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EDITORIAL

Rupert Ridgewell

It seems almost inconceivable that five years have passed since my first editorial, in the Autumn/Winter issue of 2005. At that time I expressed the hope that *Brio* would continue to harness the best in music library news, views and scholarship. With the help of many colleagues, we have certainly covered a wide range of subjects in these pages and I would like to take this opportunity to thank all contributors for their hard work and collaboration. *Brio* holds a distinctive place on the periodicals shelf, as the only journal devoted to the music library community in the UK and Ireland. As such, it is an important mouthpiece for our profession and for the collections we manage, especially at a time when unprecedented cuts in government spending in the next few years will undoubtedly have a major impact on library services. During my time in office I have sought to maintain *Brio's* profile as the journal for music librarians and for anyone interested in music in libraries.

I am especially pleased that my final issue covers a wide spectrum of topics, from Tallis to jazz, and from research on town halls in nineteenth-century England to a new scheme that promises to improve access to libraries in Ireland. We also pay tribute to Alan Sopher, formerly music librarian of the Central Music Library in Westminster and one of the first honorary members of IAML(UK & Irl). Any editor relies not only on a wide list of contacts and a talent in arm-twisting, but also on those out-of-the-blue proposals that help to make the journal a rich and varied read. I know that my successor, Katharine Hogg, will warmly welcome your views and contributions and I know that I shall continue to be an avid reader as Katharine brings her own personal style to bear on the journal in the coming months.

Please contact her at **katharine@foundlingmuseum.org.uk**

I have certainly been lucky to be able to count on the support of a number of colleagues over the last five years, notably Robert Balchin and Marian Hogg as Reviews Editors, and Giuseppina Mazzella as Advertising Editor, as well as various members of the IAML(UK & Irl) Executive Committee. *Brio* would not reach your desk without the work of Sue Clayton and her colleagues at the British Library Document Supply Service, not to mention Ken, Debbie and Rebecca at the E-Type Press. To all of them I owe a deep debt of gratitude for making my stint as editor enjoyable and rewarding. I can only hope that you, the reader, will continue to actively support *Brio* in the years ahead.

ALAN SOPHER: A TRIBUTE

Liz Hart

We have lost one of the few remaining links to the early years of the Branch with the death on 19 March after a short illness of Alan Sopher, aged 78. Active in IAML from the mid-1960s, he was Branch Treasurer from 1968 to 1976, as well as serving as auditor for several years both before and after this term of office, and was one of the early recipients of the Branch's Honorary Membership.

Alan was born one of identical twin brothers in New Cross on 21 November 1931 of Lithuanian Jewish ancestry; his father was originally a pharmacist by profession but became a solicitor after World War II with his wife's family's law firm Lewis Silkin. Alan and Ralph were educated at the Addey and Stanhope School, New Cross, and then went up to Oxford but to different colleges (University College and New College respectively) because, as a friend remembers, they didn't want to be bracketed together as the Sopher twins! Both however studied Modern Languages, gaining honours degrees in French, spent a year in France with Barclays Bank before deciding that finance was not for them and returned to England to join Westminster City Council as temporary library assistants in December 1956. Having gained Postgraduate Diplomas in Librarianship at University College London in July 1958 they both worked their way up to senior positions and remained with Westminster Libraries until retirement. The presence of identical twin librarians within the same authority inevitably gave rise to confusion on occasion, and I along with many colleagues remember falling into the trap of enthusiastically greeting the one under the impression it was the other! We all remember too the unfailing courtesy which overcame any embarrassment at such a blunder.

Although music was not Alan's first choice of career it had always been an enthusiasm. An early interest was fostered through a long-standing tradition whereby each arm of the Sopher-Silkin family in turn invited the others to a three-monthly evening programme of recorded music, and he acquired an extensive knowledge of the classical repertoire, with a particular love of the music of the classical and romantic periods. The two brothers along with their elder sister Freda belonged to various music groups in south London, and he sang with madrigal groups at Oxford. Alison Hall also recalls a concert put on by the new staff association when Marylebone and Westminster Libraries merged in the 1965 Local Government Reorganisation, in which she and Alan participated in a performance of *Brahms's Neue Liebeslieder* waltzes. So it was perhaps unsurprising that he should gravitate towards music librarianship, and after working in several departments of the library service he was appointed

as a music librarian at Central Music Library Westminster in November 1962, the same year that he was awarded Fellowship of the Library Association (later CILIP). While in this post he carried out a survey of new music libraries in London and South-East England which was published in *Brio* in 1966.[1] He subsequently succeeded Harry Currall as Head of Music Services when Harry retired in 1976. He was a superb professional, upholding the fine tradition of Central Music Library's service to the music communities of Westminster and beyond and enhancing its reputation. He was concerned to promote better access to music resources, contributing to IAML(UK)'s Miniature and Study Score Catalogue project, participating in early moves to establish a union catalogue of performance sets, and publishing letters in music journals seeking donations of out-of-print works to fill gaps in CML's stock. Internationally he was interested in the development of the Répertoire International de Littérature Musicale (RILM), attending several of its meetings during IAML conferences in the late sixties and early seventies.

His manner with public and staff alike was flawless: Graham Parlett who worked with him remembers that 'he was always immaculately neat and tidy; always courteous and pleasant - I never saw him lose his temper with even the most difficult readers; always well-spoken, with impeccable grammar and pronunciation; always helpful and encouraging'. We in IAML(UK & Irl) have similar memories of a true gentleman, conscientious, modest, and always ready to help a newcomer. I shall always be grateful for his unfailing kindness, discreet guidance and support when I was Branch Secretary, and I appreciated on occasion a gentle humour that lay beneath a serious, perhaps rather staid exterior. He was also extraordinarily generous: Miriam Miller remembers his declining the position of compiler of the first edition of the Music Library Yearbook to recommend her instead, and on another occasion making freely available his bibliography of Thomas East to help her research on music printing. He was the most efficient of Treasurers: Brian Redfern wrote of him that 'he worked very unobtrusively but very determinedly and handled our relationship with IAML at Kassel with quiet and impeccable resolve',[2] and Pam Thompson recalls how helpful he was to her when she became Treasurer a few years later.

Alan took early retirement in March 1986 and continued to live quietly in the London flat he shared with his brother and sister (who both predeceased him), with leisure to visit friends and enjoy listening to his—by all accounts— formidable collection of recordings. He was always an unassuming and indeed quite private man, but one who nonetheless served his profession with great distinction, and whose contribution we remember with respect and gratitude.

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[1] Alan Sopher, 'New music libraries in London and south-east England', *Brio* 3/1 (1966), p. 6–9.

[2] Brian Redfern, 'Fifty years of IAML(UK)', in *Music librarianship in the United Kingdom*, ed. Richard Turbet. London: Ashgate, 2003, p. 7.

DECODING TALLIS'S LAMENTATIONS: MUSIC FOR PROTESTANT QUEEN OR CATHOLIC SUBJECTS?

Amelie Roper

As early as 1929, the organist, scholar and collector Henry Bird Collins suggested that Thomas Tallis's two sets of Lamentations (*c.*1565) might reflect his distress at the fate of Catholicism associated with the English Reformation:

> There is no reason to doubt that Tallis, like the mass of the older genera-tion, remained a Catholic at heart. To him these pathetic words [text of the Lamentations] must have sounded like an almost literal description of the ruin which had befallen the ancient Church, and which he had witnessed with his own eyes. 'How doth the city sit solitary that was full of people! How is the queen of the nations become as a widow, and the princess of provinces made tributary! She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her: all her friends have rejected her, and have become her enemies.'[1]

This comment was the starting point for a debate concerning the interpreta-tion of Tallis's Lamentations which has polarised into two camps and remains unresolved. Whilst the Tallis scholar Paul Doe dismisses any suggestion of Catholic undercurrents in the works as 'a romantic notion',[2] Joseph Kerman has added credibility to Collins's claims through his work on post-Reformation Catholicism in Byrd.[3] Collins's claims are based almost exclusively on the Lamentations texts' natural affinity with repressed Catholicism, yet on a more general level, the texts also offer scope for expressive writing that is not neces-sarily associated with Catholic sympathies.[4] Moreover, Collins fails to address adequately some fundamental questions associated with Tallis's settings, par-ticularly their date of composition and function, and a critical consideration of Tallis's religious persuasion. Taking into account these gaps in scholarship and the excellent work on manuscript and early printed sources that has already been undertaken,[5] this paper aims to construct a contextual

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[1] H.B. Collins, 'Thomas Tallis', *Music & letters* 10/2 (1929), p.163. The quoted text forms the first part of Tallis's first set of Lamentations, and is taken from Lamentations 1, verses 1–2. Collins's background is explored further in Eric Blom, 'Collins, H(enry) B(ird)', in *The new Grove dictionary of music and musi-cians*, 2nd edn, ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001, vol.6, p.124–5.

[2] Paul Doe, *Tallis* (London: Oxford University Press, 1968), p.39–40.

[3] Joseph Kerman, 'The Elizabethan motet: a study of texts for music', *Studies in the Renaissance* 9 (1962), p.297–8.

[4] Doe, *Tallis*, p.40.

[5] Josephine Barton, *Settings of the Lamentations of Jeremiah by English composers 1460–1620*. PhD thesis, University of London, 1997.

background for these works, against which to undertake a detailed assessment of the interrelationship between text and music.

Lamentations are the Old Testament verses of mourning of the prophet of Jeremiah, portions of which were sung in the Roman Catholic liturgy as lessons for the first Nocturn of Matins on Maundy Thursday, Good Friday and Holy Saturday. As early as the fifteenth century, polyphonic settings of these power-ful texts featured prominently in the ceremony of Tenebrae,[6] and whilst many of these served a liturgical function as lessons, others were non-liturgical motet-like works, based loosely on individual verses.[7] The texts of Tallis's two sets of Lamentations (Fig.1) are suggestive of a liturgical function, since together they present a consecutive sequence of verses which corresponds to the first two lessons of Maundy Thursday in two extant versions of Sarum use (Lamenta-tions 1, verses 1 to 5),[8] as established by the Council of Trent.[9] However, there are deviations from the standard liturgy in the form of the omission of 'Viae Zion' ('the streets of Zion') in the second set, and the addition of textual in-cipits to both sets, not generally included in Sarum liturgy, but a feature of Roman sources.[10]

Whilst deviations from the standard liturgy are often taken as evidence of a non-liturgical function,[11] this is by no means certain, since liturgical texts were often manipulated whilst retaining their function,[12] and Tallis's re-work-ings are certainly not radical. The significance of the deviations lies in their suggestion of an awareness of continental settings, and, more importantly, in an indication that the two sets were conceived independently, since a second incipit was never contained in Roman sources setting consecutive verses.[13] This is further reinforced by the fact that both sets begin in different modes,[14] and that each has been presented independently in several manuscript sources.[15] Tallis's two sets of Lamentations are therefore probably independent works, even though they set successive readings.[16]

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[6] Denis Stevens, 'Tenebrae', *New Catholic encyclopedia* (New York: McGraw-Hill, 1967), vol.13, p.1007, explains that Tenebrae, the term given to the hours of Matins and Lauds for Holy Thursday, Good Friday and Holy Saturday, was thus designated because during the Middle Ages it was celebrated in complete darkness. See also John Caldwell, 'Tenebrae' in *The new Grove dictionary of music and musicians*, 2nd edn, vol.25, p.282.

[7] Günther Massenkeil, 'Lamentations', in *The new Grove dictionary of music and musicians*, 2nd edn, vol.14, p.188.

[8] Barton, *Settings of the Lamentations of Jeremiah by English composers 1460–1620* , p.356.

[9] Massenkeil, 'Lamentations', p.188.

[10] Barton, *Tallis*, p.39 and David Wulstan, *Tudor music*. London: Dent, 1985, p.303.

[11] Doe, *Tallis*, p.39 and David Wulstan, *Tudor music*. London: Dent, 1985, p.303.

[12] John Alpin, 'Complete Latin sacred music by Robert White', *Journal of the Royal Musical Association* 113/2 (1988), p.343.

[13] Barton, *Settings of the Lamentations of Jeremiah by English composers 1460–1620*, p.356.

[14] Frank Harrison, *Music in medieval Britain*. London: Routledge and Paul, 1980, p.402.

[15] Barton, *Settings of the Lamentations of Jeremiah by English composers 1460–1620*, p.385 ff., describes the sources for all polyphonic settings since 1460.

[16] Paul Doe and David Allinson, 'Tallis', in *The new Grove dictionary of music and musicians*, 2nd edn, vol.25, p.41.

Lamentations I

Incipit lamentatio Ieremiae prophetae.

Here begin the Lamentations of the prophet Jeremiah.

Aleph

Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum facta est sub tributo.

Aleph

How sits the city in solitude, which was once full of people: she is like a widow, the great lady among the nations and princess of the provinces is a tributary.

Beth

Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consoletur eam ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt ei inimici.

Beth

She weeps and weeps during the night, and her tears are on her cheeks: there is no one to comfort her from all her loved ones: all her friends have rejected her and have become her enemies.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Jerusalem, Jerusalem, turn to your Lord God.

Lamentations II

De lamentatione Ieremiae prophetae.

From the Lamentations of the prophet Jeremiah.

Ghimel

Migravit Iuda propter afflictionem ac multitudinem servitutis, habitavit inter gentes, nec invenit requiem.

Ghimel

Judah has gone into captivity because of affliction of great servitude; she lives among the nations and finds no rest.

Daleth

Omnes persecutores eius apprehenderunt eam inter angustias. Viae Sion lugent, eo quod non sint qui veniant ad solemnitatem. Omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

Daleth

All her persecutors seize her within the straits. Zion's streets mourn, because none come to the ritual. All her gates are destroyed, her priests wail, her virgins are neglected and she herself is oppressed by bitterness.

Heth

Facti sunt hostes eius in capite, inimici illius locupletati sunt; quia Dominus locutus est super eam propter multitudinem iniquitatum eius: parvuli eius ducti sunt captivi ante faciem tribulantis.

Heth

Her adversaries are now in charge, her enemies prosper; for God has afflicted her because of the multitude of her iniquities; her children have been led to captivity before the adversary.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Jerusalem, Jerusalem, turn to your Lord God.

Fig.1. The texts of Tallis's Lamentations

Viewing the two sets as independent works has profound implications with reference to their function. If each set was conceived as an independent liturgical work, it would mean that, in both cases, the setting of the remaining lessons must have been lost, since in isolation, they would be liturgically incomplete. Whilst manuscript loss is possible, the grand scale of both works is suggestive of a non-liturgical function, a conclusion further reinforced by Palestrina's liturgical settings for the papal chapel of 1588, which are generally less than half the length in their entirety.[17] In addition, the presence of an incipit in the second set suggests that this work, at least, was meant to stand alone, for this preparatory phrase would be redundant in the middle of a set. Furthermore, the status of Tallis's Lamentations as independent, free-standing motets is certainly not an isolated occurrence in sixteenth-century England, for there are other examples by William Byrd,[18] Robert White, Osbert Parsley and the Ferraboscos, and only one known complete liturgical setting, which appears anonymously in the British Library's Royal Appendix Manuscripts 12–16.[19]

It is impossible to give a precise date of composition for Tallis's Lamentations, but manuscript studies[20] and compositional style[21] suggest that they were composed shortly after the Reformation, probably between 1565 and 1570.[22] On account of the official abolishment of the Sarum Rite in favour of the Protestant prayer book through the Act of Uniformity of 1559,[23] it is often suggested that Tallis's Lamentations were used in the context of undercover Catholic services. This is supported by the fact that a large proportion of Catholic gentry are thought to have retained Catholic sympathies. Such recusants laboured to institutionalise their daily routine in accordance with the Catholic calendar and struggled to maintain undercover 'mass centres' in attics and barns.[24] Nevertheless, it is hard to imagine such services involving five-part polyphonic singing,[25] particularly since the Sarum ceremonies of Holy Week were already elaborate and generally less popular from the end of the fifteenth century onwards, the focus being instead the services on Palm Sunday.[26] Perhaps, therefore, their publication can be interpreted as a gesture of prestige,

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[17] H. Coates, *Palestrina* (London: J. M. Dent, 1938), p.187, explains that Palestrina's *Lamentations* were perfectly appropriate for the liturgy, forming an integral part of the rite itself.

[18] Byrd's setting is fragmentary, and is thought to be an early work. It is assessed in Joseph Kerman, 'Byrd's motets: chronology and canon', *Journal of the American Musicological Society* 14 (1961), p.380–1.

[19] For further discussion, see David Flanagan, 'The music of the Royal Appendix MSS 12–16: a reconsideration', *Proceedings of the Royal Musical Association* 52/3 (1991), p.161–170 and Charles Warren, 'The music of Royal Appendix 12–16', *Music & letters* 51 (1970), p.357–72.

[20] Barton, *Settings of the Lamentations of Jeremiah by English composers 1460–1620*, p.309–10.

[21] For example, Tallis's first set of Lamentations has a tonal plan comparable to *In ieiunio et fletu*, published as part of the *Cantiones Sacrae* of 1575.

[22] Barton, *Settings of the Lamentations of Jeremiah by English composers 1460–1620*, p.315.

[23] Doe, *Tallis*, p.543.

[24] Joseph Kerman, 'William Byrd and the Catholics', *New York review of books* 26 (May 17, 1979), p.34.

[25] Kerman, 'The Elizabethan motet: a study of texts for music', p.303.

[26] Eamon Duffy, *The stripping of the altars*. New Haven and London: Yale University Press, 1992, p.22.

an affirmation of the existence of strong, covert Catholic beliefs, rather than being suggestive of wide utility.[27]

It seems equally likely, however, that they may have been used for private recreational singing by loyal Catholic musicians.[28] Although Tallis's religious leanings are not as clear-cut as Byrd's whose Catholic sympathies are well-documented,[29] there is significant evidence to suggest that he had connections with Catholic nobility. Not only did he have strong links with Byrd on account of common employment at the Chapel Royal and the joint publication of the Cantiones Sacrae in 1575,[30] but there is also a possibility that Anthony Roper, a prominent Catholic lawyer with musical interests and grandson of Sir Thomas More, may have been his patron.[31] This theory is further strengthened by the fact that only one manuscript containing Tallis's Lamentations includes Protestant service music, the others generally containing Latin-texted works of English and Continental origin.[32] It is thus conceivable that there would have been a significant private Catholic market for settings of the Lamentations, particularly if they appeared to emphasise imagery associated with their own repressed faith.

At the same time, it would be an over-simplification to view the English Reformation as a precise event, in which formal Catholic services were simply 'wiped out' after 1559.[33] Since Catholicism remained vital in all sectors of the population until the Reformation,[34] the 1560s and 1570s acted as a transitional period, for the Church of England was not immediately protestantised in its clergy, and it was widely believed that Catholicism might be restored once again.[35] Tallis's Lamentations were composed when the Catholic and Anglican liturgies were in a state of flux,[36] so it is certainly possible that they might have functioned as independent motets in the context of official Protestant Holy

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[27] Kerman, 'The Elizabethan motet: a study of texts for music', p.303.

[28] John Milsom, 'Sacred songs in the chamber' in *English choral practice*, ed. John Morehen. Cambridge: Cambridge University Press, 1995, p.168.

[29] See Joseph Kerman, 'William Byrd and Elizabethan Catholicism', in *Write all these down* (Berkeley and London: University of California Press, 1994), p.77–105, and Richard Turbet, 'Byrd's recusancy reconsidered', *Music & letters* 66 (1985), p.51–2.

[30] Kerman, 'William Byrd and the Catholics', p.33. This publication was the product of a patent Byrd and Tallis secured with Elizabeth I for the printing and marketing of part-music and lined music paper, a trade with only very limited history in England up to that time.

[31] John Bennett, 'A Tallis patron?', *Journal of the Royal Musical Association research chronicle* 21 (1988), p.41–4.

[32] Barton, *Settings of the Lamentations of Jeremiah by English composers 1460–1620*, p.377. This is further reinforced by the fact that many of the manuscripts associated with Tallis's Lamentations are thought to have connections with Edward Paston, a member of a long-established Catholic family, accomplished in many of the arts, including music (Barton, p.385–91).

[33] Kerman, 'The Elizabethan motet: a study of texts for music', p.277.

[34] Duffy, *The stripping of the altars*, p.59.

[35] Christopher Haigh, 'The continuity of Catholicism in the English Reformation' in *The English Reformation revised*, ed. Christopher Haigh. Cambridge: Cambridge University Press, 1987, p.178–9.

[36] Flanagan, 'The music of the Royal Appendix MSS 12–16: a reconsideration', p.166.

Week services, particularly since there was nothing to replace them in the new liturgy, and such inclusions were encouraged by Queen Elizabeth's injunction of 1559:

> For the comforting of such that delight in music…there may be sung an hymn or such like song to the praise of Almighty God in the best sort of melody and music that may conveniently be devised.[37]

The fact that no preference is stated for particular types of texts or musical styles suggests that polyphonic settings of the Lamentations could have been employed, especially since Holy Week is the most important part of the liturgical year for Protestants and Catholics alike.[38] Its status may well have been reflected by elaborate ceremony in a cathedral context. This is further strengthened by the fact that music-making during the reign of Elizabeth I was concentrated at the Chapel Royal where Tallis was employed. It was here that many Catholic ceremonial tendencies remained on account of the monarch's liberal attitude,[39] including the performance of services in Latin.[40] There is thus significant evidence to suggest that Tallis's Lamentations could have been experienced in both a Protestant context, probably as music for the queen's private services, and in relation to undercover Catholic services and private recreational singing.

Considering the context of religious uncertainty, examination of the texts' relationship to contemporary events is essential in understanding the function of these works. The presence of religious tension during Elizabeth's reign is highlighted by the comments of a Catholic recusant, Cecily Stentor, in 1581:

> I was born in such a time when holy mass was in great reverence, and brought up in the same faith. In King Edward's time, this reverence was neglected and reproved by such as governed. In Queen Mary's time, it was restored with much applause; and now in this time it pleaseth the state to question them, as they now do me, who continue in this Catholic profession.[41]

As Stentor observed, religious instability during Elizabeth's reign led to the promotion of one orthodoxy in favour of another, a process which would inevitably involve an assessment of key biblical texts. In a Catholic context, this process would have been associated with the remaining Marian clergy, who were responsible for the initiation of lay recusant Catholicism.[42] The

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[37] Paul Doe, 'Tallis' *Spem in Alium* and the Elizabethan respond-motet', *Music & letters* 51 (1970), p.8.

[38] John Harper, *The forms and orders of western liturgy from the tenth to the eighteenth century.* London: Clarendon, 1991, p.139.

[39] Alan Smith, 'Cultivation of music in English cathedrals during the reign of Elizabeth I', *Proceedings of the Royal Musical Association* 94 (1967–8) p.37.

[40] The Latin translation of the Prayer Book by Walter Hadden was published in 1560.

[41] H. Clifford, *Life of Jane Dormer, Duchess of Feria.* London: Burn & Oates, 1887, p.38–9. These remarks were recorded as Stentor's responses to judges in Oxford in 1581.

[42] Christopher Haigh, 'The continuity of Catholicism in the English Reformation', p.188, explains that this took place well before the mission from the Continent could have had any real effect.

Lamentations' texts contain many features that could have been interpreted as a reflection of the ruin of the Catholic church in Protestant times. For Catholics, the capture of Jerusalem following the Babylonian conquest could have been seen as a symbol of the nature of the English Catholic faith following the accession of Elizabeth I. The daughters of Judah and Zion, personifications of the city of Jerusalem in the first and second sets respectively, moreover, are suggestive of Queen Mary, who embodied the spirit of Catholic resistance,[43] in the form of nostalgia for her reign and thus for the Catholic faith. In this way, the texts can be seen as cryptic references to the ruin of the English Catholic church, whose appeal to Jerusalem in their common final lines, 'Jerusalem, Jerusalem, convertere ad Dominum Deum tuum' ('Jerusalem, Jerusalem, turn to the Lord your God'), summarises the Catholic community's desire to return to Papal allegiance.[44]

This interpretation is further reinforced by the symbolism traditionally inherent in the workings of the Holy Week services themselves. Twelve candles lit at the beginning of the service were gradually extinguished, as a reflection of the apostles' abandonment of Jesus.[45] This interpretation focuses on the world without the Messiah, in which death has not yet been overcome by resurrection. In relation to Catholicism, this can be associated with Elizabeth's rule, which was, through its official abandonment of the Catholic liturgy, a metaphorical extinction of the light of the world. Only in the future when the Catholic faith had been restored, signalling God's response to their prayers, would the light be everlasting. In this way, a text which is essentially timeless and which appears to be only distantly connected to the present, acquires a significance in the context of contemporary events.

The text's relation to Catholic sentiments can also be related to the presence of an alphabetic acrostic in the texts, a feature retained from the original Hebrew bible, involving the prefacing of each verse by a letter from the Hebrew alphabet (Fig.1).[46] The function of the acrostic is threefold: it is a pedagogic device, symbolises completeness in terms of the totality of grief and sorrow for sin, and, most significantly, serves a mnemonic purpose.[47] The art of memory was a system based on impressing places and images on the mind, recorded by the Romans, and which passed into the European tradition, forming an integral part of medieval education in England.[48] It was revived in occult form at the Renaissance, in order to facilitate the transmission of new religious messages in the form of secret codes based on images associated with the memory.[49] Given that some mnemonic theories are thought to have circulated widely in sixteenth-century England, the alphabetic acrostic can be related to the concept of a 'visual alphabet', a memory system in which letters are

[43] Warren, 'The music of Royal Appendix 12–16', p.358.
[44] Hugh Benham, *Latin church music in England c.1460-1475*. London: Barrie and Jenkins, 1977, p.168.
[45] Duffy, *The stripping of the altars*, p.22.
[46] Hans T. David, 'Hebrew letters in polyphonic settings by Christian composers', *Bach* 2/ii (1971), p.8–9.
[47] C. McGough, 'Lamentations' in *New Catholic encyclopaedia*. New York: McGraw-Hill, 1967, vol.8, p.351.
[48] Frances Yates, *The art of memory*. London: Pimlico, 1999, p.256.
[49] Ibid., p.296.

replaced by images.[50] Since this process sometimes involved remembering letters by images of people,[51] each Hebrew letter in the Lamentations text could have been interpreted as an allegorical reference to the plight of a Catholic imprisoned by the Protestant authorities, an association triggered by the presence of the acrostic.

At the same time, it is important to remember that there was also religious insecurity in Protestantism at this time, for it had only recently had been re-established following the reign of Queen Mary. This suggests that if the Lamentations' texts were used in the context of Queen Elizabeth's private services, they would probably have been interpreted in an entirely different manner. In order to affirm the Protestant faith as an orthodoxy, it is likely that the Lamentations' texts would be viewed as a historical reflection of the plight of the Protestant church under Queen Mary, ultimately overcome by Elizabeth's accession in 1559, resulting in a release from religious intolerance.[52] Interpretation in Protestant terms therefore results in an altogether more positive reading of the texts, in which God's people are released from their suffering, and their prayers are answered. This necessitates a view of the texts in a broader context, which transcends their content in strict terms, since in themselves they show no signs of release from persecution.

In the context of a contemporary Protestant interpretation, therefore, Jerusalem ultimately becomes a symbol of everlasting life, whilst the Catholic interpretation is characterised by an inability to transcend the suffering of the present. Like the Catholic reading, this interpretation can also be related to an alternative symbolic ritual in Holy Week services involving the lighting of fifteen candles, rather than twelve, a practice which probably existed concurrently. According to this system, twelve candles are again extinguished, but the remaining three are left to burn, in order to symbolise Christ's crucifixion, burial and resurrection,[53] and thus eternal light. The very existence of two rituals with reference to the extinguishing of the candles is suggestive of the presence of two separate interpretations of the texts in Renaissance services.

Thus, contrasting interpretations of the personifications of Jerusalem in this historical context result in the Lamentations text's equally strong links with two queens of different religions, thereby presenting two readings embracing different orthodoxies. Whilst the text naturally offers scope for expressive setting both in terms of Catholic and Protestant readings, this writing should nevertheless be distinct, for the Catholic reading, heavily involved with the persecution of the present time, is essentially hopeless, whilst the Protestant reading, in which the suffering is historical, is ultimately hopeful.

Since Tallis's religious persuasion remains ambiguous, and his settings of the Lamentations could have been intended for a variety of functions, his interpretation of the texts can best be clarified through a detailed examination

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[50] Visual alphabets are described in ibid., p.124–30.
[51] Ibid., p.245.
[52] Doe, 'Tallis' *Spem in alium* and the Elizabethan respond-motet', p.11.
[53] McGough, 'Lamentations', p.1007.

of their interrelationship with the music. One of the most striking features of the first set is its minor mode opening, involving the Phrygian mode on E (Fig.2).

Fig.2. Opening of Tallis's Lamentations I

Elements from this mode, which is very closely related to the descending melodic minor scale,[54] are combined with the Dorian mode on G in Tallis's second set.[55] Since the two modes were traditionally associated with harshness and aggression and tragedies and melancholy actions respectively,[56] they are particularly appropriate for Lamentation texts. Such modal implications are further intensified by the low clef configuration and the employment of means (altos) rather than trebles, resulting in a low tessitura in the settings as a whole. These features are not unique to Tallis's Lamentation settings, for they are also found in continental settings,[57] including many of Palestrina's liturgical Lamentations of 1588.

[54] Arnold Schoenberg, *Structural functions of harmony*. London: Williams & Norgate, 1954, p.9. In the context of E Phrygian, the only note which differs from a descending E melodic minor scale is the presence of F sharp.

[55] Barton, *Settings of the Lamentations of Jeremiah by English composers 1460–1620*, p.220.

[56] Le Huray, *Music and the Reformation in England*, p.148–9.

[57] Barton, *Settings of the Lamentations of Jeremiah by English composers 1460–1620*, p.305.

What is outstanding in this setting, however, is the contradiction of the first set's minor mode opening by the establishment of the major mode at the end of the incipit (Fig.3).

Fig.3. Major mode at the end of the incipit (bars 20–22)

The exploitation of major and minor modes, moreover, is symptomatic of a more general tendency related to the accomplishment of harmonic progressions by means of a semitonal shift. This is illustrated by Fig.4, a paradigmatic chart aligning relevant chromatic passages.[58]

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[58] For further discussion of semiotic analysis, see Nicholas Cook, *Guide to musical analysis*. London: Dent, 1992, p.152. Fig.4 accomplishes the first stage of a semiotic analysis, in which recurrent features are aligned.

Fig.4. Harmonic progressions involving a semitonal shift

The first progression, a shift from an A major to an A minor triad, occurs on the first letter of the text's alphabetical acrostic, Aleph. The use of the minor chord can be related to a Catholic interpretation of the text, involving the reflection of the memory of an imprisoned recusant, triggered by the association of the alphabet with images of people. By contrast, the first semitonal shift in the next passage involves two major triads, A major and C major, and can be connected to nostalgia for the reign of Queen Mary, which the text metaphorically implies. Conversely, the subsequent bar reflects her current status as a powerless monarch, since it involves a shift from major to minor, a tendency continued in the next passage (bars 84 to 86). To loyal Catholics, the juxtaposition of major and minor modes in the final extract might have suggested the isolation of their current religious environment, and thus an ultimately negative interpretation of the text.

Fig.4 therefore shows that harmonic progressions involving the shift of a semitone can be associated with a Catholic reading of the Lamentation texts. Furthermore, the isolation of such musical signs is suggestive of the presence of an aesthetic code, essential to the process of musical communication. One function of such codes is to create an imaginary world to compensate for defects of the actual world and society.[59] In Catholic terms, part of its function could reside in a compensation for a religious environment in which Protestantism predominated. In this way, the alignment of this harmonic feature brings hidden and implied aspects of the musical structure clearly into focus.

On a more general level, however, this harmonic feature can be seen to function in relation to a two-level code, in which a Catholic reading of the text is complemented by certain tendencies associated with a Protestant interpretation. The juxtaposition of major and minor triads on a small scale is contradicted by the overall progression from a minor key area, E minor, or more accurately Phrygian on E, to E major, a process which also takes place in the second set. In the first set, this is associated with a large-scale linear melodic motion spanning the entire work. This involves the connection of an ascending major second, A to B natural, through the establishment of each semitone as a melodic climax. Thus, "A" is established as a climax point in the initial incipit, as indicated by the entry of the alto in bar 8 (Fig.5).

Fig.5. 'A' as a climax point in the entry of the alto at the opening (bars 6–9)

This note predominates as a melodic peak until the end of the incipit. Then, the setting of the first Hebrew letter, Aleph, introduces the second climactic

[59] Pierre Guiraud, *Semiology*, trans. George Gross. London: Routledge and Kegan Paul, 1975, p.68.

note, B flat, in the form of a semitonal motion in the alto between bars 34 and 35 (Fig.6).

Fig.6. B flat as a climax point in the alto entry (bars 33–37)

B flat continues to predominate as a melodic climax throughout the setting until the work's final bar, when it is 'superseded' by B natural in the context of the establishment of E major (Fig.7).

Fig. 7. Establishment of "E major" with B natural as climax point (bars 140–43)

The establishment of the major mode serves to represent the answering of the Protestant community's prayer, celebrating their religious freedom since the accession of Elizabeth I. The broad harmonic outline, therefore, must be interpreted in the context of a Protestant reading of the text, whilst details on a smaller scale indicate Tallis's attention to Catholic allegories. The result is a synthesis of Protestant and Catholic readings of the Lamentation texts.

This synthesis is reinforced by the stark contrast between the homophonic verse settings and imitative, melismatic setting of the letters. Along with certain musical features, notably the employment of an extensive pedal for the setting of the second letter, Beth, this textural distinction serves to distinguish the setting of the letters and verses. This separation reinforces the reading of the letters in terms of a memorial to imprisoned Catholics, and is complemented by the presence of 'clean-break' cadences. This technique involves the homophonic co-ordination of voices at formal boundaries, a common feature of English and continental settings.[60]

In Tallis's setting, however, there is one important exception, for, rather than breaking off cleanly, the end of the setting of the letter 'Aleph' in bar 37

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[60] Barton, *Settings of the Lamentations of Jeremiah by English composers 1460–1620*, p.177.

is connected to the first verse by the entry of the first bass against sustained semibreves in the other voices (Fig.8).

Fig.8. Connection of 'Aleph' and first verse by bass entry (bars 35–39)

The emphasis of the connection of letter and verse has an important function in the context of a Protestant interpretation of the texts. On account of its shape, the letter 'A' was often related to a ladder in memory treatises,[61] the ladder functioning as a symbol for an ascension through creation to the Trinity at its apex. Given the importance of the large-scale ascending melodic structure, A, B flat, B natural, this feature can be interpreted as a reference to Christ's resurrection. By connecting the verse and letter, therefore, Tallis indicates that the verses must be viewed in the broader context of Christ's eternal life.

Additionally, the largely homophonic textures Tallis employs in many of the verse settings are frequently characterised by a 'four against one antiphonal technique'.[62] This involves the employment of a homophonic texture in four parts, which is offset by a single voice, as in the setting of 'plorans ploravit' (Fig.9).

Fig.9. Four-part homophony offset by alto (bars 76–80)

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[61] Yates, *The art of memory*, p.286.
[62] Benham, *Latin church music in England c.1460-1475*, p.193.

The isolation of a single line in a homophonic context can be interpreted as a metaphor for an individual speaking on behalf of a community. This interpretation is reinforced by the contour of the incipit of the first set (Fig.10).

Fig.10. Melodic contour of incipit (bars 1–7)

Here, the melodic peak on the syllable 'la' of 'lamentatio' exists alongside the harmonic tension of the setting of the word 'Ieremiae', produced by the use of upper lower and upper neighbour notes to decorate the note "C". The result is an equal emphasis of both the incipit's features: the lamentations themselves, as community sentiment, and their narrator, Jeremiah. Given Tallis's synthesis of Protestant and Catholic readings, the individual voice of Jeremiah can be seen to speak on behalf of a divided religious community.

To conclude, an interpretation of Tallis's Lamentations as a deliberate synthesis of Protestant and Catholic readings of the text is suggestive of his conception of the work as a prayer outwardly for Protestant queen and country, but covertly for her Catholic subjects. This synthesis results in a setting which is outstandingly rich and complex. At the same time, it is important to see this approach in the context of the environment in which Tallis lived and worked. Producing a work in response to both Protestantism and Catholicism had the obvious advantage of making it suitable for use in a wide range of contexts, a feature which may account for the diverse manuscript sources in which the Lamentations can be found. More importantly, however, Tallis's production of a synthesis of orthodoxies can be seen as a reflection of the religious context in which he worked. His close associations with Byrd and other recusants would have given him a heightened awareness of Catholic concerns, even if he himself was not a Catholic. At the same time, his employment by the state, an officially Protestant institution, would naturally have resulted in at least some loyalty to his employer, Queen Elizabeth I, and thus to Protestantism, even if only at a superficial level. Tallis's Lamentations are therefore most coherently viewed as a product of the plurality of his religious surroundings. In an attempt to draw together both orthodoxies, the settings focus on a large scale on a concept central to both, the triumph of light over darkness, as reflected by their tonal plans. In this way, Tallis addresses in his Lamentations what is lacking in his own religious environment: the possibility of points of union between Christian orthodoxies.

Abstract

This study constructs a contextual background for Thomas Tallis's two sets of Lamentations (*c.* 1565) against which a detailed assessment of the interrelationship between text and music is undertaken. Evidence for liturgical and non-liturgical use is considered, alongside an examination of whether the two

sets were conceived as independent works. Possible functions include use in underground Catholic services, recreational singing by loyal Catholic musicians and employment in a Protestant context as music for Elizabeth I's private services. An analysis of Lamentations I suggests that they are most coherently viewed as a product of the plurality of Tallis's religious environment. Thus, the setting is interpreted as a synthesis of contemporary Protestant and Catholic readings of the Lamentation texts, resulting in a work suitable for use in a range of contexts and meaningful to diverse audiences.

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THE SEARCH FOR 'A NEW IMPETUS TO THE LOVE OF MUSIC': THE METHODOLOGY AND SOURCES FOR TOWN-HALL RESEARCH

Rachel Milestone

Introduction

On 6 March 1884 an article appeared in the *Birmingham Gazette* that reflected positively on the active musical life of the town, attributing much of the success to the town hall, and stating that the building had given 'a new impetus to the love of music'. Representing a link between municipal and artistic life, the nineteenth-century town hall was intended to be a monument to the glory, abilities and achievements of the town in which it was built. Due in part to the increase in and growing demand for public concerts at this time, such town halls also emerged as a new type of performance space for music, particularly in recently industrialised areas, and many became integral to the musical life of the town. In the present article I will describe some of the methodological issues and sources needed for a consideration of the nineteenth-century town hall phenomenon, based on my doctoral research at the University of Leeds.[1] To investigate key aspects of this topic, and to present an informative comparison, I have selected the town halls of Stalybridge (1831), Birmingham (1834) and Leeds (1858) as case studies.

Town-hall performances were a regular phenomenon in all of these towns, playing a large part in general local music-making. However, this similarity conceals a number of underlying differences in the use of the three town halls as music venues. The main distinction between the town halls of Stalybridge, Birmingham and Leeds can be seen in their conception and design. Stalybridge Town Hall was designed as a market, the town hall of Birmingham was built specifically as a concert hall, and Leeds Town Hall housed a complex of facilities for local government. At Stalybridge for much of the century, musical activity was held in the 'large room' that, although built with an 'orchestra', had no organ and no proper performance facilities. In stark contrast, Birmingham Town Hall was a purpose-built concert hall containing one of the best organs in Europe, with every necessary facility for the performance of music. Although Leeds Town Hall was designed as a local government building, the large hall was specifically designed for music-making, again housing an organ that was at the forefront of modern technology.

Often a town hall would enable or encourage the holding of a musical festival, prompting the engagement of international artists and the

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[1] Rachel Milestone, '"A New Impetus to the Love of Music": The Role of the Town Hall in Nineteenth-Century English Musical Culture'. PhD dissertation, University of Leeds, 2009.

commissioning of new repertoire. Such events hold an integral place in the history of music in nineteenth-century Britain, and here the town hall played a central role. Stalybridge differed from Leeds and Birmingham in not hosting a musical festival. However, a festival was only a small part of the musical function of many town halls, and such events often overshadow the vast range of performances that were held all year round. The frequent use of the building by local musicians in particular ensured that all three town halls worked as a great stimulus to the musical life of the town in which it was placed, even overcoming competition from rival commercial venues. The town hall was a significant, symbolic building in the nineteenth century, whose large hall provided a suitable space for the substantial increase in 'respectable' and 'improving' music performances at the time.

Methodology

The aforementioned 1884 pronouncement by the *Birmingham Gazette*, that the town hall had given 'a new impetus to the love of music', has a number of implications when considered within both a local and a national context. Most significantly, it must be contemplated whose 'love of music' had been given 'a new impetus', whether the town hall had stimulated the performance of stylistically progressive or conservative music, whether some genres of music were sustained and promoted at the expense of others, and whether this enthusiasm would and could have found fulfilment if the town hall had not existed. Ultimately, my study argues that the nineteenth-century town hall was indeed 'a new impetus to the love of music', but that several factors have to be deliberated in order to justify that assessment. Consequently, a number of issues concerning the town hall as a music venue must be considered. These include the conception and design of the building, the erection and design of an organ, public opinion and support of the venue, the holding of musical festivals, the commissioning of new repertoire, and the general use of the town hall for music-making as compared with alternative music venues within the town. The issue of the conception and design of the building is one of the central features, exploring how this was affected by the planned use of the town hall for musical performances, whether there was a social, governmental or musical need for a town hall, and, consequently, whether its use as a music venue influenced any subsequent refurbishments or remodelling. Another important issue to address is the subsequent use of the town hall for music-making, encompassing performer and audience demographic at town-hall performances, the influence of the local council on the letting of the building for musical purposes, and whether the establishment of a musical festival and the presence of an organ encouraged or discouraged music-making within the town hall. A consideration of the public's opinion and support of the venue throws additional light on how successful the town hall was as a concert hall in the Victorian period, and whether there was a perceived need for further venues within a town.

Fig.1. Stalybridge Town Hall from the front, c.1896-1902. Reproduced with the permission of the Tameside Image Archive (t10325).

The main problem with the scope of such a project is the enormous number of town halls in existence in the nineteenth century,[2] and the amount of nineteenth-century material that would need to be consulted in order to deal with all of them. Hence, I have attempted to focus the discussion by concentrating on the town halls of Stalybridge, Birmingham and Leeds. Table 1 offers a comparison of the populations, and therefore the size, of the towns in the first half of the nineteenth century. These figures show that Stalybridge was significantly smaller than Birmingham and Leeds at all times in the first half of the nineteenth century, and that Birmingham was larger than Leeds and had a greater population growth.

Table 1: Population Figures for Stalybridge, Birmingham and Leeds

	1831	1841	1851
Stalybridge	14,216	*c.*20,000	21,098
Birmingham	143,956	183,922	232,841
Leeds	123,393	152,074	
172,270[3]			

The buildings of Stalybridge, Birmingham and Leeds characterise contrasting types of town hall and represent different stages in the development of the building as a Victorian cultural phenomenon. Early nineteenth-century Stalybridge was a rapidly expanding and industrialising cotton town, close to Manchester. Since the Stalybridge Commissioners built a town hall in 1831, before the great era of municipal building stimulated by the Municipal Corporations Act of 1835, Stalybridge Town Hall makes a particularly good case study as an early example of nineteenth-century town-hall erection, providing a foundation for the further study of later buildings.[4] In the course of my local research it became apparent that Stalybridge Town Hall played an integral role in the musical life of the town as a whole in the nineteenth century. It seemed a natural progression, therefore, to consider music-making specifically in Stalybridge Town Hall, and then to compare this with national patterns. The town halls of Leeds and Birmingham were important concert venues in the nineteenth century, particularly through the internationally renowned musical festivals mentioned earlier, that commissioned many of the important works in the repertoire today, such as Mendelssohn's *Elijah*, and many more that have dropped out of the repertoire. Therefore, as case studies they provide an interesting contrast to the small town of Stalybridge, and, as

[2] For a chronological list of town halls from 1820 to 1914 see Colin Cunningham, *Victorian and Edwardian town halls.* London: Routledge and Kegan Paul, 1981, Appendix III, p.252-299.

[3] Data taken from *Accounts and papers: population (England and Wales)*, 48 vols (1863), xxv, p.103, Edwin Butterworth, *An historical account of the towns of Ashton-Under-Lyne, Stalybridge, and Dukinfield* (Ashton: T.A. Phillips, 1842), p.99, and Butterworth, *A statistical sketch of the County Palatine of Lancaster* (London: Longman, 1841), p.5.

[4] Mark Girouard, in chapter 11 of *The English town: a history of urban life* (New Haven and London: Yale University Press, 1990), discusses the impact the Municipal Corporations Act of 1835 had on the erection of town halls and other public buildings.

very different industrial centres, make for a useful comparison themselves. In addition, the selection of a midlands town hall allowed me an opportunity for comparison with those in the north, offering an insight into whether town-hall music-making was a particularly northern phenomenon. Table 2 demonstrates the key events in the lives of the three town halls in the nineteenth century.

Table 2: Town-Hall Events

Date	Place	Event
1829	Stalybridge	Resolution to build a market (later to be the Town Hall)
1831	Stalybridge	Opening of the market/town hall
1862	Stalybridge	Musical desertion of the Town Hall
1871	Stalybridge	Substantial redecoration of the large room
1883	Stalybridge	Opening of renovated Town Hall
1827	Birmingham	Resolution from the Musical Committee requesting a Town Hall
1830	Birmingham	Competition for the design of the Town Hall
1834	Birmingham	Opening of the Town Hall
1888	Birmingham	Appointment of Charles William Perkins as City Organist
1890	Birmingham	Transfer of the ownership of the organ to the municipality
1850	Leeds	Public meeting to discuss erecting a public hall
1851	Leeds	Council decision to erect a town hall
1852	Leeds	Competition for the design of the Town Hall
1853	Leeds	Laying of the foundation stone
1856	Leeds	*Leeds Improvement Amendment Act*
1856	Leeds	Competition for the design of the organ
1858	Leeds	Opening of the Town Hall
1858	Leeds	Official opening of the Organ
1860	Leeds	Appointment of William Spark as Town-Hall Organist
1894	Leeds	Erection of a permanent gallery in Victoria Hall
1897	Leeds	Appointment of Herbert Fricker as City Organist

My research proceeded from a number of hypotheses. The main one was that the town halls of Leeds and Birmingham, being large symbolic buildings in important industrial towns, would be very similar in terms of conception and design and subsequent music-making, and that Stalybridge would stand apart as a less ornate building in a small cotton town. In fact, whilst there are similarities and differences between all three buildings, each one stands alone as a representation of a new trend in town-hall design, and therefore represents a different aspect of English musical culture in the nineteenth century.

The particular town halls I chose as case studies influence my chronological framing of this project. The dates encompass 1827, the start of the campaign for Birmingham Town Hall, to 1901, the death of Queen Victoria; the town-hall music-making considered in the project seems to be a specifically Victorian phenomenon. Exploring such a wide period of time represents a challenge in
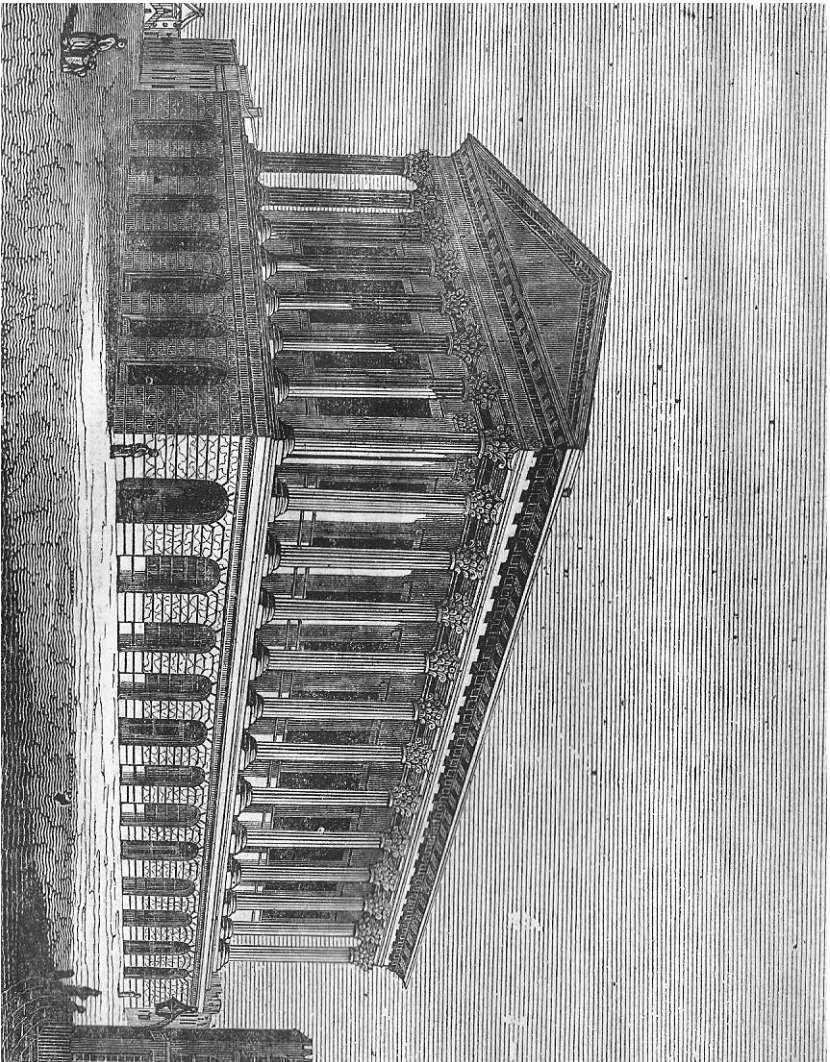
Fig. 2. Birmingham Town Hall, engraving reproduced in Penny Magazine, 21 June 1834.

terms of the material and contexts to be absorbed, but it allows a consideration of more long-term changes and trends in town-hall music-making in the nineteenth century. This is therefore another reason for my concentration on just three case studies. A project that had discussed a larger number of halls but only for twenty years after the opening of each building, for example, would have missed crucial phases in the musical lives of Stalybridge and Leeds Town Halls when new venues usurped their position as the principal performance spaces in their towns. Focusing on a smaller number of halls within this longer period, and contextualising them in the musical life of their towns and of England more broadly, enabled me to reach a more comprehensive conclusion as to the part the town hall played in the musical life of the nineteenth century.

Sources

My research for this study of the nineteenth-century town hall as a music venue draws on both general and focused sources. From broad historical and musical literature on nineteenth-century Britain, a more focused consideration of each case study, initially by reading contemporary historical and musical literature on the town, was necessary. Using such literature as a resource has a number of benefits. For example, an author may have recorded events or opinions that are long-forgotten, and may even have had first-hand experience of an event, such as the opening of the town hall or attendance at town-hall organ concerts. As such, they can be valuable as primary as well as secondary sources. The disadvantages of such resources, however, are that they often give overly focused accounts from a narrow perspective, generally written from memory, and imbued with the expression of local pride. It is a challenge not to allow one's judgement to be swayed by such rhetoric celebrating progress and improvement. Recent local histories may also present such traps, but by using a combination of the two, it is possible to construct an historical overview of a particular provincial centre that can be revisited throughout the project, therefore helping to keep a sense of orientation when undertaking more in-depth archival research.

A large part of my project was focused on an investigation of nineteenth-century local and national newspapers. Such exhaustive research is typical of this type of project and is exemplified in, for example, Simon McVeigh's work on concert life in London.[5] As McVeigh states, 'newspapers provide a much more comprehensive picture than any other single source'.[6] Stalybridge in the nineteenth century only had one weekly newspaper, but an exhaustive search of every edition from 1831 to 1901 would still have been overly labour intensive. My initial strategy, therefore, was to begin by looking at newspapers that spanned a significant year such as the opening of the town hall, the year of the major alterations to the building, or the opening of a rival venue and then to move on to another full year of newspapers ten years later, to assess how the use of the town hall for music-making had developed. Such a strategy is successful in achieving an overview but is necessarily supplemented with a

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[5] Simon McVeigh, *Concert life in London from Mozart to Haydn*. Cambridge: Cambridge University Press, 1993.

[6] Ibid., p.xv.

more focused study of newspapers that report on specific events. For Birmingham, there are a number of weekly newspapers available. My plan here was to take 'snapshots' from each newspaper by looking at the same three years in each decade – the year before a triennial festival, the year of the festival itself, and the year following – in an attempt to determine the impact the festival had on the musical life of the town hall, including the preparation for and the aftermath of the event, and what music-making went on in non-festival years. This was combined with more specific newspaper research surrounding the planning, construction and opening of the town hall. Fortuitously, part way through this study, the British Library launched its *19th century British Library newspapers* online database, which enables wide and prompt free-text searching of newspapers from anywhere in the country, from the comfort of your own home.[7] This resource is clearly advantageous to an archival-based project such as mine, but it also has its disadvantages. Fundamentally, due to the reliance on the database itself to find 'relevant' articles, this cannot be considered a comprehensive research tool as such free-text searching is not exhaustive. In addition, there is often only one newspaper per provincial centre, therefore restricting the historian's ability to address and compensate for issues of bias. I minimised such disadvantages by using many different but related search terms, and by looking at newspapers from other provincial centres and national publications to acquire alternative perspectives on certain events or institutions. In addition to using the database for blanket searches on various subjects, I also undertook more intensive, issue-by-issue searches.

The compilations of newspaper cuttings that are housed in the local studies libraries at Ashton-under-Lyne,[8] Birmingham and Leeds have also proved to be an important resource. Such collections are useful in providing an overview of an event, society or institution, and for accessing articles from some of the more obscure newspapers, complete runs of which, in some cases, have not survived. Again, however, it is important to remember that these collections are not objective; they have been compiled by one person, with a particular outlook and interests, for a particular reason. I undertook further newspaper research at the University of Illinois at Urbana-Champaign, during a research trip to America, where the library houses microfilms of British nineteenth-century newspapers on open shelf. This facilitated a methodical approach to newspaper research, working through each newspaper for specific years, which made possible the discovery of lesser-known sources which have proved invaluable for my study. I located an article in the *True Sun* pertaining to the opening of Birmingham Town Hall, for example, which contained information on the reception of the venue that ultimately changed my view of the conception of the building.[9]

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[7] See <http://newspapers.bl.uk/blcs/>.

[8] The Tameside Local Studies Library, based at Tameside Central Library, Ashton-under-Lyne houses all the archives for Stalybridge that were previously held in Stalybridge Town Hall and Stalybridge Library.

[9] *True Sun*, 9 October 1834.

Fig. 3. Leeds Town Hall, 1858. Leeds Library and Information Services, shelfmark LIHV (5). Reproduced with permission.

Such newspaper research was complemented by linear periodical searching. Most of this was undertaken in the library at the University of Illinois, which has full runs of a variety of nineteenth-century periodicals including *Punch, Jackson's Oxford Journal, New Literary Journal, Athenaeum, Musical World, Musical Times, and Dwight's Journal of Music.* The British Periodicals database was also helpful for researching particular people and events.[10] Non-musical journals added to the results from the newspaper research, and the music periodicals were important for providing a musical viewpoint on such events as the opening of Birmingham and Leeds town halls and for reviews of forgotten individuals and repertoire. Again, articles in national music periodicals are not unbiased as many, especially in the *Musical World*, were written by 'correspondents' from the town in question. There was also a tendency for a 'London versus the Provinces' bias, which actually worked both ways.

A large part of my research for this project concentrated on the minutes of Town Councils, since they provide a factual record and demonstrate a progression of events, normally containing details of council policy that are not reported in the newspapers. As the official history of events they are not, however, comprehensive. The chronicled material is that which the officials wished to be recorded for posterity, and therefore some aspects of council proceedings may not have been minuted. In fact, it is often the case that the local newspaper reports the council meetings in more detail than the official minutes. Despite these disadvantages, the council minutes prove invaluable for giving a sense of committee structure, decision making and key players in town-hall music-making.

The archives of musical festival committees and musical societies are also a useful resource. They include concert programmes, photographs, administrative records, and official and unofficial correspondence. The large amount of official correspondence is well-represented in the archives but the unofficial correspondence has rarely survived, and is only possible to access through personal memoirs and collections held in local-studies libraries. The most useful correspondence are the letters exchanged between committees and composers regarding the securing of commissions for new works, and those to and from conductors and performers discussing their appointment and stating the terms of engagement. What is missing for both Birmingham and Leeds are the minutes from the festival-committee meetings. Like those for the Town Councils, such documents would have provided integral information on the behind-the-scenes workings of the musical festivals.

For each of the case studies there are differences in available source material that make maintaining consistency in research in all of the three centres a challenge. To counter this, where I located a useful primary source for one town, I attempted to trace the same type of source in the other two. For example, during my final research period in the West Yorkshire Archives I found the minutes for the Town Hall Committee, the Lettings Committee and the Organ Committee. These documents contain such valuable information that it was then imperative for me to source the same kind of

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[10] See <http://britishperiodicals.chadwyck.com/marketing.do>.

documentation in the local studies libraries for both Birmingham and Staly-bridge. Whilst each local council was constructed in its own distinctive way, equivalent documents for Birmingham and Stalybridge are indeed still in existence and prove enormously fruitful.

Conclusion

This study of the position the town hall held in the society and culture of the nineteenth century is an interdisciplinary project that uses the case studies of Stalybridge, Birmingham, and Leeds town halls to consider issues of architecture, local government, rational recreation and urbanisation, and their impact on musical concerns such as repertoire, commissioning of new works, concert life, performance practices and reception. Such a wide-ranging project therefore necessitates the extensive research programme outlined in this article. Through the reading of historical and musical literature and local studies, and the in-depth analysis of nineteenth-century national and local newspapers, compliations of newspaper cuttings, microfilms of lost or forgotten publications, nineteenth-century periodicals, and town-council and music-festival documents, I was able to reach an informed conclusion as to the role the town hall played in nineteenth-century musical life. Indeed, evidence suggests that the town hall was a new type of performance space and a distinct cultural phenomenon. It was a symbolic building that stimulated the creation and performance of some of the most important works in the nineteenth-century repertoire, and that allowed thousands of people to hear music they could never have otherwise experienced. Through the town hall a local government could act as patron, bringing the community together through musical provision designed to 'improve' the citizens of all classes. Whilst a number of similarities and differences between the town halls of Stalybridge, Birmingham and Leeds have become apparent, my research demonstrates that the link between them all is the integral role they played in local nineteenth-century English musical culture, with each of them providing 'a new impetus to the love of music'.[11]

Abstract

On 6 March 1884 an article appeared in the *Birmingham Gazette* that reflected positively on the active musical life of the town, attributing much of the success to the town hall, and stating that the building had given 'a new impetus to the love of music'. To investigate key aspects of the town hall as a music venue in the nineteenth century, the buildings in Stalybridge (1831), Birmingham (1834) and Leeds (1858) are selected as case studies, and present an informative comparison. This article will consider the methodology and sources needed for such a study, in order to determine whether the nineteenth-century town hall really did provide 'a new impetus to the love of music'.

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[11] *Birmingham Gazette*, 6 March 1884.

JAZZHUB: AN ONLINE RESOURCE FOR JAZZ RESEARCH

Claire Marsh

The Vision

Leeds College of Music's jazz archive is a specialist collection of historical materials that document different aspects of the history of jazz in Britain. It holds a wide range of recordings, printed music and memorabilia. In addition there are valuable collections of biographical files and original manuscripts. The highlight of the archive is the collection of manuscript arrangements of leading British big bandleader Ted Heath.

The Centre for Jazz Studies UK (CJSUK) at the College is an international base for jazz research, consultancy, and teaching and learning projects, and maintains a broad portfolio of activities in support of institutional, subject-level and sector-wide initiatives. It supports individual research outputs, performances and recordings involving national and international musicians and researchers.

In 2007 the Joint Information Systems Committee (JISC) made small amounts of funding available for Higher Education Institutions (HEIs) to set up and run digital repositories. These repositories were to be collections of digital objects of all kinds, accessible to all, and reusable by other HEIs for learning and teaching. The funding period was for two years, and all funding had to be matched by the institution. The project built on JISC's previous large-scale digitisation projects, which established such repositories as the British Library Sound Archive's Archival Sound Recordings.

Since Leeds College of Music had become an HEI in 2005 this funding call was felt to be an ideal opportunity to try working with JISC. Two academics from the CJSUK and me, the librarian responsible for the Jazz Archive, looked to work together on creating an online resource providing remote access to both parties' assets. This would encompass the research, performance and recording materials newly created under the auspices of CJSUK, and the historical collections in the Jazz Archive—an innovative union of important primary and secondary sources in a subject area within a single coherent framework. In addition it would provide a repository where any jazz researcher could deposit their materials, creating a central resource for jazz research in the UK.

The repository was to be the starting point for developments in research, learning and teaching within College. In addition the project aimed to develop Leeds College of Music's profile in the HE and repository communities, and to develop relationships with other parties interested in jazz research, as well as providing a first experience for the College in running a project of this type.

Digital repositories
A digital repository is a mechanism for managing and storing digital content. Although the content must necessarily be digital, non-digital items can of course be digitized for inclusion in the repository thus ensuring their longer-term preservation and easier dissemination. It can be subject or institutional in its focus. Many universities have an institutional repository for collecting together their staff's research output and for preparing for the RAE/REF. Subject-focused repositories collect digital objects from within and without their home institutions. They too may collect research output, but will also collect primary and secondary sources relating to their subject.

A repository stores both the digital object itself and the associated metadata. Keeping these together means a repository acts as both a digital collection and its related catalogue. Ideally, users are able to deposit their own items in a repository. Items can be deposited by their author, the creator of the digital version, or by someone else. All that is needed is for all IPR issues to be cleared.

The project
The JazzHub bid was successful, and the College was awarded a grant by JISC which it had to match fund. A project team was established that enabled the research department and the library team to work closely together, and also included the Head of IT. Various types of repository software were considered, but the choice eventually came down to E-Prints or D-Space. Both were being used in the JISC repository community, and both were open-source software. There was little to choose between them, but ultimately E-Prints was selected because of its British origins and easily available training and support. At this point the setup, design and implementation could commence, and a repository manager was appointed to carry out these tasks.

Copyright issues arising from the use of manuscript, printed and recorded music in a repository were researched. Other projects covering similar areas were examined for best practice, including: the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM); the British Library Sound Archive Archival Sound Recordings; and the Benjamin Britten Thematic Catalogue.

Early in 2009 work on the E-Prints set-up was completed, and the population of the repository could commence. The possible items for inclusion in JazzHub were split into two groups: primary sources and research materials. The primary sources were intended to mostly comprise items in the Jazz Archive. Manuscript scores, especially those from the Ted Heath Music Library were seen as particularly important for researchers, but also under consideration were concert programmes, recordings, photographs and memorabilia. Research materials were to be sourced from the Jazz Archive, CJSUK, and from other jazz researchers outside the UK, to be contacted through the informal group the Jazz Research Network. Items could include dissertations, articles, conference papers or abstracts and digital learning objects. To facilitate this digitisation, a very large, high-definition scanner was purchased, alongside specialist sound archiving equipment.

JazzHub pilot repository
By the end of the funding period a pilot repository had been created and published. It was never within the scope of the funding for JazzHub to be in any way 'completed'. The extensive population of the repository was always seen as a longer-term project. It presently contains around 30 items, ranging from manuscript band arrangements and jazz ephemera, to recent doctoral and masters dissertations and research abstracts.

The repository is searchable using a (very!) modified version of the jazz section of the Library of Congress Subject Headings. At present items can only be added by library staff, but it is hoped that, in the future, it will be opened up to researchers both inside and beyond the College to add their own materials. It is available at http://lcmjazzhub.lcm.ac.uk (see Fig.1).

The Archive's most valuable collection is 'The Ted Heath Music Library'. The Heath estate has given permission for non-performable units to be uploaded, and JazzHub therefore contains the title page and first page of music for the compositions of Ted Heath, and of Don Lusher. 'Listen to my music' was Ted Heath's theme music. It was played at the start of every show in a variety of arrangements. A selection of these is available on JazzHub. If researchers need access to the full composition, that can be arranged by personal application to the Archive. The scans are extremely high definition, and no content has been lost from the extracts that have been scanned.

Some researchers have submitted their dissertations for inclusion in JazzHub, and abstracts of conference papers have also been added. Of particular interest is that of award-winning eclectic jazz pianist and composer Matthew Bourne. His PhD was in jazz performance, and much of the submission takes the form of CDs. As well as including sound files of the CDs and a PDF of the commentary, the CD covers have been scanned so that no part of the thesis is missing from the repository.

Also included are simple pieces of memorabilia, such as concert tickets and posters. A large poster of Bob Wallis and the Storyville Jazz Band was scanned in four parts and stitched together (see Fig.2). Again the definition is high; even the shape of the pin holes can be clearly discerned online.

Problems
The setting up of a digital repository could never be considered a straightforward task, but in the case of JazzHub setbacks seemed to come regularly, and a number of issues made the task much more complex. The biggest hurdle that had to be overcome was the loss of key project staff. The head of CJSUK, who had submitted the proposal to JISC left before the commencement of the project. His place was filled by the new head of CJSUK. Unfortunately, less than a year into the project she also left, and the CJSUK was left without a head. At this point the management of the project moved to the Library, with the Head of the Library as Principal Investigator and the Librarian/Jazz Archivist as Co-Investigator. Managing a project of this kind was a new departure for the library, and one we were keen to try.
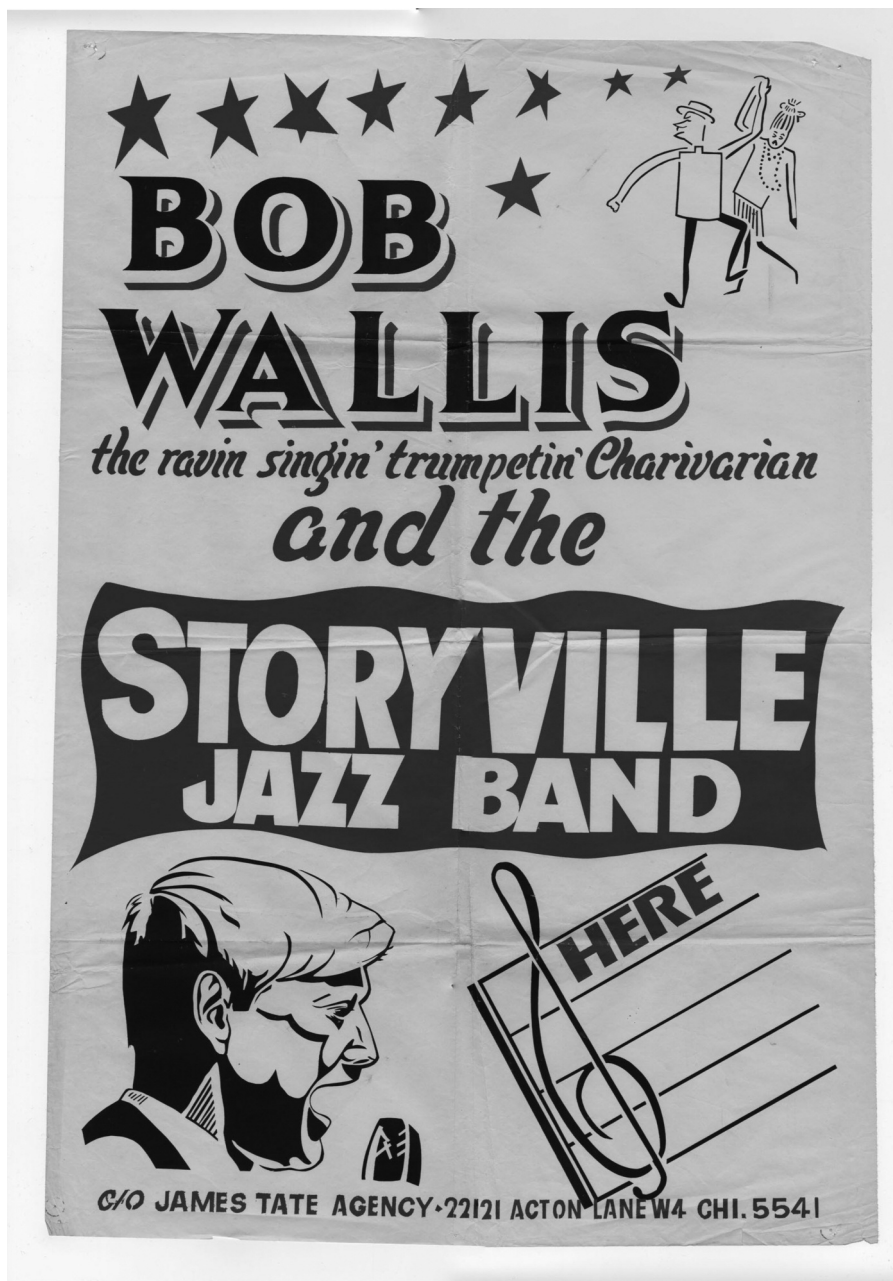
Fig.1. JazzHub Homepage

Fig.2. Bob Wallis Concert Promotional Poster. Leeds College of Music.

IPR

Copyright is a complex issue when reproducing music in any format. Trying to make digital surrogates available online compounds these problems. Older music, where rights have expired, and newer music, where rights holders are more likely to be easily contactable can be relatively straightforward to clear. However, the materials considered for inclusion in JazzHub mostly date from between 25 and 75 years ago. Although they are mostly still in copyright, the rights holders are often not easily found, and in many cases have passed away.

The Ted Heath Music Library at first seemed like an easy prospect for inclusion. The Archivist has a good relationship with the Heath estate, and they were keen for us to disseminate part of his Library. It was agreed that extracts from the scores could be digitised and added to the repository, so long as no 'playable units' were uploaded. However, after discussion with the Heath family, it emerged Heath had not used a standard contract for the arrangements he commissioned, and did not in every case retain the copyright in those arrangements. Although anything where the rights are owned by the Heath Estate can be included on JazzHub, it is not clear exactly what they own.

In addition, although the library staff are generally considered to be the copyright experts for the College, the complexities of JazzHub were far beyond the department's collective knowledge. Advice was taken from various sources, including JISC legal, and it was decided that the only safe course of action was the adoption of a risk-free copyright policy. Unfortunately this meant that many items were rejected for inclusion owing to rights difficulties.

Institutional expertise

Problems relating to institutional expertise were not confined to IPR. Being a small institution, with only 1,000 full-time students, institutional resources that large universities would take for granted are often sadly lacking. There was no advice available in project management of this kind, even of the informal, 'water-cooler', type. Shortly after starting the project E-Prints ceased to be supported on Windows. We had no choice by this point of the project but to mount JazzHub on a Linux server. The College is an entirely Windows environment, and the JazzHub Project Manager was the only person in college with knowledge of this operating system. Although the IT department were supportive and assisted in any way they could, the Project Manager had to work largely alone on the IT side of the project, whereas had the server been Windows he would have had much more support and advice from the IT staff. Once his contract had expired there was no one left in college who could properly support JazzHub. This has limited any future development of JazzHub.

Implications for the Library

Successfully running an externally-funded project was a new venture for the Library. It has raised the profile of the department within College, and expanded its sphere of influence. For instance, the project Co-Investigator is now a member of the College's research committee, and has the opportunity to comment on all college research projects, and their implications for the library.

The Co-Investigator is also now involved in setting up an e-journal to be run by the College. These developments are unlikely to have happened without the profile gained through the work on JazzHub.

Future plans

The ultimate hope for JazzHub is that it will eventually become the repository of choice for jazz researchers in the UK. Further additions to the repository will create a critical mass of material to make the consultation of JazzHub a logical first port of call for those looking at jazz source materials, and for those wishing quickly to disseminate their own research to the community.

It is hoped to continue the population of the repository by responding to the demands of the researchers themselves. By targeting items for inclusion for which there is a demand in the scholarly community, the profile of the resource would be dramatically enhanced. In the future we would like to use social networking technology, to disseminate JazzHub further and to canvass potential users for their priorities for digitisation. However, this depends on being able to secure additional funding either from within the College or from external funding bodies, a task which, in the current economic climate and with cutbacks in government support for arts subjects, will not be easy.

Abstract

JazzHub was funded by JISC at Leeds College of Music to create a jazz-related online repository that placed archival documents, recording and images alongside original research papers, and would function as a central repository where researchers can deposit their own materials. The project suffered many technical and personnel-related setbacks, and constantly felt the negative effect of IPR; due to the age of the archival materials most items were in copyright but the holders were not easily contactable. Despite this, the project was ultimately successful. Built on e-prints software and searchable using a modified version of the jazz section of Library of Congress Subject Headings, JazzHub currently contains around thirty items, including PhD theses presented as images and sound-files and high-definition images of original manuscripts from bandleader Ted Heath, concert posters and tickets. It is hoped that this will expand in the future.

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College of Music

MUSIC PAL: OPENING DOORS TO MUSIC RESOURCES IN IRELAND

Roy Stanley

Willingness to co-operate and share resources is not a new phenomenon in the world of music libraries, but at a time of economic contraction and reduced funding and staffing it does take on a new urgency. Music PAL is a new co-operative initiative amongst Irish libraries and archives (modelled on the Inspire scheme in the UK),[1] which seeks to provide wider access to music collections throughout Ireland, across sectors and locations.

Background

Music PAL is part of the Pathways to Learning (PAL) programme sponsored by the Committee on Library Co-operation in Ireland (COLICO). Since its inception in 1977, COLICO has been a driving force in fostering collaboration amongst libraries throughout the island of Ireland, its core aim being to 'optimise the collective value of the combined resources of Irish libraries'.[2] The Committee is made up of representatives from the Library Council [Republic of Ireland], the Library and Information Services Council (LISC) [Northern Ireland], CILIP, the Library Association of Ireland (LAI), the Consortium of National and University Libraries (CONUL), the Council of Directors of the Institutes of Technology, and the British Library. Despite having very limited funding, this comprehensive and high-level membership gives COLICO considerable authority in conceiving co-operative projects and bringing them to fruition.

The stimulus for the Pathways to Learning programme came from several prior initiatives. Over a decade ago, in 1999, the Library Council published a report setting out a framework for national policy on libraries and information services in the Republic of Ireland. Its title—*Joining forces: delivering libraries and information services in the information age*—emphasised the necessity for co-operation amongst libraries, and one of its recommendations was 'a public access network to connect all libraries and information services in Ireland'. The fundamental reason was pithily stated: 'Our users want the right information, book or service in the right place at the right time. It should not matter who is supplying the service and how the service is provided'.[3]

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[1] www.inspire2.org.uk

[2] www.librarycouncil.ie/colico/

[3] *Joining forces: delivering libraries and information services in the information age.* Dublin: Library Council, 1999, p. 121.

In Northern Ireland, a group of libraries around the city of Derry established a cross-sectoral co-operative programme known as Foyle in September 2004.[4] Initially four libraries participated, and this soon expanded to ten, including one hospital library across the border in Letterkenny, Co. Donegal. The Inspire scheme was being developed in England at the same time, and in February 2008 the Foyle scheme was broadened to cover all of Northern Ireland, rebranded as LISC Inspire.[5] A number of libraries in the border counties of the Republic of Ireland also joined the scheme.

Taking note of these developments, COLICO hosted a conference at the National Library of Ireland in November 2006 under the title *Pathways to Learning: exploring the potential for cross-sectoral library service provision.* This event included presentations on the experience of establishing the Foyle and Inspire schemes, and examined the potential for transferring the concept into an Irish context. Following positive feedback from the meeting, COLICO decided to pursue the idea by setting up a Pathways to Learning Implementation Team (PALIT) which would initially oversee the establishment of two pilot PAL projects. One would take a regional approach (following the Foyle model), drawing together a diverse group of libraries in the Cork area; the other would break new ground by taking a thematic approach, focusing on facilitating access to music collections throughout the island of Ireland.

In order to assess the feasibility of the proposed Music PAL initiative, COLICO invited potential participants to two exploratory meetings in Dublin, in February and August 2008. Libraries across sectors (academic, conservatoire, public, special) and regions (Dublin, Belfast, Cork, Limerick, Dundalk, Sligo) were represented, and the initial reaction was broadly supportive of the plan. Following these meetings a smaller working group was formed to bring the concept to fruition, overseen by PALIT.

Music PAL: development phase

The basic idea behind Inspire, Foyle, and Pathways to Learning is very simple: participating libraries agree to accept referrals from any of the other members of the scheme, and at a minimum to allow reference access to print materials. Thus members of each participating library gain access to a much broader range of resources, while collections are exploited more fully. However, in order to achieve this straightforward objective a number of issues raised in the initial consultations needed to be addressed by the Music PAL working group and PALIT, particularly concerning management of access, and resource identification.

While there was a general willingness to facilitate visitors from other participating libraries, some of the larger institutions were apprehensive that they might be inundated with visiting readers availing of the scheme. The experience of Foyle and Inspire suggested that patrons used the schemes responsibly and additional pressure on participating libraries was minimal. Nevertheless it was crucial to define the parameters of the Music PAL scheme firstly by

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[4] Derry is situated at the mouth of the river Foyle; Foyle is also an acronym: FOstering Your LEarning.

[5] www.liscni.co.uk/inspire/

drawing up an Access Agreement which all participating libraries would accept at registration, and then by clearly explaining the procedures and constraints to patrons through publicity materials and in direct consultation.

Inspire had developed a suite of support documents which the Music PAL team was given permission to adapt and use, and the Inspire 'Kitemark criteria' formed the basis of the Music PAL Access Agreement. The concept of 'managed access and referral' underpinned the document: through the referral process patrons would be assisted in identifying resources appropriate to their learning needs, and then facilitated in gaining access to relevant materials available in any of the participating institutions. The terms of the Access Agreement were carefully drafted to ensure that minimum agreed standards of provision would be upheld while also offering reassurance to participating libraries that they could retain a measure of control over access—for example:

- As a minimum, visitors would be allowed reference access to hard copy materials.

- Access to electronic resources was unlikely to be available to Music PAL visitors due to licensing restrictions, and access to institutions' computer networks might be similarly restricted.

- All institutions could set their own access conditions (e.g. visitors might be required to produce ID, phone in advance, visit at specified times etc). Any such conditions would be indicated at registration and notified to all Music PAL participants.

- All Music PAL patrons would be subject to the rules and regulations of the institution(s) they visit, and any disciplinary matters that might arise would be the responsibility of the patron's 'home' institution to resolve.

The second important issue related to resource discovery. 'Managed access and referral' could not operate without effective mechanisms for the identification of resources appropriate to the learning needs of the individual Music PAL patron. A database of collection descriptions for all participating libraries would be required, as well as basic information on access conditions and contact details for each institution. Two existing databases were considered as potential hosts for Music PAL collection descriptions: Cecilia and RASCAL (Research and Special Collections Available Locally).[6] Cecilia could not be used without some functional modification, and no funds were available for development at that point. On the other hand there were already plans to expand the remit of RASCAL to cover collections throughout Ireland and to upgrade its design and functionality, so it became the clear choice.[7] A further piece of infrastructure was necessary prior to launching Music PAL: a website to carry news and information on the scheme, participants' details, and

[6] www.rascal.co.uk. RASCAL is hosted by Queen's University Belfast and initially covered special collections in Northern Ireland.

[7] Both Cecilia and RASCAL use the RSLP schema for collection descriptions, in common with Cornucopia (on which the Inspire Findit! resource discovery tool is based).

documents available for download. A single Pathways to Learning website was developed, containing general information on the programme as well as separate sections for the Cork PAL and Music PAL schemes.[8]

Music PAL: pilot phase
With these basic elements in place PALIT was in a position to map out a timetable towards the formal launch of the Pathways to Learning programme. Library Ireland Week in March 2010 was chosen as the official launch date, with the two schemes operating a pilot phase from mid-2009. Potential participants were invited to register for the Music PAL scheme early in 2009, and a training day was arranged in late April to allow representatives from each Music PAL library to meet each other and discuss practical details of the new service.

At initial registration a total of 27 institutions joined the Music PAL scheme (see Table 1). The sectoral balance was good: 10 public, 9 higher education, 3 conservatoire and 5 special libraries. Geographical distribution was also reasonably well balanced: the majority (11) were in Dublin, but there were 3 in Northern Ireland, 4 in Cork, 3 in Limerick, 2 in Louth, 2 in Kildare, and 1 each in Meath and Mayo. The registration form collected contact details, website URLs, opening hours, requirements for referral, and a statement of access to resources. All of this information was uploaded to the Pathways to Learning website. All participants were also encouraged to submit collection descriptions for inclusion on RASCAL.

Each participating library designated a single member of staff as its 'Music PAL Co-ordinator'. This role is crucial to the success of the scheme as the Co-ordinator oversees the day-to-day management of the service within his/her own institution, liaising with colleagues, patrons, other participating libraries and Music PAL administration. The Co-ordinator is responsible for publicising the scheme to library members and staff; training colleagues who may share involvement in Music PAL procedures (e.g. admissions staff); communicating with Co-ordinators in the other Music PAL institutions; ensuring that contact details and collection descriptions are kept up-to-date on RASCAL and the Music PAL website; and maintaining statistics. Most importantly, the Music PAL Co-ordinator is the main point of contact with users of the service, making and receiving referrals within the network of Music PAL libraries.

The referral process involves a series of steps:

1. The Co-ordinator first ascertains whether the enquiry is best resolved through a referral: whether the information or materials required are available in the 'home' library, or whether for example Inter-Library Loan might be a more appropriate solution.

2. If a referral is the best option, the Co-ordinator explains the process to the client and issues a Music PAL Access Card after the client has completed an application form.

[8] www.library.ie/pal

Table 1. Music PAL participating libraries

Institution	Location
Public Libraries	
Belfast Central Library	Belfast
Cork City Library	Cork
Cork County Library and Arts Service	Cork
Dublin City Public Libraries (Central Library)	Dublin
Dublin City Public Libraries (Dublin & Irish Collections)	Dublin
Kildare County Library and Arts Service	Newbridge
Louth County Libraries	Dundalk
Mayo County Libraries	Castlebar
Meath County Council Library Service	Ashbourne
South Dublin County Libraries	Dublin
Higher Education	
Dundalk Institute of Technology	Dundalk
Mary Immaculate College	Limerick
NUI Maynooth	Maynooth
Queen's University Belfast	Belfast
Trinity College Dublin	Dublin
University College Cork	Cork
University College Dublin	Dublin
University of Limerick	Limerick
University of Ulster	Londonderry
Conservatoires	
Cork School of Music (CIT)	Cork
DIT Conservatoire of Music & Drama	Dublin
Royal Irish Academy of Music	Dublin
National / Special Collections	
Association of Irish Choirs	Limerick
Contemporary Music Centre	Dublin
Irish Traditional Music Archive	Dublin
National Library of Ireland	Dublin
Royal Irish Academy	Dublin
RTE Sound Library & Archive	Dublin

3. The Co-ordinator helps the client to identify appropriate resources, using the RASCAL database, the Music PAL website, and perhaps direct communication with other Music PAL libraries.

4. Using these same resources, the Co-ordinator offers the client advice and information to help ensure a successful visit: information on location, opening hours, contact details, any access requirements (e.g. acceptable forms of ID, advance notice of visit).

5. The Co-ordinator maintains a record of the referral, including the client's application form and statistical data.

Procedures for receiving Music PAL referrals may involve:

1. Issuing a temporary reader's ticket on production of a Music PAL Access Card and appropriate ID (if required).

2. Explaining regulations, facilities, catalogues, and any specific conditions for the use of special collections.

3. More detailed guidance on the collections and their use.[9]

4. Maintenance of statistics.

Music PAL: launch
Following the training day for Music PAL Co-ordinators and some further development of the website and support documentation, the scheme was introduced quietly in all participating institutions. However, without publicity the level of activity was low. The formal launch of both PAL schemes took place simultaneously in Cork and Dublin on 8 March 2010, at the start of Library Ireland Week. The main speaker at the Music PAL launch in Dublin was the popular novelist Deirdre Purcell (who also presents *All about the music*, a weekend radio programme on RTÉ Lyric fm), while Cork PAL was launched by the Minister for Education and Science, Batt O'Keefe T.D. These events ensured publicity for the schemes through press coverage, while posters and information leaflets available in all participating libraries promoted the new service at local level (see Fig.1).

Appraisal
While it is too early to attempt any empirical assessment of the Music PAL scheme, some initial observations can be made:

• The development of a formal network of music collections throughout Ireland (however large or small), and the establishment of mechanisms for communication and co-operation between them, has been a valuable exercise in itself.

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[9] The Music PAL Co-ordinator may only become involved in this process if more detailed guidance is required; otherwise the visitor may only need to deal with Admissions staff.

Fig.1. Music PAL information poster

- Such structures can be developed at minimal cost (other than staff time) by harnessing existing resources wherever possible. Music PAL drew upon the resources of Inspire, RASCAL, and the Library Council's IT department to develop its infrastructure, and only needed to spend a relatively small amount of money on training and the design and printing of publicity materials.

- The concept of 'managed access and referral' encourages the participation of a wider range of libraries by offering the reassurance that each retains a degree of control over access conditions. However, this may cause some frustration amongst users of the service who may expect that the Music PAL Access Card should give them more direct access to a more uniform range of services and materials in the libraries they visit.

- Any effort to broaden access to publicly-funded resources is especially important at a time of economic stringency. In his speech at the launch of Cork PAL the Minister for Education and Science remarked: '[Pathways to Learning] is a shining example of how, by combining resources and acting collaboratively, we can effect a major improvement in educational and social opportunity at the level of the individual citizen … In a time of scarce public finances it is important that publicly funded organisations work together in this way to maximise their resources and their impact … Libraries embody the values of knowledge and learning. By opening up these resources to a wider community our society can only be enriched and strengthened.'

Whatever the merits of Music PAL in fostering relationships between libraries or responding to the requirements of public policy, the scheme's primary value lies in giving members of the public access to resources which were hitherto unavailable to them—academic and special collections in particular. This fundamental benefit was perhaps best articulated by Deirdre Purcell: 'The effect of this PAL programme can be measured, eventually, in the numbers participating, in the focus groups employed, in the anecdotal reports of those overseeing the various local member-libraries ... What can never be measured is the personal satisfaction, enjoyment and life-enhancement which will arise in individuals from this initiative.'[10]

Abstract

Music PAL is a co-operative resource-sharing scheme amongst Irish libraries and archives (modelled on the Inspire scheme in the UK), which aims to provide wider access to music collections throughout Ireland, across sectors and locations. Launched in March 2010, it is part of the Pathways to Learning (PAL) programme sponsored by the Committee on Library Co-operation in

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[10] Deirdre Purcell's speech is available for download at www.library.ie/pal/

Ireland (COLICO). Participating libraries agree to accept referrals from any of the other members of the scheme, and at a minimum to allow reference access to print materials. The article describes the scheme and outlines its development and implementation.

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EXHIBITIONS
Chopin : the romantic refugee
Folio Society Gallery, British Library (1 March–16 May 2010)

Kathryn Adamson

This exhibition could also have been subtitled 'the reluctant celebrity'. Did you know that Chopin only gave thirty public concerts during his lifetime? Or that he had visited the UK, a few years before his final tour, under a pseudonym in order to escape the attentions of the press? I was shocked to discover that I hadn't known that, before attending this exhibition.

The Folio Society Gallery is well situated to be readily accessible for casual passers-by, as well as being intimate enough a setting for a concentrated study of the exhibits. Indeed, I saw many people drawn to the cases who were probably on their way to somewhere else, but had been diverted by the wide variety of objects on display. In my own institution, the curator of the museum declares it an ambition to make students late for classes because their attention has been caught by a display case.

A remarkable number and diversity of objects, artefacts, manuscripts and printed material are gathered together in a small space, enhanced by the provision of sound recordings, both historic and modern. This makes it as interesting for the study of performance history as it does for political history. I still remember the first time I heard a recording of Paderewski on the radio, and wondered what on earth he was doing with the tempo in his left hand, and only his left hand: it opened my ears to investigating the subject of rubato in all its many forms, and how it has changed over time. I suspect the inclusion of these recordings might have a similar impact on some listeners. Especially interesting was the 1903 recording by Raoul Pugno, who, as a pupil of George Mathias, was only once removed from being a pupil of Chopin himself.

Not all items are from the British Library: the Royal College of Music, the Fryderyk Chopin Institute in Warsaw and private collections have all been called upon to contribute material, and the result is a beautifully crafted description of Chopin's life and influence set in the context of the political upheaval his native country was undergoing. The exhibition paints a vivid story of the attempts by the Polish community in Britain to rally support for their cause, successfully at first; and then charts the downturn as public interest and affection was diverted elsewhere, principally by the press.

The political was the most interesting aspect for me: we all know the story of Chopin's affair with George Sand, and their disastrous time on Majorca, not least because of the dreadful weather, and the fact that it took three months for the piano to arrive; but I hadn't been fully aware of the depth of Chopin's

role as patriot-in-exile, and this came over very clearly in the chronological display, which took us through the 'salon' pieces he wrote while still living in his native Poland, through the development of a more thoroughly defined Polish style, almost certainly brought about by the very fact that he was in exile.

"In the crystal of his harmony he gathered the tears of the Polish people strewn over the fields, and placed them in the diadem of humanity". These words by the Polish poet Cyprian Norwid are quoted on the final display case, containing Chopin's death mask and pencil drawing taken shortly after his death. It always makes me rather sad to know that these things had to be done in the hour or two immediately following death, it seems wrong that such a flurry of industry should follow so soon, and yet these are beautiful objects.

I never played much Chopin, although funnily enough one of the few prizes I ever won at the Plymouth Music Festival was in the Chopin Mazurka class. The main excuse was that I didn't think I had big enough hands. On display at the British Library is a plaster cast of Chopin's hand. It was amusing to see just how many people held their own hand up in comparison and remarked how small his hands appeared to be. I have to admit I did the same, and ruefully admitted that I could no longer use my old excuse.

One thing this exhibition did not explain was why Chopin became so famous on so little public activity: only thirty concerts and yet forced to use a pseudonym? This is hardly a failing, however, and, indeed, I quite enjoy coming away from an exhibition with a few question raised, and a new subject to investigate.

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REVIEWS

Edited by Robert Balchin

Jiří Sehnal, *Pavel Vejvanovský and the Kroměříž music collection: perspectives on seventeenth-century music in Moravia*, translated by Judith Marie Fiehler. Olomouc: Palacký University, 2008. 343 p., 32 colour plates. ISBN 9788024421339. €56.00.

The Kroměříž music collection, now housed in the Bishop's palace in Kroměříž (a small town near to Brno and Olomouc in the Czech Republic), is one of the richest and most important collections of 17th-century music from central and east-central Europe. Often referred to as the Liechtenstein collection because it was assembled primarily during the reign of Karl Liechtenstein-Castelcorno, Bishop of Olomouc (1664–95), whose main residence was in Kroměříž, it contains some 1500 compositions, predominantly in manuscript parts, many of which are autograph. Compositions by the Kroměříž court trumpeter and kapellmeister Pavel Vejvanovský (*§.*1639–93) are well represented in the collection, which also includes a significant number of copies he made of other composers' works from the Salzburg and Viennese courts (among others). Indeed, personal connections of both Vejvanovský and Bishop Karl with these locations resulted in numerous manuscript copies being sent to Kroměříž or copied by Vejvanovský and others on official court visits. For many of the compositions the Kroměříž copy is the only extant source. The collection includes music for the mass, offertory and vespers, and settings of the *Salve regina*, *Te Deum* and other liturgical items, as well as some 400 instrumental sonatas and *balletti* (dance suites). Some of the most prominent composers of the late 17th century are represented, including Antonio Bertali, Heinrich Biber, Giacomo Carissimi, Arcangelo Corelli, Andreas Hofer, Emperor Leopold I, Philipp Jakob Rittler and Johann Heinrich Schmelzer.

Although a few scholars (such as Guido Adler and Paul Nettl) knew of the collection earlier, it was only in the 1920s that its importance was realised by Antonín Breitenbacher (1874–1937), archivist to the archbishop of Olomouc, who moved it from the choir loft of the church of St. Maurice in Kroměříž to the Bishop's palace, where he arranged it according to the extant 1695 inventory and published the first modern catalogue of the collection in 1928. During the 1960s the collection was re-catalogued by Jiří Šafařík and again in the last quarter of the 20th century by Jiří Sehnal and Jitřenka Pešková. The latter work, published as *Caroli de Liechtenstein-Castelcorno episcopi Olomucensis operum artis musicae collectio Cremsirii reservata*, Artis musicae antiquioris catalogorum series, V/1–2 (Prague, 1998), is the most complete and up-to-date catalogue,

including musical incipits, and should be used as the starting-point for access to the collection and its history.

Sehnal (born 1931) has devoted much of his career to researching and publishing widely (usually in Czech or German) on all aspects of music history in baroque Moravia, and is highly regarded as the world expert on the Kroměříž music collection. This is his first monograph about the collection to appear in English, which is extremely welcome. Written in Czech, the book has been translated into English by the Washington-based scholar Judith Marie Fiehler. Its purpose is to 'convey an extensive view of music at the court of Karl Liechtenstein-Castelcorno . . . in Kroměříž, in the context of musical life in Moravia during the second half of the seventeenth century' (p.5), and in doing so it updates and corrects (where necessary) Sehnal's earlier writings. Alongside the music collection, Sehnal makes thorough use of Bishop Karl's extensive correspondence (housed in the archdiocesan archives in Olomouc), written in German, Latin, Czech, Italian and occasionally French and Spanish. That achievement alone is to be applauded.

The body of the book comprises nine named (unnumbered) chapters. In the first of these, 'Karl Liechtenstein-Castelcorno, Prince-Bishop of Olomouc', Sehnal uses the correspondence (among other sources) to present an impressively detailed biography of Bishop Karl from his early studies with the Jesuits in Innsbruck and at the Benedictine university in Salzburg, through to his first ecclesiastical positions in Salzburg and subsequent election as Bishop of Olomouc in 1664. Sehnal describes the Bishop's tireless work to rebuild—spiritually and physically—the diocese which had been ravaged by the Thirty Years' War. Bishop Karl is often presented in English-language scholarship as a keen music lover who engaged personally with musicians such as Schmelzer in Vienna to acquire music for Kroměříž, a view challenged by Sehnal who describes the Bishop as someone of 'pragmatic, obviously snobbish ambition. He thought that the primary purpose of music was to give prestige to his court. He viewed musicians as he did the other servants' (p.22).

A chapter entitled 'Pavel Vejvanovský' provides a full biography, again drawing on the Bishop's correspondence, but most impressively makes use of the music collection to build up a detailed year-by-year account of Vejvanovský's activities. Watermarks in the manuscripts, dates and place names given on them, and clues in the titles of the compositions are used alongside what is known about the activities of Bishop Karl to establish which official visits Vejvanovský undertook with him, and which works he copied whilst there. Sehnal establishes beyond doubt the major contribution Vejvanovský made to shaping the Kroměříž music collection into its current form. The way this chapter brings the music collection to life is a major achievement, best appreciated with Sehnal's 1998 catalogue to hand.

'The Music Collection of Bishop Karl' presents an overview of the collection's history and its relative importance in the region; it is argued to be comparable to the Düben and Uppsala music collections in size and content. Sehnal provides a useful list of over one hundred of the principal composers represented, with summary biographical information about each (where

known). 'The Instruments of the Bishop's Chapel' details the musical instruments listed on the various extant inventories from 17th-century Kroměříž, from whom they were purchased (where known), and how this compares with other courts in the region, demonstrating that Kroměříž was particularly well-equipped with a large number of good-quality instruments. Bishop Karl is shown to have been a shrewd businessman, negotiating, with assistance from Vejvanovský and Biber, the purchase of instruments from important contemporary makers, notably Jakob Stainer.

'The Bishop's Trumpeters' gives a fascinating insight into the lives of the various trumpeters employed by the Bishop for ceremonial purposes. These were primarily field (military) trumpeters who had to serve an apprenticeship before they could earn that esteemed title. From the frequent occurrence of notes for the natural trumpet that fall outside the harmonic series in the collection's compositions (many of them by Vejvanovský), Sehnal argues that Vejvanovský must have been one of the best trumpeters in Europe. The cosmopolitan nature of the Kroměříž court is shown in the next chapter, 'The Bishop's chapel and its contacts with others', which explores the especially strong links with Vienna (through Schmelzer and Alessandro Poglietti, both of whom corresponded directly with Bishop Karl and sent many compositions to Kroměříž) and Salzburg (through Biber, who sent autograph compositions to and corresponded with the Bishop in attempts to get his release from service papers, having left the Bishop's employ to go to Salzburg in somewhat scandalous circumstances!).

The musical practices of St. Maurice's church are outlined in the chapter 'Music in the church of St. Maurice', which contrasts with the following chapter on 'Secular music at the Bishop's court'. This discusses the numerous secular sonatas and *balletti* in the collection, many of which are thought to have been performed during the annual carnival celebrations (the period leading up to Lent). Some of the most famous late-17th-century instrumental works from the region are included in the collection: autographs of Biber's *Battalia* and his *Night Watchman's serenade*, and copies of his *Sonata representativa* and *Sonata Die Pauern Kirchfartt genandt*, as well as Schmelzer's *Sonata Cu Cu* and *Fechtschuel*. The final chapter, 'The Music of Pavel Vejvanovský', gives an objective survey of his *œuvre*, situating it in its historical context.

Forty-six illustrations are lavishly presented at the end of the book in the form of glossy colour plates, reproducing 17th-century views of Kroměříž, letters from Vejvanovský, Biber, Schmelzer, Stainer and Poglietti to the Bishop, images of music manuscripts in the collection and various modern-day photographs of Kroměříž. The work concludes with an index of names and an index of localities.

I have no doubts about the value of this book and the contribution it makes to scholarship of the Kroměříž music collection, which I will come to in a moment. However, it greatly grieves me to point out the significant problems with the translation and some lack of consistency of bibliographical citation between the footnotes and the bibliography, which could so easily have been corrected by thorough proofreading of the English translation. There are over

one hundred such errors, amounting to a considerable distraction in a book of 343 pages. Not infrequently words are mistyped or omitted from sentences, or additional (redundant) words are left in after some copying and pasting in the translation process, often obscuring the meaning. A number of inelegant sentences employ unconventional word order which either alters the sense completely or renders it ambiguous. Despite a claim in the translator's notes on terminology (p.8–9) that *The New Grove* is taken as the authority for musical terminology in English, the word *partitur* is used throughout instead of the English word *score* (although there are a few instances of the word *score* towards the end of the book). *Cembalo* is consistently used instead of *harpsichord* and *traverse flute* appears throughout (seemingly a conflation of *transverse flute* and *flauto traverso*), although no reason is given in the translator's notes as to why these non-standard terms are preferred. Furthermore, Sehnal uses an abbreviated citation system giving surname, initials, year, and page numbers in the footnotes to refer to the full entries in the bibliography. A number of publication dates cited in the footnotes conflict with those in the bibliography, however. Also, a handful of these items are not listed at all in the bibliography: Středovský, J. J. 1705 (p.24) presumably refers to his *Mercurius Moraviae memorabilium*; Niemetz, A. 1977 (p.87) to his *800 Jahre Musikpflege in Heiligenkreuz*; Kurfürst, P. 1980 (p.101) to his *Brněnští hudební nástrojaři 14.–19. století*; and Rawson, R. 2001 (p.169) to his 2002 doctoral dissertation *From Olomouc to London: the early music of Gottfried Finger (c.1655–1730)*. The publisher will clearly want to issue an *errata* slip at the very least.

Nevertheless, this book achieves beyond question its stated aim to 'convey an extensive view of music at the court of Karl Liechtenstein-Castelcorno'. The level of detail that Sehnal presents about the daily lives and activities of the Bishop and all those who surrounded him in Kroměříž is most impressive, and the amount of painstaking research that has gone into the volume is clearly evident from the outset. This book makes invaluable reading for anyone interested in the Krǒměríž collection and its history, and the life and work of Vejvanovský, as well as those interested in the music and lives of both Biber and Schmelzer, and the study of historical performance practice relating to the music in the collection.

James Clements

Pronkjuwelen in Stad en Ommeland: Het historische orgelbezit van de provincie Groningen = The historic organs of the province of Groningen, ed. Sietze de Vries. Leeuwarden: Boeijenga Music Publications, 2009. 106 p., 5 CDs, 1 DVD. ISBN 978-90-70425-65-4. £68.50.

This is a fabulous multimedia presentation of a much-loved subject. 'The Netherlands is often described as an organ paradise, due to the large number of relatively well-preserved historic instruments' (p.13); Groningen is the most

northerly province in the Netherlands. The publication comprises a book, a DVD presentation, and almost six hours of audio CDs; how else would you cover such a vast subject over several centuries?

The CDs average ten pieces each, many of the early works being in verse format. They are mostly by Dutch, German and middle European composers and mainly from the 17th and 18th centuries, with the major exception of the performer's improvisations. T.S. Dupuis (1733–96) quite definitely doesn't fit in with the rest of the composers, the English school sounding rather trite at this period, depending on which sort of voluntary is chosen. Performing. stylishly and with an integrity that respects the instrument being played, Sietze de Vries (the organist for all except one piece) has illustrated many of the beautiful sounds available by choosing repertoire to display particular organ stops. The accompanying booklet naturally lists the composers and compositions, but also goes on to give the specifications of the nineteen organs used in the recordings as well as, most importantly, the registrations for all tracks (pieces, movements and/or verses) of each work. By listening to these CDs and following the registrations in the booklet, one could almost compile a shopping-list specification for the design of a new (albeit historic) instrument. The importance of such a compilation of recordings in the modern world of historically-aware performance practice cannot be doubted: learning a specific performance repertoire at a certain point in history requires the player to deal with the actuality of the instruments and the sounds involved. This set of CDs by itself thus becomes an essential requirement for learning the repertoire and its historical sound through the primary resource material of the instruments.

The book is in three languages, namely Dutch, German and English. The English translation is just occasionally a little stilted but only by a word or so. This is not a history book about the organ as an instrument in Western liturgy. The organ was not first used in church, although we are not told at which travelling circus it did appear. The text guides us briefly through the history of the organ and its use in church, the major builders represented in the Netherlands, the traditions of organ building and what was brought to the Netherlands, and, of course, the instruments themselves. The beautiful case doors serve a liturgical as well as an acoustical function: 'during Lent they remained closed, so that the beauty and majesty of the organ was, temporarily, hidden' (p.53). Little did I realise that central heating caused such a problem for these instruments, with the unnaturally quick rising and falling of temperature and humidity—Church of England organists must be relieved that their organs have not become unplayable because of temperature interference.

The colour illustrations are superb, and in the fourth and final section the book lists the registrations, alongside a photograph of each instrument, again with the keyboard size, temperament and pitch (the latter information in Dutch only). One notices from the illustrations not only how elegant and masterful the instruments are, but also how splendidly well-preserved and thus what pride their nation takes in them. Each section has different illustrations highlighting instruments, architecture and decorative motifs; the caption titles for these images are given only in the language of the section in which they

occur, although English readers not fluent in Dutch or German should be able to appreciate the music desk or some such item that is illustrated.

The DVD film is in Dutch with either English or German subtitles (sometimes the white text is set against a pale background and thus difficult to read). It contains an extensive interview with Cor Edskes, the country's specialist organ repairer, Bernard Edskes and Jürgen Ahrend, both leading organologists. A substantial part is dedicated to the splendid instrument at the Martinikerk (used for the whole of CD I) which was restored by Ahrend in the early 1980s, and there are detailed examinations of the major organ builders Arp Schnitger and Albertus Hinsz who are both covered briefly in the book, as well as chapters dedicated to specific instruments, their building and renovations.

This edition is on sale at: www.fuguestatefilms.co.uk/shop. Libraries may also purchase it from Otto Harrassowitz, Booksellers and Subscription Agents, by contacting service@harrassowitz.de.

Colin Coleman

Ralph Vaughan Williams, *Symphony no. 5 in D major*, edited by Peter Horton. Oxford: Oxford University Press. Full score. 2008. [xiv], 112 p. ISBN 978-0-19-335942-0 (cloth). £60.00. Study score. 2009. [viii], 112 p. ISBN 978-0-19-336824-8 (pbk.). £9.95.

It is easy for those not directly involved to forget how complex and taxing the process of writing out a large musical score must inevitably be. Busy composers with their next works occupying their minds seldom relish the tedious business of correction and proofreading. Vaughan Williams, who enlisted the help of Roy Douglas to 'vet' or 'wash the face of' all his major scores from the Sixth Symphony onwards, was not alone in his need for an amanuensis: Douglas worked on all Walton's larger pieces from the 1940s to the 1970s, and Britten had Imogen Holst, and later Rosamund Strode, constantly at his elbow.

What made Vaughan Williams's scores particularly liable to error, however, was his terrible cacography, according to Ursula Vaughan Williams the result of his having been forced to write with his right hand despite being left-handed. Douglas gradually acquired considerable skill in deciphering his hand, and in any case was in close touch with the composer and could refer to him. Copyists of the pre-Douglas days often floundered. Leonard Bernstein, who greatly admired the Fourth Symphony, is said to have given up trying to conduct it in disgust at the inaccuracy of the hire material. As may be imagined the Fifth Symphony was not immune.

This new edition supersedes all previous ones. It is available as a study score, which will surely bring it the wide dissemination it deserves, and as a full score. Both contain a preface by Michael Kennedy giving a succinct account of the

symphony's history and its links with other Vaughan Williams works. In the full score Peter Horton adds information about editorial method, textual history and sources, and provides individual textual notes.

There are two manuscript scores of cardinal importance, the original autograph score given to the Royal College of Music in 1949, and a copyist's score made from it, now in the British Library (Add. MS 50372). The latter was extensively revised by the composer, who entirely rewrote certain passages. Unfortunately he failed to spot a fair sprinkling of mistakes in the copyist's work, and since this manuscript evidently came to be regarded as definitive and was used as the source for the hire material, and in due course for the published score, its errors were perpetuated. In the next few years Vaughan Williams became dissatisfied with the orchestral balance here and there, and adjusted dynamics and occasionally instrumentation accordingly. In 1951 he entered these changes in a copy of the printed edition and sent it to the publisher; it has now joined the autograph score in the RCM and has been used by Horton, though not uncritically because it has long been recognized that one or two of the changes merely reflect the composer's attempts to compensate for his loss of hearing. Most of these revisions, with a few others, were taken up in a revised version of the score issued in 1961, and in the further revised and re-engraved edition of 1969. Re-engraving, alas, has its own perils: the 1969 edition introduced new wrong notes in bars 103 and 147 of the fourth movement.

The greater number of points listed in the textual notes of Horton's edition concern dynamics and articulation. Although some of these, viewed singly, may seem relatively trivial, in aggregate their observance may make all the difference between a performance that projects the work convincingly and one that does not. In comparison a few wrong notes may do less harm. Yet in cold print the latter seem a good deal more troublesome and it is a measure of the importance of this edition that Horton has been able to detect and correct some thirty such, mostly by reference to the RCM autograph. They have remained uncorrected until now in all sources, whether printed or manuscript. In one exceptional case the timpani passage of seven bars at the climax of the third movement has until recently always been played starting a bar late!

Naturally editors, like composers, occasionally nod; a few slips may be listed. The textual notes on movement I/bar 13, III/61 and IV/279 are not quite accurate. A note on IV/58 makes it plain that the second violins' F sharp should be an E, but it is uncorrected in the score. In two places it is possible to question the editor's decisions. At III/110 the second violins have an open fifth in the autograph, which Horton follows, but fill in the third of the chord in the BL copy; though the authority of the latter reading cannot be known, the former looks suspiciously like a slip. A more complicated case arises at IV/81 where there are effectively two autograph scores, the relevant passage in the BL copy having been entirely rewritten by the composer. In the first, followed by the editor, the clarinets have three crotchets sounding B–A–F sharp, agreeing with the other instruments except for the second violins which have B–A–D. This looks dubious because if the D was intended to supplement the

harmony it would scarcely be heard. The second autograph gives B–C sharp–D in both instrumental lines, thus strengthening the D not only by doubling it but by approaching it through the dissonant passing-note C sharp. This is a case in which the hitherto standard text should probably be retained.

The explanation of a few small points like these takes space that risks giving them altogether disproportionate prominence. The fact is that the new edition of the symphony is not only the best to have appeared, but the best by a very long way, and its impact on performances will be appreciable. It is good to hear that other Vaughan Williams symphonies are to receive similar long-overdue overhauling.

Oliver Neighbour

Sometimes it's nice to be proved wrong. Reviewing the first issue of *Musicalia* in *Brio* (vol.46, no.2, p.74–5) I expressed my concern whether 'funds and determination will be found to publish many more issues'. However, the second annual volume has promptly appeared, in exactly the same form (Czech, followed by a full English translation), beautifully and extensively illustrated, and with much the same mix of varied articles of a generally bibliographical and library-based nature. This time a long article by Jana Fojtíková highlights materials from the Josef Bohuslav Foerster Nachlass – not only autographs but paintings (the colour reproductions of four of them on p.19–20 show him to be a highly skilled practitioner if, as in his compositions, not a burningly original one). There is a splendid summary by Věra Šustíková of the melodrama collections (MS and printed) in the Czech Museum of Music from Jiří Antonín [Georg] Benda's *Ariadne* (1774) to almost contemporary ones two hundred years later. Apart from Smetana and Janáček almost every Czech composer of note seems to have indulged in this particularly Czech genre, and the Museum's database runs to 729 titles. There is a well-documented study by Dagmar Štefancová of Karel Hoffmann as 'manager' of the Czech Quartet, drawn from the Hoffmann Nachlass and focussing in particular on his contacts with Czech and foreign concert agencies, a most valuable contribution to the understanding of how such groups operated during the period. Shorter articles are devoted to newly acquired Suk memorabilia (including MSS), and the weird and wonderful musical instruments made by Jaroslav Machát, otherwise a designer of aviation and other instruments with many patents to his name. There is also a description of four rastra in the Museum from 1800 (comprising 20% of all known rastra from this period) – three of these are illustrated on p.126 – and a round-up of recent exhibitions at the Czech Museum of Music (2003–8) and the major Martinů exhibition of 2009.

John Tyrrell

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