ISSN 0007-0173

BRIO

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

Autumn/Winter 2008

Volume 45, No. 2

Brio: Journal of IAML(UK & Irl)

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BRIO **Vol. 45 No. 2** **Autumn / Winter 2008**

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CONTENTS

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*.

Brio Volume 45, Number 2. pp 1–2

EDITORIAL

Rupert Ridgewell

Even by the rich standards of previous Brios, the content of this issue surveys a wide musical field, from Vivaldi to the Scissor Sisters, from William Boyce to MySpace, and from Charles Hallé to Cecil Sharp. In the face of such variety I shall not strain credulity by pretending that the articles are thematically linked, but I am nevertheless struck by at least one underlying thread: namely, the place of music in the marketplace and the varying degrees of accommodation that result on the part of composers, publishers, musicians, and indeed librarians.

Despite their relative distance in terms of time period and musical material, this leitmotif is most in evidence in the articles by Jeremy Wong and Michael Summers that frame this issue. In the eighteenth century, as Jeremy explains, sacred music did not 'fit' very comfortably with the commercial exigencies of the music publishing trade, constrained as it was by demographic factors and the limited technological parameters of printing from the rolling press. The negotiation required of composers is neatly encapsulated in John Marsh's recollection of an encounter with the publisher Longman & Broderip, and the strained reaction of Mr Longman at the realisation that his bluff had been called over the publication of an anthem.

Music and business fully entwine at the beginning of the 21st century in the creation of production music, which is designed to fit the market specification and classified with the intended purpose in mind, rather than according to purely musical criteria. Michael offers the thought-provoking thesis that we can learn from the 'non-musical' ways in which music is presented and described both here and in social networking sites, a notion that becomes increasingly relevant as library catalogues begin to adopt features pioneered by online retailers, such as relevance ranking, discovery trails and user-generated content (aka Web 2.0).

It is tempting to think that Cecil Sharp would have approved of the Web 2.0 philosophy, which strives to expand even further the potential of the Internet to 'give voice to the people'. But Sharp's activities were strongly influenced by market considerations and social mores, factors that notably impinged in his preparation and adaptation of folk songs for publication. Based on her study of Sharp's original folk song transcription, Ann Keith gives us a deeper understanding of the musical and aesthetic choices that he made.

Like Michael, Maria Smyth is a recent winner of the E.T. Bryant Memorial Prize, which is awarded to a student of Library and Information Science or to

a librarian in their first five years in music librarianship, for a significant contribution to the literature of music librarianship. Maria's dissertation was based on a survey of public library users in the County of Fingal in Ireland, and her article presents a summary of her research methodology and a challenging set of recommendations. Librarians are adept at negotiating the marketplace, or the community of users, but do we have the means to assess and predict the needs of users and potential users? Maria's results will be most relevant, of course, to the Fingal area, but there is food for thought here for music librarians everywhere.

Finally, I am very pleased to welcome Robert Balchin as the new Reviews Editor. Robert brings a deep knowledge of the publishing industry and music librarianship to the role, having worked *inter alia* as Editor of *CPM* and as a Senior Editor of the *New Grove* dictionary for Macmillan, before joining the British Library Music Collections in 2002. Please do contact him with proposals for book reviews for future issues.

Brio Volume 45, Number 2. pp 3–17

'THE CHEAPEST AND MOST ELIGIBLE WAY OF PURCHASING BOOKS': SOME ECONOMIC ISSUES ATTENDING THE PUBLICATION OF SACRED MUSIC IN ENGLAND IN THE SECOND HALF OF THE 18TH CENTURY

Jeremy Wong

William Boyce's remark, quoted in the title to this paper, may be found in the preface to the first volume of his monumental *Cathedral music* (1760). The contention was that the price per page of his printed work (less than seven farthings) was far cheaper than the costs involved in paying a copyist to produce a comparable quantity of music on good quality paper. Perhaps this statement should be regarded as a sales pitch, with a more sober assessment of the endeavour's profitability following later in the same preface:

> Had my own profit been principally consulted, the work would not have received many of its present advantages; and if there should arise to me any further benefit than the reputation of perpetuating these valuable remains of my ingenious countrymen, it will be more than I expect.

Two additional issues are brought to light by this quotation: the doubtful prospect of financial gain, even in a venture which relied on prior subscription, and also the importance of motives and aspirations other than purely commercial ones, in the decision to publish.

Boyce's three-volume work was a lavishly produced, finely engraved folio edition; the particular economic risks attending such monumental projects will be addressed later. However, before examining the core issues of this paper, namely the acquisition of material for publication, the arrangement of printing, promotion and distribution, and the question of copyright protection, it is worth first exploring those incentives to publish which were not immediately financially remunerative, or, indeed, those which conferred no financial benefit whatsoever on the perpetrator.

Instances of publication for charitable or philanthropic benefit may be noted. R.J.S. Stevens, when asked to produce an *Occasional ode* for the anniversary of the Philanthropic Society in 1796, proceeded later to

superintend its engraving and present the plates (and thus the opportunity for profit) to the association for which it was written.[1]

Some musical publications owed their genesis to charitable or institutional support. When the organist John Alcock took up duties at Reading, which included teaching psalmody to pupils of a charity school under the aegis of the town corporation, the corporation paid for the reprinting of a book of metrical psalms and hymns (Merrick's *Festival hymns…for the Fraternity* (1742)) to aid Alcock in his work.

Instances also exist of financial support from local gentry for the publication of psalmodies and hymn-books for use in local churches and private estates, as an encouragement to pious behaviour.[2] Joseph Hanway's collection of *Songs, hymns and psalms…adapted to moral and instructive amusement and the religious part of the education of the scholars of the county naval free-school* (1783), a finely-engraved folio, must presumably have been financially supported by the Corporation of the Marine Society — the charity responsible for the school's institution. Hanway's introductory notice attempted as cogently as possible to link maternal feeling, patriotism, religious sentiment and public philanthropy with the publication in order to obtain donations to the cause.

Despite the growth in a mass market for music of all genres around the turn of the nineteenth century, influential private patronage appears still to have been of moment to some professional musicians. R.J.S. Stevens's *Recollections* dwell on the dedication of his two volumes of *Sacred music* (1798, 1800) to Archbishop Moore. Stevens delivered both volumes, handsomely bound, in person to Lambeth Palace but, on both occasions, the dedicatee was not at home. The inclusion of these details in Steven's memoirs (compiled some thirty years after the events in question) suggests the importance attached to the dedicatee.[3]

The content of some title pages betrays another factor in the decision to publish, namely the opportunity to present one's professional portfolio in the hope of gaining further employment or critical notice. The psalmodist William Tans'ur advised the public that the *Psalm-Singer's Jewel* (1760) is 'sold by the author and by his son, late Chorister of Trinity College, Cambridge; who teaches all manner of church-musick, in the newest and best method'.

[1] R.J.S. Stevens, *Recollections of R.J.S. Stevens: an organist in Georgian London*, ed. M. Argent. London: Macmillan, 1992, p.105–106. The Philanthropic Society was an organisation founded in 1788 for reform among the poor through the education of vagrants and criminals (*First report of the Philanthropic Society*, London, 1788). It appears that the society may itself have been involved in the printing of sacred music; *Psalms, hymns and anthems for the Foundling Chapel* (London, 1796) bears the imprint, 'Printed at the Philanthropic Reform, London-Road, St George's Fields'. See Nicholas Temperley, 'The hymn books of the Foundling and Magdalen Hospital Chapels' in *Music publishing and collecting: essays in honour of Donald W. Krummel*, ed. David Hunter. Urbana-Champaign, Ill.: Graduate School of Library and Information Science, University of Illinois at Urbana-Champaign, 1994, p.15, and Sandra Tuppen and Robert Parker, 'Sir George Smart and the other 'Phil': concerts at the Philanthropic Society in the 1820s and 1830s', *Brio* 45/1 (2008), 28–42.

[2] Various promotional arrangements served this end. Purchases of Richard Sampson's *Ancient church music* (London: H.L. Galabin, 1799), for instance, would receive [gratis] 'a copy of the words, without the music, published for the use and accommodation of the poor'.

[3] Stevens, *Recollections of R.J.S. Stevens*, p.107–108, 117.

The enthusiasm of connoisseurs of ancient music occasionally appears to have overridden financial considerations in the desire to get cathedral music of the sixteenth and seventeenth centuries into print (and thus into wider circulation). Prior to Boyce's collection discussed above, Maurice Greene began work on a project to compile

> A collection of church musick, services and anthems, selected out of the works of the best masters, antient and modern, particularly the former; which he purposes, when finish'd, to print off at his own expence, and make a present of one or more copies to every cathedral in England. This very generous and laudable undertaking of the Doctor, cannot fail of being of the greatest use to the cathedral service….[4]

Another ambitious project was undertaken by the secretary of the Noblemen's and Gentlemen's Catch Club, the musical antiquarian E.T.Warren (also known as Warren-Horne). He conceived of publishing a six-volume anthology of choral music, both sacred and secular. The first volume of this anthology had reached the proof stage when the printer Mary Welcker broke the agreement; one imagines that the immensity of the project costs supervened and caused the printer to disengage[5] especially as Welcker's payment was to have been the copyright, which could only have been capitalised upon once each volume had been printed.[6] The wide range of composers represented in the uncorrected proof of the first volume (British Library K.7.i.12) testifies to Warren's desire to represent all schools of composition without expense.

That many of the sacred music publications issued between 1750 and 1800 were perceived to be commercially viable is evidenced by the willingness of book and music publishers to accept the financial risk of bringing such titles to press. Joint copyright ownership of psalmody books by London and provincial booksellers is an obvious example. There are also numerous instances of booksellers assuming the risk of publishing second and subsequent editions of work first published and marketed at the expense of the composer or editor. R.J.S. Stevens, for instance, describes in his diary the sale of the copyright of *Sacred music* to the music seller Preston in 1808, for 100 guineas[7] and Preston, too, appears to have taken on republication of James Leach's *Hymns and psalm tunes* in 1800, having first printed the collection 'for the author' in 1789 (first set) and 1794 (second set). John Broderip, organist of Wells

[4] *London Evening Post*, 7–10 April 1753.

[5] Thomas Day, 'A Renaissance revival in eighteenth-century England', *Musical Quarterly*, 57 (1971), p.589.

[6] Warren's manuscript note prefacing his first volume of ancient music (BL K.7.i.12) is worthy of quotation: 'NB about the month of January 1777, Mary the widow of the late Peter Welcker did undertake to give me one hundred books of each volume in this work in lieu of the copy, which was to be her property; but when these plates were engrav'd she went from her agreement and declared that she would only perform it for the first volume, upon which I offered to pay her the whole expence she had been at on this account, provided she would deliver up the plates to me; but receiv'd no answer, she being very ill at that time…'.

[7] Stevens, *Recollections of R.J.S. Stevens*, p.157.

Cathedral, published his *New set of psalm tunes* in Wells in 1745; in 1750 the collection was reissued by the London music-seller Simpson. Occasionally, however, composers may be seen to act as publishers in later editions of a title initially brought to press by a bookseller. The first two editions, for example, of Israel Holroyd's *Spiritual man's companion* (1724 and 1730) were published by the Halifax bookseller Dyson, whereas the third (1733) was printed for the author. While the reason for this pattern cannot be known for certain, it is not improbable that Holroyd, perceiving the success of his work, was happy to bear the cost of producing the third edition in the expectation of strong sales and a good return on outlay. The popularity of the *Spiritual man's companion* may be inferred from its running to five editions by 1753, the latest of which was greatly enlarged and introduced with the boast that 'the meanest capacity may, with a little instruction, acquire every thing necessary and become a complete performer of vocal music'.

While the organisation and entrepreneurial activity of the music trade in eighteenth-century England — operating independently from composers, with dedicated retail outlets, and exploiting the newspaper distribution network and promotional opportunities afforded by public musical performance — may be viewed as a major impetus to the birth of mass culture,[8] two factors can be said to have had a bearing on this popularising trend. First, the proportion of the population with disposable income available for the purchase of non-essentials acted as a constraint on potential music sales (not least in terms of less overly popular genres). Estimates of the percentage of families receiving an annual income of £40 and above, regarded as twice the size of a subsistence income, averaged about 40%.[9] Such estimates must, however, be treated with caution — there being no official statistics relating to this period — because contemporary sources for such data frequently had particular agenda in view; Joseph Massie's statistics for the year 1759–60, for instance, aimed to support an argument against the monopoly of sugar planters, and thus categorise social and economic ranks according to annual consumption, per family, of sugar.[10] Caveats aside, a summary of statistics provided by Paul Langford reveal that, at the lowest estimate, 81% of families in England at mid-century were in receipt of an annual income of less than £50 and, of these, approximately a quarter could expect earnings of between £40 and £50. Of the luxuries which families thus situated might have been expected to purchase, it is hardly fanciful to suggest that engraved sheet music would have been given a low priority, when compared with the necessities of better housing, clothing and furnishing.

[8] William Weber, 'Mass culture and the reshaping of European musical taste, 1770–1870', *International review of the aesthetics and sociology of music* 8 (1977), p.5–22, p.7–11. Weber, in a later article on the same subject, defines mass culture as "the performance or dissemination of music which does not rest upon personal relationship between musicians and the public and for which obtaining – indeed manipulating – a wide public is a primary goal" (William Weber, 'Mass culture and European musical taste', *International review of the aesthetics and sociology of music* 25 (1994), p.175).

[9] Paul Langford, *A polite and commercial people: England 1727–1783*. Oxford: Oxford University Press, 1992, p.62–63.

[10] Peter Mathias, *The transformation of England: essays in the economic and social history of England in the eighteenth century*. London: Methuen, 1979, p.175–176 and Table 1.

Church musicians themselves were not, in general, well remunerated. Stipends for cathedral organists and singing-men had, in many cases, remained static since the Reformation; the organist of Worcester Cathedral, one Elias Isaac, received £16 per year, plus a gratuity of £6 and a further £8 for choirmaster duties (Worcester Cathedral *Treasurer's book*, 1760–61) while at Ely, in the same year, the organist Thomas Kempton, at the end of his career, could expect to receive £30, with an additional £10 as choirmaster and £6.13*s.* 4*d.* as 'vir eleemosynarius' (Ely Cathedral *Treasurer's book*, 1761). Lay clerks or 'singing-men' received less than the organist.

Emoluments for other provincial professional musicians were often poor. The wealthiest parish in Norfolk, St Peter Mancroft, Norwich, was paying its organist a basic salary of only £25 in 1781.[11] Nor were metropolitan opportunities always lucrative; R.J.S. Stevens's diaries illustrate the laborious piecing together of a musical practice, necessary to ensure a respectable standard of living (until 1781, that is, when Stevens gained the notice and patronage of the Lord Chancellor, Lord Thurlow).[12]

Amateur practitioners were also, in many instances, constrained as to the availability of funds for music purchase. Village choirs and singing-bands, consisting as they did of artisans, estate workers, shopkeepers and minor landowners[13] would not have been particularly wealthy organisations. Church accounts reveal occasional outlay on singers, but without identifying copying, music paper or books as expenses to be met.[14] That such groups, however, purchased printed psalmody collections is amply evidenced by entries in lists of subscribers; the printed book presumably constituted an exemplar for musicians' personal copies, many surviving examples of which have been written with great care.[15] John Valentine's *Thirty psalm tunes* (1784), for instance, attracted 240 subscribers, of whom 27 were groups of Midland singers subscribing to single copies.

The amateurs who formed secular music-making clubs were not always wealthy dilettanti. The Madrigal Society, which performed much music (sacred and secular) of the sixteenth and seventeenth centuries, counted among its original members in 1741 'mostly mechanics; some weavers from Spitalfields, and others, of various trades and occupations'.[16] In this society, music paper and books (as well as refreshment) were purchased by a

[11] Trevor Fawcett, *Music in eighteenth-century Norwich and Norfolk.* Norwich: Centre of East Anglian Studies, University of East Anglia, 1979, p.9. There were, however, various ways in which musicians could supplement basic salary. Teaching, music and instrument selling, and performing in public concerts enabled professionals to eke out a living (Cyril Ehrlich, *The music profession in Britain since the eighteenth century: a social history.* Oxford: Clarendon, 1985, p.21–22).

[12] Stevens, *Recollections of R.J.S. Stevens*, p.36ff.

[13] Nicholas Temperley, *The music of the English parish church* 2 vols. Cambridge: Cambridge University Press, 1979, vol.1, p.157–158.

[14] K.H. Macdermott, *The old church gallery minstrels: an account of the church bands and singers in England from about 1660 to 1860.* London: SPCK, 1948, p.16.

[15] Ibid., p.62–63.

[16] John Hawkins, *A general history of the science and practice of music.* 2 vols., New York, 1963 [reprint of 1853 ed.], vol.2, p.887.

quarterly subscription of five shillings and sixpence from each member, and it would be surprising if other less formal music gatherings did not avail themselves of similar 'joint-stock' solutions to funding (this method being favoured by many contemporary clubs and societies). Some evidence also exists of provincial music societies saving for costly printed scores, which could then be copied into part-books for singers and instrumentalists.

It is difficult to assess the extent of such communal use of printed editions, or the degree to which the lower social strata were influenced by this means of dissemination, as details of precise arrangements within music clubs are not plentiful, nor is it known how many societies involved less wealthy participants over the period in question. The Madrigal Society, for instance, became gentrified as the century progressed[17] and levied higher subscriptions which effectively excluded artisans from membership, and one's suspicion is that, as public concerts became less exclusive, many private clubs (as some subscription series) became more so.[18] It seems quite possible however, from what is known, that printed scores played a far greater part in the dissemination of music than their cost, and the size of print-run, would initially suggest. As with other forms of print, such as newspapers (which circulated in clubs, coffee-houses and libraries), access to music extended beyond those able to purchase outright.

Given such constraints in the size of market for more expensive forms of music, how did publishers/music sellers attempt to make inroads and further their business? To address this question it is necessary first to review evidence about the publication process.

Acquisition of copy

In cases where the composer or editor did not resort to self-publication, the normal arrangement was for the publisher to agree a one-off fee with the composer who, in addition to yielding the copyright to his compositions and forfeiting any profit from sales, could not guarantee the integrity of what the publisher eventually issued. The composer William Jackson (of Exeter) complained, in his 1802 autobiography, of the cavalier attitude of his publisher towards printing prefaces:

> To my Songs Opera 4 — to my Anthem and Ode Opera 5 — to my Hymns Opera 6 were also Prefaces, that to Opera 4 was of some length. All these have long since been sunk by the Publisher although directly Contrary to the terms of our Agreement.[19]

[17] William Weber, *The rise of musical classics in eighteenth-century England: a study in canon, ritual and ideology*. Oxford: Clarendon, 1992, p.192.

[18] Simon McVeigh, *Concert life in London from Mozart to Haydn*. Cambridge: Cambridge University Press, 1993, p.12–13.

[19] W. Jackson (ed. A. Asfour and P. Williamson), 'A short sketch of my own life', *Gainsborough's House Review* (1996–97), p.63.

Jackson was under no illusion that the omission was anything but to save the publisher expense. It is clear too from Jackson's memoirs, that astute London publishers like John Johnson were quick to reject copy that had no market potential, and Jackson's candid description of his disastrous foray into self-publication (a non-denominational psalm and hymn book[20] was particularly unsuccessful) suggest that Johnson was right to be wary of the commercial value of his compositions.

A consequence of this publisher–composer relationship was concisely expressed by the author and composer Herbert Rodwell: 'in England, the composer, by being rewarded by the publisher only, must study what he will be most likely to sell'.[21] This in turn raises the question of what alternative strategies were adopted in the case of less popular musical genres.

One solution, particularly applicable to 'ancient music' seems to have been the provision of copy, by enthusiasts, free of charge, for the achievement of better dissemination. French's pioneering magazine, *Cathedral Magazine* (1775–78) appealed thus,

> If any Gentleman is possessed of any valuable Anthem and should be pleased to encourage this Work, any Favours will be thankfully received by the proprietors of the *Cathedral Magazine*.

The *Christian's Magazine* (September 1760) acknowledged receipt of an ancient canon from 'a correspondent at Durham'. J.P. Coghlan's *Essay on the church plain chant* (1782) contained an appeal for 'choice pieces, which may contribute to the piety and harmony of religious music', though this approach is hardly surprising, given the context of Coghlan's publishing activity (the semi-clandestine reintroduction of Catholic music using newly-imported neumatic-notation fonts).

Tangible rewards were sometimes offered for copy. James Peck's *Two hundred and fifty psalm tunes* (1798) included notice of intention to publish a companion hymnal, offering 'a copy of the [new] publication, for every original tune inserted', if such tunes were sent, free of expense, with a citation of the composers and the place where they were sung.

Some sacred music was, of course, acquired by publishers in the standard way — by purchase of copyright and, in some cases too, the engraved plates. R.J.S. Stevens's *Sacred music* changed hands this way; so, too, William Jackson's compositions, Jackson observing in 1802 that the music shop to whom he had sold the copy of *Twelve hymns for three voices* (1758) 'has long since melted the plates'.[22]

Material for country psalmody collections, given the relative simplicity of the melodies involved, and prevalence in this tradition of oral transmission (John Wesley's preface to *Select hymns with tunes annext* (3rd ed., 1770), refers

[20] Ibid., p.66.

[21] G.H. Rodwell, *A letter to the musicians of Great Britain: containing a prospectus of proposed plans for the better encouragement of native musical talent.* London: J. Fraser, 1833, p.6.

[22] Ibid., p.66.

to 'not mending our tunes, but setting them down, neither better nor worse than they were'), could in many cases simply be heard, notated and then engraved. Evidence exists of the quarrying of manuscript books of practising church musicians; K.H. Macdermott located a manuscript book in Chichester believed to have been compiled by Thomas Bennett, the contents of which have a high degree of coincidence with Bennett's printed collection of 1814, *Sacred melodies*.[23]

Given the tradition that hymn texts were regarded as being available to churches and hymn-book compilers to appropriate and modify as they chose[24] and that oral and manuscript transmission of tunes were not uncommon, it is hardly surprising that music in printed sources would also be purloined as suitable copy by editors and publishers. This in turn led owners of copyrights to seek protection under legislation then in force.

A brief digression on the forms of protection available to those seeking to prevent publication of unauthorised editions is necessary at this point.[25] There appears to have been some doubt as to whether music books were included in the first Copyright Act (8 Anne, c.19, 1709), no specific mention being made therein of engraved works or of musical notation. This omission provided a convenient loophole for buccaneering music-sellers such as John Walsh[26] and a reason for those desirous of copyright protection to seek other remedies. William Tans'ur invoked the 1735 Engraving Copyright Act in respect of two editions of his *Royal psalmodist compleat* (1745, 1748), though it is uncertain whether his initiative would have withstood legal challenge — the Act's intention being to protect engravers who published their own designs — as many of Tans'ur's tunes, being in common use, could hardly have been described as his unique design. This example may be an isolated one, and David Hunter is at pains to demonstrate that very little music was registered as copyright in the first half of the eighteenth century.[28]

However, much more interest was taken by music publishers in the Copyright Act's provisions, following a successful lawsuit by J.C. Bach (1773–77) at the conclusion of which it was established that a wide interpretation was to be taken of the Act's wording, and that musical notation should be covered, as well as algebraic notation and hieroglyphics.[29]

[23] K.H. Macdermott, *Sussex church music in the past*, 2nd ed. Chichester: Moore & Wingham, 1923, p.67, 74–5.

[24] J.R. Watson, *The English hymn: a critical and historical study*. Oxford: Clarendon Press, 1997, p.10.

[25] Three possible grounds for music copyright existed. In addition to the 1709 Copyright Act, there were common law and royal privilege, both of which were the subject of much legal debate (John Small, 'J.C. Bach goes to law', *Musical Times* 126 (1985), p.526–529, p.526–527) and neither of which appears to have been much invoked by the music trade.

[26] D.W. Krummel and Stanley Sadie, *Music printing and publishing* 'The New Grove handbooks in musicology' (Basingstoke: Macmillan, 1990), p.468.

[27] David Hunter, 'Music copyright in Britain to 1800', *Music & Letters* 67 (1986), p.278

[28] Numbers of titles entered at Stationers' Hall is tabulated in ibid., p.281.

[29] J. Small, 'J.C. Bach goes to law', *Musical Times* 126 (1985), p.526–9. The Copyright Act of 1709 begins thus: 'Whereas printers, booksellers and other persons have of late frequently taken the liberty of printing reprinting and publishing or causing to be printed reprinted and published books and writings without the consent of the authors or proprietors…' (8 Anne c.19). Elsewhere in the Act, reference is made solely to 'books'.

So, from around 1780, numerous musical titles appear in the Stationers' Company Entry Books.[30] As with other publications, registration of music entailed cost to the proprietor, namely supply of nine copies of the edition in question and payment of sixpence.[31] Given the small print-runs of much engraved music — some self-published titles being issued in fewer than 200 copies (if subscription lists are an accurate indicator) — lodgement of nine copies with Stationers' Hall must be viewed as a significant expense. It is a reasonable assumption that registration was undertaken in the expectation of a decent future financial return, and that acquisition of secure copyright would add value to engraved plates (from the 1780s one frequently reads of sales of 'plates and copy'), though the desire to retain editorial control of one's own productions and authorial *amour propre* must also be cogent factors.

Of the music registered at Stationers' Hall following Bach's lawsuit, very little was of a sacred nature until the later 1780s. The Entry Book for the period 1 September 1786 to 31 May 1792 contains 19 sacred music titles, mostly owned by major London music-sellers (Bland and Longman and Broderip), but some by self-publishers, notably Edward Miller, John Rippon, Thomas Pitt and Jacob Pring. One provincial music–seller is represented: William Keymer, the Colchester bookseller and stationer. The prices of sacred music publications in the 1786–92 Entry Book — where these can easily be identified from other sources (music sellers' catalogues, title pages, or newspaper advertisements) — vary greatly. A number are high-value subscription editions, for example, Pitt's *Church music* (2 vols., 1788, 1789), each volume costing one guinea apiece, or Miller's *Psalms of David*, costing 10*s.* 6*d.* However, cheaper titles are also included, the most extreme example being Samuel Webbe's *Hymn for Christmas Day* (a single sheet publication at 6*d.*). Webbe's church compositions appear to have enjoyed some popularity (possibly as a result of his reputation as a glee and catch composer) — indeed, the 1786–92 Entry Book reveals that his two volumes of church music had no fewer than four 'proprietors' (entries 391 and 395).[32] It may be suggested, then, that the range of titles entered represent the two pecuniary advantages to be obtained from securing copyright: protection of the investment in engraved plates, and also — in the case of more readily affordable works — protection of future sales (the 1795 – 99 Entry Book contains registration by the music-seller Bland of Hill's *Church music* (1788), a work which Bland acquired and published in quarterly issues at 1 shilling each).

The arrangement of printing

Establishment of the principle of limited but secure copyright for music had an impact on the relationship between composer/compiler and music

[30] David Hunter, 'Music copyright in Britain to 1800', *Music & letters* 67 (1986), p.281, Table 1.

[31] Alan Tyson, *The authentic English editions of Beethoven*. London: Faber & Faber, 1963, p.133, 136.

[32] John Griffiths, John Barkley, George Carney and Peter Tognarelli. It is clear from the introduction to Webbe's *Collection of masses for small choirs* (*c.*1795), that these proprietors, or copyright owners had some flair for marketing Webbe's music: 'With a view then, of rendering them as useful as possible, we printed them in this pocket size; and also separately, for general accommodation' (p.ii–iii).

publisher (where these two entities were separate) as copyright to a work could be assigned some value. Hence it is not surprising to encounter descriptions of music-publisher patronage, as, for instance, Longman and Broderip's careful cultivation of musicians — even to the extent of 'keeping an open table'.[33] That this cultivation did not compromise Longman and Broderip's long-headed assessment of marketability may be seen from the following excerpt from the diary of the musician John Marsh, who describes the process of bringing one of his anthems to press:

> . . . took it to Longman and Broderip's, expecting with all the sanguineness of a young author that they wo'd readily accept the MS, print it and give me 25 or 30 copies to distribute among my friends. On however shewing it to Longman he immediately drew back with the following curious explanation: "Anthems? They are the worst (meaning I suppose the least saleable) music publish'd. Had it been a bawdy song, I wo'd have said something to you, but anthems I wish to have nothing to do with". Feeling myself therefore…rather indignant at this depreciation of my labours I snatch'd away the copy and to avoid any such treatment from any other music seller, took it with the MS of my last quartetto (…) at once to Straight the engravers and agreed with him to stamp the anthem etc. at 5/6 a plate and the quartetto (having no words) at 5s after which I got Preston to find the paper and print off the copies I wanted, of w'ch I desired some to be sent to Longman's in Cheapside for sale upon the usual terms and as many to his partner Broderip in the Haymarket. Finding however on my arrival in Town this time and that there had been some mistake as to the number of copies sent to Broderip I got Preston to send to rectify it; on which (without deigning to give any reason) he thought proper to send them all back to Preston. Not being able to account for this sort of treatment I a day or two afterwards mention'd to Longman who replied that Mr Broderip might possibly be displeas'd at my not employing *them* to engrave and print the work…To this however I had a ready answer by bringing to his recollection his *polite* reply when I offer'd him the manuscript of my anthem…He now therefore began to draw in a little, saying that he had not return'd his copies of my anthem and co'd not be answerable for what Mr Broderip had done, who might have other reasons for his conduct unknown to him…[34]

Leaving aside professional jealousies (Preston, Marsh's printer, was also a major London music publisher and seller) and the buck-passing of Messrs Longman and Broderip, this passage neatly illustrates stages involved in self-

[33] Thomas Busby, *Concert room and orchestra anecdotes of music and musicians, ancient and modern*. London: Clementi & co., 1825, vol.1, p.126.

[34] John Marsh, *The John Marsh journals: the life and times of a gentleman composer (1752–1828)*, ed. Brian Robins. Stuyvesant, N.Y.: Pendragon Press, 1998, p.348–49.

publication: locating and paying an engraver to produce plates, then procuring paper and someone with a rolling press to pull the prints, and finally seeking convenient distribution outlets for the finished product.

In rejecting Marsh's manuscript it is not possible to say whether Longman and Broderip's statement that publishing anthems was an unremunerative business was axiomatic of the music trade at the time, or simply a convenient excuse; although most published collections of anthems where Longman and Broderip are mentioned in the imprint were indeed 'printed for the author', the firm did publish at its own risk (collections by Thomas Filewood and Samuel Wise in the 1780s, and a considerable number of collections in the following decade). Marsh, as it happened, was not short of wherewithal to fund publication, despite his poverty relative to fellow landowners.[35] An annual income of £1,000 — well in excess of the nominal 'middle-class' income brackets mentioned earlier — must have allowed him independence of action not enjoyed by many fellow professional musicians.

There is little surviving information on discrete printing costs or edition sizes of specific music publications at this period. Accounts in the records of the Foundling Hospital have provided a useful basis for a reconstruction by Nicholas Temperley of the economics of producing the first edition of the *Foundling Hospital collection* (1760) — unusually, in this instance, edition size is known, as well as a full breakdown of costs and the format of the finished product.[36] Supply and engraving of plates were charged as single items, as implied both by Marsh and the Foundling Hospital account, and charges varied according to the quality of material (harder-wearing copper cost significantly more than pewter, the latter being more amenable to the cheaper process of stamping or punching) and to the quantity and complexity of engraving on each plate (Marsh's anthem was more costly to engrave than his instrumental music as there was text to punch in addition to notation). For the financial outlay, the purchaser of the plates acquired an asset which, should the compositions prove successful, could be sold to another individual or music seller, or used to create further copies. The flexibility of printing by engraved plates and particular suitability for small print-runs required for less popular musical genres, is acknowledged in a booklet produced by the firm of Novello in 1847:

> The probable number of *copies* to be sold, must decide whether it be more *advisable* to produce the work on engraved pewter plates or by moveable musick types. The cost of producing a page of musick on a pewter plate is comparatively small; and there is the further advantage of being able to print *fifty* copies only from it as economically as any number of hundreds. Thereby saving the accumulation of useless stock, and the loss of interest on the cost of paper — great advantages in a work of slow or doubtful sale, or the demand for which is likely to be limited. The disadvantages of this

[35] Ibid., p.349.

[36] Nicholas Temperley, 'The hymn books of the Foundling and Magdalen Hospital Chapels' p.7–10.

> mode are, the early wearing out of the plates (from 1,300 to 2,000 impressions, according to the goodness of the workmanship), and also the comparatively high cost of the printing.[37]

It is interesting to note *en passant* that R.J.S. Stevens believed that an engraved pewter plate could, in fact, yield double the number of copies stated by Novello, if treated with due care.[38] Corroboration for this relatively high figure is furnished by a notice placed in the *Yorkshire Journal* to the effect that the engraved plates of Edward Miller's *Psalms of David* were worn out by the numerous impressions for the 3,500 subscription copies, and that there would be a delay in satisfying further demand.[39]

> The page produced by musick types must be costly, because the types are expensive, and require considerable time and skill to compose them into the required page; but for any work of which a large number of impression is wanted, they offer many advantages.[40]

Despite the pre-eminence of engraved music in the second half of the eighteenth century, some sacred music was printed using moveable type, where larger print runs were required and/or where a cheap, popular edition was envisaged. An example of the first is William Tans'ur's *Compleat melody; or the harmony of Sion*, the fifth edition of which was advertised as '8,000 having been sold within these few years' (*Bath Journal*, 11 May 1752); and of the second, Robert Falkener's acquisition of a set of Henry Fougt's revolutionary new music type in 1770[41] and production of single-sheet hymns (selling at one penny per copy, according to imprint details on *Lo, he cometh* (*c.*1770)) as well as popular songs. The use of music type was also expedient in productions where text was interspersed with musical examples, such as rudiments of music prefacing psalmody collections.

Sales and distribution

Selling one's publication from home ensured that total income could be retained and would not be shared with book- or music-selling intermediaries. A notice in the *Morning Herald and Daily Advertiser* (2 March 1781) explains why London composers might have preferred to sell from their own dwellings:

> . . . the reason for this is, because the music-shop keepers take so much advantage over the composers, viz. 1st when a set of music sells for 10s 6d the music shops take half a crown for the trouble of selling it…2dly, the

[37] *A century and a half in Soho: a short history of the firm of Novello, publishers and printers of music 1811–1961*. London, 1961, p.73.

[38] Stevens, *Recollections of R.J.S. Stevens*, p.30.

[39] Frederick Fowler, *Edward Miller, organist of Doncaster: his life and times*. Doncaster: Museum and Arts Services and the Libraries Service of Doncaster M.B.C., 1979, p.81.

[40] *A century and a half in Soho*, p.73–74.

[41] John A. Parkinson, 'Henry Fougt, typographer extraordinary' in Oliver Neighbour (ed.), *Music and bibliography: essays in honour of Alec Hyatt King*. London: Bingley, 1980, p.96.

> music-shop keepers take the seventh copy for their profit, which they call *allowance*; consequently there remains only 6s 3d out of the half to the composer for this performance, and he is obliged to pay the engraving, printing, paper and other expences . . .

These must be the 'usual terms' to which Marsh alludes when arranging a supply of copies for Longman and Broderip to sell at their two London shops.[42] The disadvantage of selling from one's home was the limitation which that retail outlet afforded, so both options were sometimes embraced; Billington's *Te Deum, Jubilate, Magnificat and Nunc Dimittis* (1784), for instance, was 'printed for the author and to be had at his house No.24 Charlotte Street, Rathbone Place and at all the music shops'. Although prominent London music publishers professed to be dubious of the saleability of sacred music (when confronted by composers with manuscripts) they were nonetheless happy to subscribe to multiple copies of self-published works for resale (the financial risk in such transaction being smaller than funding publication oneself). London-based Preston and Longman and Broderip, for instance, subscribed to twelve copies each of the Cambridge composer, Pieter Hellendaal's *Collection of psalms* (1790), and Longman also subscribed to six copies of Pitt's *Church music* (Worcester, 1788) — this at two guineas per copy. One assumes that a mark-up was routinely added when music was re-sold; some subscription editors clearly specified separate prices for subscribers and non-subscribers — for example, Pitt's *Church music* (2 guineas).

The above examples suggest that London music-sellers were conversant with material being published in provincial towns. In connection with dissemination of music and awareness of musical publication it is worth emphasising the value of newsboys and newsmen in conveying all manner of merchandise to remote villages, such items including books and music retailed by the employing newspaper printer or newsagent (as, for example, distributors of the *Sherborne Mercury* and the *Exeter Flying Post*).[43] The extent to which self-publishing, self-retailing provincial composers used this network is unclear. Local psalmodists who issued compilations for the benefit of singers in neighbouring parishes could easily deliver their wares in the course of professional duties, but it is not uncommon to find that subscription lists of self-published works include subscribers of wide geographical distribution.[44] Lack of primary evidence, however, precludes further discussion.

Wholesale transportation of consignments of music is mentioned from

[42] Marsh, *The John Marsh journals*, p.348.

[43] I. Maxted, '4 rotten cornbags and some old books: the impact of the printed word in Devon', in R. Myers and M. Harris (eds.), *Sale and distribution of books from 1700*. Oxford: Oxford Polytechnic Press, 1984, p.48–51. *Northampton Mercury*, 4 April 1768, advertised Butts' *Harmonia sacra* as available from 'the printers hereof and of the men who carry the news; also of the following booksellers…and the newsmen who distribute its paper in those parts'.

[44] Pitt's *Church music* (1788) 'printed for the editor' in Worcester attracted subscriptions from cathedrals, musicians and societies of singers all over England. Another publication with a widely distributed body of subscribers was *Parochial music corrected* (1762), compiled by the London-based music teacher, William Riley.

time to time in advertisements of provincial stationers and booksellers, advising the public that stocks have been received from London, as, for instance the Newcastle bookseller Joseph Barber's importation of a large collection of music from major London dealers (*Newcastle Intelligencer*, 6 October 1756).

Advertising and publicity

In addition to music-sellers' lists (either printed on blank pages at back of scores, or as separate booklets), newspapers, both London and provincial, carried information about printed music, in the form of advertisements or, occasionally, puffs. Individual advertisements for sacred music (as opposed to the inclusion of titles in lists produced by major London publishers) tended to appear more frequently in provincial newspapers, possibly because the local newspaper printer had some pecuniary interest in music sales (see note 9). An advertisement in a provincial paper would enable the self-publishing psalmody teacher to publicise his work among locals cognisant of his reputation, while enjoying the adventitious benefit of that paper's wider distribution (the *Salisbury Journal*, for instance, was available across a considerable swathe of southern England).[45] Circulation figures for eighteenth century newspapers underestimate the size of readership and thus the influence attained by advertising therein, as newspapers were frequently taken by coffee-houses, reading-rooms and circulating libraries.[46]

Costs of advertising in newspapers rose steeply during the eighteenth century — from one shilling in 1712 to three by 1789 — this on account of rises in advertisement duty.[47] It would be interesting to discover whether this trend had any effect on the frequency with which specific types of music were advertised in the press, given little evidence for general price increases in music over the period. One suspects that the usefulness of publicity, particularly in the case of self-publishing provincial musicians, transcended cost considerations. The Manchester organist Griffith Cheese advertised his *Eight songs in score* almost as an afterthought to a reminder of his wider professional services (vocal and instrumental instruction, sales and service of musical instruments and procurement of scarce copies of ancient music for sale or hire) (*Manchester Mercury* 17 February 1784).

Monthly magazines, towards the end of the century, increasingly carried reviews of musical publications. The *British Magazine* devoted a separate section to new musical publications, and critiques of recent printed church music were included in its remit. Again, circulation figures for such journals (1,500 to 3,500) underestimate readership because of institutional subscription.

Although the paucity of primary source material does not permit full

[45] C.Y. Ferdinand, *Benjamin Collins and the provincial newspaper trade in the eighteenth century*. Oxford: Clarendon, 1997, p.116–117.

[46] Ibid., p.16–19

[47] J.J. Looney, 'Advertising and society in England 1720–1820: a statistical analysis of Yorkshire newspaper advertisements'. PhD dissertation, Princeton University, 1983, p.36.

discussion of the economics of music publication in the latter half of the eighteenth century, this paper adumbrates the complexity of business decisions, cost accounting and sales forecasting which the publication process involved. Printing materials, particularly paper, were expensive — though the 'small-batch' production facilitated by printing from engravings could forestall the accumulation of unproductive and unwanted inventory. Signals from the market must have been unpredictable and conflicting. Longman contended that no market existed for anthems, but it is quite possible that the perceived growth in oratorio performance, music societies, choral festivals and music-making in the home provided market for the enterprising church musician.

Abstract
Drawing upon a range of contemporary and modern printed sources, the challenges and opportunities of various publishing models and options for those seeking to disseminate sacred music in late eighteenth century England are here reviewed. Economic issues at various stages of the publication process (arrangement of printing, sales and distribution, and marketing) are illustrated and discussed, and set in the wider context of activities of the music trade.

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Brio Volume 45, Number 2. pp 18–28

'MOST SUITABLE FOR PURPOSES OF PUBLICATION': CECIL SHARP'S FOLK SONG TEXTS[1]

Ann Keith

To a long-standing lover of Cecil Sharp's folk song arrangements but a novice in English folk song studies as a research topic, the concept that Cecil Sharp has always been a controversial figure comes as something of a shock. One wonders how collecting folk songs could possibly be controversial. However, what becomes immediately apparent from the most cursory look at much of the literature is that the significant amount of critical material concerned with Sharp is either almost grovellingly reverential:

> He [Sharp] believed that when we say all souls are equal in the sight of God, it is not a mere theory for Sundays but a truth to be lived; and he held therefore that this song and dance whose beauty goes straight to the soul, short-circuiting, as it were, the mind, would be the simplest and best means of bringing about that equality. He was more, then, than a musician. He was an artist in humanity and a patriot.[2]

or aggressively antagonistic:

> Sharp had found his mission in life... Working class culture was to be stultified, backdated, modified, cleaned up and sold back to us as the genuine article — the mythologising of authenticity that goes to the irrational core of bourgeois culture.[3]

and between such polarised views there appears to be very little common ground. On the one hand Cecil Sharp is regarded as a saintly liberator — one who gave English song back to English people in a pure and unadulterated fashion — and on the other as an oppressor, who wished to indoctrinate the unsuspecting proletariat with middle-class notions of taste (the tenor of much late 20th-century criticism), among the chief accusations being that he edited working-class or 'peasant' material to fit his militant and possessive views of what constituted folk music. Much of this later criticism

[1] The author would like to thank the Librarians and Archivists of Clare College, Cambridge, for their generous assistance in facilitating access to, and reproductions of, the Cecil Sharp manuscripts held at Clare College.

[2] A. H. Fox Strangways, appendix to Maud Karpeles, *Cecil Sharp: his life and work*. London: Routledge and Kegan Paul, 1967, p.218.

[3] Stefan Szczelkun, *The conspiracy of good taste: William Morris, Cecil Sharp, Clough Williams-Ellis and the repression of working-class culture in the 20th century*. London: Working Press, 1993, p.48.

reflects the political views of the writers and ignores the fact that a man who was friendly with, worked closely with, was respected by and inspired such composers as Gustav Holst, Ralph Vaughan Williams and George Butterworth cannot be so arbitrarily dismissed (although it should be said that these musicians, too, fall foul of some recent folk song commentators). While one might think, from a 21st century perspective, that Holst's statement, 'When the time comes for the history of English music in the twentieth century to be written, Cecil Sharp's name will stand out above all others'[4] verges on hyperbole, that he should have said it at all is indicative of the regard in which Sharp was held by many of his contemporaries. Sharp's direct legacy is, as has recently been noted, 'large and complex'.[5] His own library is the basis of the Vaughan Williams Memorial Library and the English Folk Dance and Song Society's headquarters is at Cecil Sharp House, a 'building-cum-monument'[6] in Camden Town. Sharp's chief monument, however, is his forty-seven volume collection of English and American folk song and dance music, the originals of which he bequeathed to Clare College, Cambridge, where he was an undergraduate from 1879 until 1882 and where the collection is now housed in the College archives. His subsequent publications were based on this collection together with his theoretical work on the history of European dance[7] and his philosophical study of folk song, *English folk song: some conclusions*.[8]

Attitudes towards folk song texts

Much of the criticism of Cecil Sharp has been concerned with his perceived attitude towards folk song texts, which he frequently altered or tidied up in various ways to suit the prevailing mores of the day. He has been accused of a top-down, elitist approach and of arrogantly imposing his own bourgeois standards of decency and correctness on to the productions of the common man. Indeed, Constant Lambert writing in 1934 (ten years after Sharp's death) said that the English folk song movement had become 'a definitely exotic and 'arty' movement completely detached from any genuine life'.[9] The practice of altering folk words did not, of course, start with Cecil Sharp. One of his eminent predecessors (and, for a period, collaborator with Sharp), the scholar and collector Sabine Baring-Gould, had no reservations in doing so and, in his detailed and copious notes to the folk songs in 'Songs of the West' (for the revised edition of which Cecil Sharp edited the music), Baring-Gould frequently remarks that he or one of his co-editors altered the words. For example, 'The hostess' daughter' (no.70), where 'The coarseness

[4] Quoted in Imogen Holst, 'Gustav Holst's debt to Cecil Sharp', *Folk Music Journal* (1974), p.400.

[5] Vic Gammon, 'Cecil Sharp and English folk music', in *Still growing: English traditional songs and singers from the Cecil Sharp Collection*, compiled and edited by Steve Roud, Eddie Upton and Malcolm Taylor. London: EFDSS in association with Folk South West, 2003, p.16.

[6] Ibid., p.16.

[7] Cecil J. Sharp and A.P. Oppé, *The dance: an historical survey of dancing in Europe* (first published 1924). Republished, with an introduction by Richard Rastall, by EP Publishing, Wakefield, 1972.

[8] Cecil J. Sharp, *English folk song: some conclusions* (first published 1907), 4th rev. ed. (prepared by Maud Karpeles with an appreciation by Ralph Vaughan Williams). London: Mercury Books, 1965.

[9] Constant Lambert, *Music Ho!* Harmondsworth: Penguin, 1948 (first published 1934), p.124.

of the original words obliged me to re-write the song'[10] and 'Fair Susan slumbered' (no.96): 'The words were so utterly worthless that Mr Sheppard wrote a fresh copy of words to the melody'.[11] James Reeves suggests that Baring-Gould was the last collector to alter words with such abandon[12] but Cecil Sharp was also aware of the potential difficulties surrounding texts which, in common with Baring-Gould, he regarded as subservient to the tunes. His article in the *Journal of the Folk-Song Society* of 1905 is instructive concerning his attitude:

> As to the value of the tunes and words... I must leave others to judge. My own estimate is that the tunes are of the utmost value, but that the words are of less account. Indeed, so far as the words are concerned, I must reluctantly admit that the twentieth century collector is a hundred years too late. The English ballad, if not dead, is at the last gasp . . .[13]

Later in the same article however he expresses the hope that his remarks 'will not deter the song collector... from paying to the words that attention which they undoubtedly deserve'.[14] These rather trenchant opinions underwent some moderation and he later explained his views on texts and their editing by stating that folk words often show 'simplicity and directness without subtlety'[15] which, however, 'might be mistaken for a want of refinement by those who live in an age where subtlety and circumlocution are extensively practised'.[16] It was the duty of the collector to 'note them down conscientiously and accurately and to take care that his transcriptions are placed in libraries and museums where they may be examined by students and those who will not misunderstand them'.[17] As for actually publishing what might be considered *risqué* words though, Sharp says 'there are some folk-songs which can only be published after extensive alteration or excision... some are gross and coarse in sentiment and objectionable in every way' and 'transgress the accepted conventions of the present age'.[18] He admits that this 'opens up a large question'[19] but concludes that

> … the folk-song editor has perforce to undertake the distasteful task of modifying noble and beautiful sentiments in order that they may suit the

[10] Sabine Baring-Gould, H. Fleetwood Sheppard, and F. W. Bussell, *Songs of the West: folk songs of Devon & Cornwall collected from the mouths of the people.* New and revised edition under the musical editorship of Cecil J. Sharp. London: Methuen, 1905, 'Notes on the songs', p.20.

[11] Ibid., p.26.

[12] James Reeves, *The idiom of the people: English traditional verse edited with an introduction and notes from the manuscripts of Cecil Sharp. London: Heinemann, 1958.*

[13] Cecil J. Sharp, 'Folk songs noted in Somerset and North Devon', *Journal of the Folk-Song Society* 6/2, part 1(1905), p.2–3.

[14] Ibid., p.3.

[15] Sharp, *English folk song: some conclusions* (first published 1907), p.128.

[16] Ibid., p.128.

[17] Ibid., p.129.

[18] Ibid., p.127–8.

[19] Ibid., p.128.

> minds and conform to the conventions of another age where such things [e.g. innocent peasant directness and lack of subtlety] would not be understood in the primitive, direct and healthy sense.[20]

Views such as these are as red rag to a bull to critics such as Dave Harker*:*

> No matter what working men and women sang, loved, or treasured, now that the products of their culture had been traded for a mug of cider, a quid of tobacco, a few pounds or some other trinket, they were Sharp's property, to do with as he thought fit.[21]

However, when Sharp was publishing, as James Reeves observes, 'No printer would undertake to reproduce certain verses verbatim and no publisher of repute would issue them'[22] so there was little alternative to expurgation of some texts if publication, particularly for schools (a passionate objective for Sharp), was the aim. But he has been criticised not only for expurgation to suit educational requirements, but for also altering, rewriting and bowdlerising in his general publications, sometimes to the extent that the intentions and meanings of the original texts are lost. A frequently quoted example of this rewriting and general cleaning-up procedure is 'Gently, Johnny, my Jingalo' taken down from William Tucker of Ashcott on 15 January 1907 and subsequently published in *Folk songs from Somerset* in 1908. In his editorial notes Sharp writes:

> The words as I took them down were too coarse for publication. I have, however, been able to re-write the first and third lines of every verse without, I think, wholly sacrificing the character of the original song.[23]

Whether or not he retained the spirit of the original must be a matter of opinion but, for purposes of comparison, here are the verses of the original text as noted in Sharp's manuscript:[24]

> A1. I put my hand all on her toe / Fair maid is a lily O, / She says to me, You do want to go; / Come to me quietly / Do not do no injury / Gently Johnny my Jingalo. (full verse)
> A2. I put my hand all on her knee /.../ She says to me Do you want to see? (lines 1,3)
> A3. I put my hand all on her thigh /.../ She says to me Do you want to try?
> A4. I put my hand all on her billy *(sic)* /.../ She says to me Do you want to fill me?
> A5. I put my hand all on her breast /.../ She says to me Do you want a kiss?

[20] Ibid., p.129.
[21] Dave Harker, *Fakesong: the manufacture of British 'folksong' 1700 to the present day.* Milton Keynes: Open University Press, 1985, p.197.
[22] Reeves, *The idiom of the people.*, p.8–9
[23] Cecil J. Sharp, *Folk songs from Somerset.* Fourth series. London: Simpkin & Co. Ltd / Schott & Co., 1908
[24] Cecil J. Sharp, Folk song ms. no. 1176. Cambridge: Clare College Archives.

A6. I put my hand all on her head /.../ She says to me Do you want my maidenhead?

and the published version with Sharp's amended words:

B1. I put my hand all in her own, / Fair maid is a lily O! / She said: If you love me alone / Come to me quietly, / Do not do me injury; / Gently, Johnny my Jingalo. (full verse)
B2. I said: You know I love you, dear, / ... / She whispered softly in my ear: (lines 1,3)
B3. I placed my arm around her waist, /.../ She laughed and turned away her face:
B4. I kissed her lips like rubies red, /.../ She blushed: then tenderly she said:
B5. I slipped a ring all in her hand, /.../ She said: The parson's near at hand.
B6. I took her to the church next day, /.../ The birds did sing, and she did say:

Definitive versions of texts

That the original text of this song might not have been acceptable to polite society in Edwardian England is understandable but legitimate questions arise as to the integrity of the rewritten text and whether or not Sharp was justified in replacing the original words with those of his own invention in the interests of publication. In other words, should the song still be regarded as genuinely 'folk', that is (in Sharp's own definition) a 'song created by the common people'[25] as opposed to the 'town song' or 'art song' or does it now, especially with his added accompaniment, rank as an 'art' song, 'the song of the cultivated musician'?[26] How far can the editing of texts be taken for them to remain legitimately 'folk'? And if one feels obliged to effect such major changes to texts, should they be published at all? Given all his other writing on the subject it is impossible not to conclude that Sharp was chiefly concerned with the accurate transmission of the tunes — although a song by definition is an amalgam of words and music — and he would have preferred not to alter the texts, but that he frequently felt obliged to do so did not particularly worry him. As Tom Paulin remarks, where 'the vernacular imagination confronts an aristocratic or public school voice directly'[27] and they clash for whatever reason, the latter will usually triumph.

The introduction to the second book of *Folk songs from Somerset* (1905) states outright, 'The words have been re-cast without hesitation where they were mere doggerel or obscure'[28] while Maud Karpeles asserts that 'When this [the autograph] is compared with the printed version it will be seen that some alterations were inevitable' because of 'an irregularity of rhythm in the corresponding lines of the successive stanzas' and 'incomplete or obscure texts'.[29] Of course, the very act of writing down oral material presupposes

[25] Sharp, *English folk song: some conclusions*, p.4.
[26] Ibid., p.5.
[27] Tom Paulin (ed.), *The Faber book of vernacular verse*. London: Faber & Faber, 1990, p.xvii.
[28] Cecil J. Sharp, and Charles L. Marson, *Folk songs from Somerset*. Second series. London: Simpkin & Co. Ltd / Schott & Co., 1905.
[29] Karpeles, *Cecil Sharp: his life and work*, p.53.

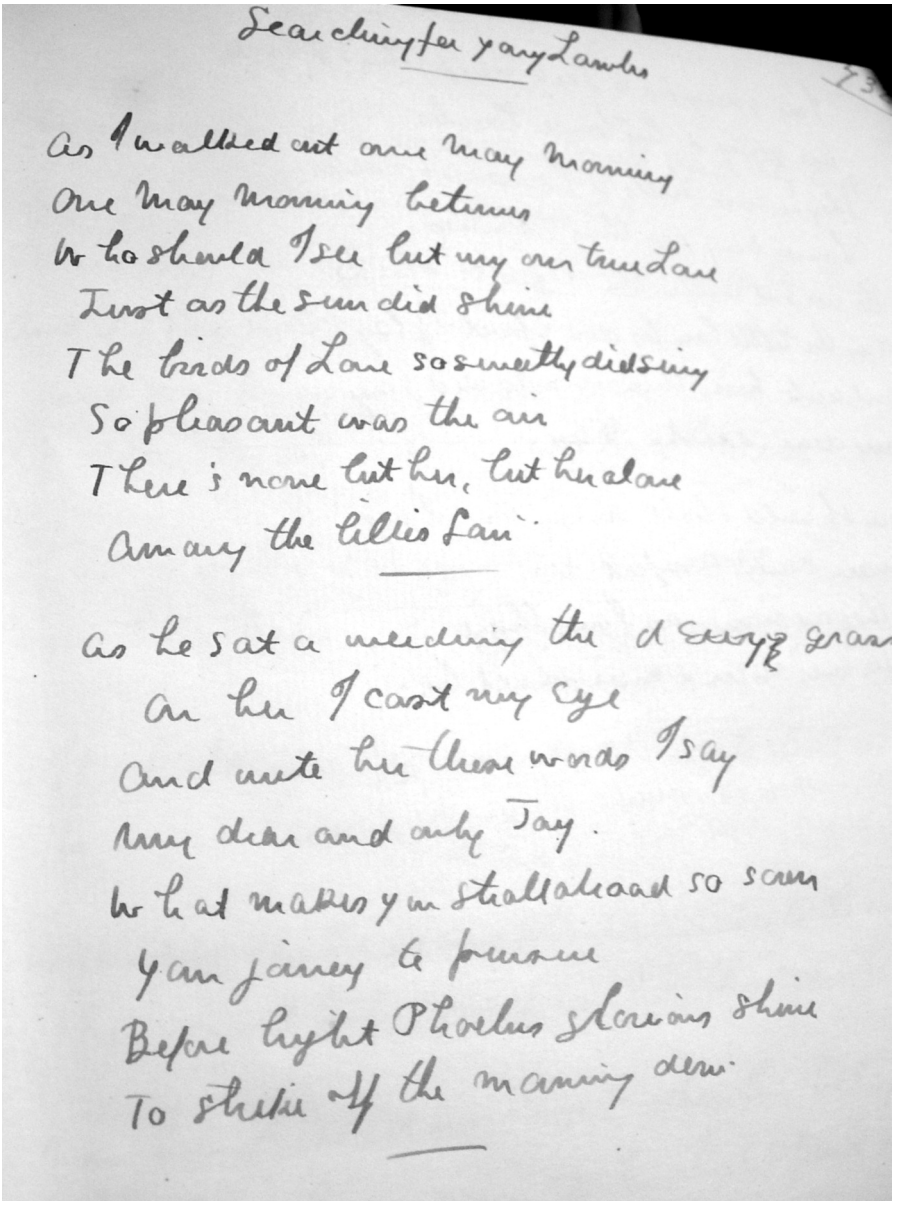
some degree of editing and selection on the part of the transcriber; adding time signatures, bar-lines and accompaniments confine the songs even more closely and that Sharp was aware of anomalies which might be the subject of later interest seems apparent from his published material.[30] The dilemma has been summed up neatly by Gordon Cox when he says: '...in transmuting a largely solo, unaccompanied genre into a... performance usually accompanied at the keyboard, there can arise several problems to do with authenticity and creativity.'[31]

Manuscript texts and published texts

As part of an ongoing project, the present writer is comparing twelve of Sharp's published songs — which, in the public mind at least, have become the accepted versions — with his manuscript material (examples are given in Fig.1 and Fig.2). The original (and, as it turns out, naïve) expectation was that the published tunes and words would be found in the manuscript as complete songs (to which Sharp added accompaniments for publication and performance purposes) and that the variants would be obvious and easily discernible. It was soon apparent that the matter is much more complex. Where a particular song has more than one tune, Sharp had perforce to choose one, given that he was not making an edition of his entire collection, and these tunes are usually published with little or no alteration. So far as the texts are concerned, however, a comparison between the manuscript and the published material reveals many examples of textual manipulation, albeit usually not as wholesale as that found in 'Gently, Johnny, my Jingalo'. That Sharp thought it necessary to effect amendments, alterations and other changes to texts that could not, even in the early 1900s, be considered offensive in any way, is of considerable interest and a brief examination of three representative songs gives some indication of Sharp's editing procedures which include: the amendment of the text to fit a rhyming scheme, to regularise dialect words and phrases or to better fit the tune in a formal, accompanied rendering of the song; the amalgamation of several variants to provide the final text; placing a chosen text with a chosen tune, regardless of their original provenance; the insertion of verses not found in the manuscript. To these must, of course, be added the constraints of the piano accompaniments. It should be said that his published notes that accompany the songs — in which he often states that the words are printed 'as he sang them to me' or 'they [the words] needed but little modification' and so on — are sometimes difficult to interpret in the light of the manuscript.

'Searching for Lambs' [SL] is cited by Sharp as 'the most perfect song of its type'[32] and, in the 1920 edition of his folk songs, he says 'The words are

[30] Sharp, *English folk song: some conclusions.*
[31] Gordon Cox, *A history of music education in England 1872-1928.* Aldershot: Scolar Press, 1993, p.153.
[32] Cecil J. Sharp, *Folk songs from Somerset.* Fourth series. 1908.


Searching for yong Lambs

As I walked out one may morning
One may morning betimes
Ho to should I see but my own true Love
Just as the sun did shine
The birds of Love so sweetly did sing
So pleasant was the air
There's none but her, but her alone
Among the lilies fair.

As he sat a weeding the downe grass
On her I cast my eye
And unto her these words I say
Now dear and only Jay.
Ho that makes you stall abroad so soon
You journey to pursue
Before light Phoebus glorious shine
To shake off the morning dew.

Fig.1. 'Searching for Young Lambs' (words ms 732). Reproduced by permission of the Master, Fellows and Scholars of Clare College, Cambridge.

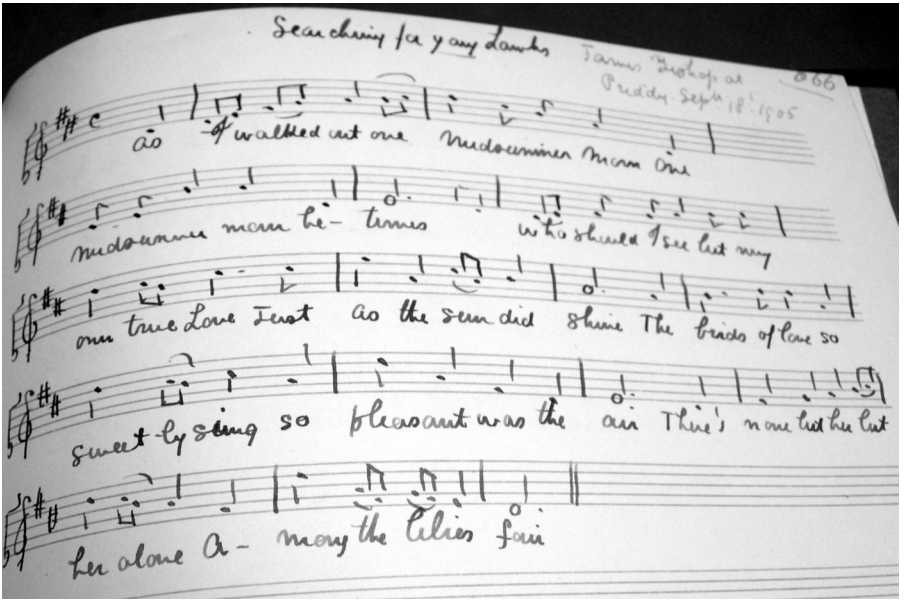


Fig.2. 'Searching for Young Lambs' (tune ms 666). Reproduced by permission of the Master, Fellows and Scholars of Clare College, Cambridge.

almost exactly as they were sung to me'. The manuscript gives six variants of this song of which two of the tunes (ms. tunes 960 and 1409) are virtually identical. Tune 1409 was finally selected for publication (it should here be made clear that the words and the tunes are almost always separate in the manuscript and are in separately numbered but cross-referenced volumes which break down into thirteen volumes of English and three volumes of American folk words and twenty-three volumes of English and American folk tunes). For 'Blackbirds and Thrushes' [BT][33] Sharp collected five variants of tune and four of words and, for the tune, selected 932, which is published as given in the manuscript. Concerning the words, Sharp comments that 'Mr Wyatt's words [words ms. 279] were rather corrupt and I have had to amend them in several small particulars.' The third example — 'The Brisk Young Widow' [BYW][34] is a comparative rarity as it was collected as a complete song from one singer (George Radford of Bridgwater) with no variants. Even so, Sharp could not resist making some alterations and tidying it up!

Examples of textual amendment
a) to fit a rhyming scheme:
SL: Lie waiting for their dams (to rhyme with *lambs*, ms. *Lay waiting for their dames*).
SL: How pleasant is the air (to rhyme with *where*, ms. *How pleasant across the mead*)
BT: He cried, I'm forsaken, my poor heart is breaking (ms. *Young man forsaken, he died in a week)*
b) to regularise dialect words and expressions:
SL: Just as the sun did shine (ms. *Just as the sun was rise*)
SL: No man shall uncomfort thee (ms. *No man shall uncomfer thee*)
BYW: At last there came that way (ms. *At last of all there came*)
BT: O would that I never had left this fair maid (ms. *Crying so he had never have left this fair maid)*
c) to fit a formalised tune:
SL: I'd rather rest on a true love's breast (ms. *But I'd rather been in my true love's arms*)
BT: When Jimmy returned with his heart full of burning (ms. *And Jimmy will return with his heart full of burning)*
BYW: And I'll never court no more / A brisk young widow (ms. *I'll never go more / Courting a widow)*.
d) miscellaneous, with no apparent rationale:
BYW: A lover soon there came (ms. *At length of all there came*)
BYW: Where-at the farmer swore (ms. *Which made the farmer swear.*
The word 'where-at' also jars here and seems a rather self-conscious archaism).

[33] Cecil J. Sharp, *Folk songs from Somerset.* Fifth series. London: Simpkin & Co. / Schott & Co., 1909.
[34] Cecil J. Sharp and Charles L. Marson, *Folk songs from Somerset.* Third series. London: Simpkin & Co. Ltd / Schott & Co., 1906.

Examples of amalgamation of variants in published texts
(all ms. references from the word books)
SL: I met a maid from home had strayed (from ms. 1003, 1295 *I overtaked a handsome maid* and 2040 *There I beheld a fair pretty maid*).
SL: Lie waiting for their dams (from ms. 475 *Lay sporting with their dams* and 1003, 1295 *Lay waiting for their dames*).
BT: And the song that she sang was concerning her lover (from ms. 279 *Crying the song that she sung was concerning her lover* and 932 *And the song that they sing was concerning her lover*).

Examples of tune / text amalgamation:
SL: The selected tune (1409) was originally sung to the words of 1295 whereas the selected text (1003) was sung to tune 960. However, the words of ms. 1003 are considerably amended in the final published song.
BT: The words are chiefly taken from 279 (originally sung to tune 205) but are also amended in the published song, in which the tune is 932.

Examples of published verses not found in the manuscript:
SL: Ms. 1003 contains five verses, corresponding to the published verses 1-3, 5, 6. Verse 4 of the published song, however, bears little resemblance to any of the ms. texts apart from line 3, which appears to be derived from ms. 925.
BT: There are 4 verses to ms. 279, of which Sharp used 1-3. These correspond to the published verses 1, 2, 4. Verse 4 of ms. 279 is omitted in the published version and the text of verse 3 of the final song does not appear in any of the manuscripts.

Conclusions
A considerable amount of ink has flowed on the subject of Cecil Sharp's approach to folk song texts but it still remains speculative. As has already been noted, some modern critics see him as an agent of the *embourgoisement* of the English countryman although his writings show quite clearly that this was not his intention and was far from his mind. That Sharp held very strong views on what constituted genuine 'folk' music and adopted a proprietorial attitude to English folk song is well known and the controversies to which reference has already been made began in his own lifetime. Sir Arthur Somervell — with whom Sharp was in frequent dispute particularly over the use of folk song in schools — said he had 'the natural enthusiasm of a recent devotee',[35] but Somervell also complained to Sharp that 'I think your tone regarding my connections with Folk Music is, to say the least, not quite understanding. Years before you took the matter up I published a book, which is now a Standard Selection...'.[36]

[35] Letter, Arthur Somervell to the editor of the *Morning Post*, 5 September 1906, quoted in Gordon Cox (ed.), *Sir Arthur Somervell on Music Education: his writings, speeches and letters.* Woodbridge: Boydell Press, 2003, p.124.
[36] Letter, Arthur Somervell to Cecil Sharp, 19 October 1904, quoted in Cox (ed.), *Sir Arthur Somervell on Music Education,* p.122.

Sharp was certainly no stranger to what the *Musical Times* called 'piquant controversy';[37] his commercial sense persuaded him, however, that the only way he could promote folk songs to the general public and to schools (and incidentally enable him to earn a living) was by arranging them into a readily acceptable form: hence the various expurgations and textual amendments (from dialect to standard English, for example) and the piano accompaniments. A marked feature of his accompaniment style is that he very frequently combines two stanzas into one unit of accompaniment and to fit this editorial construct an even number of verses is required. This may be why Sharp wrote additional verses to some songs. However, the question still remains: are the published versions genuine folk songs or are they art songs created by Sharp using his collected folk material, in the same way that Benjamin Britten's folk song arrangements are art songs? To this question the writer has not yet formulated a satisfactory answer. Cecil Sharp, in true scholarly tradition, was not averse to his editorial methods being examined and indeed made a specific request to the Master of Clare College that the manuscripts 'shall be readily available to those scholars and others interested in the subject'.[38] It is interesting to consider that, were he collecting folk songs today, he would, without doubt, create a critical 'warts and all' edition with all the musical and textual variants clearly set out, rather on the lines of a thematic catalogue; he would retain dialect, would not amend, add to or expurgate texts and he would certainly not add accompaniments that in Fox Strangways' opinion sometimes resembled those of Schubert.[39] But whether he would, in following modern scholarly practice, still create the songs of great beauty that he published in abundance is a matter of surmise.

Abstract
In this article, Cecil Sharp's use of folk song texts is considered vis-à-vis contemporary attitudes, his own writings and late twentieth-century criticism. Comparisons are made between his manuscript and his published songs together with a suggested rationale for his textual amendments.

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[37] *Musical Times* 53/836 (1 October 1912).
[38] Cecil Sharp to W. L. Mollison, 10 October 1920. Sharp-Mollison correspondence. Cambridge: Clare College Archives.
[39] A. H. Fox Strangways, quoted in Karpeles, *Cecil Sharp: his life and work*, p.214.

Brio Volume 45, Number 2. pp 29–40

MUSIC IN FINGAL[1] PUBLIC LIBRARIES: AN INVESTIGATION OF FINGALLIANS' NEEDS

Maria Smyth

1. INTRODUCTION

1.1. Background

The impetus for this research arose from a variety of sources. Eileen O'Brien's thesis written in 2000,[2] highlights the inadequacies regarding music service provision in Irish public libraries at the turn of the 21st century. Although facilities are improving, the launch of a new music service in Ashbourne Public Library, County Meath in 2004 exemplifies this, shortfalls in the provision of music services throughout Ireland still exist. In the case of Fingal Public Libraries, its services could certainly be expanded beyond its present operations. Significantly, very little is written about music libraries particularly from the user's point of view. O'Brien states that public libraries 'should serve every member of the public, not simply those who have library membership'. This view is echoed by Ann Kunish in her article entitled 'Why Does the Public Library Need a Music Department?',[3] where the Norwegian 'Man in the Street' is regarded as the most important library user to whom materials and services are catered. In a profession which stresses the importance of focussing on the needs of their users and communities, it was logical and timely to undertake research from the user's perspective.

The final catalyst for this topic came from the author's experience of living in Fingal and working in its library services. Fingal is an area rich in musical talent and heritage. This is evidenced by the presence of musical organisations, bands, musical societies and music schools, to name a few. Little contact, however, has been established between these groups and Fingal Public Libraries. Knowledge of their needs amongst library professionals, therefore, is limited. Although general music services and resources have been available for some time in public libraries in Fingal, the potential for music to attract new users and serve existing ones better has not been fully exploited. In recent years, many new or renovated libraries have been constructed in Fingal, like Blanchardstown in 1996 and more recently Balbriggan in 2007, yet with minor improvements to specialised services like music. Further library developments are in progress. Under these circumstances, it is certainly feasible to expand and modernise music services for the benefit

[1] Fingal is a local government region located in the north of Dublin City, Ireland.

[2] Eileen O'Brien, 'An examination of music services in Irish public libraries', MLIS diss., University College Dublin, 2000.

[3] Ann Kunish, 'Why does the public library need a music department, and why should it continue to be federally funded?', *Fontes Artis Musicae* 51/2 (2004), p.178–82.

of Fingal's entire community, thus enabling more meaningful and relevant services to all citizens.

1.2. Research themes

Many cultural reports advocate research on users' needs for library service development; yet few studies of a musical nature exist. Documentation from Ireland and the UK particularly, focuses on constructing profiles of music services through data gathered solely from library professionals. With the exception of Sanna Talja's work entitled *Music, culture and the library: an analysis of discourses*,[4] users' perceptions of music library services receive little investigation. As Fingal County Council's mandate is to "improve the quality of life for the people we serve"[5] a study of user-centered policies and writings in relation to Fingal's library services was appropriate.

Although surveying every user group was not possible, as many as practicable were covered to provide a representative reflection of Fingallians' needs. Early in the research, library colleagues expressed interest in exploring music as a means of enticing non-users. The *Public Library User Survey (PLUS)*, written in 2002 reports that younger persons are under-represented within the library user profile.[6] Young people were also identified within Fingal Public Libraries as a hard-to-reach group. Studies on music provision from UK and US public libraries revealed intriguing initiatives, such as staging rock performances, which have successfully attracted this group. Fingal Libraries has not explored such projects to date.

O'Brien's research revealed that professional musicians were not classified as key users of library music services, being ranked sixth only in terms of usage.[7] This point was not explored by O'Brien but was addressed by this research as Fingal Libraries' records also showed a distinct lack of usage by known local professionals. This group includes those involved at a professional level of music in Fingal; namely, composers, performers and those who work with musical organisations. An investigation of the reasons for non-usage of libraries and merits, if any, of attracting this group was undertaken.

A perusal of current Irish literature also revealed problems experienced by music professionals in working and living in Ireland. The *Forum for Music*[8] report, for example, tells of the struggle many musicians endure in earning a living and of their necessity to venture abroad to seek work. Consequently, the possibility that Fingal Libraries could play a larger role in supporting this group was investigated.

Finally, the theme of music provision was explored in relation to policies, service administration, and collection principles. The failure to establish and

[4] Sanna Talja, *Music, culture, and the library: an analysis of discourses*, 2nd ed., trans. Maryland, US: Scarecrow Press, 2001.

[5] Fingal County Council, *Corporate Plan: 2004–2009.* http://www.fingalcoco.ie/YourLocalCouncil/Publications

[6] The Library Council, *Public library user survey.* Dublin: The Library Council, 2002, p.4.

[7] O'Brien, *An examination of music services in Irish public libraries*, p.58.

[8] See Forum for Music's *A coherent national policy for music in Ireland.* http://www.forumformusic.ie/category/forum

implement a national policy on music service development has preoccupied music library professionals in Ireland and the UK for some time. The *Access to Music*[9] UK report, written in 2003, recognises specifically, the need to devise and implement a national strategy for public library music provision. In this, discrepancies in music provision in the public sector are attributed to the disjointedness of service delivery in all areas. This report maintains that a national strategy allows greater coordination at regional and inter-regional levels and ensures delivery of music services on a more equitable basis. The situation differs in Scandinavia and the US where the presence of national structures enables a more unified approach to governing standards of music provision. Documentation confirms that these structures facilitate co-operation between music libraries allowing the development and implementation of services such as digital projects like *Phonofile.dk*[10] and interlibrary lending on national scales. Examining variations in music library practices between Ireland and the UK, and Denmark and the US determined that Fingal Public Libraries should be more progressive.

2. OBJECTIVES AND RESEARCH QUESTIONS

The goal of the research was to present a case for the improvement of music services in Fingal County Libraries. Its objective was to determine any existing demands for enhanced music services. It also aimed to discover the improvements, if any, desired by Fingallians. Indications of how such improvements could enrich the Fingal community and boost existing library services were provided. Having achieved this, recommendations were made based on Fingallians' responses and governed by library best practice standards. These recommendations should contribute towards current discussions in Fingal on developing music services and the ongoing debate amongst music circles on formulating a national policy for music in Ireland. They should also guide library professionals in Fingal and other local authorities on future music collection and service developments.

The research questions were as follows:

1. To identify user groups with an interest in music in Fingal.
2. To ascertain Fingallians' views on music services in Fingal Public Libraries.
3. To determine Fingallians' needs regarding music service provision.

The first research question investigated the demographic profile of Fingallians with an interest in music. It explored levels of musical interest regarding age groups, gender and locations in Fingal. Crucially, it disclosed whether those interested in music were library users. The second research question addressed users and non-users of Fingal Libraries to examine their

[9] Pamela Thompson and Malcolm Lewis, *Access to music: music libraries and archives in the United Kingdom and Ireland: current themes and a realistic vision for the future.* London: IAML, 2003.

[10] See 'Denmark', *Fontes Artis Musicae* 51/3–4 (July–December 2004), p.410. http://webebscohost.com/ehost

perceptions of libraries and libraries' music services. It also provided an opportunity to test their knowledge of services presently available. Gathering this data helped clarify what the public image of libraries is. It also determined whether or not music services currently available require better promotion. Again, the final research question targeted users and non-users of Fingal Libraries to identify what gaps, if any, existed in Fingal's music library service provision. The data from these research questions served as guidelines for drawing up recommendations. These recommendations should serve as a useful basis for developing a future policy on music services in Fingal.

3. METHODOLOGY

3.1. Research design

A mixed approach involving qualitative and quantitative methods was used. This approach allowed the collection of various data types which best suited the study.[11] Research commenced with detailed qualitative interviews. These enabled an in-depth exploration of research themes that may not have been gleaned from other research methods.[12] The next research phase involved gathering data from quantitative questionnaires targeted at the general Fingal population.

Three separate user groups were targeted as part of this research. The criteria for selecting participants involved those who live or work in Fingal, and those with an interest in music. The first group included those who make a professional living from music in Fingal. Data were gathered by means of interview. The second group comprised patrons of Fingal Public Libraries. Questionnaires were distributed to all seven full-time branches in Fingal and a series of one-day visits to these was undertaken to ensure equal representation was achieved. The third group consisted of clients from a music retail store. Capturing non-users was a concern; however, surveying music store user groups by questionnaires overcame this barrier.

3.2. The interviews

Interviews were deemed the most suitable method for targeting musicians residing or working in Fingal. This format facilitates complete answers, and fewer misunderstandings; thus, enabling a full investigation into the needs and requirements of this group.[13]

Research involving five musicians took place during a two-week period from 19 July to 1 August 2007. Interviews were conducted individually through face-to-face encounters, using an interview schedule. A semi-structured format was adopted for each interview to facilitate further

[11] This is in accordance with the research principles outlined by John W. Cresswell in his work *Research design: Qualitative, quantitative, and mixed methods approaches*, 2nd ed. CA, USA: Sage Publications, 2003, p.21.

[12] Earl Babbie, *The basics of social research*, 3rd ed. Belmont, CA, USA: Thomson Wadsworth, 2005, p.321.

[13] This is in accordance with research guidelines outlined by Earl Babbie in *The basics of social research.*

investigation of pertinent themes. This approach also enabled additional exploration of differences between interviewees' musical interests, backgrounds and information needs.[14] Interviewees were also questioned in several ways about musical genres of interest to them. This technique is known as 'Circling' and it allows fuller investigation of interview themes. The schedule comprised mostly open-ended questions. It was pre-tested by the author's supervisor and a music librarian until it was edited into what was deemed a clear and manageable format.

3.3. Questionnaires

The structural design of the questionnaire was based loosely on methods utilised by Dorney and McKnight[15] and Casey.[16] The questions were tailored as far as possible to both user groups to account for any nuances between them. A combination of open, closed, contingency and Likert scale questions was used to elicit as much data as possible. The questionnaire was also pre-tested by the author's supervisor and a music librarian until the content was considered unambiguous and appropriate.

One thousand questionnaires were distributed on 25 July 2007 to all of Fingal's full-time branches for the attention of library patrons. A greater proportion of questionnaires were allocated to larger branches with higher usage figures. Display notices were included to alert library visitors of this survey. A series of one-day visits was also undertaken by the author to each branch. The purpose of these was to monitor response progress and ensure all the requirements regarding data completion were fulfilled. The completion deadline was 10 August 2007 after which the questionnaires were collected.

In the wake of the *Access to music* report, which recommended research on the needs of those who do not use music libraries, the questionnaire's objective was to target non-users of public libraries also. Non-users were of particular interest as this data should indicate which services require better marketing, and identify requirements for alternative music materials and services. It was hoped this group would be captured successfully by conducting questionnaires on a face-to-face basis. It was decided to survey customers of a music retail store in Swords. This location was chosen as it is situated in Fingal's capital and was within travel distance of the researcher. The survey took place for two days. The researcher presided over the process for its duration. Again, this ensured the generation of a satisfactory response rate and the adherence of data requirements.

[14] Sanna Talja, *Music, culture, and the library: An analysis of discourses*, 2nd ed., trans. Maryland, US: Scarecrow Press, 2001, p.210.

[15] Carl Dorney and Cliff McKnight, 'Music provision in UK public libraries', *Journal of librarianship and information science* 36/1 (2004), p.7–26.

[16] Michael Casey, *Applications of new information technologies in libraries—an overview of the Republic of Ireland*. Dublin: National Board for Science and Technology, 1986.

4. FINDINGS & DISCUSSION

4.1. Introduction

Data gathered during the course of this project confirmed that inadequacies exist in the provision of Fingal Libraries' music services. Similarities and nuances were evident from data in both survey procedures. Given that questionnaires were conducted with separate user groups, namely users of Fingal Libraries and music store clients, data from each survey group are analysed and discussed individually. Recommendations and conclusions are provided in the next section.

4.2. Interviews analysis

Professional musicians

The information requirements of this group are more technical and demanding as they work at a professional level. The needs of this group are best served, therefore, by specialised material. Although having geographically accessible music services was considered desirable, the paramount issue for most concerned the provision of high quality information standards. In defining the term 'quality', interviewees stipulated the provision of music information that is current, detailed, relevant, and accurate as essential. It was obvious that ensuring accessibility of music services to Fingal's community was also considered carefully by this group. The overriding concern for them, however, was the provision of quality music services for which they unanimously expressed a willingness to travel. As a result, the issue of accessibility was deemed of secondary importance.

The findings revealed a culture of experienced library usage among this group with some inaccuracies regarding attitudes of public libraries. All participants avail of a wide range of library services either through academic institutions or specialised information centres. As a result, they are experts in the knowledge of music information resources. All participants revealed, interestingly, that they were members of public libraries at some stage of their lives, though not necessarily in Fingal. The majority viewed public library collections as irrelevant to their present needs. This observation is probably true. They also agreed, however, that libraries could certainly play a greater role in serving the requirements of those who do not have ready access to specialised sources, like freelance musicians. This indicates that their perceptions of public libraries require revision. It also shows that Fingal Public Libraries could do more to modernise and promote its services.

Despite the overall inexperience of interviewees as Fingal Libraries' users, this group offered interesting comments and insightful suggestions on music collection and service improvements. Participants were shown a list of music resources in the interview schedule and asked to rank them regarding their views on relative importance. Most participants believed that all resources listed should be included in libraries. Sheet music was identified by two as an absolutely essential educational resource for music teachers and students. Other resources like compact discs (CDs), digital video or versatile discs

(DVDs), music magazine and academic periodical lending, and reference works, were also regarded as important services by all participants. The further provision of online recorded and printed material was deemed crucial and all were impressed that Fingal Libraries provided online access to *The new Grove dictionary of music*. Two suggested Fingal Libraries should subscribe also to websites like Naxos[17] explaining that this would provide library patrons access to thousands of classical music recordings online. This service would be particularly beneficial to user groups like music students or those generally interested in music, they asserted.

Some doubted whether public libraries should implement certain services proposed by the schedule, such as rehearsal facilities. It was not the responsibility of the public library, in their view, to provide every single music service to the public. Libraries, they felt, could act as intermediaries instead, linking patrons with suitable organisations where they could avail of such specialised services. In such instances, interviewees mentioned alternative venues or advised concessionary measures whereby patrons could access those services. These observations demonstrate this group's comprehensive knowledge of music services available.

In terms of service improvements, all participants had impressive backgrounds in working in diverse projects with a broad range of audiences. Involving this group in future events programmes seems the most likely method of introducing or reintroducing them to Fingal Public Libraries' services. It is apparent this group could enable the expansion of Fingal Libraries' events programmes thereby widening its usage figures and user profile.

4.3. Questionnaire analysis

Fingal Libraries responses

A total of 224 completed questionnaires were received. Some trends revealed by this study match those of the PLUS survey, such as a higher representation of those aged between 30 and 50 years and an under-representation of those from the 12 to 19 age bracket. This survey method also indicated that women use libraries more than men (53% versus 46%). The frequency of Fingal Library visits differed slightly to those of the PLUS survey. The category entitled 'Once a Fortnight' generated the highest response from this group instead of 'Once a Month' as The Library Council's survey found.

Despite being a small branch with lower usage figures, Skerries Library recorded an equal response rate of 55 responses (24%) from library participants to Blanchardstown Library. Blanchardstown is the largest and busiest library located in Fingal's west, and was expected to record the highest response rate. Skerries is a musically vibrant area located in Fingal's east with many musical organisations and groups in its locality. Space restrictions limit the expansion of music resources in this branch. Staff were aware of this and

[17] www.naxos.com

took a greater interest in promoting the survey to interested patrons. This accounts for the seemingly high response rate from this location.

Based on the results of the survey, it is apparent that current music collections throughout Fingal Libraries require better maintenance and promotion. The need to display CDs more prominently and accessibly was voiced by many. Further support for this issue was evident from responses to Question 2.1 on musical tastes ('Which type(s) of music do you like?'). One respondent commented on the 12 options given for this category, ranging from 'Classical' to 'Country and Western', stating they were not sufficiently extensive. Although the categories listed were in accordance with those specified by Fingal and other public libraries' music collections, perhaps a revision of these is appropriate. This response echoes the findings of the PLUS survey which indicated that a better choice of CDs would encourage library usage, especially among non-users.

This study's findings also suggest that further marketing measures are required to inform the public of Fingal Libraries' music services. Although the majority of respondents considered themselves aware of these services, this evaluation is incorrect. Results demonstrated, for example, a lack of awareness among this group of musical events and recently introduced resources, like sheet music. If plans for future music developments are implemented in Blanchardstown Library, it is essential that such services are publicised to the entire Fingal community so that all citizens can benefit.

Music store responses

A total of 52 questionnaires from the music store were completed. This survey method was more successful in targeting those from a younger age bracket with the highest response generated from those aged between 12 and 19. The findings showed that the needs of this group differ somewhat to those from older age categories. In catering for teen music tastes and requirements, it seems that rock and popular music are the preferred categories. This group demonstrated the most eclectic tastes within these genres, however, citing musical forms like 'Indie' and even 'Finnish Black Metal' as favourites. It seems that interesting ideas could be gathered from this group regarding music collection expansion.

Question 1.2 asked participants which branch they visited most often. All branches were featured in responses from Fingal Libraries. Blanchardstown Library was absent, however, from music store responses. This anomaly is probably due to the availability of music stores in Blanchardstown. It seems likely, therefore, that those who purchase music from Blanchardstown stores find it unnecessary to shop in other Fingal regions.

In terms of awareness of music resources and services, this group displayed a higher level of unfamiliarity compared with library respondents. Although resources like music magazines are available in many branches, this category received no response from this group. The findings indicate, therefore, that Fingal Libraries need to undertake further measures to combat lack of awareness of services offered.

Finally, this survey method included many non-library users with an ardent musical interest. For them, libraries appeared to represent dated institutions with collections that do not match their needs. Whilst collections and services certainly require revision and expansion, it is important for Fingal Libraries to be aware of such attitudes and adopt promotional measures to combat them.

5. Recommendations

Location of music services

- A centralised facility housing specialised music collections and providing specialised services should be established in Fingal. Blanchardstown was confirmed by library questionnaire responses as the most suitable and desirable venue for this.
- Due to the high response rate received from Skerries Library, Fingal Libraries should consider developing music services in this region also. Skerries is a considerable distance from Blanchardstown rendering it difficult for some to travel, especially those who rely on public transport. The presence of choirs, musical societies and music festivals indicate this is a musically vibrant area and merits the inclusion of services in this location.
- Music services of a more general nature should continue to be made available in all branches. Increased awareness of resources in larger branches and interlibrary lending facilities should be promoted to all library patrons to ensure equal access.

Staff

- Fingal Libraries should appoint qualified personnel to oversee the running of music services. Those with responsibilities for music services should have subject expertise to maintain and increase music material and services. Technological expertise is also required to facilitate the operation of music equipment effectively.

Fingal Libraries should encourage membership of IAML(UK & IRL) for those who work with music services. As mentioned in the *Access to music* report, music librarians frequently work in isolation. This measure would allow networking and training opportunities which are essential for professional development. It also allows music professionals the opportunity to engage in collaborative projects which facilitate music service improvements nationally and internationally.

- Music personnel should engage in ongoing discussions on developing a national policy for music. Libraries play a significant role in developing educational and cultural opportunities for their communities and should participate in music policy-making at national level. For this reason, it is important Fingal staff are represented in the *Forum for Music* in Ireland's discussions.

Music collections

- Future library building developments in Fingal should accommodate

expansion and development of music services.

- Music material should be made available in a variety of formats including printed and electronic forms.
- Provision of material for those with generalised and specialised requirements should be made available where possible to cater for all user types. Fingal Public Libraries should invite suggestions from patrons on collection expansion on an ongoing basis to ensure relevance of materials.
- Fingal Libraries should seek to provide digital access to music recordings through online subscriptions to websites, such as Naxos. Where possible, consortia with neighbouring jurisdictions should be sought to enable provision of this resource in a cost-effective manner. Implementation of this would also have positive implications for space restrictions in libraries.
- Fingal Libraries must ensure the range of CDs offered is current and relevant to user needs. CDs should be prominently, attractively and clearly displayed in all branches. The inclusion of categories like 'Indie', 'R & B' and 'Dance' should be maintained to attract younger age groups.
- Advice on materials suitable for local musicians' needs and those of the organisations and groups with whom they liaise should be sought.
- The unavailability of music retail stores in Fingal makes the purchase of printed music difficult, with online sources representing the only convenient alternative.Fingal Libraries needs to extend its sheet music collections to more branches to facilitate equitable access to this resource. Collections should include material to supplement the educational needs of those learning to play an instrument or studying music. This entails providing musical backup for Junior and Leaving Certificate students and those studying music at third level institutions.
- Music book collections should be expanded to include more specialised types. Instruction manuals on packages like Sibelius, Finale and ProTools should be made available for composing, songwriting and studying purposes.

Music events

- Local musicians should have greater involvement in Fingal Libraries' events programmes. Their experience of engaging with different user groups and diverse projects should be harnessed by Fingal Libraries in the development of same. By supporting the livelihoods of its local musicians in this way, it appears likely that members of this marginalised group may be encouraged to become library users also.
- Recitals and gigs emerged as the most popular musical activities. Fingal Libraries ought to develop events programmes to attract particularly younger audiences. Musical activities like these should be used to promote other library-related activities, like reading.
- Fingal Libraries should increase awareness and attendance of music

events by targeting music groups and organisations. Fingal Libraries should continue utilising and developing the talents of foreign national musicians in its events programmes. This group should be used to increase interest in and understanding of other cultures. This facilitates social unity whilst promoting awareness of library services to existing and new members.

Music services

- Fingal Libraries should seek to update and develop Fingal County Council's Arts Office's database entitled *FingalArts.ie*. This was identified as an invaluable information resource for linking local musicians and artists.
- A music archive should be established in Fingal to document and promote awareness of local music traditions. This would be an extremely useful resource in raising the profile of music organisations and groups in Fingal. This service would benefit performers, students and those with a general interest in music also.
- The provision of facilities to allow music downloading received enthusiastic responses from all participants. Fingal Libraries should investigate how this measure could be implemented in all branches. The introduction of a modern facility like this would be useful in counteracting people's negative perceptions of public library services.

Music service charges

- Music services and collections should be freely available to all Fingal citizens where possible. Deposit services ought to be applied to more expensive items like instrument lending to facilitate maintenance costs and promote borrower responsibility.

CONCLUSION

Broader issues concerning the image and role of public libraries emerged in this research. Many still regard libraries as synonymous with book lending and reading. Whilst literacy is a core function, libraries are obliged to be imaginative in supporting this role and in promoting arts within their communities. The potential of music to enhance library services in this regard is, therefore, considerable. Inevitably, library institutions have undergone significant changes to meet the burgeoning needs of an increasingly dynamic Irish society. The same is true of Fingal. For this reason, a reassessment of its music services and collections is imperative. This article also shows that Fingal Public Libraries needs to work harder at promoting a positive image that presents libraries as modern and vibrant organisations. In so doing, Fingal Libraries will ensure the relevance of its services to all user types.

ABSTRACT

Previous studies have argued for the increased provision of music in Irish public library services. Few though, have focused on the information and

service needs of those with a musical interest. This article is based on a research thesis which makes a case for the improvement of music services within Fingal Public Libraries, Ireland. The thesis formed part of a Master's qualification in Library and Information Studies, submitted to University College Dublin in 2007. It demonstrates disparities of Fingal Public Libraries' music services through national and international comparisons of provision. Survey interview and questionnaire results are summarised from three Fingal groups with an interest in music. Recommendations for music service developments are made based on the requirements and attitudes of these groups and best practice standards. These serve as a useful basis for developing a future policy on music services in Fingal Public Libraries.

Maria Smyth was the winner of the 2007 E.T. Bryant Memorial Prize,award by IAML(UK & Irl) in association with CILIP to a student of Library and Information Science, or to a librarian in their first five years in music librarianship, for a significant contribution to the literature of music librarianship.

Brio Volume 45, Number 2. pp 41–45

HOLIDAYS, INDUSTRIAL, SHOPPING: WHAT PRODUCTION MUSIC TELLS US ABOUT HOW WE ORGANISE MUSIC

Michael Summers

Production music is sometimes called library music, a term I've avoided here as liable to cause confusion. Production music is most often heard in a commercial context, usually as part of an audio-visual presentation. Production music is a business-to-business operation: companies sell it, on the behalf of the musicians who create it, to other companies, who go on to use it in a range of media activities. These may include TV advertisements, corporate presentations, or music played to people waiting in a phone queue. We probably hear production music more often than we hear music that has been written for its own sake.

And, since it inhabits the business world, it's often treated very pragmatically by the people who deal with it: thought is given to how to organise the music in such a way as to maximise the chances of a sale. We know this, because a good number of these companies have publicly searchable online databases, with samples of their work to listen to. To a music librarian, this can be a refreshing change of perspective. The music is arranged not by what we believe to be its inherent characteristics, but by the purpose to which it is designed to be put. Hence we find categories such as 'holidays', 'industrial' and 'shopping' in their catalogues: these are works to be used in, say, a TV advertisement for a holiday company, a promotional video by an industrial group, or a CD of music to be piped through a shopping mall.

Looking at these catalogues, I find myself wondering how efficient they are as aids to retrieval. Do all 'industrial' tracks share musical characteristics, for instance? On the website of Unity Music (www.unitymusic.com), a production music company, 'programme type' and 'mood' searches can be combined (along with other parameters, including tempo and composer, in what amounts to a very flexible faceted search tool). 'Programme type' denotes the type of project for which the music will be used, and includes categories such as 'industry' and 'daytime TV'. The 'mood' facet includes words that describe the general feel or sound of the track.

Many of the tracks that the catalogue retrieves in a search for 'programme type = industry' are, as you might expect, energetic and rather mechanical in character. However, 'industry' can be combined with some surprising mood descriptors. A search for 'programme type = industry' and 'mood = dreamy' brings up six tracks, most of which manage to sound energetic and focussed, but also detached, as if the industry was happening a couple of streets away.

Perhaps this is music for the 'clean' industry of the 21st century, such as wind turbines or telecommunications. In the Unity Music database, 'industry' searches can be combined with the mood descriptors 'relaxed' and 'fun', yielding a small number of hits each time.

It is perhaps not surprising that tracks tagged 'industry' in a production music database cover a wide range of musical styles. After all, 'industry' is not a musical parameter. Does this tell us anything, though, about how we describe and search for pop music — and about how happy we may be with the results of those searches? Searching a pop music catalogue, such as iTunes or Napster, for 'rock' music is not, on the face of it, comparable with searching for 'industrial' production music tracks. 'Rock', however — along with other pop music genres — is loaded with non-musical meaning — in this instance, a sense of rebellion, among other things. Another much-used pop music descriptor is 'indie', which originally denoted music produced by small independent record labels (as opposed to big corporate ones). By extension, 'indie' came to be used for music that sounded like it came out on an independent label, whether it actually did or not. On the Unity Music database there is a track called *Absolution*, which has the description: 'Melodic dreamy Industrial Indie track. Sad and thoughtful theme'. This not only shows an unexpected use of the descriptor 'industrial', but also an example of the use of the word 'indie' where the nature of the record label isn't relevant, since Unity Music is not a record label, in the usual sense of the term.

It turns out, then, that catalogue searches for rock or indie songs are not wholly different from searches for 'industrial' production music tracks. In both instances, a non-musical factor is being brought into play when describing and searching for the music.

A more sophisticated non-musical factor that is very important when thinking about pop music is the social dimension. A category such as 'songs my friend Ben likes' makes use of a non-musical organising factor, but still makes sense from a musical point of view, as there is probably a degree of consistency in the musical styles Ben likes; it also recognises that music can and often is used as a form of social identification, and that this affects our perception of it.

A good place for observing social and musical interactions is MySpace (www.myspace.com). MySpace is a social networking site, much used by musicians. Bands and artists can upload information about themselves, as well as audio samples of their work that can be streamed free of charge. MySpacers can then 'befriend' each other, in a way that will be familiar to anyone who has used Facebook. If two bands agree to become 'friends', icons representing these bands will appear on each others' sites. These icons will then click through to their respective pages.

MySpace friendships get formed for all sorts of reasons, only one of which may be that a band sounds like another. Other reasons could be that members of the bands were real-world friends in the first place, or that they met somewhere and decided to stay in touch through MySpace, or that one band admires another (without being musically similar), and so on.

So we have a musical network, but one where the inherent qualities of the music aren't a driving factor in the formation of the network. In fact, it's a network of people, with music tagging along behind (this isn't to gainsay the fact that many of the people on MySpace are probably obsessed with music). Nevertheless, MySpace can still be used as a discovery resource for music. Although most musicians have very wide tastes, all feel some degree of attachment to one or another musical community. These communities have practical uses: in them, fellow musicians with the right background and inclinations to become band members can be found; they also provide more willing audience members, and other kinds of practical support. Very few performing musicians, no matter how strong their ideas, can survive without the support of others who share at least some of those ideas. This makes the prospect of finding a network of musicians, where social bonds were shared but not musical ones, a very unlikely one.

The prospect of finding a network of friends where at least some musical interests were not shared is also unlikely. Take a moment to think of your own social circle: although you probably have one or two friends whose tastes you can't comprehend, it's likely that, for the most part, you and your friends will broadly agree on what's interesting and enjoyable to listen to. The same kind of structure is mirrored in MySpace: find a band with a site, then listen to a couple of songs from twenty or so of that band's friends (try it: it makes for a very interesting listening experience). One or two will stand out as having a style very different from the band you started off with, but the rest will be much closer to home.

I don't intend in this article to try and explain why this may be so, but I would speculate that we identify with certain types of music, and the music identifies us: identities are crucial in forming social bonds, and so music becomes an immensely important tool in making friends and finding our place in the dense web of relationships that is human life. In MySpace, we see social and musical connections forming at different levels, but often in parallel.

The lesson this has for the music librarian is that music can be organised in ways that have nothing to do with music, but still make sense from a musical point of view. If you listened to a band on MySpace, and twenty of the bands that appear on its site as friends, you would probably hear a collection of tracks that, with a few exceptions, shared some stylistic traits, even though the reason they were MySpace friends might be that they met in the pub after a gig. If you listened to twenty production music tracks tagged 'daytime TV', you would probably also hear a collection of tracks that shared stylistic traits, not because they were written with those traits built in, but because they were designed for a common purpose.

In music, it's often the social connections that make most sense. This is the philosophy behind Last.fm (www.last.fm), another online music resource, which shares some features with MySpace, but is less of a social networking site, and focusses more on the music itself. Last.fm works by forming musical neighbourhoods. Neighbours are users who share listening habits, and

Last.fm's specially designed software captures those listening habits, as well as the views that users express about the music. Last.fm then cleverly organises the listeners, not the music. Instead of separate categories for band A, band B and band C, there are categories for the listeners who felt *x* about bands A, B and C, who felt *y* about bands A, B and C, and who felt *z* about bands A, B and C (please note that this is a simplistic interpretation of how Last.fm works). The result of this is that Last.fm is often on the money when it comes to recommending new music — which is another of the things the software does. In the course of a previous piece of research, and after I had been using Last.fm for several weeks, it recommended to me a list of bands that weren't just close, they were *on* my list of music I wanted to get to know, even though I hadn't fed this information into the system.

Like non-musical categories of production music, and the way 'friendships' are formed on MySpace, Last.fm works by going beyond the music itself. What it goes beyond to, though, are the feelings its users express about the music, so it would be wrong to say that Last.fm organises music by non-musical parameters. What it does not try to do is analyse the inherent characteristics of the music. It exploits the collective wisdom of its user base to describe and locate each piece of music. It also recognises that music is a badge of identity: songs are attached to users' personal profiles, and the profiles are then managed in ways that will organise the music, as well as generating recommendations for new music to listen to. Last.fm users discover new music though other users, rather than through a pre-coordinated taxonomy.

In a world of interactive web resources, where users have profiles and these profiles are used to bring more content to their attention, Last.fm points to where we may be going in how we think about pop music, leaving behind a landscape divided up into areas labelled 'rock', 'country', 'hip-hop' and so on. These genre labels are remarkably inefficient at describing music. The Scissor Sisters, for example, are described as 'rock' by Napster, 'alternative' by Wikipedia, and 'pop, pop/rock, dance, electronic' by iTunes. Considering that the global music industry, in terms of sales of recorded music, most of which is pop music, is worth in the region of $30 billion, it is perhaps surprising that a more formal classification, which would help market and sell the goods, hasn't developed. This illustrates how hard it is to pin music down: music exists outside the kind of taxonomic framework you find in industries selling, for example, livestock or computers. The ways of organising music we've looked at here are clearly beyond the music industry, which can't dictate the circumstances under which we're going to listen to the music, or sell it to us on the basis of our friendships, or package it up with music that's been listened to by people with similar tastes to us (unless they set up a service like Last.fm, of course). Services such as MySpace and Last.fm were developed outside the music industry, and were only able to do so once we had the technology to create interactive web resources. In these resources we are seeing a more fully developed acknowledgement of the social dynamics of pop music, and how this leads to new ways of aligning, describing and categorising the music.

Further reading

Anyone interested in how interactive online communities (or Web 2.0, as it is sometimes called) have liberated how we listen to and think about pop music should read David Jennings's *Net, blogs and rock 'n' roll: how digital discovery works and what it means for consumers, creators and culture* (London: Nicholas Brealey, 2007). For a study of the inefficiencies of using traditional pop music genres, see Deborah Fether's masters dissertation, 'An investigation into the classification of popular music genres by online organisations, shops and libraries' (London: City University, 2006). This was also the subject of my own 'The genre jungle: organizing pop music recordings' which appeared in *Radical cataloging: essays at the front*, ed. K.R. Roberto (Jefferson, NC.: McFarland, 2008), p.53–68.

Abstract

This article looks at the non-musical organisation of music, principally pop music. Genre descriptors are inefficient at categorising music. This warrants an exploration of ways of organising music that go beyond the music itself. This can be done by looking at, for example, the commercial purposes to which music is designed to be put (as in production music libraries), or the social structures that can be found in some interactive web resources, on to which musical structures can be mapped.

Michael Summers worked in the library of the Royal Academy of Music from 2002 to 2007. He currently works in a business/finance library, but remains active as a composer (of classical music)and a writer on pop music. He was the joint winner of the 2006 E.T. Bryant Prize.

Brio Volume 45, Number 2. pp 46–48

EXHIBITIONS

Hallé 150

Manchester Central Library (21 January–1 March 2008)

Geoff Thomason

Manchester Central Library's *Hallé 150* exhibition could not have occurred at a more appropriate time. During the latter part of 2007, Manchester Art Gallery mounted an exhibition to commemorate the sesquicentenary of the Manchester Art Treasures of the United Kingdom exhibition of 1857. The original had been an extraordinarily ambitious undertaking for a new city beginning to flex its muscles as one of the great powerhouses of the industrial age. Some 16,000 paintings and artefacts, many of them from private collections and including works by artists of the calibre of Michelangelo and Titian, were brought together in a vast display at a specially built venue in Trafford opened by Prince Albert on 5 May. Not everyone, apparently, thought that Manchester had got its priorities right. Asked to loan one of his paintings, the Duke of Devonshire allegedly retorted 'What in the world do you want to do with art in Manchester? Why can't you stick to your cotton spinning?'

The music which played a highly important role in the exhibition was entrusted to one of the new generation of German émigrés who were beginning to make their own mark on the city's cultural life. But, when the main exhibits were eventually packed away for return to their owners, Karl Halle thought that the *ad hoc* band of players he had been asked to assemble to entertain the visitors was too good a thing to relinquish. The following year, and with a judiciously acquired acute accent (to stop people calling him Mr. Hall), Charles Hallé conducted his new orchestra in their first public concert. The rest, as they say, is history.

150 years of history to be precise, which is more than can be boasted by several of Europe's leading orchestras. Manchester Art Gallery's sesquicentennial tribute of 2007 neatly segued into Manchester Central Library's of 2008. Exhibits had come from a variety of sources, including the Hallé Concerts Society and the RNCM, and the whole event had really to be seen in the context of the much larger commemorative season undertaken by the orchestra itself.

To its credit the exhibition was as much about Hallé the man as it was about the orchestra he created. In particular his other major creation, the Royal Manchester College, was not overlooked, with documents from that

institution — like its precious visitors' book containing the signatures of leading musicians of the late 19th and early 20th centuries — on display. Items relating to the early years of the Hallé Orchestra itself moreover revealed just how large a controlling figure Hallé was. Concert programmes from the 19th century confirmed that from the start the orchestra was carving out a reputation for championing new music which lasted well into the Barbirolli era. It was also encouraging to see, in the accompanying captions, an acknowledgement of the role which concert programmes play in our ability to reconstruct repertoire.

Other documentation included press reviews, administrative papers (among them Hans Richter's contract of appointment) and notes from the succession of Hallé librarians which provided their own insight into programming and repertoire. A memo detailing the forces required for a forthcoming early 20th century *Messiah*, for instance, mentioned strings at 10.8.6.6.4, complete double woodwind, horns and trombones added to the two trumpets but 'Timpani only'. Well, historical awareness has to start somewhere!

In a city where the Hallé is not so much an orchestra as an institution, it was prescient of the exhibition organisers to give due prominence to other areas which counter that attitude. In particular we were reminded that the Hallé isn't just an orchestra, but maintains its own body of expert and dedicated amateur singers who comprise the Hallé Choir. There were reminders too that the orchestra has a long-established tradition of touring, both nationally and internationally, or that its performances have for the best part of a century reached a wider audience through recordings. Its more recent involvement with the recording studio was also placed in the context of the widening programme of outreach work which the orchestra now undertakes, for example with local schools. This was an exhibition which, although by no means large in scale, was admirably comprehensive and communicated a real sense that what was on display was but a fraction of a rich and extensive archive.

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Forthcoming exhibition

Handel the philanthropist

Foundling Museum, London (16 January–28 June 2009)

In 2009 the Foundling Museum will mark the 250th anniversary of Handel's death with an exhibition 'Handel the philanthropist'. Handel was a major donor to two charities in particular, the Fund for Decay'd Musicians (now the Royal Society of Musicians) and the Foundling Hospital, who both benefited from bequests in his will, as well as from many benefit concerts organised by the composer. Handel's *Messiah* is a work particularly

associated with philanthropy, from its first performance in Dublin for charitable causes, to the regular benefit performances in the Hospital chapel, and the annual performances by the Concerts of Antient Musick in aid of the Royal Society of Musicians.

The 2009 exhibition will include a loan of manuscript documents and art works from The Royal Society of Musicians which are rarely seen by the public. Other exhibits will include autograph manuscripts from the British Library, manuscripts from the Royal College of Music and the London Metropolitan Archives, rare printed documents, and paintings from the National Portrait Gallery and the Royal Collection. These will complement items from the holdings of the Gerald Coke Handel Collection.

There will be a series of free concerts and talks throughout the exhibition period; details can be found on the museum's website www.foundlingmuseum.org.uk. A facsimile publication of Handel's will, which includes a large number of bequests, will be published during 2009; the original document is in the Gerald Coke Handel Collection and will be included in the exhibition. For further details contact Katharine Hogg, Librarian of the Gerald Coke Handel Collection, at handel@foundlingmuseum.org.uk

Brio Volume 45, Number 2. pp 49–50

REVIEWS

Edited by Robert Balchin

Peter Ryom, Antonio Vivaldi: thematisch-systemathisches Verzeichnis seiner Werke. Wiesbaden: Breitkopf & Härtel, 2007. xxx, 633 p. ISBN 978-3-7651-0372-8. €98.

Unravelling Vivaldi's large output of instrumental and vocal music can often prove to be a daunting task to most of us. The situation is not helped by the existence of an equally bewildering array of different catalogues of his works, prepared to various standards and using differing numbering systems, some of the most important being Fuchs (MS, 1839), Rinaldi (1945), Pincherle (1948) and Fanna (1955, enlarged 1968). The pinnacle of the Vivaldi catalogue dynasty appeared in 1974 when Peter Ryom published his *Verzeichnis der Werke Antonio Vivaldis (RV): kleine Ausgabe* (Leipzig: Deutscher Verlag für Musik). The principal aim of the *Kleine Ausgabe* was to identify all of Vivaldi's known works, vocal and instrumental, with a distinct (RV) number. The information contained therein was limited to essential data for identifying each work or version of a work, as well as the main source in each case. Individual entries were therefore relatively brief and lacking in detail. Ryom's catalogue was nevertheless heralded as a great success and a cornerstone of Vivaldi scholarship, and it whetted the appetite among scholars for the larger version which is the subject of this review.

Since 1974 there has been a vast amount of research into Vivaldi's music. A number of previously unknown works have been unearthed and a number of false attributions corrected. In addition to numerous monographs and separate articles, a large body of important scholarship about Vivaldi has appeared in the journal of the Istituto italiano Antonio Vivaldi (published annually since 1980), as well as in the volumes of the critical edition of individual vocal and instrumental works published by Ricordi, all of which contain source descriptions by noted scholars. As Ryom says, his new catalogue incorporates the findings of this scholarship, including first and foremost new information relating to 'chronology, i.e. when the works were written, and source value, especially in relation to the non-autographic, manuscript transmissions of works by Vivaldi. A number of scholars have made remarkable progress in both domains, and their findings should not be ignored, even if they are still of a provisional nature.'

Owing to the size of Vivaldi's œuvre, the ever-growing body of scholarship, and the need to make best use of space in the present catalogue, Ryom has 'eschewed detailed descriptions of the individual sources, in particular autograph manuscripts'. For this information he points the reader to his own *Répertoire des œuvres d'Antonio Vivaldi: les compositions instrumentales* (Copenhagen: Engstrøm & Sødring, 1986) for instrumental works, and to the critical commentaries of the Ricordi edition for the vocal music. This

inevitably makes the catalogue dependent on another body of literature, to which, however, it also serves as a useful means of access. Importantly, the numbering system and structure of the new catalogue is the same as that established in the 1974 *Kleine Ausgabe*, with instrumental works occupying the first part of the catalogue (RV 1–585), followed by sacred vocal works (RV 586–648) and then secular vocal works (RV 649–740). After a small group of unclassifiable works (RV 741–750) comes an overview of the works discovered since 1974 (RV 751–808), giving the RV number, title and instrumentation, and a reference to the point in the main body of the catalogue (RV 1–750) where the full entry for each of these newly-discovered works may be found. In a useful appendix to the catalogue, Ryom lists 134 works (RV Anh. 1–134) including those spuriously attributed to Vivaldi in the literature, anonymously transmitted works attributed to Vivaldi, and works by other composers containing borrowings from Vivaldi.

Whilst the *Kleine Ausgabe* gives only two-bar incipits for the opening movement of each work, Ryom's new catalogue includes much fuller incipits for all the movements of each work and for important sections within movements. Indeed, in the case of the instrumental works, these are longer than those given in Ryom's 1986 *Répertoire*. Each entry also includes information relating to the date of composition of the work, based on recent scholarship (principally that of Paul Everett). Ryom gives library sigla and shelfmarks for 18th-century manuscript sources, as well as details of printed editions of Vivaldi's works which appeared during his lifetime. Librarians may wish that RISM numbers for the latter were also included, particularly since no library sigla or shelfmarks are given for them. Ryom does, however, provide a list of these printed editions and collections towards the end of the catalogue, giving details of the order of works within the collections, and a library siglum (although no shelfmark) as an indication of where to find one exemplar of each print. Also included are listings of manuscript collections compiled by Vivaldi and 18th-century inventories and catalogues of his works, both with library sigla and shelfmarks.

This volume also contains useful concordances to two other important published catalogues: Pincherle (1948) and Fanna (1968), whose numbers will inevitably be found throughout the literature and in library catalogues. Four important indexes are provided to assist users of the catalogue: titles of compositions, opening words of movements or arias in the vocal works, names of the original singers in operas and other large-scale vocal works, and names of 18th-century persons mentioned in other contexts. Whilst the introductory material in the volume is given in German and then in English translation, information elsewhere is in German only. This includes the introductions to the indexes and the numerous comments given in the individual entries, so some knowledge of the German language, though not essential, would be beneficial.

On the whole, this catalogue is very easy to navigate. What Ryom has achieved here will undoubtedly be welcomed by Vivaldi scholars and the book should form a part of all major music reference collections. At a cost of only €98 it is certainly very reasonably priced, and well worth the 33-year wait.

James Clements

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.

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ADVERTISING AND SUBSCRIPTION RATES

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Subscription rates are as follows:

	International 2008	**National 2008**
Libraries, institutions and associate members	£82/€126	£56/€86
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Brio: journal of IAML(UK & Irl). ISSN 0007-0173. 2 issues per year (May & November). Subscription £34.00 / $68.00 / €52.00

First stop for music: the basic quick reference guide to music enquiries. 2001. Available free of charge at http://www.iaml-uk-irl.org/

IAML(UK & Irl) 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 and archives in the UK and Ireland, by Pamela Thompson and Malcolm Lewis. ISBN 0 9545 1700 8. 2003. Now available free of charge at http://www.iaml-uk-irl.org/

Concert programmes in the UK and 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. Now available free of charge at http://www.iaml-uk-irl.org/

Back copies of *Brio*, the *IAML(UK & Irl) Newsletter* and the *Annual survey of music libraries* are also available.

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ASW 2009

IAML UK & Irl

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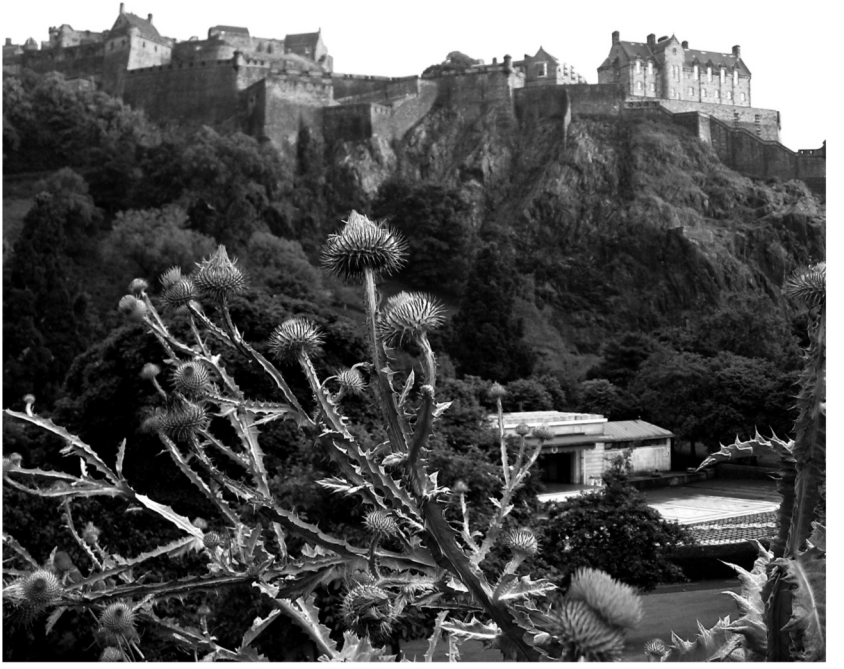

Typeset and produced by The E-Type Press (incorporating BH Typesetters)
Lakeview Court, Wardington Manor, Wardington, Near Banbury, Oxfordshire OX17 1SW
Telephone: (01295) 75 88 89 www.e-typrepress.co.uk