Mozart's *Requiem*, in order to ensure that an orchestra is going to be supplied with material compatible with the choir's vocal scores. Quite often, an amateur choir or orchestral librarian has no idea of the fact that it is possible to obtain at least five, and probably more, editions of this work, none of which are compatible, and will really need expert guidance to arrive at the right material. Hire staff are generally selfless, and if the edition is not theirs, will not hesitate to point the customer in the direction of the correct publisher.

Hire staff will need to understand copyright: several publishers now have an edition of Fauré's *Requiem* in their catalogue, but it is essential to understand that largely speaking it would be illegal to supply these for performance in France, where the work is still protected by copyright, despite so-called harmonization of copyright laws across Europe. Editions of works in the public domain in America may be in copyright in Europe,[7] and therefore hire libraries with American affiliates, or representing US catalogues, must take care about importing editions for supply here. Essential also is an understanding of the wider needs of performance groups, their financial constraints, and their requirements for various components of materials to be sent off at different times to different places. Specializations need to be accommodated and understood: the BBC, for example, always requires three

[7] For example, some of the Kalmus scores and parts, and Dover Edition reprints of various full scores, originally published in Europe: both catalogues contain certain works which are in the US public domain (a status determined from their original US publication and copyright registration renewal dates), but which remain protected in Europe (by virtue of composer death dates).

or more full scores with orchestral material. One of these is for the conductor, one for the programme producer, one for the sound engineer; occasionally a camera copy is required too, if the concert is being televised, and this score must be a single-sided version, with a blank page facing each page of music (the camera staff use the blank pages on which to write cues and other information needed for making a TV broadcast). There is a similar requirement for scores used by choreographers and lighting staff in ballet. Many hire libraries will make these special scores up as part of the deal. All these needs must be understood and catered for. Hire library work requires both general and specific skills, and knowledge. In fact, the skills and knowledge required for hire library work are very similar to those outlined by Richard Payne as necessary for orchestral librarianship.

Who hires music? The answer is: almost every entity involved in performing orchestral and choral music. The biggest single client for music hire in the UK, and possibly in the world, is the BBC. The Corporation's unique position as commissioner, broadcaster, and performer of music in a huge variety of genres is self-defining, and evident in every issue of *Radio Times*. The BBC controls five house symphony orchestras, and supports or is affiliated with many other ensembles and choirs, as well as being in a position to record and broadcast almost any third-party concert it chooses. The BBC administers and finances the biggest annual music festival in the world, the Proms, and for this it pays all hire fees, whether or not the BBC's own orchestras are performing in particular concerts. The BBC has kindly given me permission to state that it estimates to spend around £850,000 per year on music hire fees, these fees covering both broadcasting and recording activity, and the live concert element where appropriate. The BBC makes around 1,000 separate hirings in each year and places additional orders with hire libraries for a large number of inspection and perusal scores. Recording companies such as Decca, Chandos, and Hyperion hire music, expressly to make sound recordings. All professional, amateur, youth, and school orchestras will at some point hire music, as will most choral societies and many church choirs – although interestingly a survey conducted some years back by the Association of British Orchestras has shown that most professional orchestras, at least, will be prepared to spend more on flowers for the stage and the soloist than they will on music purchase or hire. The cult of the celebrity is king. Hire libraries often come across situations where individual amateur choir members are glad to spend a few pounds in the pub on drinks after their weekly rehearsals, but will baulk at paying even smaller amounts to publishers in order to hire their music. Largely speaking, however, hire libraries enjoy an extremely broad, appreciative, vibrant, and international client base. There remains a thrill for staff when answering the telephone, wondering whether the customer on the other end is to be the Royal Opera House, or the local school. Hire libraries are there to meet the needs of all.

Statistics kindly provided by the Music Publishers Association[8] give a clear picture of music hire's place in the overall music publishing economy of this country. The British music publishing industry turns over around

[8] *Annual survey of rights income (2005)*, document for circulation to MPA members.

£560,000,000 per annum, and this with only just over 1100 employees nationwide: most of that huge turnover, which is now far bigger than that of domestic car manufacture, stems from income which economists term as 'invisible' – in other words, income arising from exploitation of rights, rather than sale or hire of product. The UK's Music Publishers Association has some 214 members, but of those it lists only 37 as operating their own hire libraries. Of these 37, many also operate as hire agents or representatives for overseas catalogues. Music Sales Ltd., for example, handles hire not only for its own catalogues, but also for Ashdown, Belwin Mills, Bosworth, Alain Boublil Music Ltd, Curwen, Donemus, Dunvagen, EMI Music Ltd., Lengnick, Nordiska, Really Useful Group, Union Musical Ediciones, and William Elkin – amongst others. Although for the 37 publishers with hire libraries, hire fees form an important income stream, and a major supply route for their product, hire fee income actually forms a very small part of the overall income of all UK music publishers. In figures for 2005, the latest complete year for which data is available, UK music publishers earned a total of £7,177,000 in hire fees, tiny against the £249,280,000 earned in the same period from the use of copyright music in films and sound recordings, or the £170,000,000 earned from copyrights used in public performance and broadcasting – so called 'invisible', but very much 'audible' earnings. In 2005, publishers earned more in income from online rights and ringtones than they did in hire fees: £7,531,000.

This last fact is perhaps an early warning of bigger, more deep-seated changes ahead: online delivery and new ways of accessing and listening to music are now supplementing, but perhaps will ultimately replace, traditional supply routes and modes of delivery. We are still a long way from having orchestral parts delivered to mobile telephones, but the technology is there, and at more than one recent trade show electronic music stands have been demonstrated, where individual players' orchestral parts are displayed and 'turned' automatically as the music is played, the extracted and formatted parts being generated from a networked central computer file containing the full score, visible (but not necessarily controlled) by the conductor. It is of course not known whether this kind of technology will ultimately put in doubt the need to hire, to buy, and to store music in libraries of any sort, or whether it is flash-in-the-pan. However, it is this very sort of question that not only should publishers and hire libraries be asking, but all music librarians too, for its outcome affects all parts of the music supply operation. Taking a final glance at the 2005 statistics, while hire fees earned UK publishers just over £7,000,000, sales of sheet music in the same period grossed something over £42,000,000. Whichever way it is viewed, hire fees themselves form a small but nonetheless robust part of music publishers' overall turnover, and therefore bottom line income.

Running a hire library, and producing the materials to place in it is costly, and this leads to a perfectly reasonable question: if hire fees form such a small proportion of music publishing income overall, then why have a hire library at all? In moving towards an answer to that ostensibly simple, but actually quite complex, question I first need to outline the costs involved for a

publisher in providing a hire service. These divide broadly into three areas: the cost of the materials, the cost of the service itself, and what publishers call the royalty burden (the cost to the publisher of the royalty payment made to the composer or other parties).

Materials for a newly commissioned work involving orchestral materials can cost many thousands of pounds. There is a myth that, with modern computerized music engraving systems, one just 'presses a button and out come the parts'. At a basic level that is true, just as it was true that a good traditional copyist or engraver could produce a set of parts remarkably quickly.[9] But first the full score must be thoroughly copy-edited by the publisher and, if the score is submitted in manuscript (as many still are), input as a computer file. The parts will then be extracted and proof read. This proofing process often throws up anomalies or queries in the full score as well as in the parts, and all these need to be resolved. Highly complex scores and parts will often go through two, or even three, rounds of proofs before they are signed off. Materials then need to be printed and bound. For orchestral parts, Oxford University Press uses specially selected paper of heavy weight, for durability, and of an off-white tint, to reduce glare for players performing under stage lighting. The cost of such paper has risen substantially over the past five years. And increasingly, publishers endeavour to be ecologically sound by obtaining paper from sustainable sources – such materials are still more expensive to buy than ordinary paper. Cover materials need to be selected for their durability; and additionally OUP 'colour codes' part covers by using different colour card for each instrument, to make library handling more efficient. Publishers of popular choral composers such as John Rutter, or of the Lloyd Webber or Sondheim orchestral and band medleys or excerpts, will print multiple sets for new works, in the almost certain knowledge of popular demand. But for a new work of extreme contemporary style, the print run will undoubtedly be short (as it was initially for Walton's Symphony No. 1) and therefore expensive: two or three full scores, a dozen study-sized scores, and one, possibly two, sets of parts. These are minted in the knowledge that the composer is very likely to make changes having heard the work at first rehearsal or first performance (as Walton did) and that therefore the parts are likely to require later or even immediate correction. They may even be eventually set aside in favour of a completely new set.

A recent new full length five-act opera commissioned for multiple performances at a major London opera house involved a total spend of £42,000 to produce the scores, parts, and vocal scores. The royalties and hire fees earned, less the royalties paid to the composer and to the licensor of the libretto, meant that the music publisher recovered less than half of this amount. It will require a further two or three full professional productions before the publisher breaks even, let alone runs into profit. A twenty-minute

[9] Ian Julier (now the librarian for Glyndebourne, but formerly employed in the production department at Boosey & Hawkes) tells one company's story of the transition from traditional methods of music engraving to computerized origination in Helen Wallace, *Boosey & Hawkes: the publishing story*, London: Boosey & Hawkes, 2007, p.137-143.

orchestral work (admittedly requiring a pre-recording of some sections, designed by the composer as 'echoes' and 'pre-echoes' during a live performance, the recording eventually forming part of the hire material) cost the publisher £14,000, of which only a tiny proportion was recovered in the hire fee for the first and so-far only performance. Music publishing sometimes involves long-term investment (occasionally the composer may be called on either to contribute, or to compromise), and such investment has to be seen as a calculated commercial risk. That risk must be mitigated by subjective decisions made about the quality of the work, its likely earning power, popularity, fashionableness, the possibility of recordings and broadcasts, and many other factors.

Hire materials wear out, or get covered in the graffiti or coffee-cup stains with which all music librarians are familiar, and eventually need replacing: an average set of Rutter's *Requiem*, one of the most popular works in OUP's catalogue, will survive between ten and fifteen performances before requiring replacement. The replacement frequency obviously depends on individual works' popularity, but replacement costs are an ongoing hire library overhead, in addition to the cost of investing in brand new works. Furthermore, many publishers have a rolling programme of re-originating popular works previously issued in handwritten format, now seen to be obsolete and unacceptable by orchestral players. Because publishers make a charge for hiring, customers expect materials to be at the high end of good condition, and replacement therefore takes place more frequently than it possibly does in other types of collection. Typically, the ongoing replacement costs alone in a library the size of OUP's might be £20,000 per year.

The second cost area is that of providing the service itself: staff recruitment, training, salaries; heating and lighting; space, storage, shelving; wrapping, dispatch, and postal costs; a specialised library management software system (for which the publisher will normally be required to pay licence fees to the software provider).[10] These overhead operational costs are harder to quantify than individual costs for musical works, but they exist nonetheless and, as commercial entities, hire libraries are bound to consider recoupment when structuring hire fee tariffs and dispatch charge rates.

The third cost area is the royalty burden – the cost of paying a royalty to a composer or other party, such as a publisher's overseas head publisher if they are acting as agent for another catalogue. The provision for the publisher to hire music is written in to most music publishing agreements with composers, and the royalty rate is agreed up front. In this way it is no different from paying a royalty on sales of scores, which likewise is predetermined in the publisher's agreement with the composer. The composer expects to earn income from the provision of their music to others, and the hire royalty is one way of achieving this. The royalty rate will normally prevail for the full period

[10] The most widely used specialist music hire management software is the program HLMSW, provided by BTM Innovation, Australia. The point about any programme designed to manage a music hire operation is that it must deal equally with music library, performance history, and financial processing issues.

of copyright – that is, seventy years following the death of the creator. This ensures an ongoing income for the composer's estate, allowing surviving family to benefit financially from the use of a composer's work. Deceased composers' estates set up as trusts or foundations, such as the Britten Estate, or the Vaughan Williams Estate, plough some or all of their royalty income back into the economy by providing support for a wide range of musical projects and uses.[11] Typically, the hire royalty will be between 20% and 25% of the net income received by the publisher, but it may be higher than this, particularly in older publishing contracts, or contracts covering orchestral arrangements of 'pop' numbers. Where a publisher is acting as an agent for an overseas publisher, the UK publisher may retain 20% or 25% of the UK income, before passing over the remaining or 80% or 75% to the head publisher, who will then lose a further 25% in royalty payment to their composer. Hire fees across the industry are particularly 'royalty hungry' and this, taken together with the production and overhead charges, means that a publisher's hire operation can be financially fragile. Therefore, the various elements operating within it must be carefully considered and finely tuned. The bottom line must always be that the publisher retains a profit, in order to invest in future publishing.

In a clearly commercial operation, with costs of materials to cover, composer royalties to pay, and the cost of the service to run, how do publishers determine their hire charges, and why are these often seen as unfair? And, in determining the level of fees, do publishers need to be competitive amongst themselves, and to be aggressive about claiming their market share of that seven million pounds? Interestingly, until about ten years ago, a series of music industry hire fee tariffs was in place, meaning that almost all music publishers charged identical sets of rates to the various sectors of the industry. There was an amateur tariff, a professional tariff, a record company tariff, a youth orchestra tariff, and so on; these tariffs were happily negotiated annually and mutually agreed between publisher groups on the one hand, and user groups on the other. In practice, this meant customers knew, roughly speaking, that to a hire a thirty-minute orchestral work for one month would cost them the same from whatever publisher, which was undoubtedly a great help to those planning concerts. Then came the 1998 Competition Act, which made it illegal for publishers even to discuss fees amongst themselves, let alone to collude voluntarily over pricing, even with the agreement of their customers. Publishers are now required to set their own individual tariffs, and any similarities with those of another publisher must be entirely coincidental.

[11] Some composer Trusts are prevented by their constitutions from supporting activity around the works of the composers which provide their income. Others are able to do so. For example, the Rawsthorne Trust has financially supported many recordings and performances of the music of Alan Rawsthorne, as well as funding and publishing a journal (The Creel) devoted to the study of Rawsthorne's life and music; the Dyson Trust recently subsidised a substantial reprint of the vocal score of *The Canterbury Pilgrims*, allowing obsolete OUP hire stock to be replaced.

Effectively, copyright creates monopolies – the very thing that competition legislation is designed to regulate or dismantle. The Office of Fair Trading imposes draconian fines and penalties (including personal liability, even imprisonment) for collusion between publishers over fees, prices, and charges. However, it quickly became clear that those publisher exclusivities granted by copyright were the main market share determiner, and not necessarily the pricing *per se*. Artistic values, quality, and perceived worth determined demand, not necessarily pricing: *The Rite of Spring* will always earn more in total hire fees per year than Havergal Brian's 10th Symphony, whether the hire fee charged for the use is the same or different. The cost was not the determiner under the tariff system, and neither is it now. If one wants to perform Tippett, there is no shopping around, but a need simply to go direct to Schott's library at MDS; and if *Peter Grimes* is required, then there is nowhere else to go but Boosey & Hawkes. The Office of Fair Trading could not overhaul this without abolishing copyright altogether, and at the very time that competition law was being introduced, copyright law was being strengthened, harmonised, and rationalised in the guise of the 1998 Copyright, Designs and Patents Act – this alone has resulted in some frictions and difficulties for both publishers and customers in the course of their trading together. A competitive market cannot exist if the pricing is not the only factor at work. If an unspecified ten-minute orchestral work is all that is required, then knowledge of different hire libraries' tariffs might be useful – but not many conductors plan their programmes on that basis. They make a repertoire choice, get a costing, and proceed (or otherwise) from there. All the competition authorities have succeeded in doing is to remove a very useful litmus paper for customer planning. In actual fact, although the tariffs themselves have gone away, many of their features remain widely in use, including the way fees are structured and calculated. This is because those features were useful and sensible, facts not recognized by the regulatory authorities: customers liked them, and they were convenient for publishers.

The old tariffs identified various factors which might be pertinent to hire charge calculation, and most publishers still use some or all of these in order to calculate and determine their fees. There is in fact a bundle of at least six factors driving hire fee calculation:

- Quantity of material supplied (for example, numbers of vocal scores; numbers of string parts; numbers of full scores)
- Duration of work in minutes (the work's duration will determine the overall bulk of the material being provided)
- Number of performances and/or type of usage (publishers base the fee on the number of performances to be given)
- Status of hiring body and/or type of use (professional, amateur, educational, rehearsal use only, recording company, broadcaster; publishers will operate specific tariffs for commercial sound recording, for broadcast, for film use)
- Territory of usage (fees may be related to the state of particular economies)

To these determiners we may also add 'Publisher discretion'. All fees are negotiable, and a publisher may wish to promote a work or range of works with special fees, away from their main tariffs, particularly in cases where other publishers have editions of the same work (Haydn Masses or Bach Cantatas, for example), and therefore the publisher wishes to introduce an element of competition at price, rather than copyright-led repertoire, level. In telephoning around to ask for hire quotations for the various editions of Haydn's *Nelson Mass*, for instance, information would be given about several attractive packages involving both orchestral parts and vocal scores; at that level price would almost certainly be a deciding factor for the body making a decision about hire.

These hire fee factors work in tandem, in a sometimes complex, 'Rubrik's Cube', fashion. Twenty vocal scores, for one month's hire and one performance in the UK would result in fee X, while thirty vocal scores for two months' hire, one performance, and with a CD recording would result in fee Y – fee Y being more expensive than fee X, because the quantity, hire fee period, and usage are all bigger. Or, to give another example, an orchestral work of ten minutes' duration for an amateur orchestra, hired for three months, with one performance at the end of the period may well result in a lower fee than that for a professional orchestra hiring the same work for just one month with one performance. The amateur rates are generally far lower than those for professional orchestras. However, a publisher's discretion may actually result in a very low fee for that professional orchestra if, for example the concert is being given as a charitable fund raiser, or if the concert is being given in a territory such as Slovenia, Slovakia, or Romania, where the general state of a local economy simply could not support hire fees at UK levels. While it is often impossible to determine whether an individual fee is actually covering specific overhead, royalty, and manufacturing costs, and also making the required profit, the aim of all commercial hire libraries, overall, is to turn in a profit, and historical comparisons and review of costs and income will invariably be used in order to set budgets and hire fee tariffs, and to delimit expenditure.

And so, to return to the earlier question: why hire music at all? What are the main reasons for maintaining the concept of music hire? The hire library's principal function is to maintain an income stream, both for the publisher and the composer, but behind this there are also factors of control and of customer convenience and choice.

Having materials for a work on hire only allows a publisher to retain close control over the publication and performance of the work. Performances of new works by a diverse range of prestigious composers such as Peter Maxwell Davies, Harrison Birtwistle, John Rutter, Thomas Adès, and Andrew Lloyd Webber, have a kudos attached to them which a publisher may wish to control. The commercial and critical value of a new Lloyd Webber musical, for example, would be watered down if every school and amateur musical society in the country was performing it, perhaps in indifferent productions, during its first West End and Broadway runs. The publishers want audiences

at the West End, rather than at the local school, and access to the material will therefore be restricted by making it available for a defined period on exclusive hire only for the West End production. If the material were on sale, then this process would become much harder to control. Once the work is embedded, then 'schools' and 'amateur' versions will be released, again on hire only, but even then a publisher will often only release those hire materials for a particular musical with the proviso that they will not release other materials for simultaneous performance of the same work within a fifty or hundred mile radius. Similarly, by having works on hire only, publishers can control the sequence of territorial premieres, first recordings, and first broadcasts, often in order to fulfil the stringent requirements of commissioning agreements. [12] It is also much easier to control the implementation of corrections and revisions in new works when the material is on hire only. The requirement for this happens frequently, and having materials on hire means that, theoretically, it is a simple matter of recalling these if and when there is a requirement to make changes. If the material had been sold outright, then it would become well-nigh impossible to rein in all the sets for revision, with the result that confusingly different versions of the same work could be in simultaneous and perpetual circulation.

There is also the matter of customer convenience. The question is often asked: why isn't all orchestral music put on sale? The answer is that, in the main, the production costs of doing so would make the price of the materials so prohibitively high that no one would buy them. High production costs versus a relatively low customer demand will determine extremely high unit costs, and therefore exorbitantly high hypothetical retail prices. Most performing groups will not wish to invest large sums of money to acquire music for works that, largely speaking, will only be performed once. A community orchestra will, for example, perform Vaughan Williams's Symphony no. 8 perhaps once in twenty years. With a system of music hire at reasonable prices, the orchestra is able to play and return its materials, and the publisher is able to stream income back on an ongoing basis to pay off those high unit costs. The orchestral committee, on the other hand, would never sanction the purchase of the set for it only to sit redundant for the next quarter decade. Of course, and as mentioned earlier, more popular and regularly performed works may well be placed on sale as well as on hire (the score and parts for Britten's *Simple Symphony*, for example, or Walton's *Two Pieces from 'Henry V'*). In such cases the publisher will have determined that long-term customer demand will justify high print runs and therefore lower retail prices. Similarly, many vocal scores are both on sale and on hire, giving the customer a choice, and allowing the publisher flexibility over larger print runs. Vocal scores, by the nature of their function, result in bulk purchases, but orchestral parts do not.

[12] A commissioning contract for a new musical work will often give exclusivity to specified artists or performance organisations for first performance, first broadcast, and for first recording rights over a defined period of time; these exclusivities will often include the rights for territorial first performances. Again, the example of Walton's Symphony no. 1 shows how this works in the context of hire material supply.

The final pertinent issue is the distinction between hire fees and performing fees. A question often asked by hire customers is, 'If I hire copyright music, and pay a hire fee for doing so, why do I also have to pay a performing fee when I perform the music, or a mechanical reproduction fee if I record it? Isn't that just double charging? Isn't it unfair?'. The simple answer is that the hire fee and the performing or mechanical fee are paying for two different and separate things. On one hand, the hire fee (or the purchase price of a piece of sheet music) covers the acquisition of the printed scores or orchestral parts. And on the other, the performing or mechanical fee pays for the legal right to use the composer and publisher's copyright, their intellectual property, in a performance or recording of the work. While not exactly parallel, an analogy which highlights the distinction may be drawn from the world of driving. A purchase price is levied, or hire purchase agreement is put in place, in order to acquire a car, but there is an additional requirement to pay for a road tax licence in order to use a car on a public road. Acquisition and use: the two sums of money parted with cover distinct and different sets of services and rights, although of course without the acquisition first there would be no usage. And so it is with music.

The French were ahead of all other nations in recognizing both the artistic and economic value of a usage right for music and other created artistic works. For music in Britain, at least, the concept of a performing right was always rather vague until its definition and enshrinement in the 1911 Copyright Act (which came into force on 1 July 1912). The idea of a mechanical reproduction right, although also defined in the Act (the so-called 'Mechanical Instrument Royalties'), of course did not truly come into being until recording technology was advanced enough to prompt publishers to realise that sound recording could result in substantive exploitation of copyright, in the same way as through public performance – initially this arose through piano roll manufacture, rather than gramophone recording. Even so, the distinction between acquisition and usage was slow to be made in practice. In 1914, several years after the Copyright Act, we find, in the correspondence between Elgar and his publisher Novello & Co., a good deal of muddled thinking about the distinction between hire and performing fees for forthcoming home and overseas performances of the Violin Concerto.[13] Eventually Novello made a rather astonishing announcement about the work in the August 1914 *Musical Times*, having decided to put the orchestral materials both on sale and on hire:

> *Whenever the Score and parts are or have been obtained directly from the Publishers, either on purchase or hiring terms, no additional fee for the right to perform will be charged until otherwise announced.*

Even then, it was not clear whether the hire or purchase fee embodied any element of payment for the performing right, whether payment for the right was simply being waived, or the right itself was waived. Other publishers

[13] See Jerrold Northrop Moore, *Elgar and his publishers: letters of a creative life.* Oxford: Clarendon Press, 1987, p.783-7.

found themselves in a similar muddle, and it was only after the foundation of the Performing Right Society on 6 March 1914 that things became clearer.[14] Even so, Elgar did not join until 1927, and Novello not until 1936, the same year as OUP and Stainer & Bell. Composers joining the Society while their publishers did not caused additional confusion, and was one of the factors leading to a damaging dispute between Benjamin Britten and OUP in the early 1930s.[15] The PRS is a collecting society which was established solely to manage, license, and collect income for the performing right on behalf of music publishers and composers, and the PRS licence fees do not ever cover the acquisition, through hire or purchase, of the music used in order to make the performance or broadcast possible. The Mechanical-Copyright Protection Society (MCPS) is a similar society (now in an operational alliance with the PRS), established to license sound recordings.[16] Both the PRS and the MCPS have (like DVLA) statutory powers as legally approved, monopolistic licensing authorities, the two societies deriving those powers from the 1911 Copyright Act and its successors. Despite things being slow to take off, for music publishers and composers working today, PRS and MCPS membership is a de facto essential requirement: how else, in a world of multi-media and musical ubiquity, would they collect income for the public use of their copyrights? Whether the sheet music in use has been borrowed, hired, purchased, or photocopied becomes irrelevant. The performing right is an intellectual property right, and fees paid for its use go directly to publisher and composer as fair payment for the use of an idea owned by them, as copyright legislation deems they should. This is entirely distinct from the hire fee, which simply covers the provision of material and a service.

So, are publishers printing music, or are they printing money in their music hire operations? The answer is, clearly, that publishers are in fact printing music to make money. There is no dispute that hire operations are commercial operations, and consequently behind them lies a large number of interrelated monetary, operational, contractual, and legislative factors. 'Printing money' is generally a derogative term, and there is nothing illicit or underhand about the derivation of income from music hire. Hire income is part of the composer's 'salary' and is also used by the publisher for investment in new music, as well as to furnish the hire service itself. Hire provides customers with a convenient service and with an affordable choice that would not otherwise necessarily be available. It opens a wide-range of music from a huge number of sources, including from overseas catalogues that, without

[14] See Cyril Ehrlich, *Harmonious alliance: a history of the Performing Right Society.* Oxford: Oxford University Press, 1989.

[15] See Duncan Hinnells, *An extraordinary performance: Hubert Foss, music publishing, and the Oxford University Press.* Oxford: Oxford University Press, 1998, p.18 and p.46; Paul Kildea, *Selling Britten: music and the market place.* Oxford: Oxford University Press, 2002, p.27-31; Helen Wallace, *Boosey & Hawkes,* p.11-12.

[16] The MCPS was established only after several abortive attempts had been made by groups of publishers trying to find ways to control their mechanical rights. W.W. Elkin, for example, started the 'Society for the Protection and Administration of Mechanical Instrument [*sic*] Rights', which Elgar had joined by 1914. See Northrop Moore, *Elgar and his publishers,* p.781-2.

the UK hire library, might be costly, difficult, or impossible to obtain. A successful hire operation indeed allows publishers to continue printing and providing music for the convenience and enjoyment of their customers.

Abstract
Hiring music brings advantages to both music publishers and their customers, but it also raises questions. Why hire music rather than sell it? What is the difference between a hire fee and a copyright fee? How are hire fees calculated, and more importantly, justified? This article attempts to answer such questions by examining the rationale, and the operational, commercial, legal, and artistic issues which sit behind this little-known aspect of music librarianship, itself an important and necessary part of the music publishing operation.

Simon Wright is Rights Publishing Manager, Music Department, Oxford University Press

Brio Volume 44, Number 2. pp 19–36

THEMATIC CATALOGUES IN LONDON MUSIC PUBLISHING 1780–1837

Yu Lee An

Thematic catalogues made up only a small proportion of all sale catalogues issued by London music publishers during the period 1780 to 1837.[1] Some publishers had no recourse to this type of catalogue at all; others used it to varying degrees. This article traces the use of the thematic catalogue in the London music publishing scene from its introduction. In doing so, it draws attention to some important practical and financial aspects of the music publishing trade, first by examining the circulation and reuse among publishers of the plates from which catalogues were printed, and second, by attempting to explain why publishers came to reserve this format of catalogue for particular genres of music and the compositions of particular composers.

The essence of the thematic catalogue is the use of musical notation – the citation of the opening notes, or incipit. London music publishers variously called such catalogues 'Theme index', 'Catalogue of Subjects or Beginnings', 'Theme Catalogue', 'Catalogue Thematic', 'Catalogue of Commencing Bars', and 'Table Thematic'.[2] Here, 'theme' or 'thematic' is synonymous with incipit which, of course, is not necessarily the true theme of the music. In this case, 'Catalogue of Commencing Bars' and 'Catalogue of Beginnings' are the most precise descriptions of the catalogues examined here. Nevertheless,

[1] Thematic catalogues were not exclusive to music publishers in London, nor were they the first to use them. Their continental counterparts also issued thematic catalogues. Johann Gottlob Immanuel Breitkopf produced a thematic catalogue, 'Catalogo delle sinfonie, partite, overture, soli, duetti, trii, quattri e concerti per il violino, flauto traverso, cembalo ed altri stromenti, che si trovano in manuscritto nella Officina musica di Giovanni Gottlob Breitkopf in Lipsia', in six parts and 16 supplements between 1761 and 1787; J. J. & B. Hummel's 'Catalogue thématique ou Commencement de touttes les oeuvres de musique', which comprised one principal volume and seven supplements appeared between 1768 and 1774; Christian Ulrich Ringmacher issued a 'Catalogo de' soli, duetti, trii', in 1773; Artaria in Vienna issued a 'Catalogue thématique', in 1798; and Imbault in Paris issued a 'Catalogue thématique' in *c.*1792.

[2] For example, there are J. Bland's 'Theme Catalogue of French Songs', 'Index to 48 Nos. of Bland's Harpsichord Collection without Accompaniments', 'Catalogue of Subjects or Beginnings of 2 Periodical Works for the Harpsichord or Piano Forte', 'Index to Le tout Ensemble' [&] 'Index to the Duetts [sic]'; Clementi & Co's 'Table Thematique of Airs, with Variations by Gelinek'; R. Cock's & Co.'s 'Catalogue Thematique of the Beauties of Hummel for the Piano Forte'; Goulding & D'Almaine's 'A Catalogue of the Commencing Bars of a Selection of the most popular Vocal Duets'; Hodsoll's 'Catalogue Thematique, of Symphonies, Overtures, by Mozart, Haydn, Rossini, Pleyel & c. Arranged with Accompaniments for Flute, Violin and Violoncello, by S. F. Rimbault

since the eighteenth century, such 'incipit' catalogues have been commonly called 'thematic catalogues.' [3]

Music publishers' thematic catalogues present basic information for their intended customers. In most cases, each entry comprises an incipit (rarely more than three bars) on a single stave or a system, title, price, and the name of the composer. These catalogues serve as guides, which enable a positive identification of works through a quick glance at the incipit.[4] In this way, they are more effective than a basic title catalogue (without the musical incipit), in which large numbers of titles appear in an abbreviated form, making precise identification sometimes impossible.

William Forster

John Corri, the son of Domenico Corri (1746-1725), working in Edinburgh is known to have issued a thematic catalogue, 'A Select Collection of the most admired songs, duets, etc. from operas of the highest esteem, etc.', as early as 1779.[5] In London, William Forster (1739-1808) appears to have been the first music publisher to issue a thematic catalogue. Barry Brook dates Forster's 'Catalogue of the works of Guiseppe Haydn', which was printed within his publication of Haydn's quartets, Op.50 (Hob.III: 44-49), to "?1785" and also to "?1786".[6] Anthony van Hoboken, however, dates the composition of the quartets to 1787, and assigns Forster's edition of the quartets to that year.[7] The copy of Forster's catalogue seen by the author (see Fig.1) is printed in his publication of Haydn's Grand Overture no. 2, in D (Hob.I: 70),[8] with the imprint on the catalogue: 'Printed & Sold by Wm. Forster at his Music Warehouse, No. 348 next door to the Lyceum. Strand, London.' The contents of this catalogue are identical to those cited by Brook in his *Thematic Catalogues in Music: an Annotated Bibliography*: both catalogues list 34 overtures, six quartets Op.33 and six quartets Op.44 (correctly Op.50).[9] The overtures are set out in several sequences: first a series designated with the letters A to M, followed by prepared blank-staves for further expansion (labelled letters N to Z); then three overtures without letters; the next sequence is numbered 1 to 15; and finally the overtures Op. 15, nos. 1 to 3. The quartets follow at the end (see Fig. 1).

[3] Barry S. Brook, 'Thematic Catalogue' in *The new Grove dictionary of music and musicians,* ed. Stanley Sadie. London: Macmillan, 2001, vol. 25, p.348.

[4] 'Title catalogues' refers to non-thematic, text-based catalogues. Each entry in a title catalogue consists of the title of the composition, the name of composer and the price.

[5] Barry S. Brook, 'A tale of thematic catalogues', *Notes* 29/3 (1973), p.412; Brook, *Thematic catalogues in music: an annotated bibliography.* Hillsdale, New York: Pendragon Press, 1972, p.57; Brook, 'Thematic Catalogue', p.349.

[6] '?1785' in Brook, 'Thematic Catalogue', p.349 and Brook, *Thematic catalogues in music,* p.106; '1786?' in Brook, 'A tale of thematic catalogues', p.412. This Op.50 (Hob.III: 44-49) is a set of six string quartets which was published as Op.44 by Forster with the plate number 76.

[7] Anthony van Hoboken, *Joseph Haydn: Thematisch-Bibliographisches Werkverzeichnis,* vol.1. Mainz: B. Schott's Söhne, 1957, p.403-06.

[8] Bodleian Library, Oxford University (hereafter BOD) shelfmark Tyson Mus.486. Catalogue is printed on the recto of the first leaf of the violino secondo part of Haydn's Grand Overture No. 2.

[9] Brook, *Thematic catalogues in music,* p.106. No. 511.

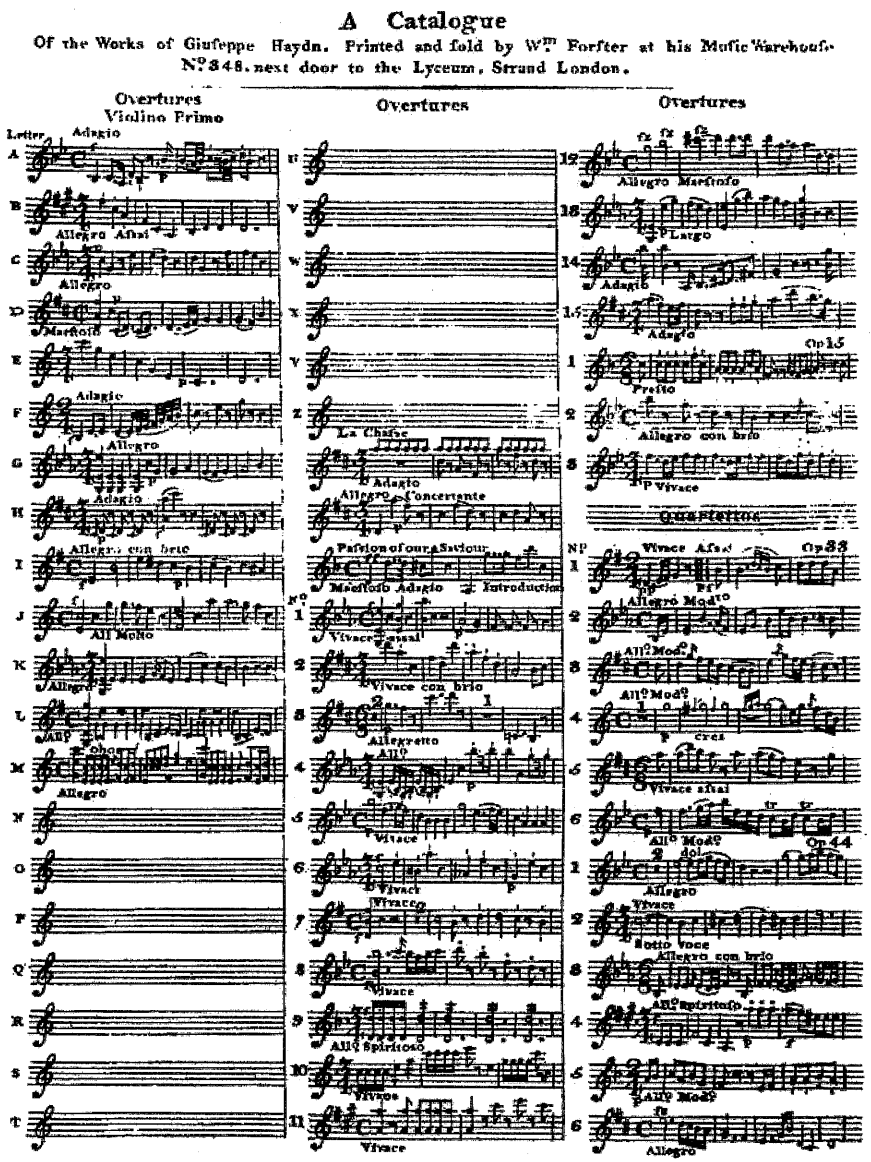

A Catalogue
Of the Works of Giuseppe Haydn. Printed and Sold by Wm. Forster at his Music Warehouse N°348. next door to the Lyceum, Strand London.
Overtures
Violino Primo
Overtures
Overtures

Fig.1. William Forster, 'Catalogue of the works of Guiseppe Haydn', c.1787. BOD Tyson Mus.486. Reproduced by kind permission of the Bodleian Library.

We should note that the imprint on the catalogue bears only the name of W. Forster (the elder), which suggests a date of between early 1785 and early 1786. William Forster's partnership with his son began later in 1786, but as some Forster editions issued by the partnership also have the imprint "Wm. Forster",[10] this imprint alone cannot be a conclusive guide for dating. The edition itself bears the plate number 22 and the publication date given in the Bodleian Library catalogue is somewhat later, *c.*1790, with the note that this is a reissue of Forster's first English edition of 1782. Furthermore, two works listed in the catalogue – the overture to the *Passion of our Saviour* (Hob.XX/1) and the quartets Op. 44 (Op.50, Hob.III 44-49) – could not have been published until well into 1787. Forster received the manuscript of the overture on 16 July 1787, and the quartets on 5 October 1787.[11] From the evidence – the date of composition given by Hoboken, and the works listed in the catalogue – this catalogue could not have been issued much before the end of 1787 at the earliest.

John Bland and successors

John Bland (*c.*1750-*c.*1840) seems to be the next London music publisher to have issued thematic catalogues. He published five catalogues between 1790 and 1793: 'Theme Catalogue of French Songs', 'Catalogue of Subjects or Beginnings of Italian Songs, & c', 'Catalogue of Subject Beginnings of Bland's Collection of Divine Music', 'Catalogue of Subjects or Beginning of 2 Periodical Works for Harpsichord or Piano Forte' (reproduced in Fig.2),[12] and 'Index to Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte & Index to the Duetts for two Performers on One Piano Forte by the following eminent Masters'.

Bland was well aware of the advantages offered by thematic catalogues, as shown by the following advertisement in one of his title catalogues:

> *N.B. In the course of the summer will be published the Public's Guide; or a Catalogue with subjects, or themes, of all the several musical Works engraved and sold by J. Bland, in three parts, viz. No. 1, Instrumental Music; No.2, Harpsichord ditto; and No.3, Vocal ditto; Price each 6d. – By referring to this Catalogue, it will prevent any one having the same music twice over, the 1st bars of each work, with their titles, & c. appearing under their several heads; being the first thing of the kind ever done here.*[13]

[10] Charles Humphries and William C. Smith, *Music publishing in the British Isles from the beginning until the middle of the nineteenth century: a dictionary of engravers, printers, publishers and music sellers, with a historical introduction*, 2nd ed. Oxford: Blackwell, 1970, p.149.

[11] H. Edmund Poole, 'Music engraving practice in eighteenth-century London: a study of some Forster editions of Haydn and their manuscript sources', in *Music and bibliography: essays in honour of Alec Hyatt King*, ed. Oliver Neighbour. London: Clive Bingley, 1980, p.128, n.5.

[12] This catalogue was later continued as 'Index to 48 Nos. of Bland's Harpsichord Collection without Accompaniments'.

[13] As cited in Otto Erich Deutsch, 'Theme and variations with bibliographical notes on Pleyel's Haydn editions', *The music review* 12/11 (1951), p.69. Bland's original intention to issue the three catalogues as named in the advertisement quoted by Deutsch was not carried out. All his thematic catalogues were based on works included in No. 2 (Page 2.) and No. 3 (Page 3.) title catalogues.

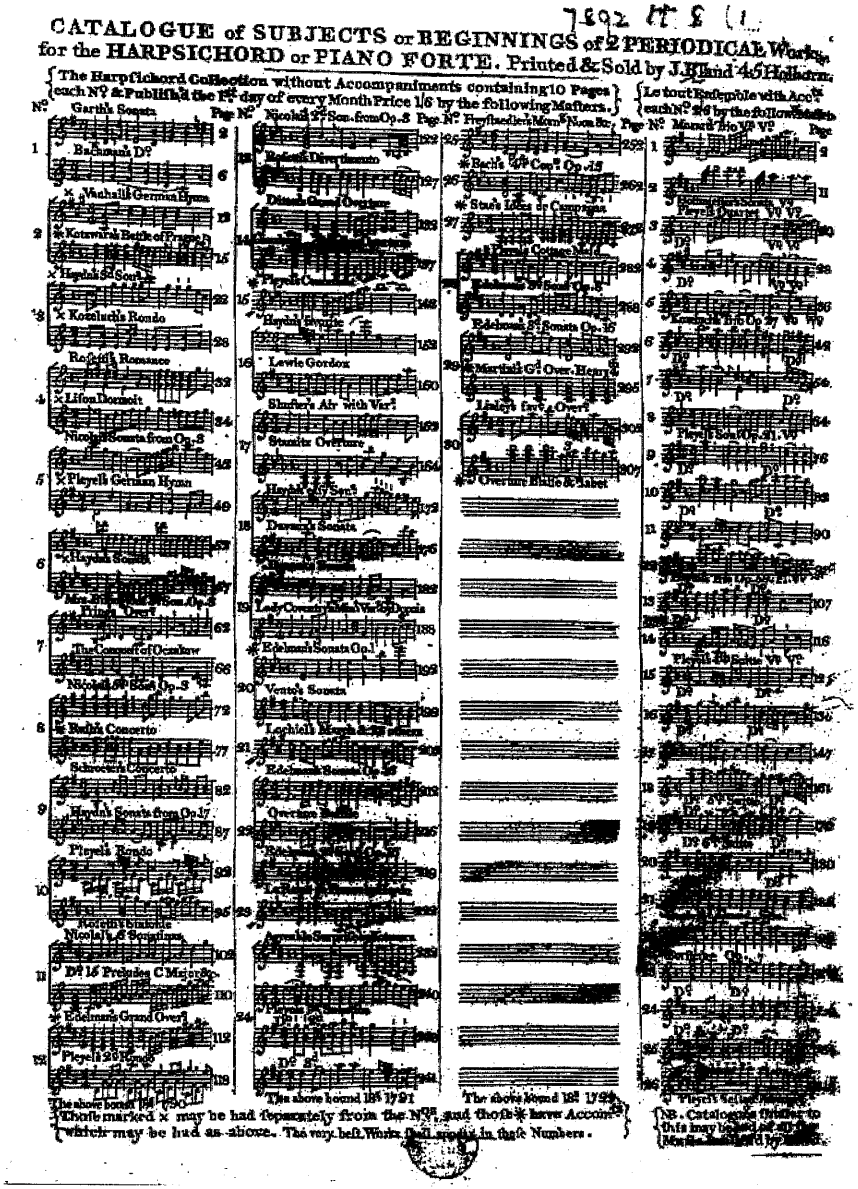

CATALOGUE of SUBJECTS or BEGINNINGS of 2 PERIODICAL Works for the HARPSICHORD or PIANO FORTE. Printed & Sold by J. Bland 45 Holborn.

Fig.2. J. Bland's 'Catalogue of Subjects or Beginning of 2 Periodical Works for Harpsichord or Piano Forte', mid-1792. BL 7892.tt.8.(1.). Reproduced by kind permission of the British Library Board.

Bland points out the foremost advantage of an incipit in helping to identify a particular work in a catalogue where there could be multiple entries in the same genre. He probably was aware of the principal defect of title catalogues – that they frequently contained unspecific and thus often unidentifiable entries. For example, Joseph Dale's title catalogue, 'Music Printed at Dale's Musical Library' issued in *c.*1790, has the following unidentifiable titles in the category 'Single Lessons & c.': Cramer's *Concerto*; Edelman's *Sonata*; while a *Pot poury and a Medley of Scots & Irish Airs* lack the name of the composer or arranger.[14] Similarly, Broderip & Wilkinson's 'No.1. A Catalogue of Music of the most esteemed Authors', issued in about 1803 lists a mysterious 'Boccherini Price 8s.0d', and a 'Vento, each 10s. 6d' under the category, Piano Forte music.[15] Even James Balls's catalogue 'New Piano-Forte Music, just published', although issued at a much later date (wm1828), shows little improvement in this respect. Under 'Rondos, Airs with Variations', there is a 'Rondo [by] Hook, [price] 1s. 6d' followed by 'Ditto [by] Forster, 1s. 6d' and 'Ditto, [by] Gambold 2s. 0d.' Likewise, under 'Marches', 'The Tyrolese 1s. 6d', 'Two Favourites 1s. 0d' and 'The Sicilian 1s. 0d' appear without the names of the composers.[16]

While abbreviated or inadequate titles are found regularly in thematic catalogues as well, the unique quality of the incipit guarantees accurate identification of works.[17] For this reason, publishers tended to use even more abbreviated wordings in thematic catalogues. A comparison of Bland's title catalogue '(Page 2) Catalogue of Harpsichord Music' (*c.*1792) with his thematic catalogue 'Catalogue of Subjects or Beginnings of 2 Periodical Works...' (*c.*1792) offers numerous examples.[18] The first number of Bland's periodical harpsichord collection, in the title catalogue reads 'Garth's *1st Sonata, Op.2*, but the same work in the thematic catalogue appears as 'Garth's Sonata'; similarly No.3, 'Haydn's *3d Sonata, Op.17*' is given as 'Haydn's *3d Sonata*'; No.4, 'Rosetti's *Romance and Rondo*' and as 'Rosetti's *Rondo*'; No.6, 'Haydn's *1st Sonata, Op.17*', appears as 'Haydn's *Sonata*'; No.7, 'Kauer's *Conquest de Oczakow*' appears without the composer's name; No.8, 'Rush's *1st Concerto in F*' becomes 'Rush's Concerto'; and No.26, 'Bach's 4th Concerto, Op.13, with *Yellow Hair'd Laddie*' appears as 'Bach's *4th Concerto, Op.13*'. Bland clearly took the advantage of the incipit as an identification tool, avoiding the need for more specific descriptions for the works listed.

[14] Catalogue at BOD Tyson Mus.387(1); BL g.272.v.(3.)

[15] Catalogue at The British Library (hereafter BL) g.271.k.(1.); BL g.141.(13.); BL g.453.(11.); BL h.400.qq.(17.); BOD Johnson Mus.c.21; BOD Mus.118c.43.(4); BOD Tyson Mus.1369.(2); BL h.3865.y.(2.); BOD Harding Mus.L.125; BOD Mus.Instr. I, 92 (14, 21); BOD Harding Mus.L.55; Cambridge University Library (hereafter CAM) MR320.a.80.305.(8, 10.)

[16] Catalogue at BL G.352.ii.(8.).

[17] Brook, 'A Tale of Thematic Catalogues', p.408.

[18] Title catalogue at BOD Mus.61c.159.(2, 3, 5); BOD Mus.Instr.I, 110.(3/3); BL h.3961.a., nos. 3, 5, 10, 12. [verso of the last leaves]; BL g.352.cc.(16.); BOD Harding Mus. L 29; CAM MR340.a.75.40.(6.), *c.*1792. Thematic catalogue at BL 7892.tt.8.(1.); BOD Mus.61.c.159.(4); BL g.12, nos. 19, 21, 23 & 24, *c.*1792.

Bland's claim that it was 'the first thing of the kind ever done here' can be partially justified by the fact that he was the first to use the term 'Theme Catalogue', the English equivalent of the French 'Catalogue thématique' originating with Amsterdam music publishers, J. J. and B. Hummel,[19] in 1768. Furthermore, Bland used this type of catalogue most extensively among London music publishers in the period of this study. Of the 35 different thematic catalogues seen by the author issued by London publishing firms from 1780 to 1837,[20] five were brought out by Bland. In addition, four of these five were continued by other publishers, effectively raising Bland's contribution to nine.

Lewis, Houston & Hyde were the direct successors to Bland, and were later succeeded by Francis Linley.[21] Lewis, Houston & Hyde succeeded Bland in 1795 but advertised their business for sale, with stock consisting of 12,000 engraved plates, in *The Times* of 30 March 1797.[22] Francis Linley, who was in business for only six months before he was declared bankrupt in August of that year, advertised his stock-in-trade in *The Times* on Wednesday 23 August and Wednesday 20 September 1797.[23]

'The Catalogue of Subjects or Beginnings of Italian Songs & c.' issued by Lewis, Houston & Hyde[24] is a slightly later version of the catalogue published by Bland in *c.*1790-91. This catalogue was reprinted from Bland's plate, with seven new entries occupying the staves left blank in the earlier version. It should be noted that the catalogue is not composed entirely of publications of the new firm. Rather, titles inherited (and retained) from Bland stand alongside the firm's own additions. Francis Linley's (1774-1800) 'Catalogue of Subject Beginnings of Bland's Collection of Divine Music',[25] continues Bland's thematic catalogue of the same title. Linley reprinted Bland's catalogue in 1797, without making any changes to the catalogue plate. The catalogue contains the first twelve numbers of the collection, and is identical to Bland's last catalogue issued in 1795. The publisher's imprint has been altered to 'Printed & Sold by F. Linley, Successor to Mr. Bland, No.45, Holborn' and the title of the collection has been modified to 'Linley's Continuation of Bland's Collection of Divine Music' only on the title pages of music items which contain the catalogue.

George Goulding (fl.1786-1834) issued a thematic catalogue, 'Index to Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte by the following eminent Masters',[26] around 1798. He probably purchased the plates and unsold prints of this collection at the sales either in March or

[19] Brook, 'Thematic Catalogue', p.349.

[20] Some of these catalogues exist in three or four different states.

[21] Humphries and Smith, *Music publishing in the British Isles from the beginning until the middle of the nineteenth century*, p.76, 211-3.

[22] 'Music Business', *The Times*, Thursday, 30 March 1797.

[23] 'Capital music stock: to music-sellers, publishers, and the public', *The Times*, Wednesday 20 September 1797.

[24] Catalogue at BL G.811.(3.), c.1796.

[25] Catalogue at BL H.817. vol. 2, nos. 17, 18, 19 and 20.

[26] Catalogue at BL R.M.17.d.1. Piano forte parts nos. 1, 2, 14, 22 and BL h.2880.j.(2.).

September 1797. His catalogue contains 48 works and 12 prepared but empty staves. The titles and pricings of the first 37 numbers are identical to those items listed in Bland's catalogue of the same title issued *c.*1792. The ongoing pagination for the 37 numbers in the collection, placed to the right of each stave, also matches Bland's. Goulding re-engraved the catalogue, however, and added eleven further titles to what seems to have been the last version of Bland's catalogue.[27]

Robert Birchall (*c.*1750-1819) reprinted Bland's catalogue 'Index to 48 Nos. of Bland's Harpsichord Collection without Accompaniments', in 1800. With the reissue, Birchall punched out Bland's title and the imprint

'INDEX to 48 Nos. of BLAND'S Harpsichord Collection without Accompts. / Each No. containing 10 Pages Price 1s.6d. & Published the 1st. Day of every Month by J. Bland No.45 Holborn London.'

and inserted a new title and imprint, and also increased the price of each item to 2s.0d.:

'INDEX to Bland's (continued by Rt. Birchall) Harpsichord Collection without Accompts. / Each No. containing 10 Pages Price 2s. & Published by Him No.133 New Bond Street.'

The contents remain identical to the last state of Bland's catalogue; there are no additions to the 48 numbers of the collection. Evidence within title catalogues and music prints issued by Linley and Birchall suggest that Birchall acquired some of Bland's music prints and catalogues via Linley.[28]

William Hodsoll

William Hodsoll (fl.1798-1831) also made extensive use of thematic catalogues, although these were by no means diverse in content as those issued by Bland. He issued three thematic catalogues. First came the 'Catalogue Thematique of Mozart's, Haydn's, Pleyel's & c. Symphonies and Overtures, Arranged with Accompaniments for Flute, Violin, and Violoncello by S. F. Rimbault.' This catalogue has been seen in eight states,[29] issued from 1819 to 1827. A slightly different and later catalogue 'No. 1 Catalogue

[27] The author has not been able to locate a version with any of 12 prepared staves occupied. Bland's catalogue 'Index to Le tout Ensemble, Sonatas with Accompaniments for the Piano Forte & Index to the Duetts for two Performers on One Piano Forte by the following eminent Masters', contains Nos. 1 to 37 of Le tout Ensemble (at BL h.3691.a. verso of the last leaves of nos. 6, 11 & 17; BL R.M.17.c.1. piano forte part. Nos. 3, 7, 8, 9, 10, 15, 18, 23, 24, 25, 26; violino part no. 16) whereas that in Goulding's issues contains nos. 1 to 48. (at BL R.M.17.d.1. Piano Forte parts nos. 1, 2, 14, 21; BL h.2880.j.(2.)). The imprint on Bland's catalogue is 'J. Bland, No. 45 Holborn, London.' Imprint on Goulding's catalogue reads: 'G. Goulding, No. 45, Pall Mall.' This address is associated with the firm, after George Goulding went into partnership with Phipps and D'Almaine in 1798.

[28] Humphries and Smith name William Hodsoll as Linley's successor, but from the above evidence, we can infer with a degree of confidence that Hodsoll was not the only purchaser of Linley's stock-in-trade.

[29] Eight different states were identified by number of entries: 16, 22, 27, 30, 39, 40, 42 and 48 entries.

Thematique, of Symphonies and Overtures, by Mozart, Haydn, Beethoven, Himmel, Weber & Mehul Arranged with Accompaniments for Flute, Violin and Violoncello, by S. F. Rimbault. London,[30] appeared in *c.*1829 (see Fig.3), and was followed by 'No.2 Catalogue Thematique, of Symphonies and overtures, by A. Romberg, Pleyel, Winter, Rossini, Kreutzer, Handel, Päer and Mozart. Arranged with Accompaniments, for Flute, Violin and Violoncello, by S. F. Rimbault', in late 1829 or early 1830.[31] Most of Rimbault's arrangements of symphonies and overtures, by the above-mentioned composers, contain one of the three catalogues. Usually the catalogue is on the verso of the last leaf of the piano part; in a couple of cases, it is printed on the recto of the second leaf of the piano forte part.[32] (See fig. 3)

Hodsoll's thematic catalogues are well worth noting for their 'subject matter' and genre – symphonies in 'chamber' arrangements. They were all done by Stephen Francis Rimbault (1773-1837), who was probably Hodsoll's in-house arranger. Such arrangements of symphonies and overtures abound in late eighteenth- and nineteenth-century music publishers' catalogues, and the piano, the ubiquitous and versatile instrument of the nineteenth-century, was best suited for transcriptions of orchestral genres.[33] That Rimbault's arrangements of symphonies and overtures are the only works Hodsoll promoted with thematic catalogues suggests that the publisher deliberately reserved this format for the most commercially viable publications of the firm. From the numerous surviving copies of these thematic catalogues compared to Hodsoll's title catalogues, we may conclude that they were printed in large quantities, and widely circulated to catch an ever-expanding market.

Zenas Trivett Purday succeeded Hodsoll in 1831, taking over Hodsoll's premises and stock at 45 High Holborn, which earlier had been Bland's address.[34] He issued a single thematic catalogue of Symphonies and Overtures, which was a re-engraved version of Hodsoll's 'No.2' catalogue. Purday retained Hodsoll's three-column layout and the 30 publications listed in the Hodsoll catalogue but extended the line of composers to include Boieldieu, Hook, Weigl, Auber and Herold. Purday dropped all nine overtures by Mozart offered by Hodsoll, replacing them with six by his 'new' composers and three by composers (Romberg, Pleyel and Winter) already in Hodsoll's catalogue.[35] This somewhat (to us) radical move may indicate a waning of Mozart's importance in the London musical scene, or even reflect a move in popular taste from a classical to a more lightweight, romantic

[30] Only one state of this catalogue was found. The catalogue has been found in BL h.276. (9, 14, 15, 20, 24 no. 19, 25 no. 4, 26 no. 2.); BOD Mus. Instr. I, 27 (13); BOD Mus. Instr. I, 113 (5) No. 18.

[31] First state of the catalogue at BL h.276.(6.); and second state at BL h.276.(10, 16, 21.)

[32] A volume of Hodsoll's publications at the British Library (shelfmark h.276.(1-26)) contains 26 works from the collection bound together, and Hodsoll's thematic catalogues are found in all 26 items.

[33] Thomas Christensen, 'Four-hand piano transcription and geographies of nineteenth-century musical reception', *Journal of the American musicological society* 52/2 (1999), p.267.

[34] Humphries and Smith, *Music publishing in the British Isles from the beginning until the middle of the nineteenth century*, p.265.

[35] Catalogue at CAM MR205. a. 80. 13. (24.); BL h.62.bb.(2.)

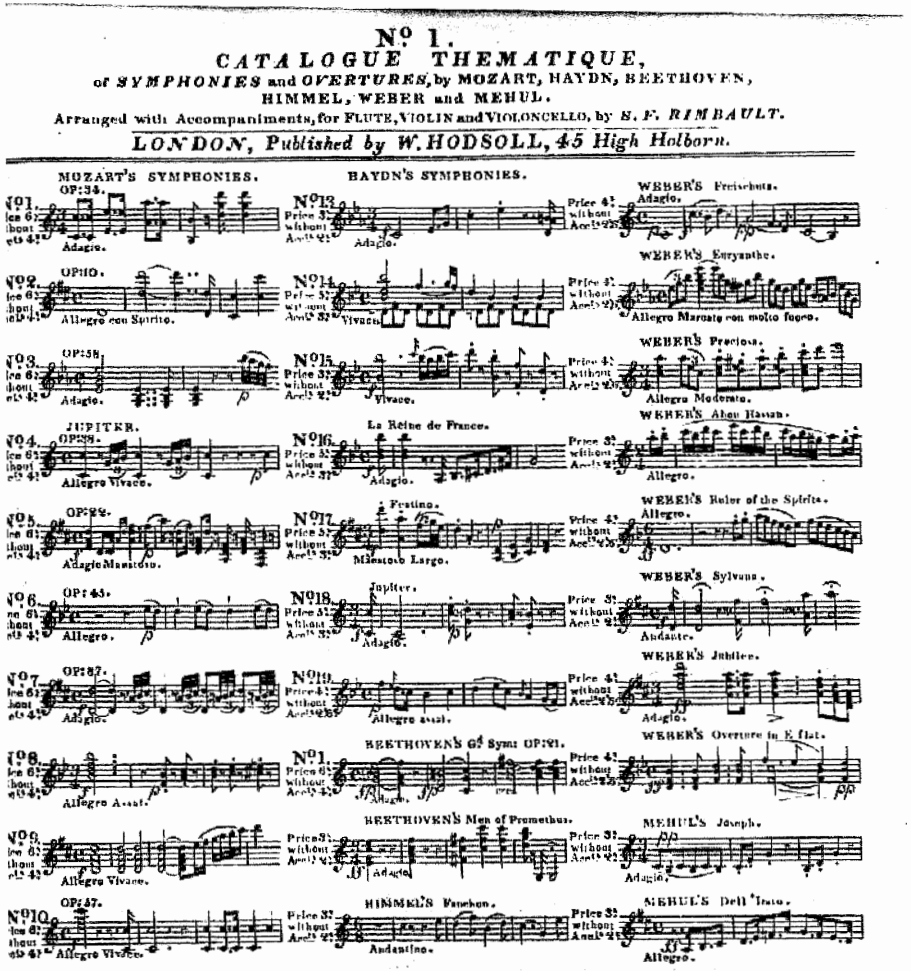


Fig.3. William Hodsoll's 'No. 1 Catalogue Thematique', c.1829. BL h.276. (9.). Reproduced by kind permission of the British Library Board.

musical style. Despite these changes, Purday retained Hodsolls's pricing of items, as well as the services of Rimbault as the in-house arranger to the firm.

Composer catalogues

If Hodsoll's catalogues represent a sharpening of focus as to the content and potential recipients of thematic catalogues, the two thematic catalogues issued slightly earlier by the publishing firm of Monzani are remarkable for their single composer contents, devoted to Mozart and Beethoven respectively. Monzani's Mozart catalogue, 'Catalogue Thematique of Mozart's Works for the Piano Forte Consisting of Sonatas, Duets, Trios, Quartetts, Concertos, Airs with Variations, & c' has been seen in three states.[36] Two early states were issued by Theobald Monzani, *c.*1805-07 (the first is reproduced in Fig.4). The last state has the imprint of the Monzani & Hill partnership, which commenced in 1807. The earliest state of the catalogue (*c.*1805) contains nos.1 to 47;[37] the second state, containing nos. 1 to 52[38] is found in the edition of Mozart's Grand Concerto for the piano forte, no. 3. (K.595; no.47 in the catalogue), printed on paper watermarked 1807. The last state containing nos.1 to 63;[39] has been found in No.20 of the series, 'Lison dormoit with Variations'. The British Library catalogue dates this publication *c.*1805 as it has the imprint of Theobald Monzani. However, the imprint on the catalogue is that of Monzani & Hill, suggesting that the edition should be considered a reissue and dated not before 1807.[40]

Monzani's Beethoven catalogue has been seen in three states, each with the imprint of Monzani & Hill. All incipits have keyboard scoring (treble and bass clefs) as in the Mozart catalogue. The earliest state of the 'Catalogue Thematique of L.V. Beethoven's Works for the Piano Forte, consisting of Airs with Variations, Sonatas, Duetts, Trios, Quartetts, Concertos, & c. & c.' (c.1820) contains 65 entries;[41] the second state also dated *c.*1820 contains 66 entries.[42] The last state substantially expanded to 75 items,[43] was issued *c.*1825. It is noteworthy that all catalogues are for piano forte music, with or without accompaniments, across a range of genres.

These two catalogues seem to have been designed with expansion in mind. In each case, the earlier states were already printed on two folio pages with prepared staves in place for items that might be added in any later reprinting. The two early states of the Mozart catalogue were printed from

[36] First state at BL 7896.h.40.(12.); second state at BL h.2880.j.(4.). Source music wm 1807; and the third state at BL Hirsch M.1044.
[37] Catalogue at BL 7896.h.40.(12.)
[38] Catalogue at BL h.2880.j.(4.)
[39] Catalogue at BL Hirsch M.1044.
[40] Humphries and Smith, *Music publishing in the British Isles from the beginning until the middle of the nineteenth century*, p.236.
[41] Catalogue at BL h.383.j., no. 8.
[42] Catalogue at BL Hirsch IV.1112.(5.)
[43] Catalogue at BL h.383.j., no. 74.

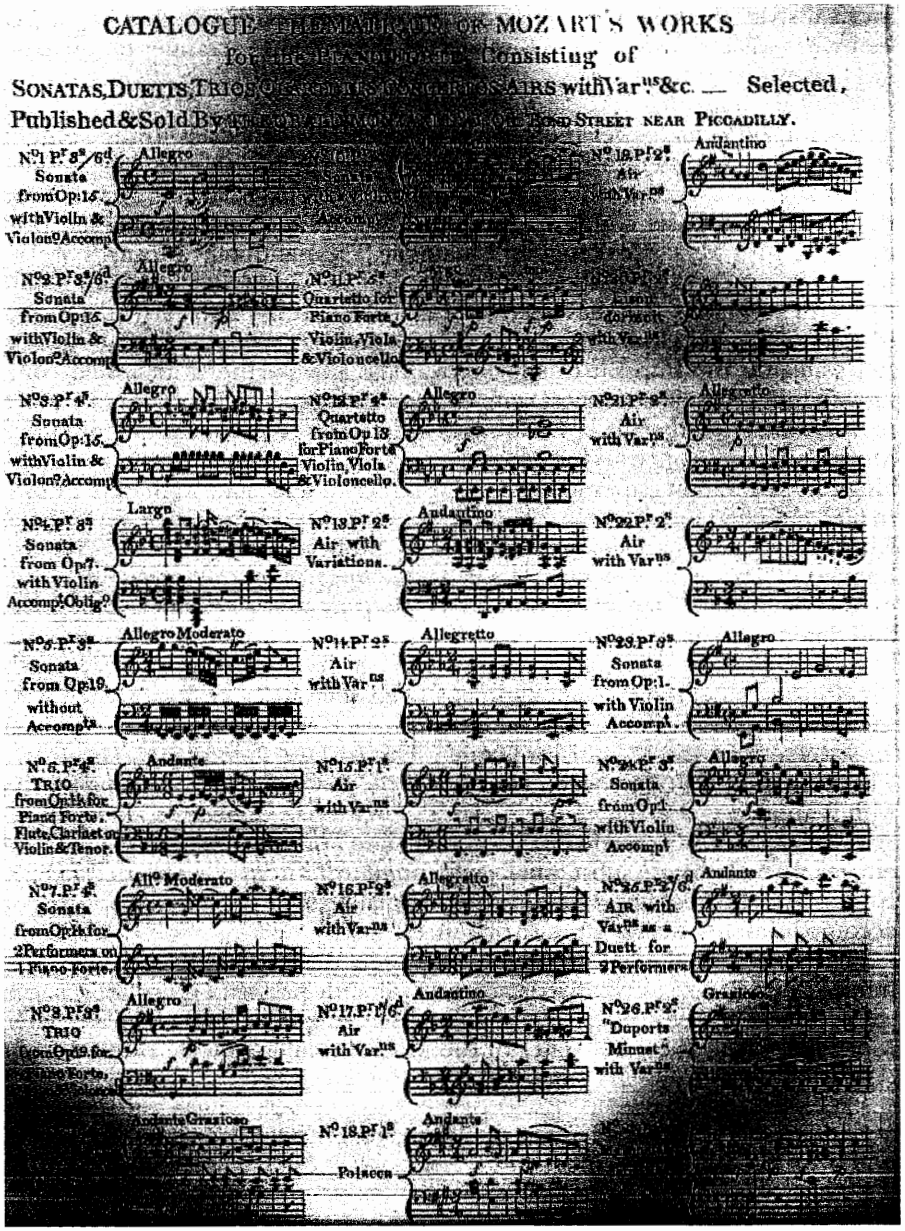


Fig.4. Monzani's 'Catalogue Thematique of Mozart's Works', c.1805. BL 7896.h.40.(12.). Reproduced by kind permission of the British Library Board.

the same plate, which was divided into three columns, each containing nine keyboard systems; the first state contains ten prepared (blank) staves, five of which are occupied by newly introduced works in the second state. To accommodate a further 11 items on two folio pages, Monzani & Hill re-engraved the catalogue for the third state and changed the layout to four columns, while retaining the same number of staves in each column. The three states of Monzani & Hill's Beethoven catalogue were all printed from the same plate; the 11 blank staves in the first state eventually reduced to one in the third state as the contents expanded.

It is worth remarking that although the firm of Monzani was best known for its publication of flute music, the medium that Monzani promoted in thematic catalogues was music for the piano, found in the repertoires of two composers, Mozart and Beethoven.

Thomas Preston also issued thematic catalogues for Mozart and Beethoven, around the same time as those of Monzani. More interestingly, these are the only catalogues in thematic format Preston issued, and like those of Monzani, Preston's Beethoven and Mozart catalogues cover both piano forte works with and without accompaniments. The 'Catalogue Thematique of the Beauties of Mozart'[44] is printed in No.2 (K.564) of *A new series of Mozart's sonatas.* The paper is watermarked 1804, falling within the timeframe of Monzani's Mozart catalogues, issued *c.*1805-07. Likewise, Preston's 'Catalogue Thematique of Beethoven's Works, all of which may be had in Single Pieces or in Sets'[45] is dated 1823 and falls within the period of the three states of the Beethoven catalogue issued by Monzani & Hill, *c.*1820-1825.

Preston's Mozart catalogue lists 21 piano works – 12 solo piano sonatas, six airs with variations, and three piano concertos. Nine of these 21 works can be found in Monzani's Mozart catalogues. The similarity between the two firms' Beethoven catalogues is even more striking. Preston's contains 30 numbers, comprising piano trios, piano sonatas, overtures arranged for piano, and airs with variations. Twenty-eight of these are among the 65 numbers in Monzani and Hill's catalogue (first state).

In the case of Beethoven, Preston offered a more specialised catalogue. While both Beethoven catalogues contain music for piano forte solo and chamber music with the piano, Monzani & Hill's catalogue includes a more diverse range of music, more freely adapted. Preston's Beethoven editions are all in Beethoven's original scoring, except perhaps in the case of the piano forte arrangement of the 'Overture to Prometheus'.[46] In contrast, Monzani & Hill offered some works of Beethoven in various arrangements alongside others in their original versions. The six trios for piano, violin and cello (nos. 37 to 42 in the catalogue), which appear as Op.60 nos.1-6, are arrangements of Beethoven's string quartets, Op.18. Simrock (Bonn) pub-

[44] Catalogue at BL h.2880.j.(1.)
[45] Catalogue at BL Hirsch IV.1112.(8.)
[46] It has not been established whether Preston's edition was of Beethoven's own arrangement.

lished Ferdinand Ries's trio arrangements of Op.18 as Op.60 nos.1-6, in 1806.[47] The following piano trios (nos. 43-45) appearing as Beethoven's Op.61 in the catalogue are Ries's arrangements of Beethoven's three string trios, Op.9. Simrock had published these as Op.61 in 1806.[48] It is highly likely that the nine works (nos.37-45) in Monzani's catalogue came from Simrock – legitimately or otherwise.

The publishers Birchall, Lonsdale & Mills entered the fray with their one and only thematic catalogue, 'Index to Beethoven's Rondos and Airs with Variation', *c.*1822. Fifteen[49] of the nineteen entries in the catalogue match the entries in Monzani's Beethoven catalogue, and four[50] match entries in Preston's Beethoven catalogue. At 1s.6d to 4s.0d, the prices of items also match Monzani's and Preston's. The contents of Birchall, Lonsdale & Mill's Beethoven catalogue consist entirely of rondos, and popular airs with variations aimed at amateur performers.

Twelve out of the 65 items listed in the first state of Monzani's Beethoven catalogue encompass Beethoven's 'lesser keyboard publications', which the composer issued without opus numbers (WoO.40, 45, 46, 66, 68, 69, 70, 71, 73, 76, 77, 78). Likewise, Birchall, Lonsdale & Mill's catalogue contains 14 such works (WoO.40, 45, 46, 57, 66, 68, 69, 70, 71, 72, 73, 75, 76, 77), which make up 74 percent of the contents. These are the popular works that the composer wrote for amateur performers.[51] It might be hazarded that Preston's rather austere selection of Beethoven works was aimed at the connoisseur, while the selection of Monzani & Hill and especially of Birchall, Lonsdale & Mills, were for the genteel drawing room.

Nevertheless, the overlap of contents between the three firms' Beethoven catalogues makes it apparent that they were competing for the same market, with the same works, at the same time. Furthermore, the Mozart and Beethoven catalogues are the only thematic catalogues issued by both Preston and Monzani & Hill, while Birchall, Lonsdale and Mill published no other thematic catalogues apart from the one dedicated to Beethoven. It is therefore probable that preference for the thematic format can be attributed to competition among the three firms. Irrespective of which firm first issued its catalogue, rivalry would have driven the others to respond with catalogues of the same format. This coincidence of time, content and price converts thematic catalogues into a major and powerful weapon for control of the marketplace.

Josef Gelinek

Such an explanation may help us understand the even more complex case of the Gelinek catalogues. Curious to us today, yet perhaps symptomatic of

[47] Georg Kinsky, *Das Werk Beethovens: thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen.* München: G. Henle Verlag, 1955, p.44.
[48] Kinsky, *Das Werk Beethovens,* 22.
[49] Rondos Op.51, nos.1 and 2, Op.34, Op.35, WoO.40, 45, 46, 66, 68, 69, 70, 71, 73, 76 and 77.
[50] WoO.46, 68, 69 and 40.
[51] Robert Nosow, 'Beethoven's popular keyboard publications', *Music & letters* 78/1 (1997), p.56.

contemporary popular taste is the attention paid to the piano works of Josef Gelinek (1758-1825). Thematic catalogues of Gelinek's Airs with Variations were issued in London by four different publishers – Robert Birchall, Clementi & Co., Henry Falkner, and Samuel Chappell. Birchall published his under the titles 'Index to Gelinek's Airs with Variations' containing nos.1 to 27, and as 'Gelinek's Airs with Variations' containing nos.28 to 47;[52] Chappell & Co. followed with an identical catalogue title 'Gelinek's Airs with Variations' containing nos.1 to 30;[53] Clementi & Co. issued theirs as 'Table Thematique of Airs, with Variations by Gelinek' containing nos.1 to 36,[54] a title then borrowed by Falkner for his 'Table Thematique of Airs, with Variations, by Gelinek', likewise containing nos.1 to 36.[55] Birchall's publications of Gelinek's compositions date between 1810 and 1820, with watermark dates 1811, 1812, 1813, and 1817; Clementi's extant publications have watermark dates 1811, 1814, 1815, 1822 and 1824; Falkner's publications are dated around 1814 to 1817; Chappell's are dated between 1811 and 1820, with watermark dates 1812, 1814, 1823. Although some of these watermark dates must signal re-issues, by and large, the catalogues issued by the above four publishers may all be dated to around 1815-1824.

The layout and engraving style of the catalogues make it clear that each is an independent production; there is no re-use of the same plates. Birchall's pair have three columns with nine keyboard systems in each, providing 27 items on a single folio sheet: Clementi's, Falkner's and Chappell's catalogues each have four columns with nine systems per column, allowing 36 numbers to be accommodated on a single sheet. Individual numbers are priced at 2s, 2s. 6d, and 3s.0d; all publishers set the same price for the same item. It is not only the prices of items that are identical, the items themselves and their numbering is the same across all catalogues. This coincidence of item, order and price among four publishers suggests considerable piracy.[56] Our concern, however, is to emphasize that this almost simultaneous appearance of four nearly identical thematic catalogues underlines the format's importance in publishers' eyes as best promoting both the standing of Gelinek, as the most admired composer of popular music at the time, and the immense popularity of the variations form for piano.

If we view Gelinek's airs with variations as typical examples of drawing-room music, intended for the lesser nobility and middle-class amateurs, and, being less sophisticated and technically demanding, they were immeasurably popular, we can also explain why four publishers who issued mostly title catalogues chose the thematic format to list their publications of his music.[57] These were catalogues intended to appeal to the wider public and the economically powerful; publishers would have been motivated to issue the-

[52] Catalogue at BL g.352.f.(15 and 16.), containing Airs nos. 1 to 27; at BL h.404.a.(12.), nos. 28 to 47.
[53] Catalogue at BL h.404.a.(2.), c.1816.
[54] Catalogue at BL g.1126.cc.(8.); BL h.62.hh.(4.)., wm 1815.
[55] Catalogue at BL g.352.ff.(12.).
[56] Gelinek wrote 120 airs with variations. The London publishers (possibly excepting Birchall) did not explore this repertoire but seem to have been content merely to ensure no one publisher concerned the market. Milan Postolka, 'Gelinek, Josef' in *The new Grove dictionary of music and musicians,* ed. Stanley Sadie. London: Macmillan, 2001, vol. 9, p.636.

matic catalogues, even though they comprised the same works with identical pricing, just to stay in competition and maintain a place in the market. This was the favoured composer, sales were assured but competition was intense and a visually effective presence would help ensure no rival might corner the market.

The power of commercialism in determining the use of the thematic catalogue to promote the genre or composer immediately fashionable is further demonstrated by the two catalogues produced by another large London music publisher. Goulding & Co. entered the air and variations' market with thematic catalogues of the works of Joseph Fredrick Kirmair (*c.*1770-1814) and Joseph Mazzinghi. 'Kirmair's Airs with Variations' in two states (*c.*1819-1821), and 'Theme Index to Mazzinghi's Airs & c. for the Piano-Forte, Harp, Flute and Violoncello or Piano-Forte and Flute'[58] (*c.*1820) are two of only five thematic catalogues issued by the firm for the period concerned.

Kirmair was a contemporary of Gelinek; the subjects of his variations are similarly taken from the popular operas and airs of the day. The layout of Goulding's catalogue is identical with Birchall's Gelinek catalogue – three columns with nine keyboard systems in each, accommodating 27 items on a folio sheet. The prices of items are competitive. Goulding may have produced this catalogue deliberately to rival those devoted to Gelinek. Mazzinghi had a special connection with the firm, however. Many publications of his music have the Goulding & Co imprint and the fashionable London-based pianist seems virtually a house composer. The firm devoted an ongoing title catalogue to the composer, 'A Complete Catalogue of the Works of Joseph Mazzinghi' (*c.*1800-03), which went through at least seven states as his output grew.[59] The 'Theme index', though, is as much about a genre as a composer. Kirmair was pitted against Gelinek; the chamber scoring of Mazzinghi's air and variations was to bring that genre to a wider market. Both these catalogues appeared at the height of the publishing frenzy of airs and variations and the choice of the thematic format can be seen as a shrewd commercial response. Competition from other publishers was best met on their own ground.[60]

Thematic catalogues devoted to the genre, Airs with Variations, for the Piano Forte are particularly numerous. They were also a practical response to

[57] The publishing firm of Chappell (Chappell & Co, subsequently S. Chappell) issued two thematic catalogues. One is 'Gelinek's Airs with Variations, for Piano forte.' The other is the 'Catalogue Thematique of the Detached Pieces from The Maid of Cashmere or La Bayadère, by Auber, with Piano Forte Accompaniment.' Despite its title, this is more a publisher's advertising leaflet than a sales catalogue. It contains only 12 incipits – an overture, eight vocal numbers and three airs from the opera, arranged for the piano forte by Henri Herz. If we regard this catalogue as an advertising broadsheet, then, strictly speaking, Chappell produced only one thematic catalogue.

[58] Catalogue at BL h.1480.g.(9.). Source music date: wm 1819

[59] The seven states include compositions Op.1-37; Op.1-38; Op.1-39; Op.1-41; Op.1-42; and Op.1-46.

[60] That Goulding published some 240 Airs, with Variations by more than 50 composers including 32 by Beethoven and 30 by Gelinek but chose not to issue any other thematic catalogue whether by this genre or composer, tends point to his selection, of Kirmair and Mazzinghi as a carefully calculated. exploitation of the market situation. See Goulding's title catalogue issued c.1825 (BL Hirsch IV.1116.)

a quickly growing repertoire, bedevilled by very similarly titled works often coming from one prolific composer such as Gelinek, Mazzinghi or Kirmair, and assisted a purchaser to avoid a duplicate purchase of an item especially where one composer was so prolific. With its two-stave system, keyboard music is directly transferable into incipit format. The task was simpler and quicker for the engraver with all the music immediately visible rather than necessitating a search through a number of part-books to determine where the incipit lies.

If thematic catalogues were considered more efficient than their non-thematic counter-parts, it may be asked why they barely represent five percent of the entire output of sale catalogues issued by London music publishers in the period under review. The main drawback of the thematic catalogue is that an incipit takes up more space than text and with engraving being more labour intensive, it is more costly to produce. Its economic return is best where it can be quite specifically targeted and across the half-century we have just reviewed, we have seen publishers using thematic catalogues to promote ever more closely defined repertoires. Even the eighteenth-century catalogues of John Bland were relatively specific by medium, but the rise of the single-composer, single-genre, single-medium thematic catalogues were nineteenth-century innovations, responses to increasingly complex demands from an increasingly complex market.

Perhaps because of intense competition on their doorstep, London publishers pursued a quite different path from their continental counterparts. They avoided the thematic format for large multi-genre and multi-composer catalogues. There is no equivalent of the Breitkopf thematic catalogue with its almost 1500 incipits, representing works by more than 1000 composers, which was issued in six parts and sixteen supplements over a period of twenty-five years.[61]

English publishers were not really into stand-alone catalogues even of the letter-press variety. Instead, most catalogues – title and thematic alike - were printed within musical publications, utilizing blank pages, usually the verso of the last leaf of music, or the verso of the title page. Obviously, this practice limited the space that could be allocated to catalogues. They could not run beyond two or three folio pages if they were to be printed inside a single music publication. Indeed, most occupy a single folio sheet. Even within such confines coverage can vary considerably. Piano forte music, with incipits given in a two-stave system, can be accommodated with between 24 and 36 items per folio page. For example, Goulding's Mazzinghi catalogue has 24 systems; Monzani's Mozart catalogue, Birchall, Lonsdale & Mills' Beethoven catalogue, Birchall's Gelinek catalogue and Goulding's Kirmair catalogue have 27 systems; Monzani's Beethoven catalogue and Chappell's Gelinek catalogue have 36 systems per page. Probably the most densely printed example of a thematic catalogue is Bland's single leaf 'Catalogue of Subjects or Beginnings of Italian Songs, & c.' which contains 100 single-stave incipits

[61] Barry S. Brook, ed., *The Breitkopf thematic catalogue: the six parts and sixteen supplements 1762-1787.* New York: Dover Publications, 1966, p.vii.

packed into four columns. When fairly closely printed title catalogues list around 300 items on a single sheet, it becomes obvious why so many publishers preferred the title format to thematic catalogues.

Although not used extensively or exclusively, thematic catalogues served specific needs of publishers and their customers. The convention practised by London music publishers can be summarized as follows: thematic catalogues were either devoted to a single composer, or to a single genre and instrumentation. In vocal music, they were usually use[illegible]r French, or Italian songs, or for duets, but not very often for a mix of different kinds. Even in Hodsoll's catalogues of overtures, symphonies, etc., which contain works by five or six composers, all the works in the catalogues have the same instrumentation and equally importantly were arranged by the same person, S. F. Rimbault.

The thematic catalogue's superiority over the non-thematic type has been acknowledged in many publications of scholarly thematic catalogues and well explained in phrases such as 'positive identification in a minimum of space and symbol', and 'indispensable when dealing with works of disputed authorship and anonymous works'.[62] In addition to these advantages, our examination of London music publishers' thematic catalogues has revealed the shrewdness of music publishers of the late eighteenth and early nineteenth century as entrepreneurs, who knew which kinds of works were best suited to or most effectively promoted in thematic form. As such, they become documents of the changing taste and the changing social milieu in which music was performed. Their usefulness is compounded in the study of music itself of this period; not only can they provide evidence of compositions no longer extant, or even unknown, but thanks to the presence of the incipit, they can provide positive identification and removal much conjecture from the murky area of (mis)attribution.

Abstract

This article is devoted to the development of the thematic catalogue in the London music publishing scene from its introduction. Thematic catalogues made up only a small proportion of all sale catalogues issued by London music publishers from 1780 to 1837. Although not used extensively or exclusively, thematic catalogues served specific needs of London music publishers and their customers. It draws attention to some important practical and financial aspects of the music publishing trade, first by examining the circulation and reuse among publishers of the plates from which catalogues were printed, and second, by attempting to explain why publishers came to reserve this format of catalogue for particular genres of music and the compositions of particular composers.

Yu Lee An is a PhD candidate at the University of Canterbury, New Zealand.

[62] Brook, 'Thematic catalogue', p.349.

Brio Volume 44, Number 2. pp 37–49

GRIEG IN MANCHESTER SIDELIGHTS ON A CENTENARY

Geoff Thomason

Even now, as we commemorate the centenary of Grieg's death, it is fair to say that Grieg scholarship in the UK is still not highly developed, and that published research into his relationship with this country less developed still. The notable exceptions are, of course, Lionel Carley's recent monograph Grieg in England[1] and before that the same author's sesquicentennial tribute Grieg and musical life in England.[2] In addition one can cite Daniel Grimley's *Grieg: Music, Landscape and Norwegian Identity.*[3]

Grieg's relationship with Manchester thus appears a specialised area within a specialised area. The demographic profile of the city in the second half of the 19th century and early years of the 20th reveals large number of foreign immigrants, not just at artisan level but also playing a major role in industrial and cultural life. To many the most well known will be Sir Charles Hallé, who founded the Hallé Orchestra in 1858 and later the Royal Manchester College of Music in 1893. He was succeeded at the orchestra by Hans Richter, who in 1904 invited the young Bartók to appear at the Hallé concerts. The same year Richard Strauss visited and gave a concert at the Schiller-Anstalt, a cultural organisation set up specifically by and for German ex-patriots in Manchester. Other notable overseas visitors around the turn of the century include Joseph Joachim and his quartet, the clarinettist Richard Mühlfeld, Ferruccio Busoni and the young Pablo Casals.

In such an internationally influenced cultural climate a visit by Grieg is therefore not unlikely. His first visit was through the agency of Charles Hallé himself, the second that of two people – Anna and Adolph Brodsky. Brodsky – the creator of the Tchaikovsky violin concerto – succeeded another foreign violinist, Willy Hess as leader of the Hallé Orchestra and Professor of Violin at the Royal Manchester College of Music in 1895 and by the end of the year had followed Hallé, who died on 25 October, as the college's second Principal.[4]

[1] Lionel Carley, *Grieg in England.* Woodbridge: Boydell and Brewer, 2006.

[2] Lionel Carley, 'Grieg and musical life in England' in *Musik & Forskning* 19 (1993/4).

[3] Daniel M. Grimley, *Grieg: music, landscape and Norwegian identity.* Woodbridge: Boydell and Brewer, 2006.

[4] C.f. the present author's article 'Hess, huffs and Hallé facts: staff appointments in the early years of the Royal Manchester College of Music' in *Manchester Sounds* 3 (2002).

Adolph Brodsky's friendship with Grieg goes back further, to the 1880s in Leipzig. We can't be absolutely sure when they first met, but Brodsky was resident there for most of decade and his quartet gave their first Gewandhaus recital in Feb. 1884. Anna Brodsky, in her Recollections of a Russian home, merely mentions

> *We were already comfortably settled in one of the best parts of Leipzig and, though we never gave large entertainments, our house was always open to our old and new friends, and this added a great charm to our life. To this period we owe our acquaintance with Hans von Bülow, Edvard and Nina Grieg, Sinding, Busoni, and many more. Some of these acquaintances developed into the most intimate friends.*[5]

The first recorded instance of Adolph Brodsky and Grieg appearing together in a concert is 10 December 1887, when they gave the first performance of the latter's C minor violin sonata (see Fig.1). The sonata was repeated the following March and in February 1888 Brodsky and Grieg played the G major sonata at Leipzig. The same month the Brodsky Quartet gave a peformance of Grieg's op.27 quartet in Leipzig and the first earliest surviving letter from Brodsky to Grieg (27 January 1888) touches on the forthcoming performances. This letter is today in the Griegsamling at Bergen Public Library (see Fig. 1.).

The Brodskys must have considered the Griegs "most intimate friends" as more letters survive from them to the Brodskys in the Brodsky Archive at the Royal Northern College of Music than from all other musicians put together. There are some 30 letters from Edvard Grieg and around 100 from Nina Grieg, who kept up correspondence with Anna Brodsky's sister Olga Picard (née Skadowsky) after Anna's death in 1929 until her own death in 1935. Added to that are numerous photographs, press cuttings and one autograph MS, of the violin part of the C minor violin sonata – and that intimately is connected with the Griegs' visit to Manchester in 1897. Furthermore, we are able to reconstruct some two-way correspondence using letters from the Brodskys to the Griegs, which are now in the Griegsamling in Bergen Public Library.

The Brodskys arrived in Manchester mid-1895 and were keen to invite the Griegs to visit them in their new home, even though at this stage they were still in a small and presumably rented terraced house near to the site of the college.[6] Grieg's music was already familiar to Manchester audiences; Hallé had introduced the piano concerto at a concert in January 1876 and in the 1880s and early 90s numerous pieces appear on Hallé Orchestra programmes, including several of the composer's songs. In February 1889 Hallé had even persuaded Nina and Edvard to make their first visit to the city and appear at one of his concerts. Edvard conducted several of his pieces including the piano concerto with Hallé and Nina sang some of her husband's

[5] Anna Brodsky, *Recollections of a Russian home: a musician's experience.* Manchester: Sherrat and Hughes, 1904.

[6] 41 Acomb Street (now demolished).

songs, which he accompanied. The previous year Grieg had been in London and the earliest extant letter from the composer to Brodsky in Leipzig, dated 10 May 1888, has survived from this visit.

For the next visit of 1897 more documentation survives, as does material relating to the Brodskys' visit to the Griegs in Bergen in 1906 and a planned return visit to Manchester which Edvard's death in September 1907 prevented from coming to fruition. This article concentrates on the 1897 visit. The two couples – particularly Nina and Anna – had been in correspondence since the Brodskys had left Leipzig for New York in 1890[7] and a brief period in Berlin subsequent to that. It is invariably conducted in German as a common language, and sometimes with rather stilted syntax symptomatic of people not writing in their native tongue. The Griegs also have a habit of writing both horizontally and vertically to save space, which makes deciphering letters a problem sometimes, although neither – fortunately – use the gothic handwriting which normally adds to the problem for those not used to reading it.

Letters from the Griegs begin almost as soon as the Brodskys had arrived in Manchester. Edvard's in particular display a sense of wit, which is not always easy to convey in translation, but this gives some of the flavour.

6 November 1895

> *A letter from Grieg! "What does he want from me?" I can hear you shouting. Well you might. That must always be the case when I write.*[8]

Actually he did want something – he wanted Brodsky to support his suggestion that Hermann Kretzschmar succeed Hallé, who was barely cold in his grave, as conductor of his orchestra.

Brodsky replied four days later

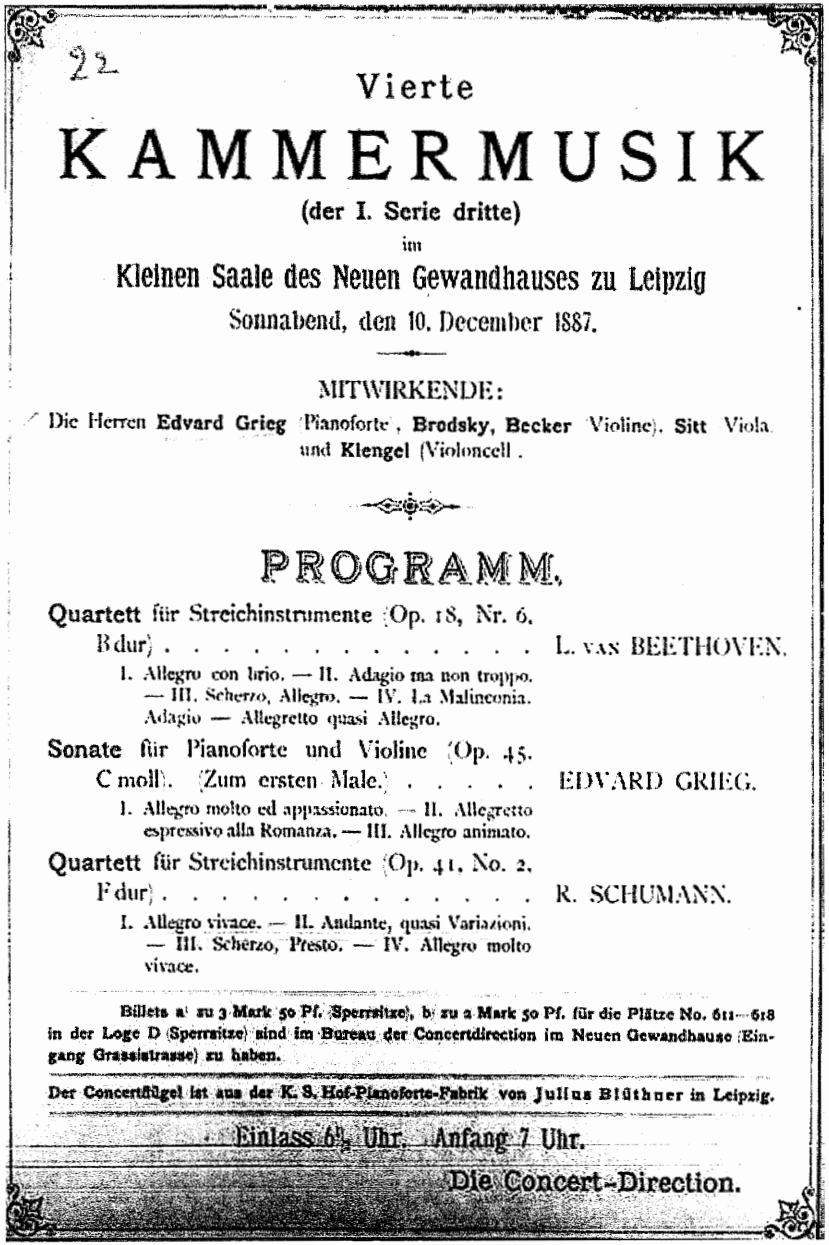
> *A letter from Grieg – and here is another in return for that one.*

The possibility of a visit is already mooted in a letter from Edvard a few days later, couched in somewhat negative tones.

> *I'm expected in England next February, but I know absolutely nothing about it... Naturally I'm interested in doing a bit of touring and I would be happy to conduct in Manchester while you're there. But there's no point in coming to England for one concert. I'm no Englishman; I'm just interested to find out what terms they make with "famous" conductors at these concerts... These days it can be so upsetting*

[7] Adolph Brodsky had been offered the post of leader of the New York Philharmonic by Walter Damrosch. His tenure, however, was short lived after he took the players' side in a trade union dispute with Damrosch.

[8] This and all subsequent translations are the author's.



22

Vierte

KAMMERMUSIK

(der I. Serie dritte)

im

Kleinen Saale des Neuen Gewandhauses zu Leipzig

Sonnabend, den 10. December 1887.

MITWIRKENDE:

Die Herren **Edvard Grieg** (Pianoforte), **Brodsky, Becker** (Violine), **Sitt** (Viola) und **Klengel** (Violoncell).

PROGRAMM.

Quartett für Streichinstrumente (Op. 18, Nr. 6, B dur) . . . . . L. VAN BEETHOVEN.

I. Allegro con brio. — II. Adagio ma non troppo. — III. Scherzo, Allegro. — IV. La Malinconia. Adagio — Allegretto quasi Allegro.

Sonate für Pianoforte und Violine (Op. 45, C moll). (Zum ersten Male.) . . . . . EDVARD GRIEG.

I. Allegro molto ed appassionato. — II. Allegretto espressivo alla Romanza. — III. Allegro animato.

Quartett für Streichinstrumente (Op. 41, No. 2, F dur) . . . . . R. SCHUMANN.

I. Allegro vivace. — II. Andante, quasi Variazioni. — III. Scherzo, Presto. — IV. Allegro molto vivace.

Billets a) zu 3 Mark 50 Pf. (Sperrsitze), b) zu 2 Mark 50 Pf. für die Plätze No. 611—618 in der Loge D (Sperrsitze) sind im Bureau der Concertdirection im Neuen Gewandhause (Eingang Grassistrasse) zu haben.

Der Concertflügel ist aus der K. S. Hof-Pianoforte-Fabrik von Julius Blüthner in Leipzig.

Einlass 6½ Uhr. Anfang 7 Uhr.

Die Concert-Direction.

Fig.1. Programme, Small Hall of the Leipzig Gewandhaus, Saturday 10 December 1887

to appear in public that I need English £s – lots of them – as well as laurel wreaths. Unfortunately my wife sings less nowadays and, as far as the piano is concerned I'd be pleased with the conductor – Brodsky – but not the soloist – Grieg.

There's more dry humour in the postscript.

Here in Leipzig they've got round to telling us that the wretched coal-dust is healthy. Take that attitude and you might as well just lie in the ground. In the words of Holberg: "He died, but the fever did leave him".

It's not the only indication of a bit of a hypochondriac streak in Grieg. In December he's writing that he's concerned that his health is so bad he won't make it to England anyway, although he's still discussing plans for a recital of the violin sonatas with Brodsky. Brodsky had written to him on 2 December proposing they do all three in a concert for a fee of £35. Grieg appears to have been somewhat iffy about whether that's what the public would want.

In letters dated 13 and 20 December Brodsky expands on the idea of a February visit by proposing a tour taking in Liverpool and Manchester, with a definite date of 13 February 1896 for a Manchester concert, and a revised fee of £50, but on Christmas day Grieg decided that

All very nice about the £s sterling, but my health is such that I'm going to have to call the whole thing off.

The next letter to survive in Manchester – 16 March 1896 – continues on the same theme.

We are a tragic pair! I can't write because of rheumatism in my right shoulder and my wife is still in hospital after a chest operation four days ago…

Plans for a visit in late 1897 are hinted at in a letter from Nina to Anna of 27 Jan 1897, which also mentions the fact that that summer they were expecting a visit from Delius: it ends 'Auch ein glückliches Wiedersehen werden wir hoffen!'. Writing from Bergen on 3 September, Edvard, now arranging the visit to fit around a planned concert with the Hallé Orchestra on 9 November, lets his humour come to the fore again.

One last request: that during our stay you send the damn "Fog" packing! I've heard you're in a position where you only need to command it! So – please, please!

Even after Grieg landed in England, health problems continued to dog the visit.

47 North Side – Clapham Common 22 October [18]97

Dear Frau Brodsky,

I acknowledge the few friendly lines you sent to my wife. Even so, I've arrived in London. Unfortunately: alone! The doctor in Copenhagen wouldn't let her undertake the journey. She had a kidney infection before I left Bergen and isn't fully recovered yet.

Four days later – still in Clapham:

Dear Brodsky,

Now here I sit with something in my limbs which I can only take to be influenza. How it will progress God only knows....You're absolutely right, the concert in Manchester is fixed for the 16 November, except that I knew nothing of the change...Before the concert...I must stay in a hotel, but on the 17 I'll take up your kind invitation to stay with you...

Grieg was at least able to use some of the time from his cancelled London engagements to travel to Copenhagen, collect Nina and travel on with her to England. The Manchester appearance was rescheduled for 24 November, after a concert in Liverpool on 20. On 15 November Edvard sends a postcard from St. Leonards-on-Sea setting out all his "modest" requirements for when he arrives.

We've been here a few days as the air is good for our convalescing.... The concert in Manchester is the 24. We arrive the same day and will let you know when.

...We'll stay on the 25 and then on the 26 go to Birmingham where the concert is in the evening. As things have turned out, we'll have to abandon staying longer with you in Manchester.

...Can I just say as well: I) I may not receive visitors 2) Can you get hold of a piano for me for an hour on the 25? 3) After the concert can I have just a glass of claret and some cold chicken? You see, I have my "terms". I'm a man in decline and please take me under your wing from the outset.

A postcard sent on 21 November makes even more demands (see Fig.2).

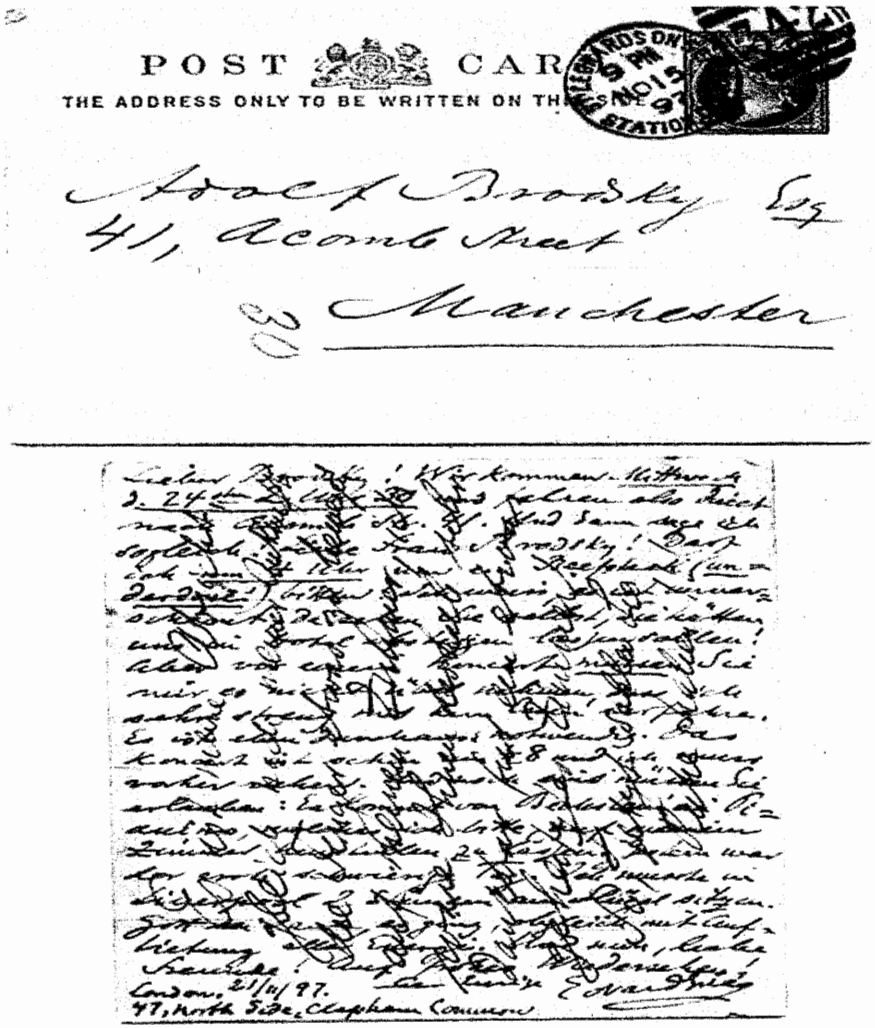


Fig.2. Postcard, Edvard Grieg to Adolph Brodsky, 21 November 1897

47 North Side – Clapham Common

Dear Brodsky,

We're coming on Wednesday 24 at 2.30pm and will go straight to 41 Acomb Street.

And can I just say as well: Dear Mrs. Brodsky! May I have a beefsteak (underdone[9]) at 4pm? I know this is impolite of me; you can see for yourself you should have had us put up in a hotel! But you mustn't feel bad that before a concert I am very strict about what I eat. The concert is at 7.30 and I must rest beforehand. And you must allow me one more thing: a pianino is coming from Bechstein, which I'd ask you to arrange to have put in my room. Yesterday was a hard day. I had to sit at the piano for 2 hours. Thank God I got through it, but it drained me of energy...

PS – I intend to give my fingers some exercise when I arrive, so I'd be grateful if you could make sure I have a fairly warm room. Now I'll leave you in peace!

At the concert Grieg partnered the violinist Johannes Wolff in the op.45 and op.8 sonatas, accompanied the singer Medora Hansen in two groups of his songs (one in English, one in German!) and played the Holberg Suite and a selection of the op.17 Norwegian folk tunes. The following day the Manchester Courier noted that

The famous Norwegian composer, whose engagement last Tuesday week had to be cancelled owing to illness, appeared yesterday evening in the Free Trade Hall. He has aged perceptively since he was last with us, but has lost none of the old fire and executive ability.

...Dr. Grieg's playing, whether as soloist or accompanist, is exceedingly expressive and refined; and he is, beyond doubt, the best exponent of his own compositions. His presence consequently added to the charm of the works themselves, and even those who cannot speak equally well of them must allow that he has done quite enough to earn an honoured place in the temple of fame.

...a remnant of the audience endeavoured to extract an encore; but at the fourth appearance he had donned his overcoat, and the demand was no longer persisted in. The audience was very good, though there were some vacant seats.[10]

The equally anonymous critic of the *Manchester Guardian* couldn't resist a reference to the competition Grieg faced from two appearances in Manchester that week by Eugène D'Albert.

[9] The word "underdone" is given in English.
[10] *The Manchester Courier*, 25 November 1897.

Notwithstanding the attractions elsewhere in the almost daily succession of concerts that we have had in Manchester during the last week or two, there was a large audience at the Free Trade Hall last night for Dr. Edvard Grieg's recital.

....For many years the fame of Dr. Grieg has been established in this country and he has won renown in widely different styles and kinds of music...And though it would have been easy to compile a dozen such programmes as that of last night, the least that can be said of it is that it was characteristic and comprehensive.

...As an executant Dr. Grieg does not belong to the school which is most in favour these days; he charms rather by the refinement of his style, by the delicacy of his touch, and the perfect accuracy of his execution, rather than by the vigour and fiery energy which never fail to excite our wonder in the playing of those younger performers who almost make an orchestra of the pianoforte.

...At the end there were enthusiastic recalls, and not until the distinguished composer came on the platform in his hat and overcoat did the audience abandon hope of hearing one more piece.[11]

The following day the Griegs left Manchester, but the following month Edvard sent Brodsky a souvenir of the visit in the form of an autograph violin part of the C minor sonata, on the front of which he wrote (see Fig.3):

Ich bezeuge hiermit dass:/ Dieses Stimme is nicht etwa von/Brodsky geschrieben, sondern von seinem/ Freund und kolossal Verehrer/ Edvard Grieg/ Manchester 19/12/97.[12]

The two couples did meet up once more, in 1906, when the Brodskys visited the Griegs at their house Troldhaugen in Bergen. A letter from Brodsky to Grieg of May 1905 had suggested a further meeting – possibly after the end of the academic year in July - but eventually they were to meet in Bergen in 1906. Again, plans were ultimately rescheduled; the Brodskys were going to come in late August but Grieg warned them that:

...the latter half of August is the worst possible time in Norway. The light evenings and nights are over, the rainy season has started...everything has conspired to deprive you of the beautiful and unique impression which is so characteristic and wonderful in Norway.

[11] *The Manchester Guardian*, 25 November 1897.
[12] 'I hereby testify that this part was not as it happens written by Brodsky but by his friend and huge admirer Edvard Grieg. Manchester 19/12/97.' The importance of this MS as a primary source was first noted by Rolf Erdahl in his dissertation 'Edvard Grieg's sonatas for stringed instruments and piano: performance implications of the primary source materials' (DMA, The Peabody Institute of the John Hopkins University, Baltimore, Maryland, 1994). More recently it has been used in the preparation of a new Henle Urtext edition of the sonata (2003).

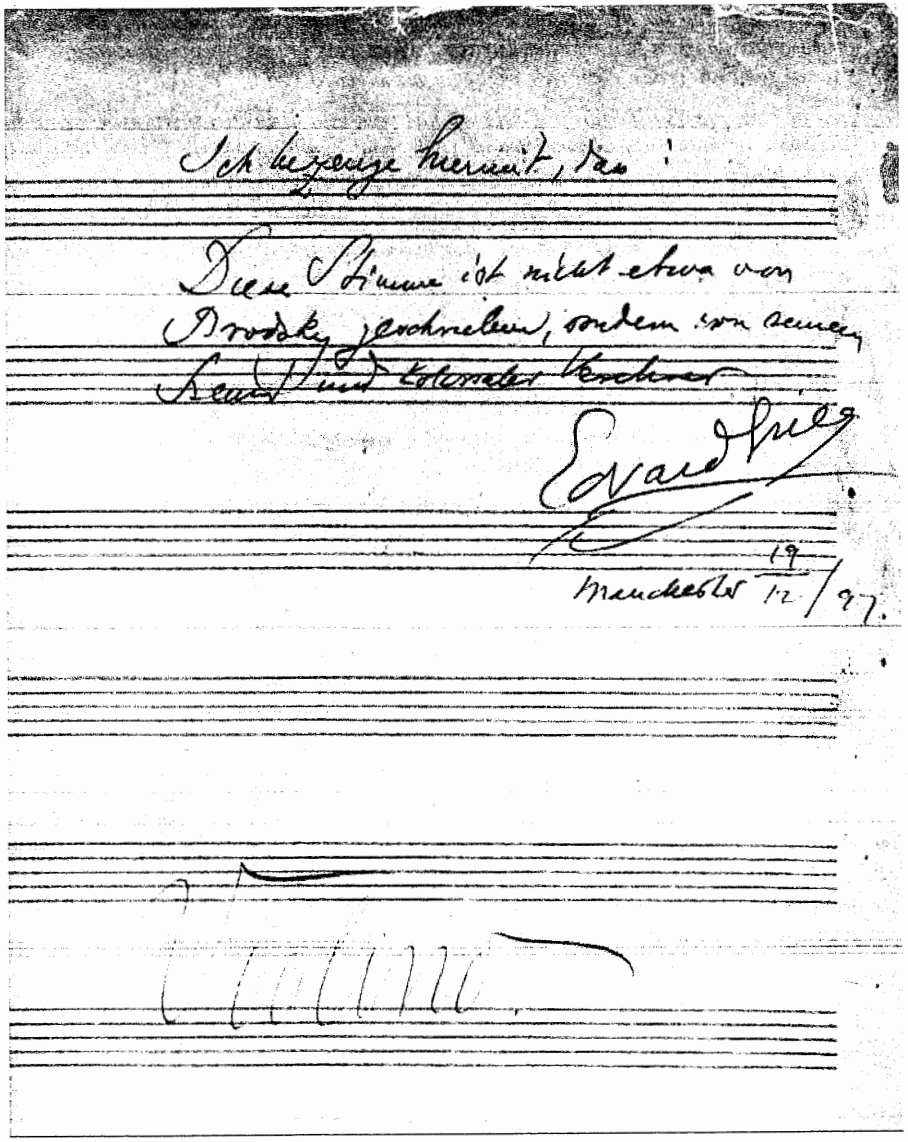


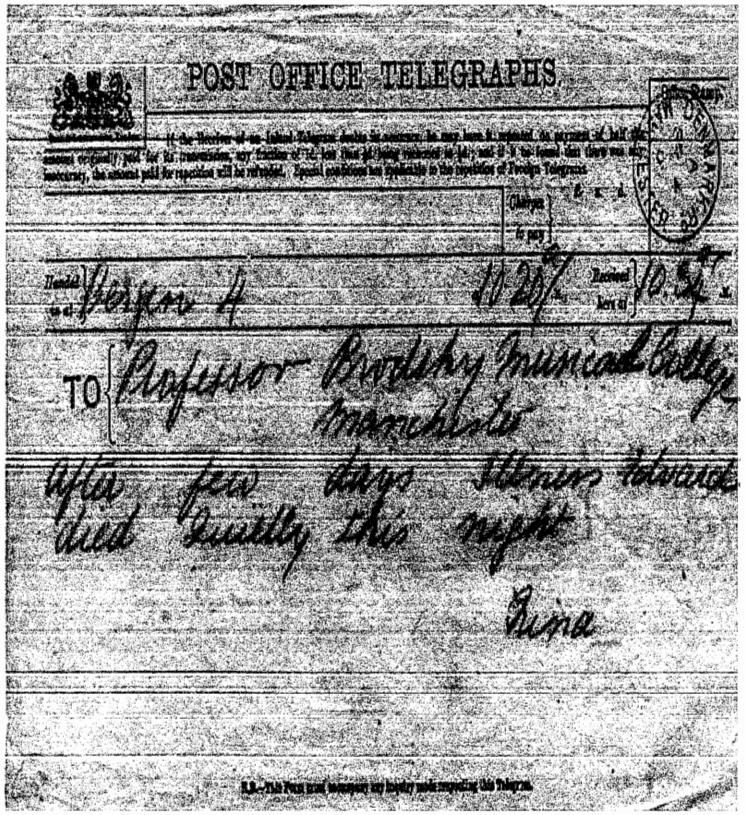
Fig.3. Edvard Grieg, violin sonata in C minor, MS violin part (front cover)

Fig.4. Photographs of Adolph Brodsky and a family portrait with Edvard Grieg

June also proved out of the question, because Nina Grieg was unwell, although she recovered sufficiently for Edvard to try and salvage the visit, but this proved impossible and so the visit took place in July.

The arrangements for this are reasonably well documented. The same year Grieg made his last visit to England, but did not travel to Manchester. Among the last letters from Edvard is one written on New Year's Eve 1906. After thanking the Brodskys for their previous letter in which they had sent best wishes for the new year, he expresses a wish that 'Möchten wir uns im 1907 wiedersehen!' ('May we see each other again in 1907!').

Alas, the wish was not to be granted. At 10.34am on 4 September 1907 a telegram sent fourteen minutes previously from Bergen arrived at the Post Office in Denmark Road, close to the Royal Manchester College of Music. Written in English and addressed to 'Professor Brodsky – Musical College Manchester', it recalled simply that 'After few days illness Edvard died quietly this night. Nina' (See Fig. 5)


POST OFFICE TELEGRAPHS

Bergen 4 10.20 10.34

TO Professor Brodsky Musical College Manchester

After few days illness Edvard died quietly this night

Nina

Fig. 5 Telegram, Nina Grieg to Adolph Brodsky, 4 September 1907

Shortly afterwards Adolph Brodsky traveled to Bergen for the composer's funeral, where he played in the orchestra, and sent a lengthy account of it back to Anna. The following month the inaugural meeting of the RMCM Club, which functioned largely as a meeting point for alumni, was given over largely to a short memorial concert for Grieg, although a report by Samuel Langford, music critic of the Manchester Guardian, was less than favourable, criticising in particular the decision to sing a group of Grieg songs in poor translations. Nina herself made two subsequent visits to Manchester. In October 1909 she sang at a concert given by the Royal Manchester College of Music Club, which was given over wholly to Grieg's music, and she was again a guest of the club in October 1912.

Abstract

After his appointment as Principal of the Royal Manchester College of Music in 1895, Adolph Brodsky was keen for Edvard and Nina Grieg to make a second visit to Manchester, which they had first visited in 1889. Chiefly using primary material in the Brodsky Collection at the Royal Northern College of Music and the Grieg Collection at Bergen Public Library, this article surveys the growing friendship between the Brodskys and the Griegs in Leipzig in the 1880s and details the planning of the Manchester visit of November 1897 and the recital Grieg gave in the city. Passing reference is also made to Anna and Adoph Brodsky's return visit to Bergen in 1906 and the visits to Manchester made by Nina Grieg after Edvard's death.

Geoff Thomason is Deputy Librarian at the Royal Northern College of Music. This article is based on papers given, inter alia, at the IAML Conference in Oslo in 2004 and the Grieg 07 Festival in Bergen in September 2007.

Brio Volume 44, Number 2. pp 50–54

IAML ANNUAL CONFERENCE, SYDNEY, 2007: ONE DELEGATE'S EXPERIENCE

Liz Hart

I felt it at the Montreal Conference in 1975, and again this year in Sydney – the vibrancy of a relatively youthful country with a positive outlook on life and a can-do approach. And the Australian Branch of IAML certainly could do the Annual Conference, which ran effortlessly through the first week of July in the excellent setting of the Sydney Conservatorium of Music, perched high above the harbour with the Botanical Gardens on one side and the City Business District on the other. This was land occupied by the Cadigal people before the first British colony was established in 1788, and so it was only fitting that delegates were greeted as they gathered in the foyer on the first morning by a Welcome to Country, performed on the didjeridu by Les Saxby of the Hunter Valley region. It was the prelude to a very uplifting Opening Session, where a ringing endorsement of music subject specialists as opposed to generalists by Richard Letts, President of the International Music Council, was echoed in the Keynote Address by Professor Malcolm Gillies of the Australian National University. Professor Gillies, now President of City University London and author of many books on music, paid tribute to the many librarians and archivists who had supported his research over three decades, and went on to explain how new ways of conducting research and thus new ways of learning have evolved as a result of the electronic promotion of library and archival materials instigated by music librarians. He argued that although the digital world has made different source materials more immediately accessible, dedicated specialists are still needed who understand the intrinsically aural nature of music and how best it can be made available to a range of publics, and who have that sense of excitement about discovery of new information and can encourage it in others. His paper is reproduced in the July 2007 issue of the IAML Electronic Newsletter and is well worth reading in full.[1]

Music is an intrinsic element of the culture of the Aboriginal people of Australia (so much so that it has even been used to help prove legal title in land claims). This was a theme revisited in a variety of contexts throughout the week, the Plenary Session - *Indigenous Australia* – being one. First we heard about the Northern Territories Libraries and Knowledge Centres program[2], delivered through the 6 municipal and 22 community libraries

[1] Malcolm Gillies, 'From pencil to podcast: maximizing musical resources', *IAML electronic newsletter* 25 (July 2007), www.iaml.info/publications/newsletter/IAML-NL-25.pdf, p.16-22.

which struggle with poor infrastructure and staffing to serve the isolated and remote communities scattered over a vast area between Darwin in the north of the state and Alice Springs in the south. It's a very flexible and interactive programme, with audio-visual facilities and internet access, and among its components is the *Our Story* database, which enables communities to establish digital collections of local knowledge and cultural resources by creating, adding and repatriating content. There are now over 40,000 items held in 12 local databases, including traditional and contemporary songs and music collections, and there are spin-off research ventures such as the Wadeye and Murriny Patha song projects. It's all accessible through the library, where people can listen, make their own personal copies, and be inspired to seek out and record more of their culture before it is lost forever. The role of musical records in supporting indigenous cultural survival was stressed again in the second paper, entitled *In the voices of ancestors.* Song repertories are an important framework for many Aboriginal legal, political and religious processes and people are linked to their clan via them. We heard recordings of vocal music, both unaccompanied and with didjeridu and percussion, collected from North West Australia, West Arnhem Land, Cape York and the north-west and central deserts, and once more the race is on to save as much as possible of what remains. "Traditional" cultural expression poses challenges to Western legal thought in its application to copyright law, as explored by Scott Morris, International Director of the Australasian Performing Rights Association, in his paper *Cultural maintenance and rights management.* To cite two examples, recordings of secret ceremonies require the legal protection of confidential information, and questions of ownership in an artistic work are complex where the artist's background in his or her community is deemed to have contributed to the finished work, requiring the acknowledgement of community moral rights.

Aboriginal and Western music traditions featured in both the Opening Ceremony and the first of two concerts, which this year took the form of music workshops programmed into the early evening shortly after the last sessions had finished, conveniently avoiding the need to rush back to hotels and then out again, and leaving plenty of time for networking afterwards. The same innovative practicality had been applied to the format of the Opening Ceremony too. Newly-arrived delegates gathered in the Mitchell Galleries of the State Library of New South Wales to hear welcomes from among others the composer Peter Sculthorpe (who gracefully accepted the Australian Branch's invitation to become its patron), interspersed with a vocal piece in the Eora language composed and sung by the Aboriginal soprano Deborah Cheetham, and marimba dances introduced by their composer Ross Edwards. All were delightful, appropriate, and quite short, ensuring they received the appreciation they deserved despite being in competition with jet lag and the effects of a delicious buffet! Combining elements from different music traditions has exercised the minds of composers through time, and

[2] www.ntl.nt.gov.au/about_us/knowledgecentres

it exercised them again in no less than four works (three commissioned by IAML Australia) in the *Ancient and Modern Australian Music* workshop, where didjeridu player William Barton added his instrument's distinctive sound to piano and to string quartet in works by himself, Peter Sculthorpe and Elena Kats-Chernin. In the second workshop it was Asian influences that were explored, with traditional Balinese pieces played by the Australian-based Sekaa Gong Tirta Sinar Gamelan Orchestra alternating with Japanese-and-Balinese-inspired compositions for flute and piano by the Australian composer Anne Boyd.

Ties with the old country were not forgotten in Sydney, with the Australian Branch presenting a very interesting session entitled *Australian / British Connections*. In hearing about the Gustav Holst and the British Music Society Collections at the State Library of Victoria, and an E.J. Moeran manuscript collection in the Lenten Parr Library of Melbourne University's Victorian College of the Arts, we were reminded just how unexpectedly far-flung the distribution of resources can be. And Almut Boehme outlined the beginnings of some fascinating research into the *Early dissemination of Scottish Music in Australia*, with sources ranging from shipping and immigration papers to comparative music examples gleaned from national and state libraries in both Scotland and Australia.

For those unfamiliar with the programme of international IAML conferences, they consist of general presentations like those described above, concerts and visits[3], and a choice of sessions organised by the various professional branches, subject commissions and committees. Sometimes one wanted to be in two places at once and I was particularly sorry to miss the presentation on MusicAustralia[4], a wonderful resource discovery service hosted by the National Library of Australia which, to quote from the conference abstract, 'links the business, arts, academic, cultural and information sectors to provide a coherent vision of the nation's musical corpus', allowing people to 'explore and obtain online Australian music and music information across all genres, styles and formats'. Something of the same breadth of vision came across in the paper presented under the auspices of the Commission on Service and Training by Kathy Adamson and Pam Thompson. In *An online guide to how to find music* they tackled the perennial problem of effectively pointing users towards the resources they want, recognising how institution- or sector-specific most library web sites are, and how rarely they give enquirers further guidance on how to find something they themselves don't have in stock. What Kathy and Pam envisage is a very user-friendly, cross-sectoral guide for everyone aged 0-100, incorporating an 'Ask a music librarian' facility, with different levels of gateways written in language appropriate to the enquirer, be they teenager, researcher, amateur

[3] I joined the one to the Sydney Opera House, actually a complex of five separate performance spaces including a stunning concert hall as well as the opera theatre, and additionally had a delightfully impromptu visit to one of the City of Sydney's branch libraries in the fashionable inner suburb of Glebe, courtesy of its librarian Margaret Whittaker.

[4] www.musicaustralia.org

or whatever, and all leading through to the nation's music resources in all its variety and formats. It's quite a challenge, and sparked a lot of interest amongst the audience.

As well as helping users find resources, making better use of them by sharing and marketing are currently important issues in our 'value-for-money' society, and were covered in two sessions hosted by the Libraries in Music Teaching Institutions and Public Libraries Branches. In the *Let's date! Who's your public? Looking for interaction* session we heard from Belgium how the Antwerp public were enabled to use the conservatoire library while their new public library was being built, and also heard some of the pros and cons of conservatoires' offering this wider social service. It was a theme further explored at the Public Libraries Branch working lunch where Laurel Dingle, President of IAML Australia, described a three-year merger between her (public) library, the State Library of Queensland, and an educational library, the Queensland Conservatorium of Griffith University, again during a rebuilding project. A seamless music library service was offered to the users of both institutions who seemed unfazed by two different classifications and online catalogues. Additionally the libraries seized the chance to collaborate on producing a CD of previously unrecorded original Queensland heritage music.

Heritage collections provided a good marketing opportunity for the Polley Music Library, which led the way for digitisation projects at Lincoln City Libraries in the USA with its digitisation of unique local sheet music, now mounted on the library web site as *The Music of Old Nebraska*[5]. The staff found they had rapidly to acquire and refine many new skills ranging from defining their target audience through grant-writing to creating metadata, resulting in their taking the initiative to apply (successfully) for funding for two further projects. The need to know who your users are and what they want, and to continually re-invent your services to attract new users, were emphasised in the other two papers presented at this Marketing Experience session, which featured music information services in Japanese public libraries, and the development of the new library@esplanade – Singapore's first dedicated library for the performing arts, opened in 2002.

In the Broadcasting and Orchestra Branch's session, intriguingly entitled *Alpha Butterflies*, Angela Escott described how evidence of early performance practice revealed in the Royal College of Music's collection of 18th and 19th century orchestral parts makes them much more valuable to editors and performers than modern editions. Compare this collection to the Contemporary Chinese Orchestral Collection at the Hong Kong Academy for Performing Arts, which its library is preparing to digitise and make available online. In developing a process to catalogue and arrange the collection in a similar way to its stock of Western performance scores and parts, it has first to overcome the absence of any standardisation in Chinese instrument names and genres – and indeed in the musical notation itself. This diversity amongst IAML

[5] www.lincolnlibraries.org/depts/polley/Music_of_Old_Nebraska_home.htm

member institutions is a real eye-opener and learning about what some colleagues have to face puts one's own problems into perspective, nowhere more so than in the National Reports session. One moment we would hear how one country is reviewing the effect of the holdback period on its erstwhile flourishing CD issue statistics, and in the next how another is currently lobbying to ensure that new legislation permits the loan of music audio at all! Other disparities were naturally revealed in the Outreach Committee's Open Session[6], not least in Ruth Hellen's description of a IAML-sponsored visit to Armenia[7] where many major music libraries are housed in totally inadequate buildings. The lack of any reliable internet access in many developing countries came up too, and this contributed to a lively debate in Council over proposals calling for the introduction of electronic voting for all official positions within IAML and the transfer of its journal Fontes to an electronic format. By contrast, the greater emphasis and reliance placed on new technologies by our younger members emerged as one of the themes in *Strike a note: we want to be heard!*, a forum presenting the perceptions of four young library professionals including ExploreMusic's Julia Mitford. It will be interesting to watch how things develop over the next few years.

And so a thoroughly enjoyable week came to an end in the conviviality of the Farewell Dinner, and we went our separate ways to explore – if we were lucky – a bit more of Australia, invigorated by contact with old and new colleagues, particularly this year from the Far East, and stimulated to fresh endeavours back home.

Abstract
This report gives an overview of the 2007 IAML Annual Conference in Sydney, which afforded the opportunity to experience several different aspects of Australian musical culture. It also describes a number of individual sessions devoted to the managing, sharing and marketing of music library resources and the disparity of service provision across the world.

Liz Hart is Audio Visual Services Librarian, Enfield Libraries, and President of IAML(UK & Irl)

[6] See also 'Outreach news 2006–2007: conference edition', in *IAML electronic newsletter* 25 (July 2007), www.iaml.info/publications/newsletter/IAML-NL-25.pdf, p.9-12.
[7] Ruth Hellen, 'Music libraries in Armenia', in *IAML(UK & Irl) newsletter* 52 (February 2007), p.10-12.

Brio Volume 44, Number 2. pp 55–58

PROJECT NEWS

Music materials on Copac

Copac is the freely available web-based union catalogue centred on the holdings of the CURL (Consortium of Research Libraries) member libraries. These include the UK national libraries, the largest academic libraries and a number of special research libraries. A small number of non-CURL libraries also supply records for special collection materials. Copac contains in excess of 32 million records and is the nearest the UK has to a national union catalogue, particularly for monographs. It was established in 1996 and since then usage has increased steadily. It currently attracts about 600,000 searches each month from within the UK and beyond. Copac is funded by the JISC (Joint Information Systems Committee) and hosted by Mimas at the University of Manchester.

Challenge fund
The British Library, CURL and the Research Information Network (RIN) have jointly contributed to the Copac Challenge Fund to extend the amount of research materials covered. Its aim is to help the research community to discover the widest possible range of research materials, as simply as possible. The Fund was launched in summer 2006 and applications were invited from any library who wished to have their holdings added to Copac, the cost of which would be met by the fund. Thirty seven libraries submitted full applications. In November 2006 a panel met to assess the applications in terms of the research value, uniqueness and ease of access to the collections to ensure that the Fund had the maximum benefits for researchers. The twelve libraries to have their holdings wholly or partly included on Copac were announced in February 2007. The successful libraries were:

City of London Libraries
Institute of Education
Kew Royal Botanic Gardens
Lambeth Palace Library
Natural History Museum
Royal Academy of Music
Tate Gallery
University of Essex
University of Exeter
University of Leicester
University of St. Andrews
Women's Library, London Metropolitan University

The first library was loaded in July 2007 and the remainder will be added by spring 2008.

New collections

Of the libraries to be added the most interesting to readers of *Brio* will be the Royal Academy of Music. The library contains over 125,000 items including considerable collections of early printed and manuscript materials. The holdings include valuable items such as a partly-holograph manuscript of Purcell's *Fairy Queen* and the original score of *The Mikado.* The Royal Academy of Music also houses collections such as the Foyle Menuhin Archive, the Robert Spencer collection and a Sir Henry Wood archive. The Foyle Menhuin collection was acquired in 2004 and contains scores, books, letters, photographs and other items relating to the life of the violinist Yehudi Menuhin (1916-1999). The archive contains many unique items including previously unrecorded items such as an opening movement of Vivaldi's op.5/16 violin sonata. The archive is in the process of being catalogued.

Robert Spencer was a professor of early English music at the Academy and his archive has received much interest from scholars internationally. It spans five centuries and covers early English song and music for lute and guitar. It also covers the history of music theory and includes interesting items such as Thomas Morley's (1557-1602) *Plaine and easie introduction to practicall musicke,* first edition of 1597, which was owned by Thomas Mace (1612-1706) and contains many of his annotations as well as his signature on many pages. Sir Henry Wood (1869-1944), the Proms founder-conductor, left his personal archive to the Academy. This collection contains manuscripts of his compositions such as the *Fantasia on British sea songs* and other important manuscripts such as Vaughan Williams's *Serenade to music.* The library also holds a large collection of scores from composers such as Otto Klemperer and Sir John Barbirolli. The orchestral library contains around 4000 orchestral sets and is constantly adding new acquisitions.

Existing collections

The new collections on Copac add to a strong set of catalogues for locating music materials. There are catalogues from major research libraries such as Oxford University which includes the music faculty catalogue and music items from the Bodleian Library and the Barber Music Library at the University of Birmingham. Copac also includes records from the British Library's music collection which holds over 100,000 pieces of manuscript music and 1.5 million separate items of printed music.

Searching Copac

Copac can be accessed via the web interface which is available at: **http://copac.ac.uk.** Access is also available via Z39.50, Open URL links and SRW/SRU – information about all these methods is available from the Copac website. In March 2007 a new version of Copac was released with a completely redesigned interface and database. New features include the ability to subscribe to searches via an RSS feed which alerts you to new and amended records which match your search. If you are part of an institution which has Open URL access you can select a link to view local options you can use to find out whether you have access, for example electronically, to the item found on Copac. A number of features can specifically help locate music resources. On the Main Search form you can limit the search by material type. Selecting 'Music scores & sound recordings' limits the search to materials identified as music, including print and manuscript music scores and recorded music, as well as non-music sound recordings. The field for searching by ISBN/ ISSN also allows you to search using the ISMN, if known. A full user guide and help pages are available from the Copac website.

Jennifer McNally, COPAC Challenge Fund Support Officer

Music manuscripts in cathedral and chapel libraries: new additions to the RISM database

In October 2007 a three-year project to catalogue 17th- and 18th-century music manuscripts in English cathedral and chapel libraries was completed by the RISM project team under the direction of Professor David Charlton at Royal Holloway, University of London. The resulting data is now available via the UK & Ireland RISM database *Music manuscripts (1600 to 1800) in British and Irish libraries* (see www.rism.org.uk). Among the many important collections searchable online for the first time are the music manuscripts of Durham Cathedral Library, which contain over 8,000 pieces of music and among which are choir-books from the 1630s: rare survivals from before the Civil War. Other recently-added collections include the manuscripts of St Paul's Cathedral and of the Chapel Royal (the latter now held by the British Library), and manuscripts from the Cambridge college libraries. Another significant addition is the private collection of the Marquess of Bath at Longleat House, Wiltshire.

In parallel with the AHRC-funded project, a one-year project funded by the Gladys Krieble Delmas Foundation was undertaken at the British Library to catalogue an important collection of music manuscripts formerly belonging to the 19th-century collector Julian Marshall, material that had not been catalogued in detail before. That project was completed in September 2007 and resulted in the addition of almost 5,000 records to the RISM database, a large poportion of them for 17th-century instrumental music. The UK & Ireland RISM database now contains catalogue records for more than 66,000 musical works preserved in 17th- and 18th-century manuscripts. Many library collections remain to be included, however, and the project team is currently seeking funds to continue cataloguing work and to make the database as comprehensive a resource as possible.

Sandra Tuppen, RISM Project Manager

The concert programmes project, phase 1

A new online database has been launched at the culmination of the first phase of the Concert Programmes Project (CPP), which was completed in October 2007. Funded by the AHRC and jointly hosted by Cardiff University and the Royal College of Music, the project has created an online finding aid for concert programme collections in the UK and Ireland, covering material held by libraries, archives, performance venues, museums and music societies in selected regional centres. The database is hosted by the Museums, Libraries and Archives Council, and features some 5,500 detailed collection descriptions.

Among the institutions covered by the project are the rich and previously uncharted holdings of the RCM's Centre for Performance History, accounting for more than 2500 records alone, together with the national libraries of Scotland and Ireland, the British Library, the Royal Academy of Music, the Bodleian Library and repositories in Aldeburgh, Birmingham, Bradford, Cardiff, Cheltenham, Dublin, Edinburgh, Leeds, Manchester, and Worcester. In terms of geographical coverage, the database documents programmes from some 80 countries worldwide, revealing the diversity of institutional holdings and making this a truly international resource. These notably include a remarkable collection of some 10,000 continental programmes that formed part of a scheme known as the *Konzert Programm Austausch* (Concert programme exchange) operated by Breitkopf und Härtel in Leipzig. The British Library's set previously formed part of Sir Henry Wood's library and covers the period 1900 to 1914.

The earliest items located during the project include the playbill for a performance of Purcell's music in 1690 and a previously unknown programme for a 1736 performance by the Academy of Ancient Music, now held by the RCM. Overall the project's coverage extends from 1690 to the present day, with the majority of records relating to material from the mid-nineteenth century onwards. CPP descriptions outline the significance and content of each collection, with details of the physical arrangement, content date range, significant performers and venues. Users of the online database may search the dataset free-text or browse by time period, venue, name (of performers, concert series, ensembles, and collectors), subject, or holding institution. The database is available free of charge at www.concertprogrammes.org.uk.

Rupert Ridgewell, CPP Project Manager

Brio Volume 44, Number 2. pp 59–68

REVIEWS

Edited by Marian Hogg

K. D. Hartzell, *Catalogue of manuscripts written or owned in England up to 1200 containing music.* Woodbridge: The Boydell Press, in association with the Plainsong and Medieval Music Society, 2006. xxvii + 717p., 8 b/w pl. £90. ISBN 1 84383 281 X.

It is well known that the number of music manuscripts to survive from the Middle Ages in Britain is a minute proportion of what must once have been in circulation. Every church required at least one copy of the main chant books for the mass and the divine office, the gradual and antiphoner, but of the several tens of thousands of such books that must have existed, fewer than thirty now survive in any state nearing completeness. The Reformation, it seems, was remarkably effective in wiping out centuries of Catholic musical tradition in Britain. And yet there are remarkable survivals. Four of the most important collections of medieval polyphony from anywhere in Europe were written in Britain: the Winchester Troper, the St Andrews Music Book, the Old Hall Manuscript and the Eton Choirbook. Large numbers of liturgical books were not burnt in the Reformation, but recycled: the valuable parchment was cut up and used to strengthen the bindings of new books. And other witnesses to a lively musical tradition in England have survived in more obscure contexts that remained untouched by the reformers: music was written onto blank pages or in the margins of a wide variety of other books, sometimes with a specific purpose relating to the main text of the book, but often simply to use up the space.

These musical additions to other books may have remained unnoticed by the zealous reformers seeking to stamp out any vestiges of the Latin liturgy, but they have also by and large escaped the notice of musicologists wishing to chart the surviving evidence of musical culture in medieval England. The great catalogues of medieval manuscripts produced over the last century often fail to mention the presence of musical notation, especially if it was added only as an afterthought on one or two pages of a large book. For the past four decades K. D. Hartzell has been seeking to set the record straight by collecting as many examples as he can find of musical notation from England up to 1200 (by which date square notation on lines comes to replace the neumes used up to that time). His utterly remarkable catalogue describes no fewer than 364 manuscripts, an impressive number in itself, but one that should be put into the perspective of the many thousands of manuscripts he

must have leafed through in order to find this many examples of musical notation. Most are from the larger British collections, but several have come to light in small libraries and archives not only across Britain but also northern France and Scandinavia, as well as further afield. Of course, several of these sources, and all of the most important ones among them, were already known to musicologists, but the sheer extent of the new discoveries represented in this catalogue warrants a substantial reassessment of the place of music in the written culture of Anglo-Saxon England and in the century following the Norman Conquest.

The catalogue is praiseworthy in many different ways. All the sources are described with considerable care and impressive attention to detail. The many years of work in transcribing, identifying and checking texts have ensured that mistakes are extremely few and far between, and this leads one to have little hesitation in trusting Hartzell's readings in cases that cannot easily be collated against the sources. (One small additional identification: the sequence in no. 100 is AH LV, 89.) Moreover, the book is beautifully typeset and bound, and in this respect as much as any other the catalogue is a more than worthy successor to the great Victorian facsimile publications of the Plainsong and Medieval Music Society. Occasionally the old-fashioned air is slightly jarring: what the Victorians called 'neums' (or even 'pneums') are nowadays almost always spelt 'neumes', but Hartzell continues to use 'neums'; older-style sequences are here *sequentiae*; and 'Romanian letters' is a term rarely used today for *litterae significativae* (or significative letters). An ideal catalogue might also have included summary listings by date, by type of notation, and even of languages other than Latin (so far I have found Anglo-Norman French texts in nos 12, 51 and 240, but perhaps there are more); but in general almost everything has been done to assist the reader in finding his way around this large and necessarily complex volume. There are substantial indexes (of textual incipits and of subjects), a clear and concise introduction describing the charateristics of Anglo-Saxon notation (but sadly not of the other notational types found in England), a brief but authoritative bibliography (to which places of publication could usefully have been added), helpful running headings, and many typographical niceties whose absence from modern scholarly publications one normally has cause to bemoan.

The precise nature of what has been included or omitted deserves further consideration. Books are required to have been 'written or owned in England up to 1200'. In some cases an English provenance is easy to discern, either through the inclusion of feasts for local saints, texts in Anglo-Saxon, or other material evidence, or through the use of the characteristically English system of Anglo-Saxon neumes, written with a more vertical *ductus* than their continental equivalents and never found elsewhere (except on occasion in Scandinavia; see no. 321). Other sources are more contentious: different notational systems, notably Breton neumes, are found both in England and on the continent, and it seems likely that some scribes crossed the channel both before and after the Conquest, so English provenance cannot be established by palaeographical evidence alone. Hartzell gives a place of writing at

the end of each description, which in many cases simply reads 'Written in England'. When a more specific provenance is known, it is stated, usually with bibliographical references in justification, but there are cases (nos 199, 358) where a specific attribution is proposed without supporting evidence. On other occasions (nos 76, 121, 181, 183, 200, 210, 274, 285, 293) the manuscript is said to have been written abroad, and no reason is given for assuming that it was in England before 1200, so one wonders how it came to be included. It is a shame that there is no index of places, and it would have been an advantage if the provenance had been stated in summary form in the heading, as longer descriptions will sometimes last for several pages before this basic information is imparted to the reader.

The primary purpose of the catalogue is to record all known instances of musical notation, but inevitably there is also a great deal of liturgical information in the descriptions, which will make the book invaluable to a wide range of liturgical scholars and Anglo-Saxonists, not merely to musical palaeographers. In fact, the liturgists are sometimes at an advantage over the musicologists in this respect. We are told in the introduction that the contents of all pontificals and benedictionals which happen to include music have been listed in full, even when only small portions include musical notation. Inventories of some of these sources have never been published before, so this is valuable and interesting new information, but it accounts for much of the catalogue's bulk while not being its primary function. Other types of manuscript are also given this lavish treatment: for example, the description of the Leofric Missal (no. 260) occupies 27 pages, despite the facts that music is found on only a small number of its folios, the text has recently been edited and indexed to a high standard elsewhere, and images of the whole manuscript are easily accessible on the internet (at image.ox.ac.uk). Conversely, some larger manuscripts with a great many chants in them are not fully inventorised, but have their contents collated in an abbreviated format against the standard reference works, *Antiphonale Missarum Septuplex* and *Corpus Antiphonalium Officii*. In partially notated sources it is not always made clear which chants are notated and which are not (e.g. no. 90), and in cases where fragments of a single manuscript are to be found in several different libraries (no. 341 is spread over eight institutions) it is not normally possible to determine which chants are found on which folios, and therefore in which libraries. Ordinary tropes are normally listed, but for Proper tropes only the parent chant is given and not the trope text itself, despite this normally being the only portion to be notated, so that one needs to have a set of *Corpus Troporum* to hand.

There are sound reasons for all of these decisions, of course, but their cumulative effect is to require the reader to have a well-stocked reference library easily available even for the purpose of comparing the contents of two manuscripts described in the catalogue. There are also consequences for the structure and contents of the two indexes, which inevitably provide the chief means of access to much of the information concentrated in the descriptions. The index of textual incipits of chants is a potentially invaluable

musicological resource: a comprehensive listing of every musical setting known in England up to 1200 would allow, for example, a student of offertory verses to obtain a complete list of the extant sources of a particular chant, and then to compare their melodies. As it is, the index is only of chant texts actually quoted in the descriptions, not of all the chants found in the sources. In descriptions of small fragments or of music added to other books this will generally provide comprehensive information, but chants from several of the larger, more significant sources are indexed as selectively as they were described. When presented with such a wealth of new information in such immaculate order, it is admittedly churlish to draw attention to these minor irregularities: the index as it stands already opens up vast possibilities for wholly new interpretative studies of chant in England in decades to come.

The *raison d'être* of the catalogue, however, is its description of the notation found in these 364 manuscripts; and it is here that one feels Hartzell is in his element. Individual neumes are described as 'expressive', 'sensitively written', 'estimable', 'fastidious', or on occasion 'precise but uninteresting', 'with little personality', 'fossilized', 'drawn at a good cant', or even 'produced by a hack'. We read of 'incipient currentes', 'ungainly porrectus' and 'flamboyant quilismata'. One scribe is 'conscientious', another 'felt hampered by lines', while in other cases the neume-forms seem to allow a graphological analysis of the scribal personality. From two short lines of music added to no. 148 Hartzell is able to deduce that 'He was trained on the continent. His notation is an assured, flamboyant synthesis of forms from diverse schools.' Another was 'trained to write in the Insular manner on the continent', while another 'writes Anglo-Saxon neumes with a modest slant in a light ink. Possibly a German.' This level of engagement with the sources is certainly impressive, but often leaves one asking 'expressive of what?', 'uninteresting to whom?'. Hartzell describes two manuscripts as 'antiseptic', a word whose meaning I find far from clear in the case of one of the neatest, most beautifully written neumatic hands of the eleventh century. Precise scientific terms are certainly inadequate to describe the art of writing neumes, and a degree of subjectivity is inevitable, but not all of these descriptions help the reader to imagine the appearance of the neumes, nor do they always aid comparison between sources. In an ideal world we might have been supplied with transcriptions of some of the neume shapes to enable such comparison, but in practice we cannot but be immensely grateful for the information Hartzell presents us with. The sheer amount of highly skilled work that has gone into this catalogue is phenomenal, and it will be a primary point of reference for many decades to come.

Nicolas Bell

Brian Robins, *Catch and glee culture in eighteenth-century England.* London: Boydell Press, 2006. 192p. ISBN 1843832127. £45.

In this well-researched volume, Brian Robins offers a detailed consideration of two pivotal and yet remarkably under-explored musical genres, using

these to provide a further rebuttal to the now increasingly under fire concept that eighteenth and nineteenth-century England constituted 'das Land ohne Musik'. His previous work on the journals of John Marsh is much in evidence as he draws on a vast array of primary source material – including the diaries and memoirs of other musicians such as the organist R.J.S. Stevens and the oboist William Parke – and combines this with relevant secondary evaluations of its significance. There are occasional difficulties arising from the attempts to deal simultaneously with the increasingly different developmental paths of the two genres and there are moments when the more knowledgeable reader might identify gaps in the secondary literature: the slightly straightforward adoption of the 'Land ohne Musik' myth in Chapter One is hampered by the lack of engagement with Nicholas Temperley's detailed deconstruction of this notion in the first volume of *Nineteenth-century British music studies* (Ashgate, 1999), whilst the omission from the footnotes of Susan Wollenberg's *Music at Oxford in the eighteenth and nineteenth centuries* (Oxford University Press, 2001) is curious given that this represents one of the most comprehensive studies of musical life in a city whose significance for catch and glee culture is apparent throughout this volume. For the most part, however, the author combines his material effectively, crafting a narrative that is coherent and engaging and in which his own voice emerges with clarity.

As outlined in the Preface, the heart of the study is to be found in Chapter 3. Centred on the London Catch Club, this is by some distance the longest chapter in the book and the only one devoted to a single organization. Chapters 1 and 2 trace the origins of the catch and the glee in their early performance contexts and serve to present the establishment of the Catch Club in 1761 not as a revolutionary new departure but as the logical culmination of existing networks of convivial music making. Chapters 4 and 5 examine the legacy of the Catch Club, focussing in turn on London imitators such as the Anacreontic Society, the Friendly Harmonists and the Glee Club (Chapter 4) and on the development of similar bodies in provincial towns and cities (Chapter 5). In the case of London, there are few groups that will be entirely unknown to readers familiar with this period but Robins's detailed consideration of structure, personnel and management serves to bring these groups more vividly to life than has previously been the case. Chapter 6 explores the emergence of the catch and, more notably, the glee within other forms of music making – including domestic concerts, performances at the London pleasure gardens of Marylebone, Vauxhall and Ranelagh and at west-end series such as the Professional Concerts and the Vocal Concerts – whilst Chapter 7 seeks to places these increasingly popular genres within a broader aesthetic context, focussing on their relevance to contemporary discussions of musical 'imitation' and claiming that the glee in particular was seen by many to offer a serious-minded alternative to the dominance of Italian operatic repertory.

Robins concludes with a look at the subsequent reception of the glee in terms of nineteenth-century constructions of 'Englishness' in music, siding with those who advanced this cause and claiming that 'far from occupying an

ephemeral place on the fringes of musical life in later eighteenth-century England, the culture of the catch and glee played a crucial dynamic role that came to extend beyond the limits of club into every sphere of musical activity'. Furthermore, he notes that 'the great, if possibly unwitting, achievement of the noblemen and gentlemen who founded the Catch Club... was to give to native composers the inspiration to create a large body of lyric compositions that would come to fill the purpose of restoring pride in the concept of Englishness in music' (p.154). Whilst the strength of his documentary evidence makes it is hard to disagree with Robins's claims here – or to deny the significance of this achievement within England's cosmopolitan musical culture – it should be noted that, despite the apparent centrality of the Catch Club, it is the glee that emerges as the more significant form. Indeed, the later chapters of this study make it clear that it was this more overtly serious genre that outlived the rather more bawdy catch and which managed to transcend the quasi-privatized sphere of the performance clubs of its birth to emerge into more public forms of music making. Equally, it was the glee that prompted serious aesthetic discussions and which was at the heart of subsequent constructions of 'Englishness' (Chapter 7). The catch, by contrast, was either implicitly or explicitly written out of such narratives.

That said, Robins's notes at the outset that 'this is not a book about the glee (or, catch)', claiming instead that it is 'concerned with the culture that encouraged the development of the two genres in the clubs formed for their performance' (p.vii). Despite the brief consideration of 'Aesthetics, Form and Poetry' in Chapter 7, this is largely the case. The chapter on the Catch Club, for example, focuses in turn on the organizational structure, the management of the composition competitions, and the nature of foreign involvement in the Club. Here, as in the surrounding chapters, the precise nature of the repertory and the patterns of musical programming are accorded rather less detailed attention. What is of particular interest is the detailed study of personnel and the increasingly convincing illustration that club activity of the final decades of the eighteenth century witnessed the emergence of a coherent network of native musicians, with figures such as the vocalists Samuel Harrison, James Bartleman and William Knyvett and the keyboard player Thomas Greatorex taking an active part in a number of clubs.

Given this focus – and considering its utility in supporting the previously-stated assertion that the principal achievement of these clubs was to provide a solid foundation for the development of native musical talent – it is surprising that in tracing the emergence of the catch and glee within more public performance spheres, the focus shifts towards the music itself and the perceived 'weakening' of the purity of the genre. Chapter 6 considers 'The Catch and Glee in Other Performance Contexts' but reaches the conclusion that none of these contexts provided 'a comfortable home for the true glee, which ... continued to find its natural milieu in the clubs that had first fostered it' (p.134). Whilst such claims may be intended to ensure that the Catch Club remains at the heart of this study, a more detailed consideration of the relationship between such clubs and the public concert culture of London's

fashionable west end might actually serve to enhance the significant role played by the former in the advancement of the latter. Indeed, the significance of the performance clubs lay not simply in providing the opportunity for native compositional talent to flourish but in doing so in opposition to a public concert culture which, being largely dominated by Italian operatic repertory, offered very few chances for English composers to be heard. Rather than seeing the modifications that were made to the glee on its public appearance as a sign of the weakening of the genre, therefore, one might view the fact that it appeared there at all as a reflection of the growing strength of native compositional talent and of the increasing ability of English composers to compete within an environment that was traditionally very hostile to home-grown talent.

This argument could be strengthened were Robins to adopt a 'long eighteenth century' approach, following his own observation that 'the death of the elder Samuel Webbe... on 25 May 1816 draws a final line under the catch and glee culture of the eighteenth century' (p.150). Doing so would allow him to consider the re-emergence in 1801 of the Vocal Concerts, a series which, when first founded in 1792, provided 'the major impetus behind the elevation of the glee to its highest public popularity' (p.120). Although between 1801 and 1821 the Vocal Concerts tended to incorporate full-scale orchestral works at the start of each Act, the basic premise of the programming remained unchanged, with concerts consisting almost entirely of works by native composers and relying heavily on genres such as the glee. The fact that the Vocal Concerts emerged as one of the most prominent and long-running series of the first two decades of the nineteenth century is highly significant for our understanding both of the glee itself and of the public profile of native compositional talent. That the series continued to be run by Messrs Harrison, Bartleman and Knyvett, with Thomas Greatorex as the conductor, suggests that its success owed much to the catch and glee culture of the eighteenth century.

An extended view of the eighteenth century would also allow Robins to consider the relationship between the Vocal Concerts – and by implication the catch and glee culture from which they emerged – and the Philharmonic Society of London, founded in 1813. Whilst the principal achievement of the Philharmonic has traditionally been assumed to have been the re-establishment of orchestral music in London, a broader view of this organization suggests that, existing as the first permanent concert series to be run entirely by professional musicians, it in fact represented the institutional articulation of serious-minded musical values. As such, it stood in opposition to the entertainment aesthetic inherent in the Italianate musical culture that had long dominated London's fashionable west end. As Robins suggests, the glee was already being considered as an essentially anti-Italianate genre by the close of the eighteenth century and, although the inclusion of the genre was rare at Philharmonic concerts, it is nonetheless significant that the list of founding Members and Associates includes a significant number of English singers and composers. In the context of the Vocal Concerts and the Philharmonic

Society then, the activity of the catch and glee clubs of the late eighteenth century might be seen to have impacted both on the emergence of native compositional talent and on the promotion of a new seriousness in musical culture. If both of these trends ultimately overtook what Robins refers to as the pure glee, they were nonetheless highly significant for the development of London's musical activity during the nineteenth century.

Consideration of these topics is probably beyond the scope of Robins's study and the comments made here are intended less as a criticism than as an illustration of the potential inherent in his work. True to his word, Robins provides a detailed survey of previously un-explored networks of musical, social and cultural activity, raising important questions about the relationship between repertories and social groupings and illustrating the manner in which, within such relationships, repertories can take on cultural meaning. The volume constitutes a significant contribution to the growing body of literature on music in eighteenth-century Britain and thus to the ever more nuanced understanding of the complex development of English musical life. Above all, however, Robins provides a further deconstruction of the 'land ohne Musik' myth, illustrating that, in addition to the thriving concert culture that has been the subject of much recent scholarly activity, England could boast an increasingly vibrant compositional school of its own.

Ian Taylor

Edgard Varèse: composer, sound sculptor, visionary, ed. Felix Meyer & Heidy Zimmermann. Woodbridge: Boydell Press, 2006. 507p. 1-84383-211-9. £35/ $65.

One is not often tempted to write the word 'bargain' in a review, but for this publication under the auspice of the Paul Sacher Foundation, it is appropriate. How often can one find a volume on a non-mainstream composer with more than 140 colour illustrations for this price? How often is one able to obtain an exhibition catalogue which has 32 scholarly contributions, plus a collection of statements by other artists? This book is a must-have reference work for any music library which provides publications on twentieth-century composers. One could, however, raise a small point of criticism for the volume's lack of a work list and a discography (but one could argue that this would go way beyond what can be expected in an exhibition catalogue).

The main part of this publication, more than 500 pages of writings about Varèse, with illustrations interspersed, is divided into eight roughly chronological chapters, which deal with the following concepts: 'Influences - points of orientation'; 'Conductor and initiator in New York'; 'Probing uncharted territory'; 'A Pan-American in Paris'; 'Against the currents of the day'; 'Approaching electronics'; 'Contacts with the postwar avant-garde'; 'Impact and reception'. From these headings it is obvious that these scholarly discussions deal with the Franco-American composer's life and work, as well as his oeuvre's origins and repercussions. Whereas such an approach by the editors, Felix Meyer and Heidy Zimmermann, is not extraordinary, but rather a

comprehensive method of covering any person's artistic output, what is written, or rather, how a figure such as Varèse is portrayed, is much more crucial for this European composer who went to New York, than for other composers of the twentieth century. This is due to his claim that he was a 'musical orphan'[1]. Therefore studying any possible influences on him, or how other people and their music impacted on him, can show a crucial, critical per spective on Varèse.

MacDonald's 'Varèse the Burgundian' attempts to relate the Frenchman's references to this rural area with his music and aesthetic. Whereas MacDonald remains sceptical of the later Varèse continuing to link himself to the countryside – especially as his music is commonly understood to be urban – the scholar points to the unavailable early works whose evocative titles indicate that Varèse was influenced by an impressionistic and naturalist approach, such as by Claude Debussy. Even though MacDonald mentions the only 'surviving' early piece, the song *Un grand someil noir,* in passing, he does not seem to put much importance on Larry Stempel's article (referenced above), which would have supported MacDonald's later claim that early music by Varèse was close to Debussy's impressionistic musical language.[2]

Dieter Nanz continues to focus on the concept of what one could call 'Varèse and location'; for example, that only after his arrival in New York would the French composer write his first manifesto (p. 25-26). The overall effect of such writings is that the perception of Varèse as a modernist composer is contrasted with a paradigm-shifting portrait: it is shown that the composer had (audible?) 'roots', and an emphasis is placed on his 'humanness'. Whether this is a conscious attempt to make Varèse's music more approachable by showing the composer's 'human touch' is debatable, but it seems to be of less interest to this reviewer than tackling the underlying problem already mentioned of Varèse's *self-claimed* artistic independence. Here, Nanz lists ('at least', one wants to add) a number of composers (including teachers) who influenced Varèse, the Parisian student, at the beginning of the twentieth century.

Some of the other contributions in this publication are less insightful, but this review cannot fully give justice to all the articles published in this catalogue; however, it is interesting to look at the actual catalogue, and its comments too. For instance, to come back to one crucial theme of this review, there is Felix Meyer's statement on *Un grand someil noir* (p. 58): 'Recent scholars have understandably devoted a disproportionate amount of attention to Varèse's song .... [which] allows us to draw important conclusions about Varèse's otherwise lost juvenilia.' Meyer then puts forward a 'previously unknown letter' of 28 February 1957 from the composer to Samuel Sprince (unfortunately, no references are given) in which Varèse declares that the

[1] For a discussion of this see Larry Stempel, 'Not Even Varese can be An Orphan', in: *The Musical Quarterly,* 60/1 (Jan 1974), pp. 46-60; the original quotation by Varèse, which led to his self-declared lack of 'parental' guidance in music, can be found in Louise Varèse, *Varèse: a looking-glass diary,* London: Davis-Poynter, 1973, p. 23.).

[2] This is maybe even more surprising as MacDonald makes heavy use of Stempel's argument, and acknowledges this in his *Varèse – Sound Astronomer,* London: Kahn & Averill, 2003, pp. 26-31.

song was not an autonomous (maybe even 'autarkic') expression of his aesthetics at the time; presumably Meyer uses this quotation (if one follows the qualifier of 'disproportionate amount of attention', quoted above) in order to trash the importance of this early song. However, the rest of the commentary seems to present a balanced multiple perspective on possible interpretations with Meyer not explicitly taking sides. The final sentence, however, harks back to the intention of the first phrase of this commentary: Varèse 'had no cause' (Meyer, p. 68) to reply to Sprince's letter with an explanation about the song (as Sprince had not asked about it) – again Meyer does not spell out what this means, but the unwritten undertone is that Varèse writing about the song (unasked for) points to his real intention for the song. This, however, seems to miss an important point: it is not crucial whether Varèse meant the song to sound like Debussy or even – in a more general way – like an impressionistic piece. What is more interesting is that Varèse actually acknowledges the written soundscape of the song, placing it into the then current culture, from a perspective of almost 50 years later. Here one could use this letter in order to underline how Varèse used his writings, his commentary and the action of 'losing' or destroying his earlier works in order to create the modernist, seemingly artistically orphaned *persona* he was interested in being later, or which he wanted to be recognised as.

Finally, a few minor points which slightly spoil the experience of reading passages of this publication. Firstly, there is the rather irritating phenomenon of references to footnotes appearing on one page, with the actual footnote text to be found on the following page (a particularly interrupted reading flow occurs on page 25, where there are two footnotes referenced in the main text; the footnote text can only be traced on page 26). Secondly, if one imagines that this publication was intended as an exhibition catalogue in the first instance, its unwieldy proportions and weight must have been very impractical when visitors of the exhibition were trying to use it. Thirdly, and this might be more of a global problem of the otherwise in many ways laudable Paul Sacher Institute, often one finds references to 'Edgard Varèse Collection, PSS' (Paul Sacher Stiftung) – which makes it hard to track down the exact item within this library in Basle. Of course, any active library – and especially those archiving manuscript materials – will have a backlog of cataloguing, and the meaningful description of 'grey materials', manuscripts as well as sketches and their contents, is time-consuming and difficult; but the scholar yearns at least for some kind of graspable categorisation, or classification so that s/he can more precisely request access to a certain area within a composer-centred collection. As with this small and not so positive point as for the whole publication, one can hope that both will stimulate further research on Varèse and the use of the composer's collection at the Paul Sacher Institute. Despite the plethora of materials in this publication, it is a bit like an 'all-you-can-eat' buffet: it whets one's appetite for more, and that in spite of the range of what is on offer. Therefore, one can expect that this publication will not mark the end of Varèse research (as if everything had been said, and studied), but rather opens up more avenues to study this composer, who was not at all a 'musical orphan'.

Clemens Gresser

NOTES FOR CONTRIBUTORS

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

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

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

(iii) Accompanying material such as illustrations should be submitted either as in electronic format (JPEG, TIFF) or camera-ready hard copy.

(iv) Contributions should not normally exceed 6,000 words. Material may be submitted at any time but copy deadlines are generally 31 January and 1 September.

(v) Copyright of material published in *Brio* will be owned jointly by the contributor and by IAML(UK & Irl), unless other arrangements are sought prior to publication. Consequently, material will not be re-published outside the pages of *Brio* by one party without the permission of the other. In cases where permission for republication is granted, a suitable acknowledgement of the source of the original published material may be demanded. IAML(UK & Irl) reserves the right to make *Brio* content available online, either via its website (in PDF format) or via an online journal archive.

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

ADVERTISING AND SUBSCRIPTION RATES

Subscriptions

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

Subscription rates are as follows:

	International 2007	National 2007
Libraries, institutions and associate members	£75/€107	£53/€76
Personal members	£55/€78	£39/€54
Retired, student and unemployed members	£32/€45	£13/€18

NB. Students are allowed one year's free subscription to IAML(UK & Irl). Thereafter membership is charged at the concessionary rate. Proof of student status is required.
Subscribers outside the United Kingdom may obtain *Brio* by taking out an annual subscription. This does not entitle them to other benefits of membership. Subscription rates for *Brio* are £30 ($60, €47.50) per annum. Administration costs incurred by payment in a currency other than sterling, or at a different dollar rate, will be passed on to subscribers in the form of a surcharge.

Advertising

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

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

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

IAML(UK & Irl) PUBLICATIONS

The following titles are currently available:

Annual Survey of Music Libraries 1999, no.15. Ed by Adrian Dover. ISBN 0-95207038-3. ISSN 0958-4560. £13.00 (UK) or £15.00/$35 (overseas). http://web.bham.ac.uk/doveral/iaml

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

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

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

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

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

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

Working in a music library (careers information leaflet)
2003. Free.

Back copies of *Brio*, IAML(UK & Irl) Newsletter and Annual Survey of Music Libraries are also available.

All prices include postage and packing
Cheques should be made payable to IAML(UK & Irl)
IAML(UK & Irl) publications are available from:

Ann Keith
IAML (UK & Irl) Publications Officer
Christ's College
Cambridge CB2 3BU.
Tel. 01223 334905
email: eak12@cam.ac.uk