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Brio Volume 50, Number 2. pp 1-2

EDITORIAL

Katharine Hogg

Yesterday I was fortunate to be able to attend the sixtieth anniversary party of IAML(UK & Irl) at the Foundling Museum in London, taking place exactly sixty years to the day after the first general meeting of members in 1953. It was a happy occasion, with meetings of friends old and new, and it was gratifying to see representatives from so many libraries, as well as music library users, represented by Making Music, our suppliers in the music publishing world, and of course the performers themselves; the evening was enhanced by a première of Howard Skempton's *Orpheus with his Lute*, commissioned by the Branch for our Diamond Jubilee. Another highlight was the cutting of the celebratory cake, a task which our President, Peter Baxter, shared with the most senior IAML member present, O.W. (Tim) Neighbour. Peter spoke of the many achievements of the Branch; the creation of union catalogues such as Encore and BUCOMP, the Cecilia and Concert Programmes projects, the campaigns to save music libraries – or at least their stocks – from dispersal, the Library Information Plan, the work on music cataloguing, promotion, sound recordings, music librarianship courses, international conerences, annual study weekends and training days, and a myriad more activities and successes of the Branch over the sixty years of its existence. You can read some personal memories in this issue, from the concerns of music librarians in the 1970s keeping apace with sound recording technology, to the organisation of the international conference in 2000 and the legendary 'midnight walks' of the annual study weekends. We also have an article by Susi Woodhouse, a former Branch President, summarising the history of the formation of IAML(UK), as it then was, which underlines just how much has been achieved since those early days, and the inspiring vision of the founder members of the Branch.

Simon Wright explores the life of Percy Scholes and *The Oxford Companion to Music*, a volume which has probably occupied the shelves of most of our libraries, and may still do so. If not, you will have to visit another library to find out why the heading for 'Edward VIII' says simply 'See Bagpipe family, 4' – it was enough to make me go to the shelves! In this Britten anniversary year the Britten-Pears archive has benefited from a major new

exhibition space, a superb high-specification archive store and the restoration of Britten's composition studio. Nicholas Clark describes the process and change of the various buildings and collections at the archive, which I can personally recommend for a visit, with its innovative new display galleries. Moving from the twentieth century to the nineteenth, Loukia Drosopoulou describes another personal library, the Aylward collection at the University of Cardiff, which has recently received a funding award to enable cataloguing online.

The Diamond Jubilee celebrations are just beginning, and we look forward to many further events from libraries across the UK and Ireland to mark the occasion. I hope you may feel moved to write about some of them for the IAML(UK&Irl) newsletter or for *Brio*, and that the look back at our past in this issue will inspire us in our work for music libraries in the future.

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PETER HINCHCLIFFE

Peter Hinchcliffe, the founding librarian of the Goldsmith Music Library in Leicester, died on 5 March 2013 aged 81. He oversaw the development of the library from its beginnings in 1963 until 1990 when he retired. During that time the Goldsmith Music Library became an important regional music library serving not only its local community but also, through its extensive collection of vocal and orchestral sets, many other libraries throughout the country.

Peter was born in Lancashire in 1931 and he grew up in Chorley where, in 1950, he began his career working as an assistant at his local public library. He subsequently worked with Cambridge City Libraries and at Gloucester Central Library where he was Librarian in Charge of the Lending Library. As part of his studies to become a professionally qualified librarian, Peter studied the *Literature and Librarianship of Music* and he was fortunate in having Bill Bryant as his tutor and mentor. It may have been through his connection with Bill Bryant (in whose memory the Branch created the E.T. Bryant Memorial Prize) that Peter became actively involved with the National Federation of Gramophone (later Recorded Music) Societies, an interest they shared throughout their lives.

In 1963 Peter left Gloucester Library to become the first Leicester City Music Librarian. The Goldsmith Music Library was created by the City Council following a substantial donation towards its formation by a local philanthropist, Dr Mac Goldsmith. With generous resources the Goldsmith Library rapidly became one of the largest gramophone record libraries in the country, and along with an expanding collection of music scores and sets of performance materials, it gradually became a major regional music resource.

Peter took an active interest in professional matters. At an early stage in his music library career he became a member of IAML and he was also an active member of the Library Association's Sound Recordings Group. At a time when many libraries were restricted to buying only 'classical' music, he strongly advocated that libraries should broaden the limited range of recordings they held and should acquire other types of music, as well as language tuition courses and spoken word recordings, as he himself was doing in Leicester. In the early years of his career the interlending of music sets between library authorities was very limited and rather haphazard and here again Peter was vocal in pressing for a properly organised system of interlending,

not just for music sets but also for sound recordings. On a practical level Peter was involved with the compilation of the two East Midlands Regional Vocal Sets catalogues (1970 and 1984) and, indeed, the first of these catalogues was published by Leicestershire Libraries.

I first got to know Peter when I became County Music Librarian of Nottinghamshire in 1974. From my first day and for years after there were few days when we weren't chatting on the phone, ostensibly about the borrowing and lending of music sets but quite often about how we could develop our services and, just as frequently the (to us) incomprehensible decisions of our masters which we felt were not always helping the development of our services. But it was all done with great good humour and although it is a commonplace to say that someone was universally liked, with Peter it was true. His company was always delightful, he was a naturally fluent public speaker and his ready, penetrating, and at times, waspish wit, could bring alive even the most mundane topic and hold his audience in thrall.

There have been many tributes to Peter since his death. Eric Cooper recalled being with Peter on committees where he found him "diligent, caring, often with a touch of humour and sometimes mischief that made him a pleasure to work with. . . . Peter understood the possible demands of his clientele and worked tirelessly to meet them. These were the qualities that E.T.Bryant and I admired." Malcolm Jones remembered that "Peter was very kind, especially in my early days at Birmingham, and welcomed us to the East Midlands meetings until we could set up our own, and even after that. He was a great inspiration. . . ." Peter was a well-known figure in music circles in Leicester and Neil Roberts, chairman of the Friends of the Philharmonia Orchestra in Leicester described Peter as ". . . a man with a very wide musical taste, very knowledgeable, a man of great wit. He was a very good companion and conversationalist, a considerable presence at most classic music events. The Goldsmith Library was of great benefit to the classical music community and Peter was its guardian."

Peter was in charge of the Goldsmith Music Library for 27 years during which time it continued to expand and was housed successively in three separate locations. A particular feature of his career was the loyalty of his generally long-serving staff. He often referred to them in our conversations as 'my children'. This was not patronising but was an expression of the respect in which he held them and the affection which they in turn felt for him. Neil Crutchley, who worked with Peter for nearly 20 years, summed up the thoughts of his staff when he recalled that "his courtesy, knowledge and professionalism were legendary, as was his sense of humour". Peter continued to have a very active social life after his retirement and was a regular attender at concerts, not least those of the CBSO in Birmingham. Peter never married and he died in March this year after a long illness. He will be much missed.

I am grateful to Neil Crutchley for permission to use information from the obituary he wrote for CILIP's magazine *Update* published in June 2013. I would also like to acknowledge that the quote by Neil Roberts appeared in an article by Peter Squires in the *Leicester Mercury* 12 March 2013.

Malcolm Lewis, Music Librarian, Nottinghamshire County and Nottingham City Libraries 1974-2005.

Brio Volume 50, Number 2. pp 6-18

IAML (UK & IRELAND) FOUNDING FATHERS: THE PEOPLE BEHIND THE BRANCH

Susi Woodhouse

Introduction

"Music librarians are, without doubt, the most helpful people on earth." So wrote Imogen Holst, in her article on *Gustav Holst's manuscripts* for *Brio* vol. 4, no.1. As true now, I believe, as it was back in 1967. Why? Because as music librarians, we care about what we do, we believe in the fundamental, life-enhancing, life-affirming role of music; in its ability to bridge seemingly unbridgeable gaps, to communicate where mere speech fails, to unite, to bring hope.

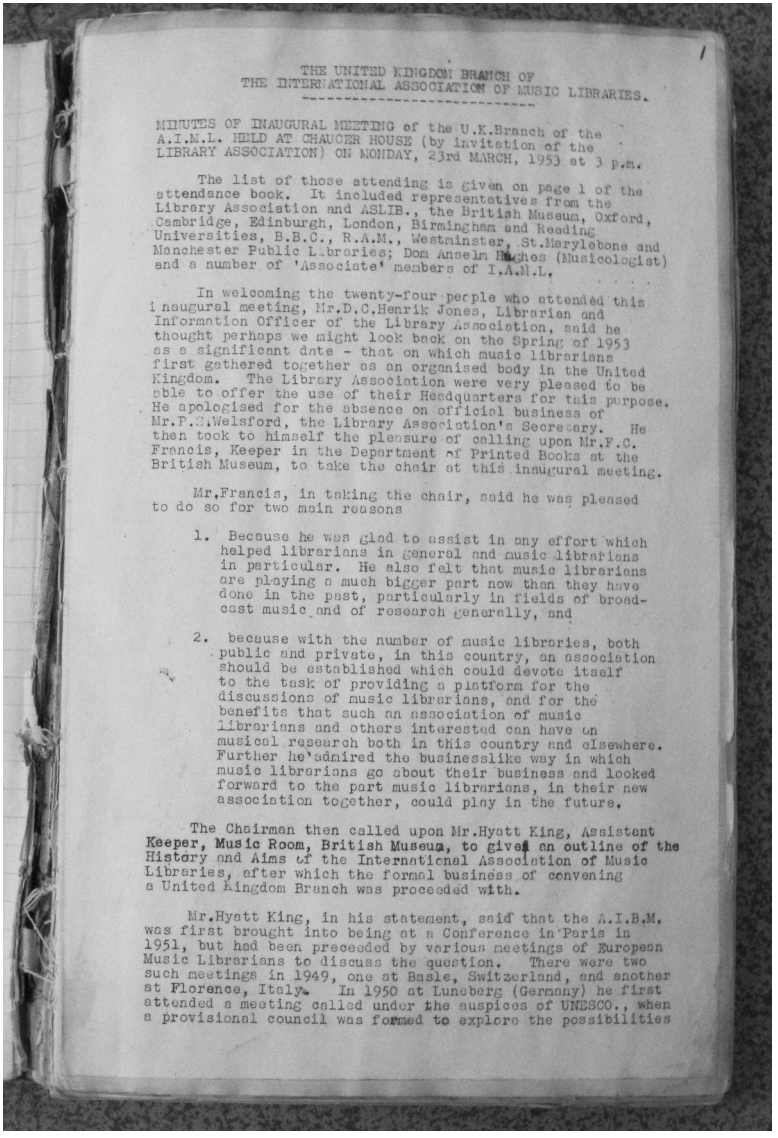
What follows is a respectfully affectionate celebration of some of the people key to the establishment and growth of the UK and Ireland Branch of IAML sixty years ago. They cared – cared enough to ensure the Branch came into being, cared enough to encourage others to contribute, cared enough to give up a great deal of their time to make IAML(UK), as it then was, a success. Much of the content has been taken from existing articles in previous issues of *Brio*, and an excellent history of the Branch has already been written by Brian Redfern and Ruth Hellen in *Music librarianship in the United Kingdom,*[1] the volume published to celebrate the Branch's Golden Jubilee in 2003, but it is the first time that anything like this has been attempted.

The Branch is established

An inaugural meeting to establish the Branch formally was held on March 23 1953 at Chaucer House, then Library Association headquarters, chaired by Frank Francis from the British Museum Library. Francis professed himself in admiration of the business-like way in which music librarians go about their business and looked forward to the part music librarians, in their new association together, could play in the future. It took a little over an hour for the formalities to be done and appropriate words to be said and it fell to John Davies from the BBC Music Library to propose "That a United Kingdom

[1] Ruth Hellen and Brian Redfern, 'Fifty years of IAML(UK)' in: *Music librarianship in the United Kingdom: fifty years of the United Kingdom Branch of the International Association of Music Libraries, Archives, and Documentation Centres,* edited by Richard Turbet. Aldershot: Ashgate, 2003.

Branch of the International Association of Music Libraries is hereby formed."[2] Carried unanimously. The birth was followed, naturally, by a nice cup of tea.



THE UNITED KINGDOM BRANCH OF
THE INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES.

MINUTES OF INAUGURAL MEETING of the U.K.Branch of the A.I.M.L. HELD AT CHAUCER HOUSE (by invitation of the LIBRARY ASSOCIATION) ON MONDAY, 23rd MARCH, 1953 at 3 p.m.

The list of those attending is given on page 1 of the attendance book. It included representatives from the Library Association and ASLIB., the British Museum, Oxford, Cambridge, Edinburgh, London, Birmingham and Reading Universities, B.B.C., R.A.M., Westminster, St.Marylebone and Manchester Public Libraries; Dom Anselm Hughes (Musicologist) and a number of 'Associate' members of I.A.M.L.

In welcoming the twenty-four people who attended this inaugural meeting, Mr.D.C.Henrik Jones, Librarian and Information Officer of the Library Association, said he thought perhaps we might look back on the Spring of 1953 as a significant date - that on which music librarians first gathered together as an organised body in the United Kingdom. The Library Association were very pleased to be able to offer the use of their Headquarters for this purpose. He apologised for the absence on official business of Mr.F.S.Welsford, the Library Association's Secretary. He then took to himself the pleasure of calling upon Mr.F.C. Francis, Keeper in the Department of Printed Books at the British Museum, to take the chair at this inaugural meeting.

Mr.Francis, in taking the chair, said he was pleased to do so for two main reasons

1. Because he was glad to assist in any effort which helped librarians in general and music librarians in particular. He also felt that music librarians are playing a much bigger part now than they have done in the past, particularly in fields of broadcast music and of research generally, and

2. because with the number of music libraries, both public and private, in this country, an association should be established which could devote itself to the task of providing a platform for the discussions of music librarians, and for the benefits that such an association of music librarians and others interested can have on musical research both in this country and elsewhere. Further he admired the businesslike way in which music librarians go about their business and looked forward to the part music librarians, in their new association together, could play in the future.

The Chairman then called upon Mr.Hyatt King, Assistant Keeper, Music Room, British Museum, to give an outline of the History and Aims of the International Association of Music Libraries, after which the formal business of convening a United Kingdom Branch was proceeded with.

Mr.Hyatt King, in his statement, said that the A.I.B.M. was first brought into being at a Conference in Paris in 1951, but had been preceeded by various meetings of European Music Librarians to discuss the question. There were two such meetings in 1949, one at Basle, Switzerland, and another at Florence, Italy. In 1950 at Luneberg (Germany) he first attended a meeting called under the auspices of UNESCO., when a provisional council was formed to explore the possibilities

Fig.1 Minutes of the Inaugural Meeting from the first IAML (UK) minute book.

[2] Minutes of the inaugural meeting, Monday 23rd March, 1953.

The new committee, confirmed at a general meeting of members on 22nd October 1953, was as follows:

President:	Alec Hyatt King, Assistant Keeper, Music Room, British Museum
Chairman:	John H. Davies, BBC Music Library
Hon Sec/Treasurer:	Walter H. Stock, Royal Academy of Music Library[3]
Committee members:	Jean Allan (Scotland), Barbara Banner (Teaching Institutions), Charles Cudworth (University), Cecil Hopkinson (Associate members), Anselm Hughes (Musicologists), Lionel McColvin (Public), R.L.W. Collison (ASLIB), Leonard Duck (LA).

Also at the October 1953 General Meeting, Eric Blom, with C. B. Oldman in the Chair, gave a talk on the editing of the new *Grove's dictionary*[4] (with a description of its contents) – this, of course, was the work we usually refer to as Grove 5, i.e. the fifth edition. The meeting was also attended by Vladimir Fedorov, Secretary-General of IAML itself, Librarian of the Paris Conservatoire and a highly respected specialist in Russian music, whom Hyatt King describes as a "man of immense tenacity, prodigious nervous energy and realistic clarity of vision".[5]

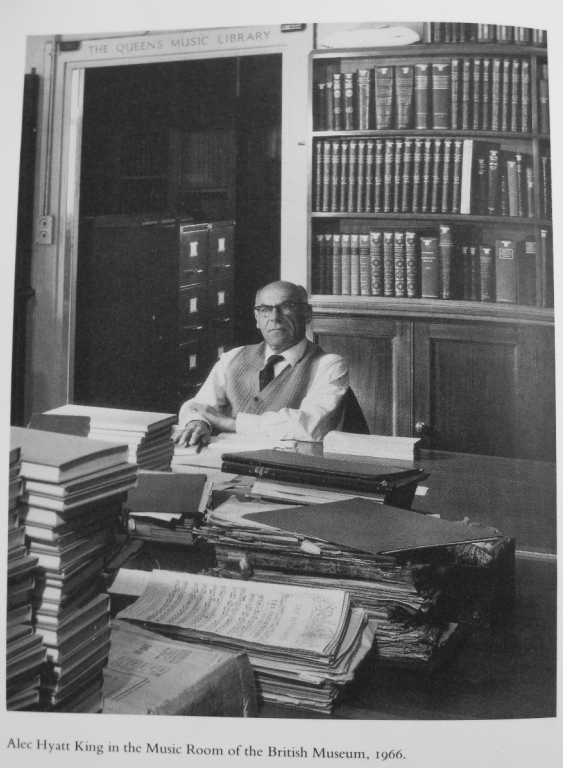
The first constitution was presented and approved: a document which, whilst its overarching ethos remains constant, constantly evolves to reflect change and development in the Branch. Who can possibly argue with its first statement: "To co-ordinate all relevant matters concerning music libraries and music librarians and to promote their status"? Today this is reflected in the current constitution as: "To do all such things as may promote the interests of music libraries and music librarians, and those in associated disciplines and occupations insofar as these bear on music librarianship."[6]

So who were the movers and shakers without whose energy and enthusiasm the Branch would not be where it is today? Many of the men (and yes, they are all men) who follow are honoured with entries in the *Dictionary of national biography*[7] and/or *Grove*[8] which should give us pause to appreciate the weight of their contributions to their chosen field. We must start with the triumvirate at the heart of the new Branch: Alec Hyatt King, Walter Stock and John Davies – it is impossible to imagine anything else.

[3] It is interesting to note that these two roles are here combined; work has escalated to such an extent that this is no longer possible and there have been two separate posts for some considerable time.
[4] Blom, Eric (ed.), *Grove's dictionary of music and musicians,* 5th ed. London: Macmillan, 1954.
[5] King, Alec Hyatt, 'Some memories of 1953: the first year of IAML(UK)', *Brio* Vol. 30, no.1, Spring/Summer 1993, pp.5 –7.
[6] http://www.iaml.info/iaml-uk-irl/membership/constitution.html
[7] http://www.oxforddnb.com/public/index.html?url=%2Findex.jsp
[8] http://www.oxfordmusiconline.com/public/book/omo_gmo

Alec Hyatt King (1911 – 1994)

The first, and without question, foremost of these has to be Alec Hyatt King who was involved with the founding of IAML itself and instrumental in setting up the UK Branch, as it was then, serving as its President for the first fifteen years and International President from 1955 to 1959. It would seem he set quite a precedent for succeeding Presidents – this is Albi Rosenthal's description in his *Brio* tribute: "Chairing IAML meetings with his customary authority, firm grasp of topics under discussion and sure sense of style, he displayed that combination of qualities which made him one of the great music librarians of this century".[9] There is no doubt Hyatt King knew everyone, knew what made them tick and was adept at getting the best out of all around him.



Alec Hyatt King in the Music Room of the British Museum, 1966.

Fig.2 Alec Hyatt King, in the place with which he was synonymous during his working life and for whose music collections he did so much. Picture reproduced with the kind permission of the British Library Board.

[9] *Brio,* Vol. 32, no.2, Autumn/Winter 1995, pp. 85-86.

A Cambridge classicist (he was at King's College and delighted in referring to himself as King, of King's) and noted Mozart scholar, he spent his entire working life at the British Museum, joining in 1934 and moving to the Music Room in 1944. It was he who persuaded Paul Hirsch to sell his collection to the Museum (and indeed he, who stood ankle deep in snow in Cambridge station goods yard making sure that the crates containing the Hirsch materials were loaded safely onto the London train). Having stood on that station platform many a time myself in the depths of winter and experienced the biting wind cutting through the thickest of clothing, I can only admire his absolute dedication to the cause.

Over and above his work at the Museum and his research and writing, the range of Hyatt King's activities was astonishing: in addition to his central involvement with IAML, he was a founding committee member of the British Institute of Recorded Sound (now the British Library Sound Archive[10]) in 1948 and its Chairman for eleven years from 1951. Also in 1948 he joined the Royal Musical Association, was editor of its *Proceedings* from 1952 to 1957 and, after five years as Vice-President, became President between 1974 and 1978. As if this wasn't enough, he was Honorary Librarian to the Royal Philharmonic Society from 1969 to 1982.

We are lucky in that we have his own account of that first year of IAML(UK) – he was persuaded to speak at the 1993 Brighton conference and his paper was published in *Brio*. "In the United Kingdom" he says "there was a total blank. Music librarians there were indeed, but most of them seldom met each other, and the idea of coming together under the aegis of an international body was something quite unimaginable".[11] He then spent much of the next two years arm-twisting and persuading, all of which culminated in that inaugural gathering on 23 March 1953 at Chaucer House.

Walter Stock (1905 – 1993)

Brian Redfern has described Stock as IAML's "nuts and bolts man", the practical foil, for King's strategic vision; a description echoed by Hyatt King who paints one of his delightful thumb-nails of him in his tribute to him in *Brio* vol. 30 no. 2 from 1993, thus: "He was a burly figure of above average height, with thinning hair brushed straight back from his forehead. Beneath it was set a strong nose, keen eyes and a kindly smile. . . . He was always dressed in a neat dark suit. When outdoors he always carried an umbrella, crisply rolled, and the toecaps of his shoes always gleamed. He bore himself as a person of purpose and presence."[12]

[10] http://www.bl.uk/reshelp/bldept/soundarch/about/soundarchive.html

[11] King, Alec Hyatt, op. cit.

[12] King, Alec Hyatt, 'Walter Stock (1905 – 1993): an appreciation', *Brio* Vol. 30, no. 2, Autumn/Winter 1993, pp. 61-62.

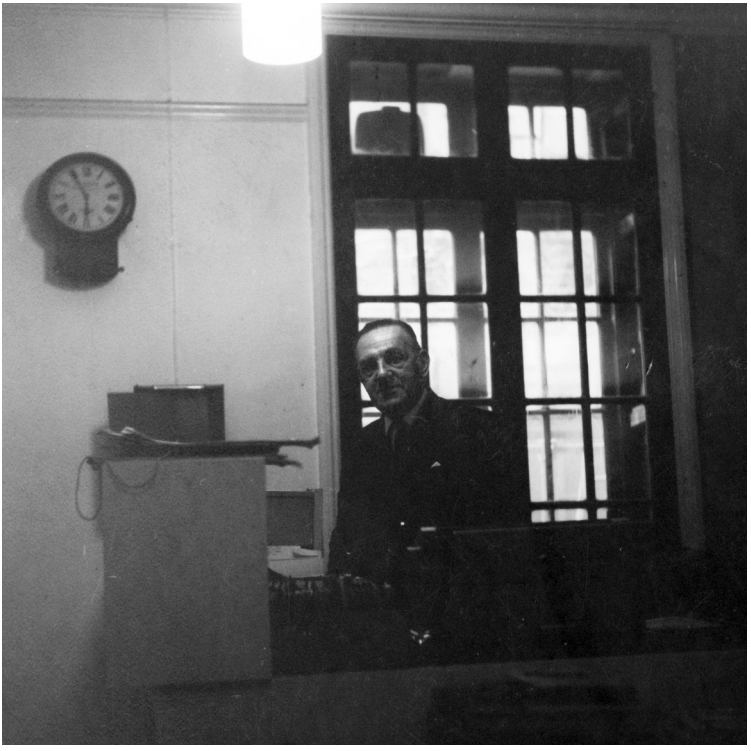


Fig.3 Walter Stock in the Royal Academy of Music Library. [Picture reproduced with the kind permission of the Royal Academy of Music]

Stock joined the Royal Academy of Music in 1927, where he was to remain until his retirement in July 1970, becoming Acting Librarian in 1941 and Associate Librarian in 1964, with Jane Harington. During the 1940s he became active in professional developments, sitting on the Library Association's Non-Books Committee, and was quickly enticed into helping to lay the foundations of IAML(UK). John Davies, the third of the IAML triumvirate, writing in 1970 in *Brio* on the occasion of Stock's retirement, says that "From 1953 onwards, the Branch's and Walter's lives have been almost umbilically tethered. In the detailed organisation of the Cambridge conference of 1959 he set a standard to surpass... our own regional conferences also fell to him to organise and everyone was sure of a warm welcome, comfort and trim working schedules. Ideas came readily – *Brio* was one of them – and the will to translate them into action".[13] A sentiment echoed by Hyatt King in 1993

[13] Davies, John H., 'Walter Stock', *Brio*, Vol. 7, no. 2, Autumn 1970, pp. 26 – 27.

"Walter's monument was the UK Branch." The warmth and respect for Stock which imbues the tributes from Davies and Hyatt King is tangible and moving.

John H. Davies (1909 - 1972)

John Davies joined the BBC in January 1947 after a series of library posts which began back in 1926 when he worked as an Assistant in Birmingham Reference Library, then in the 1930s as Deputy at Paddington Library and Chief at Chelmsford. His work at the BBC began in the heyday of the Third Programme during which he spent much time and energy expanding the library – the Catalogue[14] we all know and love owed much to his energy and drive. During the late sixties he undertook what I can only describe as a breathtaking series of visits to libraries across the world starting in the United States, then with Herman Baron to Europe, followed by an extended trip to the Far East, Australia and New Zealand the following year, returning via the Middle East and Europe again. Without doubt, the UK's ambassador for music libraries par excellence. In 1970 he succeeded C. B. Oldman as chair of Westminster Central Music Library and had been awarded an MBE the previous year.

As we have seen, Davies was Chairman of the newly-established UK Branch, succeeding Hyatt King as President fifteen years later. He seems to have been an ideas man, suggesting venues and speakers for UK conferences and as a chairman he was incisive, quick to understand the issues at hand, unselfconsciously witty and always able to deal with difficult situations skilfully. He was, as are so many of us of course, a practising musician - Hyatt King describes him as "A useful player first on the oboe and then bassoon", then goes on to say that "John Davies was a rare human being, kindly and generous, a man who valued his friends and was much valued by them, and did much good in the specialised profession which he adorned for so long."[15] He was clearly valued by his friends and a force for good in the world of music librarianship.

His sense of the wry is beautifully illustrated in a little article he wrote for *Brio* Vol. 5, no. 2 (Autumn 1968) entitled *Poor Jeanie*, or *where are the notes of yesteryear?* It concerns his dedicated detective work involving the remains of the Carl Rosa Opera Company library, railway arches in Liverpool, a well-known dealer in antiquarian music and the Royal College of Music, to locate the long-lost-and-forgotten score and parts of Hamish MacCunn's 1894 opera *Jeanie Deans* for a centenary performance by BBC Scottish Region. I'll not spoil the story, so you can read it for yourselves and nod sagely as you recall similar close-to-the-wire experiences.

[14] British Broadcasting Corporation. Music Library. *Catalogue.* 13 vols. London: BBC, 1965 – 1982.
[15] King, Alec Hyatt, 'In memoriam: John Howard Davies', *Brio*, Vol. 9, no. 2, Autumn 1973, pp.23–24.

I hope that's given some sense of the founders of our Branch, and the strong sense of purpose and drive they shared – I only wish I had had the privilege of knowing them.

Charles Cudworth (1908 – 1977)

Someone I did know very slightly was Charles Cudworth, who was Pendlebury Librarian when I was at Cambridge as an undergraduate and of whom I have an abiding memory: when being introduced to him as a raw fresher up from Somerset, he took my outstretched hand, bowed and kissed it and announced himself delighted to meet me. True "style galant" and I was in love immediately. . . .

Charles served on the inaugural Branch Committee and was particularly involved with the 1959 Cambridge International conference given jointly with the Galpin Society[16] and the UK conference a decade later. He seemed able to bring a flair for organising things, together with the alchemy of creating an event which was more a meeting of friends old and new than a conference (a characteristic which the Branch still achieves with its Annual Study Weekends). His specialisms were the Baroque and British music of the eighteenth century, where he opened up areas of new research and solved many thorny issues of attribution (the best known of which, of course, is the Purcell/Jeremiah Clarke *Trumpet Voluntary* conundrum) which he brought together in his masterful two-part article *Ye olde spuriosity shoppe, or, Put it in the Anhang* published in successive editions of *Notes* in 1954-55.[17] His collection of over 1,200 LPs, now housed at Wolfson College, Cambridge is almost exclusively devoted to eighteenth-century music, reflecting his interest, for many of which he had written the sleeve notes and/or been involved in some way with the recording process. He could always be relied upon for just exactly the right kind of after-dinner talk at gatherings of music librarians the world over, where his traveller's tales were a delight. His great gift was his ability to communicate his enthusiasm to all kinds of people with both wit and clarity. As Walter Stock and Brian Redfern wrote in their affectionate obituary for *Brio*[18] in 1978: ". . . he will be sadly missed by thousands of listeners to the BBC's record review programme on Saturday mornings. He actually sounded as if he enjoyed the music he was recommending, and he always wore his scholarship very lightly. . . . The Pendlebury Library is a living monument to his work as a musicologist for it has an international reputation which reflects the skill with which he built the collection."

[16] http://www.galpinsociety.org/

[17] See *Notes.* Second Series, Vol. 12, no. 1 (Dec, 1954), pp. 25–40, and *Notes*. Second Series, Vol. 12, no. 4 (Sept 1955), pp. 533 – 553.

[18] *Brio* Vol. 15, no. 1, Spring 1978, pp. 29–30.

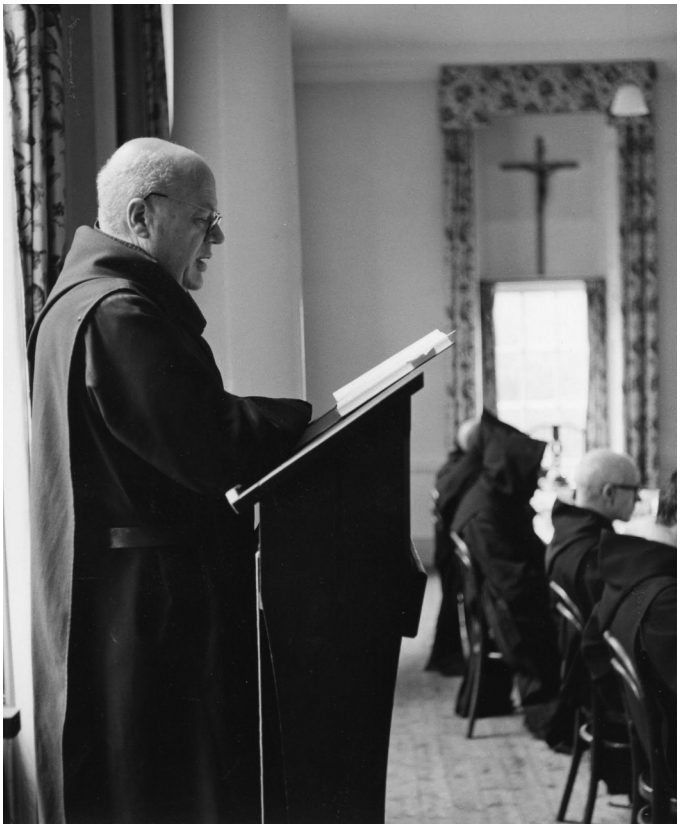


Fig. 4. Dom Anselm Hughes reading at mealtime at Nashdom Abbey. Image reproduced from the Nashdom Chronicles Blog.[19]

Dom Anselm Hughes (1889 – 1974)

Representing musicologists on that first committee was Dom Anselm Hughes, a pioneer in England in research into medieval and Renaissance music. Here, I think I shall simply allow Grove[20] to speak for me: "Educated at Westminster School, Keble College, Oxford and Ely Theological College, he was ordained Deacon in 1912 and Priest in 1913. Between 1912 and 1922 he served as curate and choir director of various London churches and from 1915 to 1920 was clerical secretary of the Society of the Faith. In 1922 he joined the

[19] http://thenashdomchronicles.blogspot.co.uk/2010_09_01_archive.html

[20] http://www.oxfordmusiconline.com/subscriber/article/grove/music/13505?q=Anselm+Hughes&search=quick&pos=1&_start=1#firsthit

Anglican Benedictine community at Pershore Abbey and was professed the following year; he was director of music at Pershore (which in 1926 moved to Nashdom Abbey, Buckinghamshire) from 1922 to 1945 and Prior from 1936 to 1945. He was long associated with the Plainsong and Mediaeval Music Society, serving as honorary secretary and treasurer (1926–35), chairman of council (1950–60) and from 1949 as vice-president. From 1945 to 1964 he was president of the Guild of St Gregory, and from 1951 to 1961 chairman of the Faith Press. He became an FSA in 1953 and vice-president of the Gregorian Association in 1960. His papers are preserved at Royal Holloway, University of London. He contributed much valuable material to Grove's dictionary (3rd - 5th editions), the second edition of The Oxford history of music and its successor The New Oxford history of music, of which he edited the second and, with Gerald Abraham, the third volume."

C. B. Oldman (1894 – 1969)

Although never a member of the Branch Executive, Cecil Oldman was one of the founder members of the Branch and holds a very special place in our history, and so must be included in this retrospective. There are admirable and eloquent summaries of his career in both *Grove* and the *Dictionary of national biography*, and a tribute in the Spring 1970 issue of *Brio*,[21] all written – you've guessed it – by Alec Hyatt King. Oldman was, of course, a noted Mozart scholar with a world-wide reputation and the May 1964 edition of *Music Review*, devoted to a celebration of his seventieth birthday, contains a list of his extensive writings on music. Beyond his day job as Principal Keeper at the Department of Printed Books in the British Museum, he somehow found time not only to continue his intensive research activities but also to serve on the committee of the Central Music Library, Westminster (he was its chair from 1964), to give long-standing support to the Royal Philharmonic Society as its Honorary Librarian and to the Royal Musical Association on its Council. He was heavily involved on the committee of the *British catalogue of early printed music*[22] and, after its publication, looked after the work of the limited company managing it. He also chaired the committee of RISM(UK). It comes as no surprise therefore, that he is the man after whom the Branch's Oldman Prize for a work of music bibliography is named and whose memory is so fittingly perpetuated through it. By all accounts he was self-effacing and shunned any kind of publicity, but those who knew him and worked with him relished his dry humour and extraordinary erudition – one of the old school of true scholar-librarians.

[21] King, Alec Hyatt, 'C. B. Oldman: a tribute', *Brio*, Vol. 7, no. 1, Spring 1970, pp. 1–3.

[22] Schnapper, Edith Betty (ed.), *British Catalogue of Early Printed Music.* London: Butterworths, 1957.

Lionel McColvin (1896 – 1976)

One of the greatest figures of his generation in public libraries, Lionel McColvin was a founder member of the Branch Executive Committee. Rising rapidly through the ranks, he became Chief Librarian at Westminster in 1938, and served as President of the Library Association in 1952, working tirelessly at national and international level on the promotion and betterment of public libraries. He was made a CBE in recognition of these services in 1951. Representing public libraries on the first Branch Executive, McColvin is probably best-known in music library circles as the author, along with Harold Reeves, of *Music libraries*,[23] which remained a standard text for many years, and, of course, as Chair of the Council of the Central Music Library (music critic Edwin Evans's library) which he arranged to be housed with Westminster Libraries in Buckingham Palace Road, and which forms the nucleus of one of the most important music collections in public libraries – Westminster Music Library. He was clearly regarded with great respect and affection by his colleagues, and Robert Vollans, in his seventieth birthday tribute in *Brio* says: "He is by nature a humble man, of kindly disposition, who was considerate to his staff and colleagues and a tower of strength in encouraging their personal advancement. . . . One thing is certain. He loves music, he knows a lot about music and, further, my happy and sometimes hilarious association with him in the days of the Westminster Music Society – where once again he was the mainstay – showed that to him music was fun."[24]

John May (1922 – 1998)

Not one of the Branch's founding fathers, yet someone to whom the Branch owes a great deal, is John May. Many of us remember him as a welcome and familiar figure deeply involved in Branch activities, having served on the Executive committee from 1973 until 1990, and as President from 1980 to 1983. May & May, the antiquarian bookselling business which he set up with his wife Laurie in 1964, quickly built up a reputation for excellence and occupied a respected position as a supplier to music libraries all over the world. What is not perhaps so widely known is that John was a pilot in the RAF with 619 squadron during the Second World War and was awarded the Distinguished Flying Cross. Keen to find ways of developing the music side of May & May, John became Secretary to the organisation which later became the Association of British Orchestras and transformed it. This was also exactly what he did for the Branch during his Presidency, introducing a much more outward-facing business-like structure which re-invigorated its activities. Crucially, in 1982, he founded the ERMULI Trust, which we now know as

[23] McColvin, Lionel Roy and Reeves, Harold, *Music libraries: their organisation and contents.* London: Grafton, 1937.

[24] Vollans, Robert F., 'Lionel Roy McColvin, C.B.E.', *Brio* Vol. 3, no. 2, Autumn 1966, pp. 2-3.

the Music Libraries Trust (MLT)[25] – many of us have benefited directly from John's vision and lifelong commitment to enabling others, including those who have been able to attend Branch Annual Study Weekends courtesy of MLT bursaries. In his tribute in *Brio*, Lewis Foreman encapsulates John's nature eloquently: "John was a remarkable self-made man, and an extraordinarily self-effacing one, whose strong belief in public service was fully evident in his many voluntary activities in music and elsewhere. He was also a remarkably caring one. . . . Many have warmly remembered his role in encouraging them early in their careers."[26]

Nothing changes

Had time allowed there are many others who would have been included in this little paper, all of whom have made lasting and meaningful contributions to the Branch, some sadly no longer with us, but remembered with great respect and affection, and – happily - others sitting in this room as I speak, all giving extraordinary amounts of their time, energy and expertise of invaluable benefit to the Branch, sharing that strong, unshakeable conviction that music libraries MATTER which is what binds us all together and keeps us going forward. Long may this continue to be the case.

Fig. 5. Winners of the IAML(UK & Irl) Excellence Awards for 2012 with Panel Chair Professor Jan Smaczny (far right) at the Cardiff Annual Study Weekend.

[25] http://www.musiclibrariestrust.org/

[26] Foreman, Lewis, 'John May'*, Brio,* Vol. 36, no. 1, Spring/Summer 1999, pp. 2-5.

Abstract
This informal article draws on a presentation given at the IAML(UK & Irl) 2013 Annual Study Weekend in Leeds. It looks at how the Branch was established and celebrates the people whose hard work and strength of purpose brought it into being, including Alec Hyatt King, John H. Davies, Walter Stock and Charles Cudworth.

Susi Woodhouse was President of the UK and Ireland Branch of IAML 2001-2004.

Brio Volume 50, Number 2. pp 19-43

PERCY SCHOLES AND *THE OXFORD COMPANION TO MUSIC*

Simon Wright

(This article is based on a paper presented during the IAML UK and Ireland. Annual Study Weekend, 7 April 2013, Weetwood Hall, Headingley, Leeds)

For most music librarians, mention of *The Oxford Companion to Music* will immediately bring to mind an image of one thing: a thick and densely printed volume, bound in blue cloth boards, and with the arms of the University of Oxford embossed on the spine. Inside, an alphabetical compendium of musical facts and information, tables of note values, and illustrations at almost every turn. A glance at the volume will show it to have been written by one man, Percy A. Scholes. There were many editions: nine were produced in the author's lifetime, the first in 1938, and one further edition in 1970, after his death. *The Oxford Companion to Music*, published and printed by Oxford University Press (OUP), in its lifetime sold hundreds of thousands of copies, and influenced the musical tastes, likes, and dislikes of a whole generation of English-speaking music lovers. It opened doorways into music for many, yet, through its prejudices and weak spots, put up barriers for others. It was a child of its time. The *Companion* was a unique achievement of a driven and opinionated man.

Percy Scholes

Percy Alfred Scholes was born on 24 July 1877 in Headingley, Leeds. He was the third son of a commercial agent. Scholes was a lifelong sufferer from bronchitis, and his attendance at school was limited. In many matters he was self-taught: he was an assiduous reader and early showed a keen interest in music. Percy Scholes became a strict vegetarian, and a supporter of animal rights, long before either became acceptable without comment. His first job was as an assistant librarian at what was then the Yorkshire College, later the University of Leeds. In 1901 he went to Canterbury to teach music, and then to South Africa, where the air was better for his health. He returned home to Leeds in 1905, and took work as an extension lecturer in music at the University of Manchester. 'Extension lecturing' would today be called 'adult education', and this is where Scholes's interest and skills in 'music

appreciation' began. At the same time he took his ARCM, and then went up to Oxford to read music. He gained his BMus in 1908, and in that year founded a small journal called *The Music Student*, later to become *Music Teacher.* From then onwards, Scholes combined extension lecturing at Oxford, Cambridge, and London with work as music critic of the *Evening Standard.* His poor health meant that Scholes did not serve in the war, but instead headed the 'music for the troops' section of the YMCA in France, developing, as the *Oxford Dictionary of National Biography* says, 'his twin gifts of detailed organization and the ability to hold the attention of the unpractised listener'.[1]

In 1920 Scholes was appointed music critic of *The Observer*, but in 1928 moved to Switzerland for health reasons. He remained based there for the remainder of his life, apart from a period at Aberystwyth during the second war, and Oxford shortly after. While his musical criticism was fluent, and was widely read, his strongly held views upset many, including Béla Bartók (on tour in Britain), and Philip Heseltine. The Bartók unpleasantness ultimately upset plans for OUP to publish his music in the 1930s. Heseltine and Scholes seriously crossed swords over a piece of writing adversely criticising Heseltine's music; they never really made peace. 'You', said Heseltine, 'are a dirty little place–hunting cur, and if you didn't wear spectacles I would tell you so in actions rather than words, the next time I set eyes on your exceedingly unprepossessing face'.[2] Such were the ways of the British music-making world of the 1920s. It was, however, Scholes and not Heseltine who was to receive an OBE for services to music at the end of his life. For Scholes, essentially self-taught, that recognition was more important than anything else. In a letter to OUP just before his death he chose his own epitaph: 'The common people heard him gladly'.

Music appreciation, Scholes, and the OUP Music Department: technology, broadcasting, piano roll, gramophone

Scholes did not invent 'music appreciation', and there were other practitioners during his lifetime, notably Stewart Macpherson and Ernest Read. The special Scholesian concept of music appreciation – or, rather, the manner in which appreciation was delivered - was made reality by two factors. Firstly, he found a publisher in sympathy with his educational aims and with the reach and reputation to deliver his work: Oxford University Press. And, secondly, he eagerly and expertly embraced the technologies emerging after the First World War that made possible the mechanical reproduction of music on a

[1] J. O. Ward, 'Scholes, Percy Alfred (1877–1958)', rev. *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [http://www.oxforddnb.com/view/article/35971, accessed 11 July 2013].

[2] Letter, Heseltine to Scholes, 20 June 1925, quoted in un-credited article 'Everyman and His Music: Percy Scholes (1877-1958)' [http://www.musicweb-international.com/classrev/2008/May08/Percy_Scholes.htm, accessed 18 July 2013].

popular scale: the gramophone, the reproducing piano, and broadcasting. In other words, Scholes grasped the continuing importance not only of an existing medium (print), but saw also the huge potential in the new media too. Music appreciation, and the use of recordings to deliver it, is now taken for granted, but in 1920 this was a new and untried concept.

Oxford University Press, the long-established printing and publishing operation owned by the University of Oxford was, by 1900, the largest university press in the world. In 1923 OUP established its own music publishing operation as part of its London-based trade publishing business. Under the leadership of the energetic Hubert Foss, OUP's Music Department, within a space of ten years or so, was to establish itself as one of the world's leading publishers of serious music, and books about music. OUP's London business operated from Amen House, close to St. Paul's Cathedral. Percy Scholes himself often claimed the credit for persuading the London Publisher, Humphrey Milford, to allow Foss to start publishing music. One of Milford's conditions was that the too-bohemian Foss should have his hair cut and wear his hat at a less rakish angle. These things Scholes persuaded Foss to do, and so the Music Department was founded.[3] Vaughan Williams, Walton, Lambert, Van Dieren, Britten, and many others were soon to join the list. And Scholes, of course, joined too. From the early 1920s OUP published almost all Scholes's books and kept them in print, often in frequently revised editions, for the remainder of his life.

It is significant that the OUP Music Department, the BBC, and *Gramophone Magazine* were all founded within one year of each other, in 1922 and 1923, and that the Aeolian Pianola Company came to London just slightly earlier, in 1919. Scholes was early to recognize that mechanical reproduction of music was the key to delivering 'appreciation' of it to a mass audience. Hubert Foss was a champion of these media too (he became an expert broadcaster, giving hundreds of talks on music for the BBC).[4] Foss needed no persuading to work with the BBC and record companies as equal partners, co-publishing as necessary. Scholes's work during the 1920s jumped easily between one medium and the other, or used more than one simultaneously, seizing the moment as improvements were made, or as one medium overtook another in terms of popularity or audience reach. And he did not neglect live performances and concerts. Scholes first set out his thoughts on the value of what he bravely called 'mechanical music' in a little book called *Everyman and His Music*, a collection of his journalism published in London in 1917 by K. Paul, Trench, Trubner Company Limited. 'Mechanical music' eventually became the headword for one of the *Oxford Companion*'s most significant

[3] Letter, Percy Scholes to Geoffrey Cumberlege, 27 October 1950, in OUP Archive, file LG33/250, Scholes Miscellaneous.

[4] See Eleanor Geller, *'A Musician Talks': Hubert Foss's broadcasts (1933-1953)*, unpublished MMus dissertation, University of Southampton, 2010.

articles. But here is Scholes slightly earlier, in 1924, in the Introduction to his *The First Book of the Gramophone Record*, summing up the three main technologies then available:

> A very few years ago, fine music was the private preserve of a few people living in the largest cities. The Gramophone, the Pianola, and Broadcasting have changed all that. The Pianola has certain advantages over the Gramophone; for instance it allows you a say in the interpretation, and it gives you a genuine piano tone. But the Gramophone has these great advantages over the Pianola – that it is cheaper and that it can reproduce voices, words, and the tone-colours of stringed and wind and percussion instruments; and though it costs rather more than Broadcasting it triumphs over that in one or two ways, for it allows you to choose your own concert times, programmes, and performers, and to repeat any item as many times as you wish. By means of the Gramophone people everywhere can enjoy the Queen's Hall Orchestra, or Chaliapin, or the London String Quartet, or Sammons, or Samuel, or Busoni. No other agency of musical reproduction for years to come is likely to reduce the popularity of the Gramophone. At all events it is as popular now as it ever was, and I am told by Gramophone dealers that if Broadcasting is affecting the sale of Records in any way, it is affecting them favourably, probably because it is spreading musical taste and awakening the desire to domesticate the most attractive of the works 'wirelessly' by hand.[5]

Eventually, gramophone recording and broadcasting were to triumph in equal measure, each supporting the other and together creating a global music industry, while the Pianola and similar instruments quickly fell away. But, in 1924, no one was to know that - not even Scholes, who hedged his bets rather cleverly and with the collusion of OUP, by working alongside all three media.

The First Book of the Gramophone Record was one of the earliest of Scholes's books to come out under the auspices of OUP's new Music Department. To Scholes, the gramophone was the iPod of its day. 'I suppose that all Arctic explorers nowadays take Gramophones', he commented; 'In fact we may be sure that they do'. However, the book was really designed for the warmer, armchair-bound listener. 'People', said Scholes, 'are crying out for a guide.'[6] This little book is one of the earliest companions to recorded repertoire, a prototype for the printed guides continuing in use today; it is dedicated

[5] Percy Scholes, *The First Book of the Gramophone Record.* London: Oxford University Press, 1924, pp. vii-viii.
[6] Scholes, op.cit., p. vii.

to *Gramophone* magazine's founder, Compton Mackenzie. The cover bears a splendid image of a gramophone, replete with horn. This book clearly says 'Listen!': 'the reader' has become 'the listener' (Fig. 1).

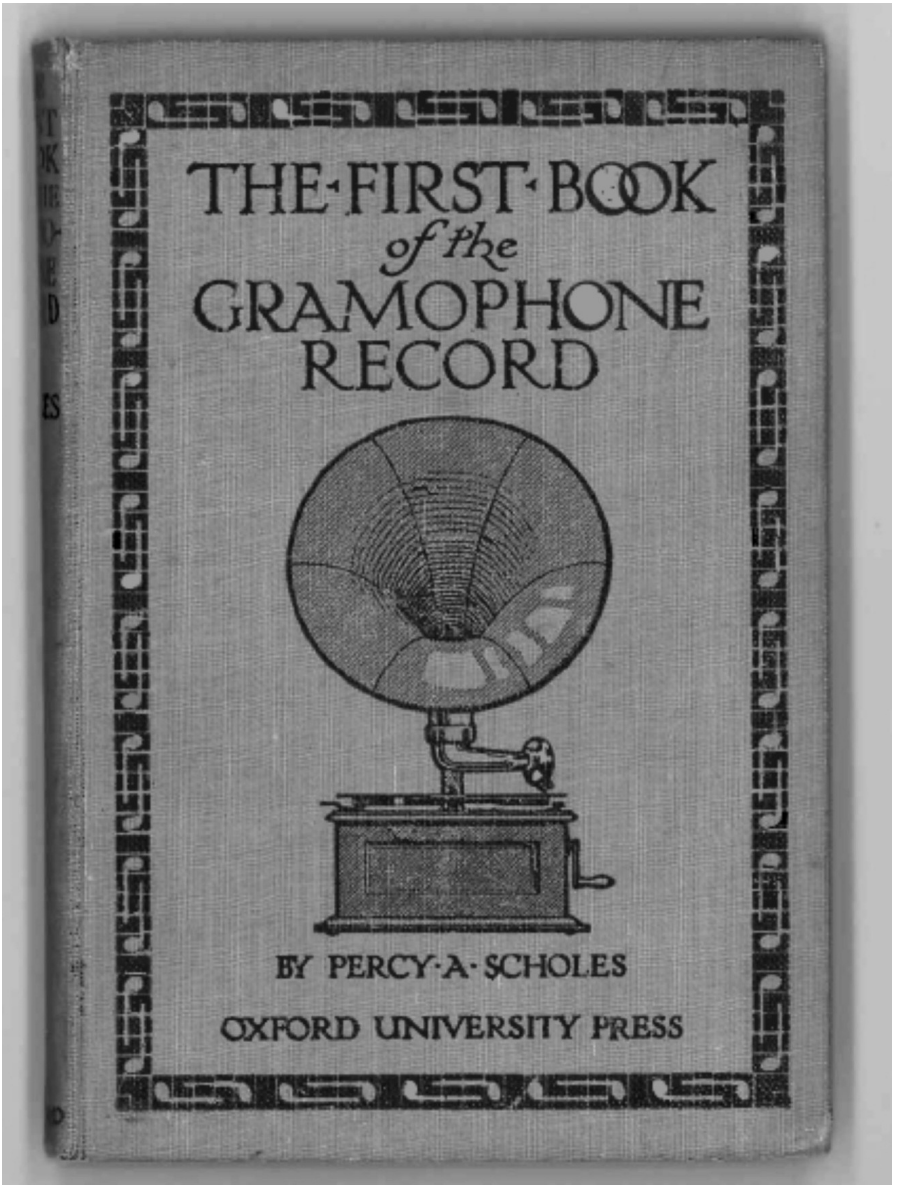


Fig. 1. Percy Scholes, The First Book of the Gramophone Record (1924)

Scholes sets a now-familiar pattern: he selects fifty recordings for their quality and steers the reader through both music and performances: the English Singers and madrigals, Eugene Goossens and the Royal Albert Hall Orchestra in the third Brandenburg, Caruso in Handel, Landon Ronald conducting Schubert's 'Unfinished'. The 78 rpm disc is still a novelty. Then, it was still necessary for record companies to slash and burn through pieces in order to accommodate them. Scholes rails against this: 'mercilessly cut' and 'drastically abridged' are phrases he uses.

> There is no other piece mentioned in this book which has given me more trouble in decision than the 'Unfinished Symphony'; all the recording companies seeming to have thought that the more unfinished they made it, the truer they would be to the composer's intentions. I trust that before another edition of this book is called for a worthy Record of this great work may have been brought into existence.[7]

Scholes forced the companies to listen to him on this issue, and it was of course eventually resolved. In his method of selection, Scholes was equally prescient. Writing of HMV's records of Bach's Double Violin Concerto Scholes says, eighteen years ahead of time: ' . . . they are understandably part of the dozen we would pick if that were the meagre allowance with which one were to be placed upon a desert island'.[8]

Scholes's preoccupation with appreciation through mechanical means later played a critical part in the make-up of the *Oxford Companion*, as did the style of writing he developed to describe musical structure, performance, and the features of recordings in *The First Book of the Gramophone*. Scholes was guiding his reading and listening public in a discipline, and using technology, that were unfamiliar and untried: a language evolved accordingly. The book includes a 'Glossary and List of Composers' (a miniature *Oxford Companion*!), with definitions and pronunciations, and summaries of composers' lives. However, in the texts guiding the reader through recordings of specific musical works, Scholes writes down to his audience. Purcell's 'Violin and Pianoforte Sonata' [*sic*] (played by Marjorie Hayward and Madame Adami) opens with 'a dignified preludial Movement', but Movement III is 'an expansive slow interlude, and is perhaps the most beautiful Movement in the Sonata'.[9] Mozart's 'Overture to Figaro' (New Symphony Orchestra / Landon Ronald) is 'a brilliant, breathless piece of work', with 'brilliant String-rushes',

[7] Scholes, op.cit., p. 144.
[8] Scholes, op.cit., p. 57-8. The first *Desert Island Discs* programme was recorded on 27 January 1942 and broadcast by the BBC two days later.
[9] Scholes, op.cit., p. 31.

ending with a 'determined Mozartean cadence'.[10] And the conclusion of Beethoven's Symphony No. 5 (Landon Ronald again) is 'nothing better than a "jolly good row", and the village brass-band ending is rather cheap'.[11]

References to the recordings themselves (aside from the commentary on wholesale cuts) are made in terms of an event's physical position on the disc: 'about 1¾ inches from the outer rim of the last side of Record', 'then, at bar 67, which is about an inch from the inner circle, begins a long rush-about Cadenza', and 'the Second Section begins about 1½ inches from the outer rim, and the minor transposition of the First Section embedded in it begins four bars later, i.e. about ⅛ inch farther on'. In order to hear the voice leading in Bach's 'Fugue in D minor [BWV 948]', as played by Violet Gordon Woodhouse, Scholes recommends that 'you . . . slow down the Gramophone, and take particular passages over and over again, until you feel you can hear everything. Then during several further hearings gradually speed the Gramophone up, until you have it at normal'.[12] Scholes's book was much needed and well received. 'Whoever follows Mr. Scholes' guidance', enthused the critic of *The Spectator*, in a phrase neatly predicting the future problems of many collectors and librarians , ' . . . will acquire a library of music that will not stale with time, and will also spare himself those dusty chimney-stacks of unused records possessed by most indiscriminate buyers.'[13]

The second technology embraced by Scholes was the Pianola, a device which allowed the actual re-creation of a performance or composition live at the piano by means of a pneumatic action which 'read' perforations in a paper roll, fed continuously through the machine at a constant speed. The American Duo-Art Pianola Company came to London in 1919, establishing a factory and studio at Hayes, Middlesex, and a showroom at the Aeolian Hall in New Bond Street, at which Pianolas and their rolls were demonstrated and sold.[14] It was exciting technology. Performances happened in 'real time' and were to all intents and purposes digital clones of the original performances. Composers wrote or arranged specifically for Pianola: in Duo-Art's Aeolian catalogue were pieces by Stravinsky, Bax, Howells, Grainger, and Casella. The limitations were that only a pianoforte sound could be obtained – orchestral music was off limits except in reduction; and good equipment was expensive. Scholes, however, saw here the potential for 'music appreciation' and in 1924 was delivering a course of lectures at the Aeolian Hall, with musical examples on the Pianola. OUP itself moved its Music Department showroom and hire library to the Aeolian Hall in the late 1920s, and fully supported Scholes, and

[10] Scholes, op.cit., p. 101-2.
[11] Scholes, op.cit., p. 136.
[12] Scholes, op.cit., p. 60.
[13] 22 August 1924, p. 23.
[14] The HMV studio (at which Violet Gordon Woodhouse's Bach recording was made on 28 June 1920) was also at Hayes.

the Pianola company in their work. In 1925 Scholes's lectures were published by OUP as *The Appreciation of Music by Means of the 'Pianola' and 'Duo Art'*.[15] This book, unlike the parallel gramophone volume, concentrated almost entirely on the music and the lives of the composers represented. There was a separate chapter on 'How to get the best from the 'Pianola'' by Duo-Art's producer, Reginald Reynolds. It was Scholes who suggested to the company that their rolls should contain his written notes about the music – the precursor of record sleeve notes. In 1926 the Aeolian Company launched a series of educational piano rolls for children, masterminded and produced by Scholes. At a grand banquet given to mark the occasion Scholes's own guest was Humphrey Milford, Publisher of the Oxford University Press, and whose name appeared as a personal imprint on all Scholes's OUP books. The lectures given by Scholes at the Aeolian Hall to demonstrate these educational rolls were all broadcast by the BBC.

Percy Scholes is, in fact, credited with giving the first broadcast talk on music, in 1922, immediately becoming the BBC's 'Music Critic', a job which extended into writing for the new weekly guide to broadcasts, *The Radio Times*.[16] He held this post until 1928. In 1925 Scholes was sent to America by the BBC for three months to investigate the state of radio broadcasting there: he concluded that Great Britain was well ahead of the game. Scholes's radio talks became immensely popular. They were usually connected with the music to be broadcast, often repertoire that was adventurous for its time: the Second Viennese School, early music. In view of this, Scholes felt that there was a need for a guide for listeners to broadcasts, the third of the developing technologies. In 1935 OUP published, in collaboration with the BBC, *The Radio Times Music Handbook*, 'giving meaning and pronunciation of the technical words found in programmes': 'TOCCATA. Literally, a 'touch piece' - touch-and-go, as we may say'; 'HORNPIPE. An old English dance latterly maintained in use chiefly by sailors'. By the third edition of 1936, which introduced the wonderfully Scholesian 'SWING MUSIC. A type of strongly rhythmic music, much praised by Jazz enthusiasts about A.D. 1936', the glossary contained nearly 1300 definitions, and many of these were to find their way verbatim into *The Oxford Companion to Music* (Fig. 2).

[15] London: Oxford University Press, 1925.
[16] See Asa Briggs, *The History of Broadcasting in the United Kingdom.* London: Oxford University Press, 1961, vol. 1, p. 254.

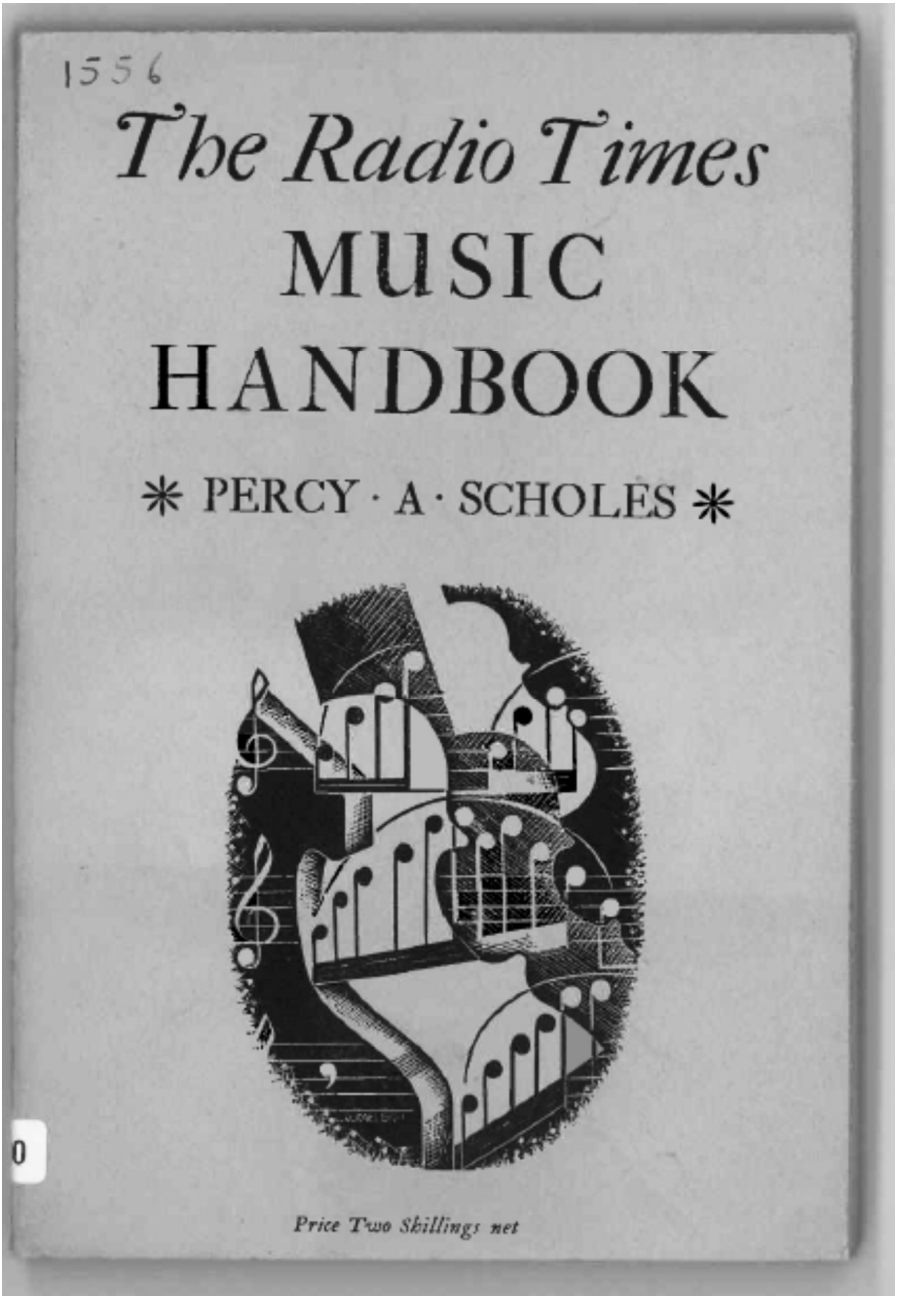


Fig. 2. Percy Scholes, The Radio Times Music Handbook (1935).

So, by the mid-1930s, in terms of mechanical music, Scholes and OUP had catered for every need: books for gramophonists, Pianolists, and radio listeners. But, each of these books was tied to a grander plan. Alongside specific guides for listeners learning music through technology Scholes published vast amounts of detail on musical works, composers, instruments, and terminology in various mainstream series of books, both for adults and children. It was to these books, published by OUP, that readers of the three 'technology volumes' were ultimately referred for information not contained in those slimmer guides. For children, there were the three *Books of the Great Musicians*,[17] and for adults *The Listener's History of Music*,[18] again three volumes. In addition, there was the *Columbia History of Music Through Ear and Eye*, an OUP/Columbia Records co-publication in five volumes, each comprising eight double-sided records and booklets of seventy pages (Fig. 3).[19] The *Great Musicians* had their own teachers' companion, *'Musical Appreciation' in Schools: Why - and How?*[20] All the core publications followed a similar format: the volumes unfolded chronologically, presenting the classical composers in a canonical order, together with glossaries of terms, notes about form, instruments, and so on. Everything was linked: a fanciful section on Schubert and his school orchestra in *The Second Book of the Great Musicians*, for example, appeared verbatim in the corresponding Aeolian educational piano roll, as did Scholes's list of questions 'to see whether you remember the Chapter and understand it' (there was something very school-masterly about Percy Scholes). He masterminded conferences, such as 'A Field Day for Music Educationists British and American' at the Aeolian Hall on 7 July 1928. The closing dinner, for which morning dress was specified, was at Verrey's Restaurant, Regent Street.[21] Scholes wrote and revised prolifically and, from the early 1930s, OUP's catalogues began to include specific sections devoted to his works; brochures covering solely his writings were issued (honours, at OUP, only otherwise accorded to composers such as Walton and Vaughan Williams). By the early 1930s, with his publications selling in large numbers and being continually updated, Scholes, with OUP, had identified and covered a large segment of the commercial market for the appreciation of music. The canvas upon which *The Oxford Companion to Music* was to be painted was now on the easel.

[17] 1920, 1922, 1923. First published in one volume 1926.
[18] 1923-9.
[19] 1930-38.
[20] 1921.
[21] Advertisement in *The Dominant*, vol. 1 no.9, July 1928, inside back cover.

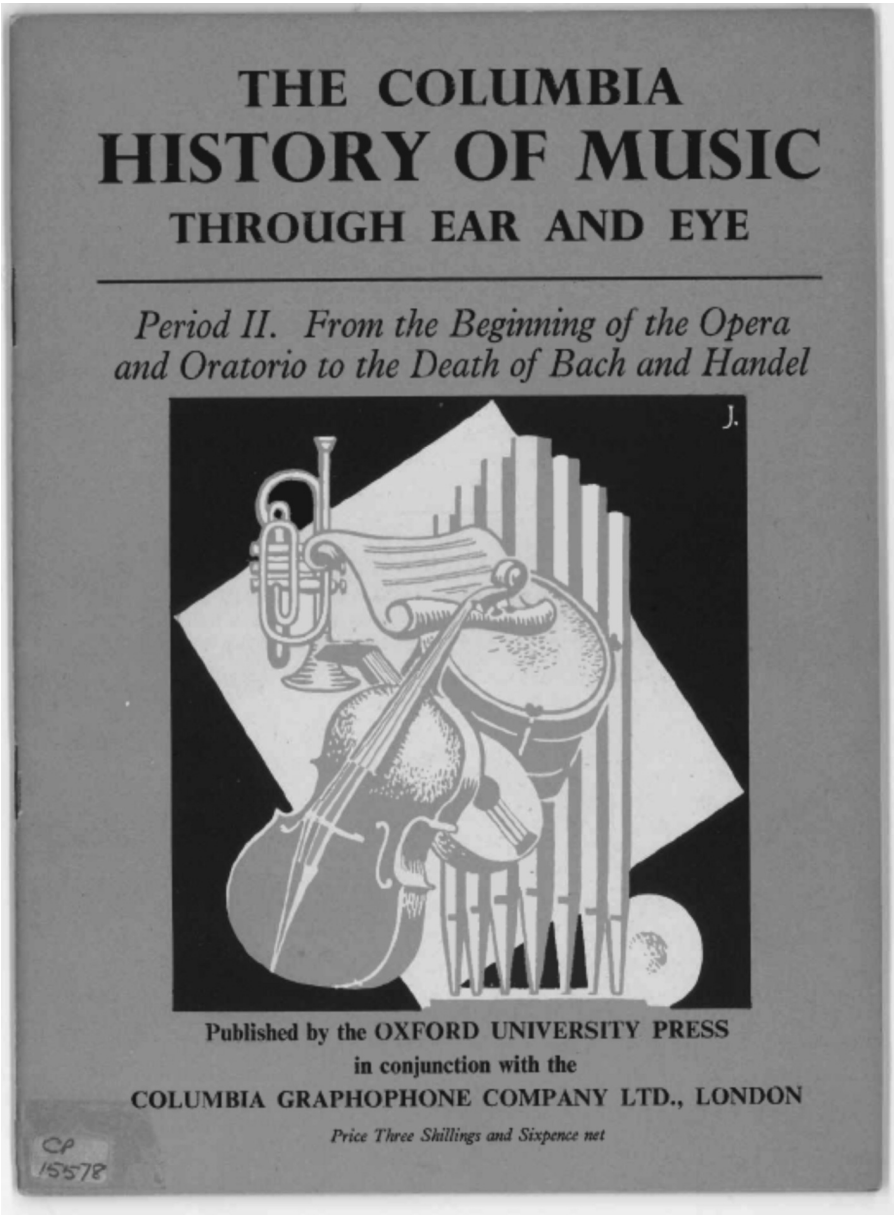


Fig. 3. Percy Scholes, The Columbia History of Music Through Ear and Eye (Period II) (1930).

The Oxford Companion to Music

Scholes was both compulsive and obsessive, in each case about certain recurring themes, and about every detail. This is clear from the extensive Scholes correspondence surviving in OUP's files.[22] He was a hoarder, and amassed a vast personal library of music, records, periodicals, and illustrations which he used in his work. He added to it on a daily basis, and his post-war house in Clarens was specially designed and strengthened to accommodate the collection: he had a card-index mind and even identified himself as 'a labouring ant, rushing hither and thither and piling ever higher our ant hills of paper'. At his death, the Scholes papers included 4,000 files of press cuttings, 3,000 books, 30 runs of periodicals, 450 scholarly editions, many recordings, and vast numbers of letters from a wide range of correspondents. Everything was meticulously catalogued, which made easier the collection's final transfer to the National Library of Canada (now Library and Archive Canada) after Scholes's death, where it remains today.[23]

Eventually Scholes began literally to believe that his 'office', as he called it, was an OUP branch – he often referred to 'the Scholesian branch of OUP's work'. He employed secretaries, as well as his wife Dora, and wrote regularly to OUP suggesting projects and revisions and versions of his books. One senses that the OUP staff often trembled in apprehension at what the next Scholes brainwave might entail. He disliked anyone revising or criticizing his work, believing it should be published just as written, and not taken by the Press 'on approval'. On one occasion, when meeting Scholes in person, even the head publisher of OUP in 1948, Geoffrey Cumberlege, felt it best to hand over a personal advance copy of a new book, 'carefully wrapped up so as to avoid any post-mortem': Scholes tore the wrapping open and began making immediate publicity suggestions.[24]

But of all Scholes's books, and to which much of his work and certainly all of the hoarding and acquisition eventually led, it was *The Oxford Companion to Music* which made his a 'household name', and which opened the vista of 'musicology' to the layman. Remarkably, the book sold well over 100,000 copies during the war years alone. Along with Sir Paul Harvey's earlier *The Oxford Companion to English Literature,* the Scholes *Companion* brought the 'Oxford' name, and with it a broad swathe of scholarship, to a

[22] All subsequent references to materials in OUP's files are to papers in the Oxford University Press Archive Music Department files for *The Oxford Companion to Music*, and miscellaneous correspondence files.

[23] The online reference to the collection is: '*Scholes*, Percy Alfred, 1877-1958. 1890. Fonds.R11530-0-1-E**.** Fonds consists of more than 4000 files of research material arranged in an alphabetical classification scheme closely related to the entries in The Oxford Companion to Music, including clippings from newspapers and periodicals, program notes and index slips referring to information in periodicals and the monographs in the collection; some files contain correspondence between Scholes and musical personalities of the time such as Bax, Rubbra, Elgar and Vaughan Williams; ca. 2500 picture files including photographs, negatives, postcards, calendars and reproductions used in producing the encyclopedic dictionary.'

[24] OUP Archive: Cumberlege, file note 3 May 1948, OUP LG33/LOGE 000 250 (Scholes: Miscellaneous).

new brand of readership: 'the attentive and intelligent general reader', said Scholes, seeking a 'companionable' and comprehensive guide to a broad discipline. If Scholes's previous writings were a popular map of the area, then the *Companion* is its gazetteer.

Harvey's *Oxford Companion to English Literature* was published in 1932 as something of an experiment. It was the brainchild of Kenneth Sisam, Assistant Secretary to the Delegates at OUP, designed to sit alongside the Press's dictionaries and other reference books. His colleagues predicted disaster. 'I see you expect me to lose £1000', said Sisam. 'Well, I am not sure of that. You see, I had some years in the selling of bacon, often very inferior bacon, which gives me the feeling for what people will buy, whether I like it or not, and although the world is full of gloom at the moment, I have the "hunch" that this will be a pretty big seller. . . .'[25] Harvey's *Companion* turned out to be best bacon. It sold very well. And it established a format that would become familiar, and often copied by other publishers. Under Harvey and Sisam, an *Oxford Companion* was chunky, it was big, it was blue, and it ran as a sequence of succinct articles alphabetically ordered by headword. In many of these senses an *Oxford Companion* was like the *Oxford English Dictionary*, the printers of which (the University Press, Oxford) brought their expertise to bear upon production.

As soon as Harvey's *Companion* had been published, the Press began seeking an author for a similar music volume. 'A brilliant conception, if a Harvey can be found', said Sisam.[26] Harvey was, of course, there in the form of Scholes, and two months later Scholes supplied a draft prospectus for a project he had in any case long been considering: *Everyone's Encyclopaedia of Music*. There was prolonged internal OUP debate about the nature of the book: the finer differences between a 'companion' and an 'encyclopedia' were batted about between OUP top brass and Scholes for several years. In an outburst of 'divide and rule' publishing politics, the work almost became two similar but separate publications, one from Oxford and the other from London. Scholes was early sent a copy of Harvey and drew parallels from it. For example, he included in his book operatic plot synopses to match Harvey's précis of novels. But all the while he was working and compiling as his own man, sorting and sifting his vast card index into one sequence of articles and cross-references. Hubert Foss went out several times to Switzerland to advise, watch, and encourage, and was thanked personally and wholesomely for his contribution, both in the eventual book's Acknowledgements, and in a long letter from Scholes opening, 'As a Northcountryman I don't gush. . . .'[27]

[25] See Peter Sutcliffe, *The Oxford University Press: an Informal History* (Oxford: Oxford University Press, 1978) p. 223.
[26] Ibid.
[27] Scholes to Foss, 15 September 1937, letter in the private collection of Diana Sparkes.

The Press was in a position to announce the publication of *The Oxford Companion to Music* in 1938.

While *Companion* it firmly became, OUP's publicity bulletin nonetheless previewed the book as 'An Encyclopedia of Music', and to tantalise the reader picked out some amusing facts and figures from the book. In hyperbole usually reserved by OUP solely for the *Oxford English Dictionary*, the prospectus triumphantly proclaimed the staggering numbers of letters, lines of type, acreage and weight of paper, and hundredweights of ink used in the *Companion*'s manufacture. Published in the Royal 8vo format which became standard for *Oxford Companions*, the first edition extended to 1148 pages, with 179 plates. The *Companion* was a huge commercial success, and throughout the 1940s the Press (in its roles both as publisher and printer) struggled to keep pace both with public demand, and with Scholes's constant calls for revisions.

Remarkably, for a book of this size and nature published as wartime conditions prevailed, the *Companion* went through a total of nine editions, all under the author's direct supervision, in just seventeen years. The format remained essentially unchanged through all the editions:

- Preface
- Acknowledgements
- List of plates
- A Reader's Synopsis (listing main articles under generic headings: 'The Structure of Music', 'The Social History of Music')
- Tables of Notation and Nomenclature ('Values of Notes', 'Time Signatures')
- Companion proper, A-Z
- Pronouncing Glossary

However, edition by edition there were subtle format changes, mostly dictated by keeping the book up to date during wartime Britain. These are summarised in Table 1. The second edition (1939) contained a new and extensive bibliography, necessitated (Scholes claimed) by public demand (there was nothing in the first edition). This was printed separately, and bound in to copies of the *Companion* proper. War-time paper restrictions and the difficulty of keeping it updated meant that the bibliography appeared in this edition only and was then abandoned; remaining unbound copies were made available to purchase separately, and the bibliography was never reprinted, to Scholes's annoyance. Its presence in the second edition had increased the extent of the already huge volume by sixty-four pages. For the second edition minor revisions and corrections were made in the text, but for the third (1941)

onwards Scholes and the Press had to introduce a system of 'appendix cued to main text' using daggers and asterisks in order to include new and revised material.

During the War years, it was impossible to re-make the existing printing plates used at Oxford, and so for the fifth edition (1944) came a second appendix, cued both to the first appendix, and main text. The sixth, seventh, and eighth editions each enlarged the second appendix. Consideration was given to merging the appendices for the eighth edition (1950), but 'by the telephone' from Oxford to Amen House the Oxford printer 'explained that the difficulty was not in routing out a dagger but the handwork in sawing and sweating in a star'.[28] This muddlesome state necessarily persisted until the ninth edition (1955), which was reset, with all material once more in a single alphabetical sequence. The tenth (1970), edited after Scholes's death by his former assistant John Owen Ward, was again reset. In the USA, Oxford University Press Inc. brought out parallel US editions of the *Companion*, usually facsimiles of the UK editions, but printed, or at least bound, in the US for copyright reasons.

Table 1. UK editions of *The Oxford Companion to Music*

Edition	Date	Comments
1st	1938	
2nd	1939	Only edition to contain bibliography
3rd	1941	Appendix 1
4th	1942	Appendix 1 updated
5th	1944	Appendix 1 as 4th; Appendix 2
6th	1945	Appendix 1 as 4th; Appendix 2 updated
7th	1947	Appendix 1 as 4th; Appendix 2 updated
8th	1950	Appendix 1 as 4th; Appendix 2 updated
9th	1955	Re-set; appendices absorbed in main text
10th	1970	Edited by John Owen Ward; re-set

The appendix materials were all in the nature of bringing articles up to date: death dates of deceased composers, small articles giving supplementary information, or refining cross referencing. All such activity could today be undertaken seamlessly by electronic means, but for Scholes and OUP keeping the *Companion* current was a major undertaking. However, in the third edition Scholes wrote: 'One kind of emendation had not been made – the geographical: the fact that in the period between the appearance of the Second and Third Editions certain countries have disappeared from the map of Europe is, for the present, largely ignored.'

[28] OUP Archive: Meeting note, 28 April 1949, OUP Music Department 2043A (Dr. Percy Scholes Miscellaneous 1947 – 6 Sept. 1957).

The Oxford Companion to Music broke new ground in that, for the first time in one volume and in a single comprehensive alphabetical sequence readers could find detailed information on almost all musical topics: terminology, form, notation, composers, instruments, and broader areas such as publishing, printing, concerts, and nationalism – all profusely illustrated with photographs, diagrams, and musical examples. The style, as always with Scholes, was chatty, informative, accurate though not over-technical, and occasionally wry. 'Porpora's vocal method' one entry reads, 'is now lost, but as so many singing teachers now advertise their full knowledge of the 'Old Italian Method' the vocal world can still roll on'; the entries for Kings Edward IV, VI, and VII direct the reader to '*Chapel Royal*', but for the recently abdicated Edward VIII it is 'See *Bagpipe Family* 4'. On the face of it, the *Oxford Companion* is just that: a comprehensive, friendly, and authoritative guide to its subject.

But, a closer looks reveals a book that, as well as informing, also subtly and unknowingly controls the reader in sometimes unpleasant ways. Along with Nicholas Slonimsky and, before them both, George Grove, Scholes produced one of the last major 'one man' musical reference books - such a thing in any case was clearly soon to become impossible. The book, then, directly reflects one man's opinions, prejudices, his likes, and his dislikes. On a few occasions, Scholes was simply being expedient through omission: the article on 'Jewish Music', in the first edition, for example, includes a list of contemporaneous Jewish musicians, but excludes those in Germany, as to identify them, or to identify wrongly a non-Jewish musician as Jewish, might (at the time of writing, 1937) cause that person 'the gravest inconvenience': that reference was first deleted only at the eighth edition in 1950. And, in his defence, in the first edition Scholes gives, in the article 'Germany and Austria' a level-headed account of musical life itself in Nazi Germany as it was at 1937. This must have been very difficult to write, and for once Scholes drops his droll turns of phrase and his headmasterly tone. But, on the whole, the deficiencies, omissions, and biases of *The Oxford Companion to Music* were a mirror of Scholes the person. Careful examination of all his writings shows the same deficiencies. Scholes was hugely influential, and his prejudices fed a generation of school children and amateur listeners, and shaped their tastes, for better or for worse. Other British critics and commentators of the day, such as Constant Lambert and Cecil Gray, were writing very differently about music at this time, but the huge machinery of Oxford University Press which worked behind Scholes, inexorably turning out and reprinting his works, ensured that his voice and not theirs was listened to in the school classroom and the evening institute.

The first edition set patterns which remained unchanged through the other nine. Popular music is either shamefully neglected, or is demolished by

Scholes in short order. The article on 'Ragtime and Jazz' begins particularly haughtily: 'Ragtime is the supplying of syncopation to music on a wholesale order (see *Syncopation*). The father of published Ragtime is, it is said, Irving Berlin, and his first offspring to become widely recognized (1911) was *Alexander's Rag Time Band*'. The article continues in an attitude and terminology that would be called blatantly racist today. 'Jazz compositions had a short life and a merry one', continued Scholes. 'No other successful music has ever had so ephemeral an existence as the average piece of successful jazz: it ranks as journalism, almost as daily journalism, not literature.' Perhaps Scholes had momentarily forgotten that his own career began in journalism. He tries to root jazz in something with which he is familiar ('See reference to Chopin under *Rubato* 2') but, should the point that he despises it be missed, Scholes finally retails a story concerning its wider influence involving a Scotsman and an American listening to a recording in a San Francisco jail in 1936 shortly before they are taken to the death chamber for execution. In his article on Germany, Scholes had roundly condemned the Nazis for banning music of Jewish origin, yet in the 'Ragtime and Jazz' piece Scholes himself does just that with regard to the music of black people. The connection he makes between jazz and the death chamber is, in retrospect, chilling. Such prejudice against 'low-grade music' extends to the most unexpected corners of the *Companion*. In the article on 'Opus Numbers' it is made clear that such numbers attach only to classical music, and not to 'ephemeral music by low-grade composers . . . the people who like such music have, in many cases, come to shun what they call 'ops.', as being 'classical' and 'highbrow'". The jazz drummer receives short shrift. 'TRAPS. In the parlance of the players in jazz bands and the like, this means the otherwise non-descript collection of noise and rhythm producers played by the percussion expert, who is, hence, called a Trap Drummer. . . .'

To compensate for the dislikes, there are many large 'set piece' articles, propounding obsessively and on the grand scale on the topics important to Scholes: 'Mechanical Reproduction of Music' receives fifteen columns, as does 'Colour and Music'. 'Broadcasting' and 'Gramophone' are huge and self-sufficient essays. The article 'Electrical Musical Instruments' delves into a host of obscure and now forgotten instruments that would also have been unknown to the majority of Scholes's readers, even in their day: the Dynaphone, the Vierling Violin, the Radiotone, the Electrochord, the Rhythmicon, the Photona, and Spielman's Super-piano all have their moments of fame in the *Companion*. The article 'Ear and Hearing' discusses in detail maladies of the ear and warns the reader of the danger of violent nose-blowing: 'School teachers might suitably make it part of their duty to disseminate this information'. There are ten columns on 'God Save the King', a subject about which Scholes went on to write two books (Fig. 4); and a fixation throughout the

book is degrees and diplomas in music, and national honours, types of recognition which Scholes himself craved.

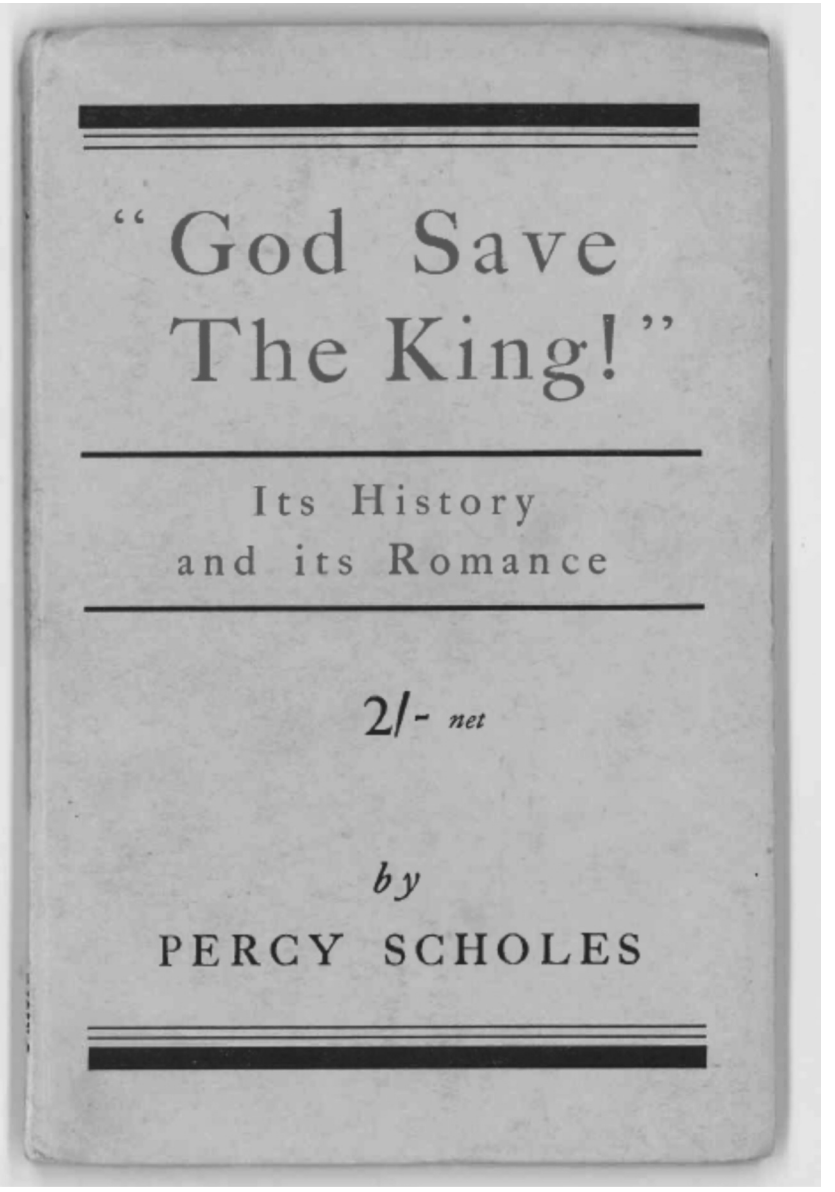


Fig. 4. Percy Scholes, "God Save The King!" (1942).

These monolithic set piece essays seem overblown in contrast with Scholes's coverage of other topics of importance: 'Alban Berg' – just fourteen lines; 'Analysis' - nothing; 'Arnold Bax' – eighteen lines; a two column synopsis of *The Mikado*, but one column only on 'Schoenberg'. Scholes sought subtle revenge on his now deceased old enemy Philip Heseltine with a polished one-liner: 'He united the highest ideals in art with a cynical view of human life and died despairing – apparently by his own hand'. Bartók (the composer whom Scholes regularly condemned in his critical writings in the 1920s) receives an article as long as Schoenberg's, but it is not by Scholes, this being almost the only outside contribution in the whole volume. He couldn't bear to write it himself. Poulenc and Milhaud fare little better than the Second Viennese School.

In his diktats concerning composers, Scholes scores some spectacular own-goals. In hindsight, these show that in many matters Scholes's judgement was questionable, or simply flawed. He was rarely one to stand back and see the bigger picture, or to take the impartial view. If he took anything, it was the moral high ground. Of Rachmaninov he writes, 'as a composer has made a mark, though possibly not a lasting one': the Russian is in the *Companion* on the strength of his pianistic virtuosity, not his music. Vaughan Williams is told off for 'balking at no means of expressive treatment', and is rapped over the knuckles for using 'consecutives' ('see *Harmony* 22'). Turning to the article on 'Harmony', an example from Vaughan Williams's *A Pastoral Symphony*, then only seventeen years old, is indeed given. There, Scholes says it is 'as though two choirs of A.D. 1000 were performing in the same building', surely one of the most 'off-centre' criticisms of that symphony that has ever been offered. Puccini is demolished by employing 'not so much his own system of harmony as that of his predecessors served up with new condiments'. The Strauss waltz family, in their meagre ten-line write up, is accused of 'infecting the world' with the 'Vienna waltz'. Villa-Lobos, by 1938 very well established in Brazil and in Europe, receives no entry at all: references to Latin America as a whole are lamentably absent from the *Companion*. 'Chopsticks' ('a quick waltz tune performed by school girls') receives eighteen lines, against the three given to Anton Webern ('Most of his works are of delicate texture, small dimensions, and great concentration.' – perhaps the entry was itself designed to reflect that).

One of the most frequently-noted features of *The Oxford Companion to Music* is not the work of Scholes at all, but is the inclusion of specially-drawn and idiosyncratic composer portraits by the *Radio Times* artist Oswald Charles Barrett (1892-1945), who was always known by his pseudonym, 'Batt'. These illustrations, many of which were prepared earlier and independently of the *Companion*, played a decisive role in the book's success, and to a large degree reflect and support its character and purpose. The *Companion*, from

the outset, was profusely illustrated. The first edition carried 179 plates, most of these comprising between 5 and 10 small illustrations with captions: so, approximately 1,250 images. But of the plates in the first edition, 11 were in fact Batt's half-page hand-drawn portraits of classical composers in what Scholes called 'imaginative' or 'synthetic' domestic situations – neither adjective, he said 'quite accurately represents their nature'. Batt also provided descriptive captions, elaborating on the *mise-en-scène*. All composers represented were mainstream, and were essentially those covered in Scholes's three *Books of the Great Musicians*. The first edition cast was: Bach, Beethoven, Brahms, Chopin, Handel, Haydn, Liszt, Mozart, Schubert, Schumann and Wagner. The pictures were given evocative titles: 'Bach extemporizes', 'Brahms begins the day', 'Chopin leaves his last concert'.

This format was essentially retained through all ten editions of the *Companion*, although there were subtle changes. For the ninth edition, 'Bach extemporizes' was replaced by a different picture, showing Bach standing in front of what was nevertheless the same organ console, studying a score by candlelight; this was now entitled 'The organist Bach'. The ninth edition also introduced three new portraits: 'Byrd eagerly scans his proof', 'Elgar at his work-table', and 'Tchaikovsky muses'. All editions carried as a frontispiece a full colour reproduction of the 1937 oil painting of Beethoven by Batt, which is now on loan to the Royal Academy of Music – a gift, Scholes said, to the volume.

Scholes, in his first edition Preface, with characteristic verbosity, explained the purpose of the Batt portraits.

> 'Batt is an ardent music-lover, and a deep student of the great masters, and his process has been to assemble (often by very prolonged correspondence with authorities in different parts of Europe) all the existing pictorial documents concerning these composers at different periods of their lives. This done, he has essayed the double task of producing a portrait that shall penetrate to the mind of the character represented and express his personality, and that shall also, by its circumstantial details (as to which, also, he has carried out a great deal of research) recall to us both the operative influences of his surroundings and the manner in which those surroundings represented his own nature.'

The Batt illustrations were hugely significant in the context of the *Companion*'s message and influence. Their essence is, like much of Scholes's prose, to capture a moment and to illuminate with careful detail. For example, the setting of 'Beethoven nears the end' is one of Beethoven's lodgings; a

wrecked grand piano stands in the background. Beethoven, ill and dishevelled, sits hunched, scowling, at the table – which is littered with coins, papers, unfinished food, his ear-trumpet, books, and ink bottles. A manuscript, with characteristic Beethovenian crossings-out, stands on the piano (Fig. 5).

BEETHOVEN NEARS THE END

By Batt

He is seen in his workroom in the old Schwarzspanierhaus. Behind him stands his Graf piano, wrecked by his frantic efforts to hear his own playing. Odd coins lie scattered among the litter on the table. There are his ear-trumpets, his conversation books—in which any visitor would have to write what he wished to say—with a carpenter's pencil, letters, quill pens, a broken coffee cup, remnants of food and his candlestick.

The squalid disorder meant nothing to him in those days. He had finished with the world. Since 1824 the medium of the string quartet had absorbed his mind to the exclusion of all else and now, stone-deaf, very ill but still indomitable, he rose to heights which even he had never reached before. His stormy life closed with a revelation which, in the last five quartets, was the crowning glory of his achievement. B.

Fig. 5. Oswald Barrett's illustration and caption 'Beethoven Nears the End'.

'The squalid disorder meant nothing to him in those days', says Batt's caption, 'He had finished with the world'. The picture draws the viewer into a supposition of Beethoven's world and character in a way that no words, or

possibly not even the music itself, could do. But it also purveys and reinforces the image of Beethoven put about by Scholes eighteen years earlier in *The First Book of the Great Musicians*, in which he wrote, 'He was a great genius, and such a man is often irritable, because his mind is so much occupied by great big thoughts straight from heaven that he cannot help being annoyed by tiny little earthly worries'.

The Batt pictures were immensely popular in their own right and OUP's files are replete with letters asking for separate offprints, mainly from teachers for use in the classroom – which is just what Scholes wanted. The artwork was often sent out for trade exhibitions, including one in Worthing in the early 1940s. After this outing, some of the illustrations were mysteriously lost. Fortunately, all the pictures except one were later found – behind hot water pipes in the boiler room of OUP's Amen House headquarters. What happened to the original 'Bach extemporizes' is not known, and that is the reason that the Bach portrait was redrawn for the ninth edition: the printing plate had worn, and it was not possible to re-make it.

The intention was that the Batt pictures were as authentic as possible. They do contain clues which draw attention to what might be called an intention of authenticity, as opposed to outrageous flights of fancy. Batt arranges, for example, that Handel sits, wigless, in front of the famous formal painting of the composer by Balthasar Denner which now hangs in the National Portrait Gallery. The desk in Batt's illustration of Elgar is laid out with exactly the same objects that now sit on the very desk portrayed, preserved at the Elgar Birthplace Museum, and above which the original of this very picture now appropriately hangs. In the room at Elgar's birthplace now made up to look like his study, it is possible to compare illusion with reality, and in terms of authenticity, Batt indeed scores highly.

However authentic, and despite their popularity, the Batt pictures, and by implication their captions and the book in which they were published, have been later criticised. Nicholas Cook in 1998, for example, singled out 'Beethoven nears the end' as a typical component of the 'myth-making iconography and literature' not only of Beethoven but of western art music in general.[29] It emphasises the values and concerns of the myth-makers rather than the truth that underlies them. The Batt/Scholes Beethoven postulation, making us superior to and more knowing than Beethoven's contemporaries (a super-privileged viewpoint), is one example of the whole myth of classical music and its appreciation so driven by Scholes. He is an all-knowing teacher, looking slightly smugly down his nose at his very grateful pupils. In the *Companion*'s justification of the illustrations, Scholes said that Batt had scoured Europe for detail, 'in order to penetrate the mind of the character represented and express his personality'. Ten or twelve dead European males,

[29] Nicholas Cook, *Music: A Very Short Introduction.* Oxford: Oxford University Press, 1998, pp. 27-8.

then: that is the heart of the Scholesian view of the world, and to which he provides an *Oxford Companion*.

The *Companion* is neither comprehensive nor impartial. Scholes's choice of subjects and their coverage reflects his own conservatism, judgements, and occasional quirkiness. The book's eventual vast readership and popularity came to make those quirks and prejudices seem acceptable and commonplace, perhaps retarding the acceptance in Britain of those composers, schools, styles, and topics to which he gave scant or negative coverage.

Inevitably there were *Companion* spin-offs and plans for spin-offs. *The Concise Oxford Dictionary of Music* of 1952 was a micro-distillation, and occasioned a long essay by Scholes as its preface, on the history of music dictionaries. A plan for a second *Oxford Companion to Music* fortunately, perhaps, came to nothing. This 'Companion to the Oxford Companion', Scholes had explained to OUP, 'would include articles and illustrations on subjects such as had, on grounds of space, to be excluded from the present Companion … my filing system brings such stuff together under alphabetical arrangement, ready for selection for such a purpose as the making of this proposed book'.[30] OUP was mildly encouraging, but the War, updates to the main volume and work on a 'junior' offspring, and Scholes' increasing age, meant that the book was never completed. *The Oxford Junior Companion to Music* had a long gestation, and was eventually published in 1954. Even then, the schoolmasterly, looking-down-the-nose style of 'Your affectionate friend, THE AUTHOR' must have seemed patronising to Scholes's intended younger readership. The book was far slimmer than its parent but just as unbalanced: three pages and three illustrations for 'Grieg' but just twenty bleak lines on 'Jazz'. Many of the illustrations verge on the outdated or plain bizarre ('How to play the Jew's Harp' more nearly resembles a pictorial guide to auto-dental extraction). It was as if Scholes had finally drowned in the fecundity of his own filing system, and lost touch with his audience. A note in the OUP files neatly summarises the position over *Companion* progeny: 'First the Companion, then the Junior Companion and now the Second Companion. I am just a little surprised he didn't suggest an Infant Companion after his Junior! Maybe he will trot that out in due course, and then proceed to Second Junior and Second Infant unless he succumbs from sheer exhaustion – which is not in the least likely – or death mercifully releases us all.'[31]

Scholes was powerful, an OUP mover and shaker, and he knew it. He was a polite but 'difficult' author, and OUP's editorial files on Scholes and his works are filled with letters fired off regularly by him from Switzerland haranguing and hectoring, whether about reprint schedules running behind time, royalties, corrections to his books, Swiss income tax, or (his favourite

[30] OUP Archive: Scholes to Humphrey Milford, 20 April 1942, OUP Music Department file OLD A 409B.
[31] OUP Archive: Norman Peterkin to Milford, 1 May 1942, OUP Music Department file OLD A 409B.

theme) publicity and advertising, of which the Press never did enough and on which he felt he was the expert. But on 31 July 1958, the stream of Scholesian directives ceased. A telegram from Dora Scholes to OUP received that day announced that 'Percy Scholes died suddenly today'.[32] The following day, Dora wrote to OUP thanking the Press for the courtesy and consideration with which they had treated what had been one of their most successful authors, and for the specially bound copy of the *Oxford Companion to Music* which had been presented to Scholes to mark his eightieth birthday. But, already the Press was planning to buy all the Scholes copyrights outright. The complicated royalty arrangements attached to many of the titles made them untenable. But it was only in 1962 that all the copyrights were finally in the Press's hands. By then, without the author's inexorable self-promotion, interest in many of the titles (excluding the *Companion*, which lived on) had begun to fade. Three weeks after Percy Scholes's death, Ralph Vaughan Williams passed away suddenly too. In the space of less than a month, Oxford University Press had lost both its leading music author and its senior composer. It was the end of a colourful and long-lasting period in OUP's history.

The tenth edition of the *Companion* – the last – stayed in print for many years, and was even 'paperbacked' for book clubs. The hardback volume eventually went out of print on 1 September 2001. Scholes's book as he originally conceived it had enjoyed a total life of sixty-three years. Afterwards, OUP issued completely new titles called *The Oxford Companion to Music* in other guises: a two-volume version (*The New Oxford Companion to Music*) edited by Denis Arnold in 1983, and a new version in one volume again in 2002, edited by Alison Latham. But the era in which such a 'one writer' book could be a success was over: the information they contain is widely available in enhanced form elsewhere, particularly on-line. Like *The Oxford Companion to Music*, the vast *Oxford English Dictionary*, completed just ten years earlier, was essentially the achievement of one driven and obsessive man, James Murray (1837-1915), who worked, as did Scholes, from the accumulation of slips of paper and vast numbers of books, all housed in a building specially constructed for the purpose. In both cases the end result was then typed, and then typeset by hand and printed from plates. And Scholes's contemporary Arthur Mee (1875-1943) was, like him, an obsessive journalist and collector-turned-educator who dominated *his* field with the *Children's Newspaper*, *Children's Encyclopedia*, and *The King's England*. Arthur Mee and Percy Scholes absolutely captured their markets and influenced through a relentless stream of publications, huge promotional effort by their publishers, and by sheer hard work. Like Arthur Mee, Scholes was of his time, yet conversely shaped his time. Their work now has value not as the reference and teaching tools they intended, but only as records of the attitudes, the mores,

[32] OUP Archive: Dora Scholes to OUP, OUP LG33/LOGE 000 251 (Scholes: Royalty Arrangements).

and of the reception of music, culture, and education in their lifetimes. Arthur Mee (also given to signing himself 'Your affectionate friend THE AUTHOR') and Scholes both moved in an age when the British public, eager for new knowledge and now with the means to acquire it, really needed such friends, such companions, and responded to them. This approach to reference publishing is now inconceivable. But *The Oxford Companion to Music* was exactly the type of book that Britain needed as it entered another world war, surveying the world with something of an imperialist's superior eye, and brimming with information on British music of all sorts, Gilbert and Sullivan, brass bands, and God Save the King. In his life-long proselytising for music and music appreciation; in his relentless and comprehensive collecting and cataloguing; in his ordering and sometimes quirky, sometimes striking, always impressive, yet sometimes plain wrong interpretation of his materials, most famously embodied in *The Oxford Companion to Music*; in all of this Percy Scholes's influence was immense, and shaped many of the ways in which music is understood and enjoyed today.

Abstract
The Oxford Companion to Music (1938) was probably the most successful one-volume music reference book ever published. It sold tens of thousands of copies in its life of sixty-three years, and influenced the understanding and appreciation of music for generations of readers and listeners. Its author, Percy Scholes, was a driven, opinionated, and obsessive man. While his relentless writing, revising, his collecting and hoarding of music-related materials, the constant recycling of his work, and his interpretation of the whole of music history as embodied in the *Companion* (including his choice of the illustrative material), undoubtedly drove Scholes to a position of pre-eminence in the field of music appreciation, his ideas and themes were frequently flawed by prejudice. In turn, these prejudices were to shape the reception of music in the English-speaking nations of the mid-twentieth century. *The Oxford Companion to Music* was the right book to publish as Britain entered a second world war. The *Companion* was a child of its time, and its publisher made every effort to keep it available under difficult wartime conditions.

Acknowledgments
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The illustration of Beethoven (Fig. 5) comprises Plate 14 'Beethoven Nears the End' by Batt, from *The Oxford Companion to Music* by Percy Scholes (1938). By permission of Oxford University Press.

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BENJAMIN BRITTEN'S LIBRARY: ITS PAST, PRESENT AND FUTURE

Nicholas Clark

At the conclusion of his oft-cited Aspen Award speech of 1964 Benjamin Britten drew attention to two vital influences on his vocation as a composer. "I want my music to be of use to people, to please them, to "enhance their lives". . . . my music now has its roots, in where I live and work".[1] Significantly, these two things - his wish to be "of use" and his home surroundings - also inform a perhaps less familiar aspect of Britten's life. With his partner the tenor Peter Pears he amassed a wealth of material that included books, manuscripts, printed scores, works of art, photographs and recordings. In 1973, the year in which Britten turned sixty and Pears sixty-three, they established the Britten–Pears Library Trust in the belief that at least some of the material they had accumulated over the course of their lives should be kept and made available for future use to anyone who shared their interests. Forty years after the founding of the Trust readers are still benefiting from this legacy. The history of the collections is the subject of this article.

The most recent chapter in this history begins with the opening of a new Archive in the grounds adjacent to The Red House, Britten and Pears's former home. This building plays a major part in the Britten–Pears Foundation's commemoration of the composer's centenary, which is being celebrated throughout 2013. In addition to safeguarding the future, however, a number of other projects were undertaken during the building of the Archive to ensure the survival of the past. One of these was to restore the original contents of the Library-cum-Music Room that Britten and Pears built in the early 1960s. Another was to devise and install a permanent exhibition featuring items that tell Britten's life story, while yet another was to reinstate the Studio designed and built especially for the composer in 1958, where he worked until 1971. The overall aim of this activity of building and restoration is to ensure the long-term preservation of the assembled music, literary and art collections of both musicians.

Besides the manuscripts of Britten's published works these collections encompass thousands of pages of *un*published autograph scores - all written before the composer was eighteen years of age. Both musicians retained

[1] Benjamin Britten, *On Receiving the First Aspen Award.* Speech given in Aspen, Colorado, 31 July 1964. London: Faber and Faber, 1977, pp. 21-22.

books and printed music, concert programmes, photographs, diaries and personal papers. There are also papers relating to the historical development of the English Opera Group (later English Music Theatre), the touring opera company that Britten and Pears assisted in founding in 1947. They maintained a collection of fine art, a large number of antiquarian books and music scores, sound recordings and musical instruments. The music of other composers associated with Britten and Pears is also held in the archive and includes work by Frank Bridge, Gustav and Imogen Holst, Richard Rodney Bennett and Lennox and Michael Berkeley. There are also manuscript poems by Thomas Hardy, W.H. Auden, Wilfred Owen and Edith Sitwell.

They also kept large quantities of letters, some of which record working relationships and personal friendships with a wide range of notable cultural figures such as Auden, E.M. Forster, Michael Tippett, William Walton, Aaron Copland, Dmitri Shostakovich, John Gielgud, Frederick Ashton, John Piper, Henry Moore, Barbara Hepworth, Sviatoslav Richter, Kathleen Ferrier, Mstislav Rostropovich, Julian Bream and Yehudi Menuhin - to name only a few. The correspondence archive contains all of Britten and Pears's letters to one another. It also charts some of the key moments in Britten's musical life, from plans with the BBC in the early 1930s regarding the first UK broadcast of his Opus 1, to an informal hand-written appeal from the Queen in 1975 inviting the then critically ill composer to consider accepting the post of Master of the Queen's Music.

Building a Library

To all intents and purposes Britten and Pears lived by a policy of seemingly never throwing anything away. It will, therefore, be useful to place the background to their keeping and housing these items in context. To overcome the inevitable problem of running short of room they moved to a larger house when the necessity arose. In 1947 they made their home near the North Sea in the Suffolk coastal town of Aldeburgh. However, they were eventually plagued by what Britten described to Edith Sitwell as "the gaping faces, & irritating publicity of that sea-front" and were urged to move again ten years later, taking up residence approximately one mile away in The Red House, a spacious seventeenth-century farm-house. Their new home stood beside a number of disused outbuildings that served the original farm, and a former hayloft in one of these buildings was soon converted into "a nice remote [Composition] Studio" where Britten "could bang away to [his] heart's content".[2] The Studio was a modest size and although he could rehearse there with a solo instrumentalist or with Pears, its restricted space was not ideal. A larger venue that could also provide adequate room for small chamber ensembles or vocal groups was required.

[2] Letter from B. Britten to E. Sitwell, 3 March 1959, in H. Carpenter, *Benjamin Britten: A Biography*. London: Faber and Faber, 1992, p. 379.

In 1963 Britten and Pears commissioned the architect Peter Collymore to design a combined Library and Music Room, to be converted from a dilapidated milking shed which stood next to a swimming pool they installed in 1961. Collymore recalls that he was allowed wonderful freedom in terms of the overall design of the room. His employers' only stipulation was that it must allow room for a large concert grand piano. That notwithstanding, two parlour grand instruments were installed there until the acquisition of a Concert Model D in 1967.

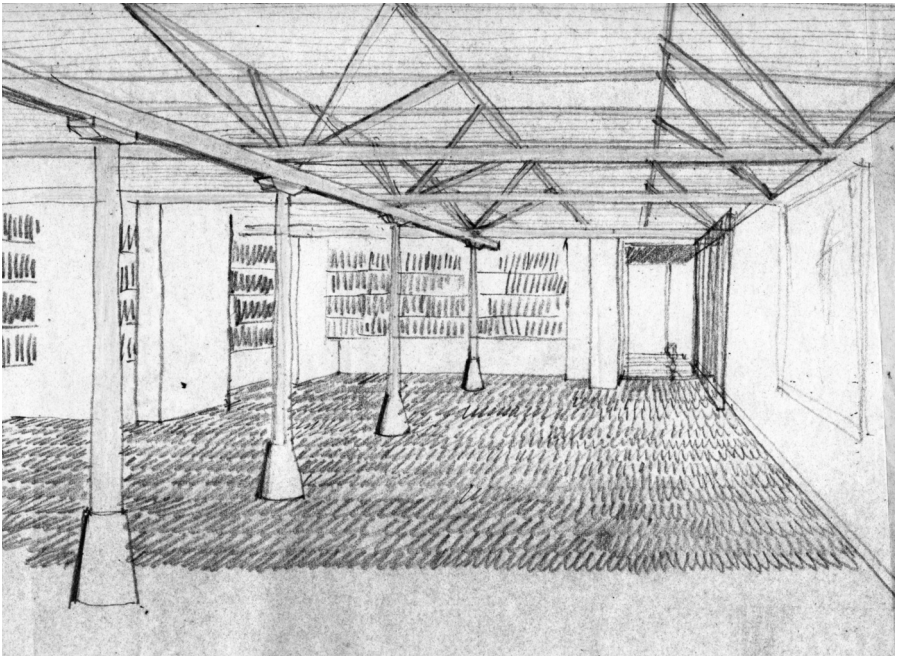


Fig. 1. Peter Collymore (b.1929), preliminary sketch for the Library interior, pen and pencil on paper, c.1963. © Peter Collymore. Britten–Pears Foundation Archive.

Collymore's preliminary drawing of the interior of the Library (Fig. 1.) gives an accurate impression of its spaciousness. Britten and Pears wished to maintain something of the rustic background of the site, and its three most prominent building materials, wood, quarry tile and red brick, create the effect of a gentle updating of the original rural working buildings. The central wooden pillars that support the ceiling struts are made of western hemlock, although at one stage Pears had the temerity to suggest to the architect that it

would be preferable to construct them from glass! The broad wall to the right was originally intended as a gallery space to display a portion of the ever-increasing art collection. The Library began to fulfil its additional functions as a music room and gallery almost from the moment of completion. The bass-baritone John Shirley-Quirk recalls working there immediately prior to the 1964 Aldeburgh Festival with Britten and the English Opera Group. The occasion was "one of the few ensemble rehearsals for [the premiere of the Church Parable] *Curlew River,* and the first one that Ben attended - and I can remember all the paintings!"[3]

Britten and Pears's tastes in literature were wide ranging. Their book collection encompasses translations of Classical authors, modern illustrated editions of medieval texts (including Chaucer's *Canterbury Tales*), poetry and drama of all periods and volumes on East Anglian history, as well as books about the religion and philosophy of various cultures. Not surprisingly there are books on art and artists as well as biographies of favourite composers and musicians. Volumes of fiction vary from Austen, Dickens, Kipling and Hardy to Christopher Isherwood, Arthur Ransome, Beatrix Potter and P.G. Wodehouse. Various items have additional background stories to tell. There is, for example, a first edition of Alan Garner's 1965 novel *Elidor* in the collection which was sent to Britten with gratitude by the author for the inspiration offered to him by the repeated playing of *War Requiem* as he wrote the book.

Written inscriptions offer information on time, place and provenance. There are standard classics by Scott, the Brontës, Hans Andersen, R.L. Stevenson and George Eliot that form part of the Britten family collection and bear the signatures of, or inscriptions to, the composer's siblings. There are editions such as Charles Kingsley's *Westward Ho!*, awarded as a "Fourth Form Classical Prize" at The Grange School, Crowborough to "Peter Neville Luard Pears in the summer term of 1920", and a heavily pencilled *History of England: William III to Waterloo* that came into the possession of "Edward Benjamin Britten of Farfield House [of Gresham's School], Holt on the 21 May 1929".

The music of Bach, Mozart, Purcell, Schubert, Schumann, Schütz and Tchaikovsky, in whose works Britten and Pears specialised as performers, is shelved, though admittedly not now in quite in the slightly disorganised way that the Library's founders reportedly had it. Many of these scores bear annotations and aides mémoires by both musicians and are, not surprisingly, eagerly sought by present day interpreters of the repertoire, and because of this are now held on closed access to be viewed on request. Pears frequently performed the Evangelist in the Bach and Schütz Passions and the editions that are heavily annotated in blue ink, blue ballpoint and pencil assert that the

[3] Interview between J. Shirley-Quirk and the author, 26 July, 2008.

scores unquestionably belonged to him. Yet there were also 'shared' items, such as the Breitkopf and Härtel edition of *Winterreise* which Britten filled with performance directions in pencil. A flyleaf inscription attests that it was a gift to Pears on his fifty-first birthday from Britten's assistant Imogen Holst, but it was clearly appropriated by Britten for their first public performance of the work several weeks later at the 1961 Aldeburgh Festival.

The Library also provided evidence of Pears's interest in editions of early music, again attributable to the influence of Imogen Holst. His focus was largely on the voice and the collection includes rare items such as a five-year volume of *The Monthly Mask of Vocal Music* (1703-07), a five-edition set of William Byrd's *Psalmes, Sonets and Songs* (1589), as well as a 1706 printing of Purcell's *Orpheus Britannicus,* which Pears used when teaching courses at the Britten–Pears School. There are also literary works by Defoe and Johnson, late eighteenth-century editions of Burney's *The History of Music* and manuals such as 1697 and 1724 printings of Playford's *Introduction to the Skill of Musick*.

Inventories and lists, the origins of a catalogue, were typed up in 1976 and updated throughout the following decade. These lists, as well as information recorded in the Foundation's Board records, provided a useful account of when various items were accumulated for the Library.[4] Another aid to restoring what is referred to as the 'original collection' of books and scores was to separate volumes that have been added since Britten and Pears's deaths from those that bear a bookplate which Britten commissioned the artist Reynolds Stone to design in 1970 (Fig. 2.). The plate was a gift from Britten to Pears for the singer's sixtieth birthday. Britten presented the first six copies to Pears stating in the accompanying card that "the other 4994 are following", thus indicating the number of volumes they had accumulated (it was, in fact, double that number). The plate represents Britten the music maker symbolically in the lower half of the design and a visual pun on Pears's surname in the upper half. (Pears eventually asked Stone's son Humphrey to design a second bookplate which would record donors' gifts to the Library.)

[4] The Britten–Pears Foundation developed from the Britten–Pears Library Trust. In addition to maintaining The Red House, Library and Archive it promotes Britten's musical legacy both nationally and internationally. The Foundation is also actively involved in the commissioning, performing and recording of new British music.

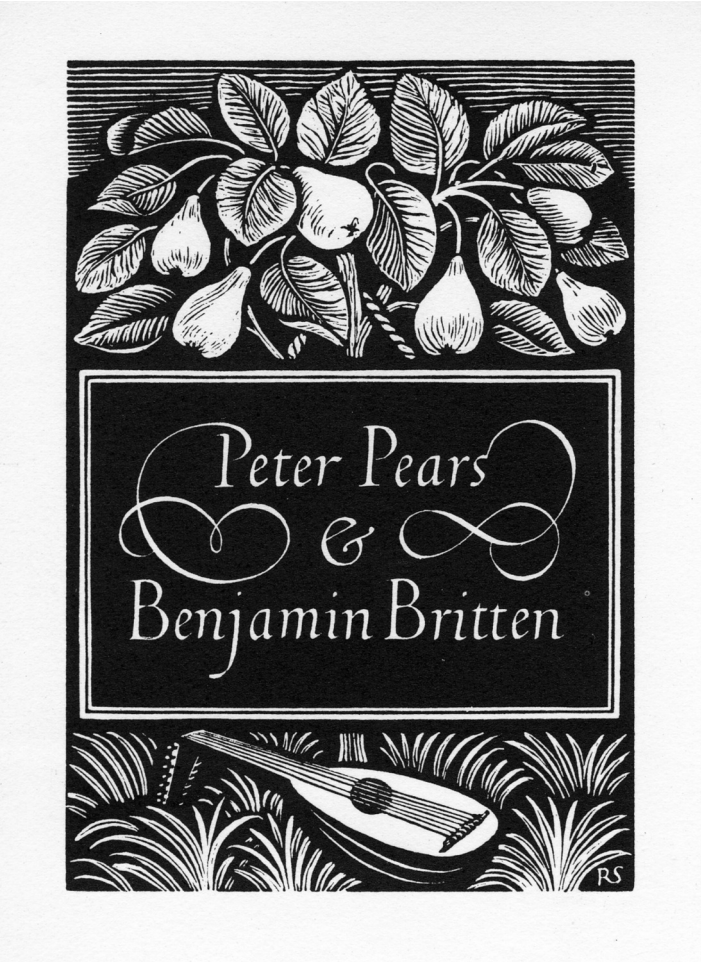


Fig. 2. Reynolds Stone (1909-1979), design for Britten Pears bookplate, 1970 © the Estate of Reynolds and Janet Stone. Britten–Pears Foundation Archive.

In 1976 both musicians opened their Library informally to invited members of the public, which included students from the Britten–Pears School for Advanced Musical Studies. However, it was not until May 1980, four years after Britten's death, that Pears officially opened the building as a research centre. A Reading Room, again designed and built by Peter Collymore, was added to the set of buildings adjacent to the Library and in a connecting room

a walk-in iron vault was also installed to hold the core of the collection: Britten's manuscripts. Although he had retained many of his autograph scores, there remained notable absences. Isador Caplan, Britten's solicitor and Britten–Pears Foundation Trustee, had spoken, twenty years before the composer's death, of the potential historical interest to future generations that Britten's composition "sketches" (Britten's term for his composition drafts) might have. He kept discarded pages as well as the juvenilia, however he adopted a practice whereby he "would frequently give his [completed] manuscripts away to someone connected with the manuscript" as a gift or to mark a significant occasion.[5] Caplan's zeal for restoring the collection to as full strength as possible encouraged the composer's assistant Rosamund Strode to recover items that were not currently held in Aldeburgh. This involved her working with Britten to compile a list of potential donors and then negotiation of their return–either by gift, purchase or long-term loan. Caplan was also the driving force behind the Library retaining a representational number of Britten's music manuscripts which had been sold to Her Majesty's Treasury in satisfaction of Capital Transfer Tax following the composer's death. The manuscripts were given to the British Library who in turn agreed with Britten's Trustees (who comprised a small group of friends and colleagues of the composer) that they remain in Aldeburgh, where many of them had been written. That agreement still stands today, with the proviso that one manuscript at a time remains in London on a rotational basis so that it can be displayed to the public.

Recently retired Suffolk County Librarian Fred Ferry was appointed by the Trustees in 1977 to organise the books and manuscripts from the collection. It also became his remit to develop use of the Library for scholarly study amid the wider research community and Ferry sought advice on this matter from O.W. Neighbour of the British Library.[6] Awareness of the collection, it would appear, was something that was of great importance to Britten and Pears. The minutes from the first Library committee meeting of the 5 June 1976 record that a visit from a group of Music Librarians had been organised by Clifford Bartlett of the BBC Music Library to demonstrate what the collection could offer the specialist researcher. However, minutes from the next meeting, recorded in January 1977, announced that the proposed date - the 3 December 1976 - had been cancelled in advance "owing to Lord Britten's illness".[7]

The 1976 readers' ledger records a total number of nine researchers, with the numbers rising very gradually to twenty, thirty-three and thirty-five during the next three years. The Library was at that stage a new and somewhat niche

[5] Interview between Isador Caplan and Paul Banks, 14 December, 1989.
[6] Minutes of the Trustees of The Britten–Pears Library Committee meeting (15 January 1977) 77A, 5.0., p. 2.
[7] Minutes of the Trustees of The Britten–Pears Library Committee meeting (15 January 1977) 77A, 4.1. p. 2.

research facility but it followed the protocol of other libraries and reader numbers have continued to increase (the average number is currently two hundred per year, approximately) throughout the following decades. In view of the collection of Britten manuscripts that the British Library now owned, but placed on loan, the Library committee announced the appointment of a "British Library observer" who would monitor and advise on the conservation of the manuscripts. In 1979 Hugh Cobbe was appointed the first observer,[8] a position he maintained until his retirement in 2004. The entire collection of manuscripts held in Aldeburgh was undoubtedly at the forefront of Pears's mind when he stated during his speech at the Library's official opening that it would house the "rarer, more precious things which students come to use for study, but not to perform".[9]

Providing for new acquisitions

The overall collection gradually began to increase with the retrieval of further manuscripts from sources such as Boosey and Hawkes's archive. Libretto drafts, concert ephemera and correspondence were donated or purchased in addition to recently published books and recordings that were considered relevant as holdings of a music research library. Modern collections, such as those of Britten and Pears, are prone to increase their holdings by virtue of the fact that an abundance of material is still held by friends and former colleagues who may wish to deposit it for long-term safe-keeping. For example, the Trustees observed in the summer of 1978 that the writer Eric Crozier had offered the annotated 1931 Nouvelles Editions Latines of André Obey's *Le Viol de Lucrèce: pièce en 4 actes d'après le poème de Shakespeare* as well as the 1940 Penguin Books edition of Guy de Maupassant's *Boule de Suif and Other Stories'.* Crozier had worked with both editions during the late 1940s when collaborating with Britten as producer on *The Rape of Lucretia* (1946) and librettist on *Albert Herring* (1947) respectively, and it was acknowledged that they contained an abundance of useful information for anyone wishing to study the source material for both chamber operas.[10] There were, however, items that required more specialist accommodation. For example, the collection of production materials for the opera *Peter Grimes* (1945) gained momentum with the acquisition in 1980 of two costume designs as well as watercolour sketches for the sets from the artist Kenneth Green – memorabilia which Rosamund Strode stated provided "a feel for the first production".[11]

[8] Minutes of the Trustees of The Britten–Pears Library Committee meeting (18 September 1979) 79E, 3.2.b., p. 1.
[9] Peter Pears, Speech on the opening of the Britten–Pears Library (16 May 1980), p. 4. Britten–Pears Foundation Archive.
[10] Minutes of the Trustees of The Britten–Pears Library Committee meeting (16 August 1978) 78C, 8.12., p. 9.
[11] Letter from Rosamund Strode to Kenneth Green, 9 September 1980. Addendum to Minutes of the Trustees of The Britten–Pears Foundation meeting (1 December 1980), 80E. Britten–Pears Foundation Archive.

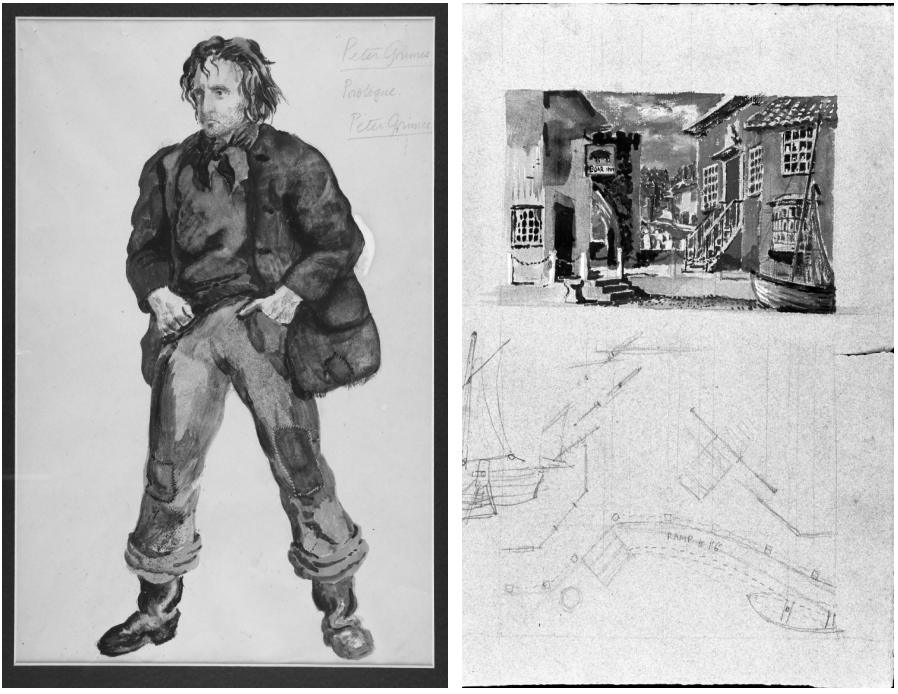


Fig. 3. Kenneth Green (1905-1986), costume design for Peter Grimes and sketch for the Borough, watercolour, pencil on paper, c.1945 © Estate of Kenneth Green. Britten–Pears Foundation Archive.

The growth of resources, such as newly-acquired set and costume designs, coincided with an increasing awareness of the need to find further room to house them - sometimes in the most provisional of spaces. This was implied in a report prepared by researcher Philip Reed early in 1985 as he surveyed the correspondence collection in preparation for the planned publication of Britten's letters. He noted that "a vast stock of letters [was] held in the garden harness-room". The collection comprised forty-five transfer cases, eighteen large cardboard boxes, with an additional sixty transfer cases belonging to the English Opera Group Archive.[12] This exciting, largely unexplored array of material required optimum conditions to ensure its safety and preservation. The now empty building that had housed Britten's Composition Studio, where the harness room was situated, proved convenient but its uncontrolled environment was far from adequate.

[12] Philip Reed, Research Scholar's Report, 28 February 1985. Britten–Pears Foundation Archive.

Paul Banks, who was appointed Librarian in 1989, oversaw a proposed extension to the Library building which would relieve some of the pressure for additional space. Banks outlined some of the storage problems to the Trustees and described the shelving capacity needed in the short, medium and long term. It was agreed that a feasibility study of possible options would be undertaken. A report was produced in 1991, following consultation with architects Robert Wilson and Malcolm Ness, indicating a new building could be erected over the now long-disused space that had been the swimming pool. A "stable block" façade which hid the swimming pool would incorporate a series of offices that had been built, like the library, from outbuildings. The extension "would be adaptable to multi-purpose use" and include a five by ten metre hall, a new office, a small art store and an archive and audio-visual store.[13]

The design for the extension was, like Peter Collymore's conversion thirty years earlier, intended to be in sympathy with the existing environment. One of its key components was a curved, wave-shaped roof. The architect's plans were inspired by the library's history and incorporated the now mandatory red brick that was a strong feature of the Library's past incarnation as a farm building. Ideas for the extension were also fashioned by additions to the immediate landscape that Britten and Pears themselves had overseen. The 'wave' roof was inspired by the curved wall that enclosed the swimming pool and it would, as the architect claimed, act as a protective 'canopy' to the archive. Robert Wilson recalls that "Much of the stimulus for the design came from the Trustees at the time, each with their own unique reflections of Britten and stories of the original library and the pool. . . . I think if you wish it is still easy to imagine the building gone and the courtyard and pool as it was when Britten died".[14] The extension was completed in time for the 1993 Aldeburgh Festival in June, and that year the new hall featured a special exhibition of art works, letters and related manuscripts that illustrated the significance of the visual arts in Britten and Pears's lives.

During the next ten years, however, the acquisition of further material began to put more pressure on existing space. The collections development policy now extended to three-dimensional items that required specialised accommodation. Production materials relating to Britten's stage works attract a good deal of interest, particularly from theatre historians, and so the opportunity to acquire designs for the premiere of Britten's full-length ballet *The Prince of the Pagodas* (1956), or costumes from several English Opera Group productions given to the Foundation by a former Opera Group wardrobe mistress, could not be missed. These included one of the dresses worn by Jennifer

[13] Minutes of the Trustees of The Britten–Pears Foundation meeting, Report on Library Committee (4 September 1991) 4.2., p. 3. Britten–Pears Foundation Archive.
[14] Email to the author from Robert Wilson, 22 January, 2009.

Vyvyan when she created the role of the Governess in *The Turn of the Screw* (1954), as well as items from the later 1960s and early 1970s productions, *The Burning Fiery Furnace* (1966), *The Prodigal Son* (1968), *Owen Wingrave* (1970) and *Death in Venice* (1973). This material could be partially accommodated in the former Composition Studio, which by this time had been fitted with roller rack shelving, but its dispersal over two sites and the limited amount of room available called for more re-thinking. Soon after his appointment in 2003 Christopher Grogan, now the Foundation's Director of Collections and Heritage, investigated the possibility of building an Archive, one which would ensure the collections could be kept in less confined conditions and under one roof.

Fig. 4. Desmond Heeley (b. 1931), costume designs for Belle Epine, the Dwarf and the Salamander, The Prince of the Pagodas, watercolour, pencil on paper, c.1955 © Estate of Desmond Heeley. Britten–Pears Foundation Archive.

The Britten–Pears Archive

The challenge of supporting the project financially as well as determining the appropriate area in which to build such an Archive meant that the idea did not gain full momentum until the Foundation's plans for the composer's forthcoming centenary were being considered. Planning permission was obtained in March 2011 and with the successful application for a generous Heritage Lottery Fund grant, work on the new build began in earnest.

The design for the Archive, which was to be sited to the east of The Red House gardens, was devised by the London-based architectural firm Stanton Williams who, like Ness and Wilson in the early 1990s, gained an understanding of the history of the House, Library and garden before beginning work. Their strongest gesture in this respect was to ensure that the predominant building material for the Archive would be red brick: it is robust, weathers well and requires little maintenance, but importantly it also allows synchronisation with the rest of the site. Construction on the Archive began on the 22 November 2011 and continued throughout the following eighteen months.

The building consists of two interlocking forms: the lower half houses the staff work room and the Reading Room which seats six readers (the former Reading Room only had space for two). The building is densely constructed and well insulated to allow for low energy and passively-controlled conditions in which to store the collections, a concept that is based on an ancient building tradition for structures such as granary stores. The upper level houses an audio-visual strong room as well as a strong room for costumes, paper-based material and the items of art not on display in either the Library or Red House. The Paper and Art Strong Room is surrounded by a 'buffer' space which aids moderation of the temperature and relative humidity, decreasing the necessity for air-conditioning. Movable mesh racking and shelving now provides the much longed-for room for storage, an issue that was of particular importance to the art collection. Both Archive strong rooms are raised to an upper level to reduce the possible risk from coastal flood damage.

On the 14 June 2013 the Britten–Pears Archive was officially opened, in the presence of staff, trustees, volunteers, architects, building contractors, friends and other invited guests, by Dame Janet Baker, a friend and colleague of both musicians, and also one of the chosen few for whom Britten especially composed. Dame Janet acknowledged Britten's creativity, drawing on the significance of setting that he himself had observed as essential to his work. "He chose a particular place in which to put down roots, a place which inspired him, anchored him, nourished him, gave him enough energy to produce the body of work which he left to us. . . . There can't be a more appropriate or satisfying way of using Ben's house and garden than to provide the archive with this superb building and to give composers, researchers and

musicologists the opportunity to spend time under Ben's roof for the reflection and peace which he sought all his life".[15]

Centenary exhibition

The collection of "precious things" that Pears mentioned in May 1980 incorporates items that inform us about Britten's life *and* music and a number of them are now on view in a permanent exhibition about the composer that opened when the Foundation re-opened to the public in June. Britten celebrated his childhood, once confessing to Imogen Holst that the playfulness of the boys' chorus in the opera *Gloriana* (1953) probably originated from that the fact that he was "still thirteen".[16] It seemed fitting, therefore, to incorporate a number of items that date from this important time in his life into the exhibition. There are diaries, school exercise books, letters and sporting trophies such as the *Victor Ludorum* cup from his preparatory school South Lodge in Lowestoft. A copiously annotated volume of Beethoven piano sonatas, which was a gift from his piano teacher Ethel Astle attests to his youthful admiration for the composer (something that did not last into adulthood). Britten also retained a set of wooden blocks (each representing notes) and a stave. This was the Seppings Music Method, comprising 'the Elements of Music Illustrated' (Fig. 6.) and its novel, interactive approach to theory was integral to his musical education. It undoubtedly played an essential role in his early and determined foray into composition.

That Britten kept a large collection of juvenilia intact is probably the greatest indication of how important his formative years were to him, but it is also central to informing researchers of his development as a composer. Britten - obviously a natural librarian - had by 1927 catalogued some of the work he had produced. The list of juvenilia ranges from songs and chamber music to full-scale orchestral compositions which comprise over seven hundred and fifty individual works, including a three movement 'Symphonic Poem' entitled *Chaos and Cosmos*, written when he was thirteen.[17] Despite the turbulent associations with its title, Britten dedicated the work to his parents to mark the celebration of their twenty-sixth wedding anniversary.

[15] Janet Baker, Speech on the opening of the Britten–Pears Archive, 14 June 2013.

[16] See John Bridcut, *Britten's Children,* London: Faber and Faber, 2006, p. 8.

[17] The premiere of *Chaos and Cosmos* was given by the Birmingham Conservatoire Orchestra, conducted by Lionel Friend, at the Birmingham Town Hall, 21 June 2013. The BCO has also recorded the work which can be heard as an incipit for the Britten Thematic Catalogue (BTC352), which provides a full list of the composer's juvenilia, available through the Britten–Pears Foundation website www.brittenpears.org

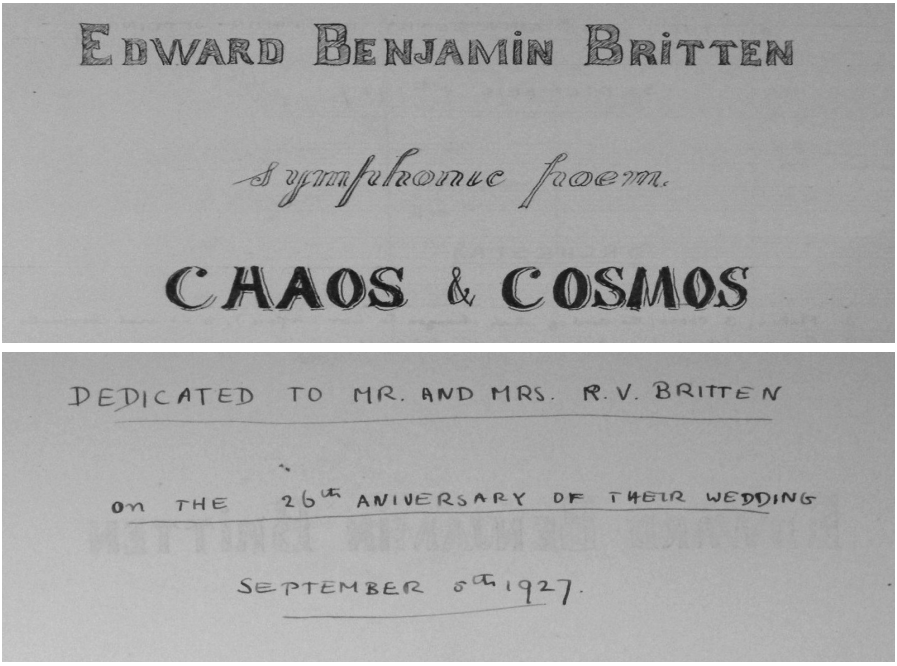
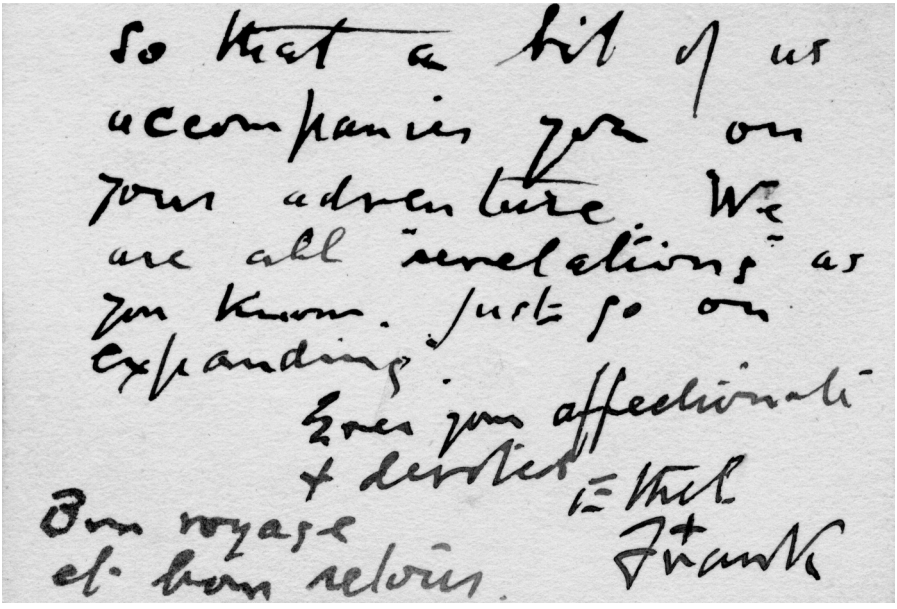


Fig. 5. Benjamin Britten, title and dedication from the manuscript of Chaos and Cosmos, 1927, © Britten–Pears Foundation Archive.

Fig. 6. The Seppings Method, Elements of Music Illustrated. Photograph © Nigel Luckhurst. Britten–Pears Foundation Archive.

Less than a year after he compiled this catalogue he began to take lessons with the composer Frank Bridge whose rigour and professionalism became an enduring influence on his later work. The best known legacy of this relationship is Britten's tribute to Bridge which is built skilfully around his teacher's *Three Idylls for String Quartet*, the *Variations on a Theme of Frank Bridge,* a 'character study' for string orchestra (1937). One of the most symbolically important items in the exhibition marks this unique teacher-pupil relationship: it is Bridge's viola (the viola was Britten's second instrument), made by Francesco Guissani in 1843. In 1939 Britten and Pears embarked on a voyage to the United States, where they would remain for two and a half years. Bridge journeyed to the dock in Southampton as they were about to set sail with the express purpose of giving his viola to the young composer as a memento from him and his wife. An accompanying note reads "To Benji, . . . so that a bit of us accompanies you on your adventure. We are all "revelations" as you know. Just go on expanding. Ever your affectionate & devoted Ethel & Frank. Bon Voyage et bon retour". This note is one of over two hundred surviving letters and cards from Bridge to the composer held in the Archive. Unfortunately the whereabouts of Britten's correspondence to Mr and Mrs Bridge is unknown.


so that a bit of us
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your adventure. We
are all "revelations" as
you know. Just go on
expanding.
Ever your affectionate
& devoted
Ethel
Bon voyage
et bon retour.
Frank

Fig. 7. Frank Bridge, note to Benjamin Britten, 29 April 1939. Britten–Pears Foundation Archive.

The exhibition features a realisation of Peter Grimes's hut: a darkened, atmospheric space that was modelled on one of the original designs for the premiere production. The contents of the hut incorporate some of the materials that went into the making of the opera and include the source of the story, the edition of George Crabbe's verse from which Britten worked.[18] Also included are handwritten and typed scenarios and scene divisions, heavily annotated libretto drafts and Kenneth Green's designs and set models (Green's portrait of Britten, painted whilst he was at work on the opera in 1943, is also displayed in the exhibition). The most important artefact, however, is the composition draft of the opera in Britten's hand, an item with a remarkable history. The inscription on the draft's title page informs us that it was given to Reginald Goodall who conducted the premiere at Sadler's Wells: 'a souvenir of his splendid work and great understanding at the first performance - June 7th 1945' (a noteworthy case in point from Caplan's observation). Despite Rosamund Strode's later inquisitiveness, neither Britten nor Pears could recall the score's whereabouts. The manuscript's location remained a mystery until 1979 when Goodall telephoned The Red House to say that he was currently in the process of sorting his own archive and wished to donate the newly-rediscovered handwritten score to the Library. The Trustees acknowledged that "it would be difficult to envisage a gift which could be of greater importance".[19] However, the leaves of the forgotten manuscript had been kept in a cupboard into which had poured the residue of a leaking water pipe. The state of the draft was by this time very poor, but during the next two years the water-damaged paper received extensive conservation treatment from the British Museum Stationery Office and was bound in strong blue boards. The expenses for the restoration were met by the British Library Board, who bestowed the sketch as a gift to the Britten–Pears Library in June 1981.

[18] The opera is based on Letter XXII of George Crabbe's poem *The Borough* (1810). An inscription by Pears indicates that the edition from which he and Britten "started work on the plans for making an opera out of "Peter Grimes" was purchased from a bookseller in California in 1941. *The Life and Poetical Works of the Revd George Crabbe.* London: John Murray, 1851. Britten–Pears Foundation Archive.

[19] Minutes of the Trustees of The Britten–Pears Library Committee meeting (16 April 1979) 79B, 8.11A.1., p. 6. Britten–Pears Foundation Archive.

Fig. 8. Kenneth Green (1905-1986), portrait of Benjamin Britten, oil on canvas, 1943 © Estate of Kenneth Green. Britten–Pears Foundation Archive.

Reinstating the Composition Studio

Britten was aware that one of the key benefits of life at The Red House was that it provided the atmosphere he needed to able to write music, and a primary feature of the Archive is the collection of working materials - the manuscripts - that he produced. A major aspect of the centenary project was the reconstruction of the Composition Studio where works such as the opera *A Midsummer Night's Dream* (1960), *War Requiem* (1962) and the three Parables for Church Performance (written between 1964 and 1968) were completed.

The recreation of the interior of the Studio was guided by a combination of factors. The bookshelves, books and scores, Britten's desk, desk ornaments and 'coffin' stool, other furniture such as his table and chairs, even the paintings that adorned the walls on either side of his desk were all still part of the collection. Conservation had to be undertaken on some of the furniture which had obviously been susceptible to natural deterioration in the decades since Britten and Pears had used it. Photographs dating from the late 1950s onward made it possible to identify the contents and thus recreate as accurate an impression as possible. One particularly valuable source of information was a set of sketches and plans that had been prepared by the architect H.T. Cadbury-Brown who designed and supervised the building of the Studio in 1958. The requirements for the commission were relatively straightforward. Britten needed room for his composition desk, a small collection of furniture and his Model C nineteenth-century Steinway piano.

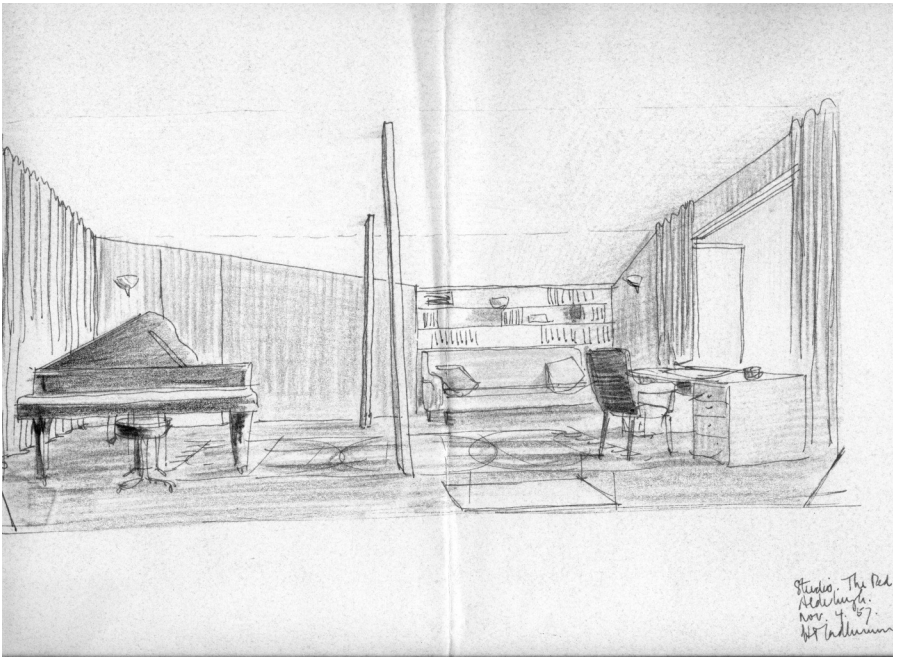

Fig. 9. H.T. Cadbury-Brown (1913-2009), sketch for the interior of The Red Cottage Composition Studio, No. 47, pencil on paper, November, 1957 © Estate of H.T. Cadbury-Brown. Britten–Pears Foundation Archive.

The lower floor of the building has been converted into an educational facility which has been named in honour of Imogen Holst (the Archive Reading Room, incidentally, has been named after Holst's long-serving successor Rosamund Strode who, after Britten's death, became the Library's first Archivist and Keeper of the Manuscripts). Part of the grant given by the Heritage Lottery Fund provided the means for the Foundation to hire a Learning Officer on a three-year fixed-term post. One of the outcomes of this was a project that invited students to interpret Britten's music through art. Their work is currently featured in the Foundation's temporary exhibition gallery, which stands beside the permanent exhibition, under the title *Seeing in Sound: Visual Responses to the Music of Britten*. It is displayed with the works from the art collection of other illustrious fellow Britten interpreters such as John Piper, Sir Sidney Nolan and television designer David Myerscough-Jones.

The sum of this endeavour, indeed of all the efforts to care for the collections in the years after Britten and Pears, has been to increase the understanding of both men for those who are familiar and unfamiliar with their lives and work. In all truth, neither of them wished for their home to become a monument or museum, hoping instead that The Red House would continue to be lived in and used, as indeed it was for some time after Pears's death in 1986. However, the interest that has been shown in both musicians' lives in the ensuing decades has prompted the decision to preserve and maintain the collections and to restore the House, Library and Studio to the way they were in Britten and Pears's time while the opportunity exists.

Imogen Holst observed that immediately after Britten's death in December 1976 a number of writers remarked that "the age of sixty-three was too soon to die". (He himself might not have agreed; he used to say, years ago, that he had "a very strong feeling that people died at the right moment".) One of the more helpful obituaries said: "With so much life left in so much music there can be no question of speaking of its composer in the past tense. On the contrary: he is now all future".[20] Britten's philosophical approach to death does not cancel regret over what might have been. Inevitably, there remain plans that were not fully realised, music that was never written. But it must also be recognised that he left a diverse legacy that fulfils his aspiration to be "useful". By making his and Pears's collections both safe *and* accessible it is hoped that interest in the composer's Library and Archive will, as with his music, continue to be "all future".

[20] Imogen Holst, *Britten* (third edition). London and Boston: Faber and Faber, 1980, p. 88.

Abstract
This article presents a brief history of the collections of Benjamin Britten and Peter Pears. It begins by recounting the circumstances that led to their building a Library in 1964 and a description of the range of items they assembled. Focus then turns to the difficulties encountered in accommodating further additions to an already burgeoning number of manuscripts, letters, books, production materials and scores. The article concludes by explaining how the observance of Britten's centenary in 2013 has played a significant part in ensuring both the future preservation of and accessibility to this material.

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Brio Volume 50, Number 2. pp 64-71

THE AYLWARD COLLECTION AT CARDIFF UNIVERSITY: ASPECTS OF ITS HISTORY AND PROVENANCE

Loukia Drosopoulou

In 2012 Cardiff University secured funding from JISC[1] to catalogue online its special music collections, consisting of printed and manuscript music mainly from the eighteenth and nineteenth centuries. Three music collections were included in the project; the Mackworth, which had already been catalogued but was not available online,[2] the BBC,[3] and the Aylward. From an early stage the project focused on the Aylward collection, which was the least known and documented of the three. This article aims to present the collection following the cataloguing that was undertaken, describing its history and contents in order to unveil its musicological strengths and value to the wider library and musicological community.

The collection was named after its previous owner, the organist Theodore Edward Aylward (1844-1933). Very little is known about T.E. Aylward's life and activities, and what is known stems primarily from records kept at Cardiff University. T.E. Aylward was a pupil of Samuel Wesley (1810-1876) and organist, amongst other posts, at Llandaff Cathedral (1870-1876) and St. Andrew's Church in Cardiff (1886-1925). Before returning to Cardiff in 1886 Aylward also served as organist at Chichester Cathedral for ten years (1876-1886). Whilst based in Cardiff Aylward conducted the Cardiff Musical Society (from 1887) and was also chorus master for the Cardiff Triennial Festival from 1892 until 1914. When he retired in 1925 he offered to sell his music library to the Cardiff Public Library, and it was sold for £250 in January 1926.[4] The collection today comprises approximately 740 items; however, a

[1] Joint Information Systems Committee

[2] A catalogue of the complete collection was prepared by Sarah McCleave in 1996: *A Catalogue of the Printed and Manuscript Music in the Mackworth collection*, 2 vols (University of Wales, Department of Music). See also McCleave's 'The Mackworth Collection: a Social and Bibliographical Resource' in *Music in Eighteenth-Century Britain*, ed. David Wyn Jones (Farnham: Ashgate, 2000), pp. 213-233; and Malcolm Boyd, 'Music Manuscripts in the Mackworth Collection at Cardiff', *Music and Letters*, 54 (1973), pp. 133-142.

[3] The BBC collection, formerly part of the historic collection of the BBC Music Library, was placed on permanent loan to Cardiff University in recent years. Another part of the BBC Music Library was placed on permanent loan to the British Library. The collection at Cardiff University consists almost exclusively of printed music primarily from the eighteenth and nineteenth centuries and is particularly rich in French, Italian and English vocal music, especially opera.

[4] Information from records kept at Cardiff University, Special Collections and Archives (SCOLAR); see also Malcolm Boyd, 'The Mackworth and Aylward Collections at Cardiff', *Brio* vol. 28, no.1 (1991), pp. 35-36.

large number of these are volumes with numerous works bound together. The total number of items in the collection therefore is estimated to exceed 3,500, constituting the largest of the special music collections held at Cardiff University.

The collection remained in the Cardiff Public Library until the early 1990s when it was deposited, together with the Mackworth collection, with what was then the University of Wales. The details of the Aylward collection's contents were listed in a card catalogue, which was given to the University with the collection and is still held at Cardiff University Special Collections and Archives (SCOLAR); furthermore, the Cardiff Central Library had submitted holdings of a large part of the pre-1800 printed music from the Aylward and Mackworth collections to RISM.[5]

Over the years the Cardiff Public Library added certain volumes to Aylward's collection, or incorporated items from his collection into its existing Reference Library collection. This became apparent during the course of cataloguing, from donation slips and inscriptions that were found in certain volumes, dating from the 1950s and 1970s, as well as from the fact that several items in the collection bore the bookplate of the City of Cardiff Public Libraries Reference Library and local classmark underneath. Unfortunately, the records kept by Cardiff University did not list the total number of items Aylward's collection originally contained, which would clarify the extent to which additional volumes were subsequently added to it. This has obscured to some extent the nature of Aylward's collection, and also obstructed research into its history and Aylward's interests and activities as a music collector. An attempt to reconstruct Aylward's original library, however useful and necessary, would have been outside the scope of the JISC cataloguing project; instead, it was decided to record his name as a former owner on bibliographic records only for items which explicitly bore his name or other annotations in his hand on title pages and the musical text.[6] For the remaining items, the project has left it to future musicology to establish their provenance as part of Aylward's collection or not. Rather, what this article aims to provide is information on the nature and contents of collection items before Aylward *may* have acquired them.

Contents of the collection

The Aylward collection contains items spanning from the late seventeenth to the early twentieth centuries, with the majority of items dating from the

[5] The CD-ROM of the RISM-A/I series published by Bärenreiter-Verlag in December 2011 lists 575 entries from the Cardiff Public Libraries Central Library (GB-CDp), primarily from the Mackworth but also from the Aylward collection.

[6] From these items, unfortunately very few in number, it became apparent that Aylward was interested in a wide range of repertoire, similar to the predominant repertoire in the collection, and that several items were presented to him as gifts by individuals and music societies.

mid-eighteenth and the nineteenth centuries. What is interesting in terms of contents is that it is especially rich in repertoire for domestic performance, although it also contains several rare items, some of which formed part of important music collectors' libraries, discussed below. The collection does not contain works for large instrumental forces such as orchestral music. Instead, vocal scores of eighteenth- and nineteenth-century operas feature strongly in the collection, as well as numerous volumes with songs and ballads, including extracts from operas and other stage works. These are usually contained in bound volumes with labels on covers and name inscriptions on title pages, revealing former owners, usually women and young ladies from the period. Similarly, piano music is well represented in the collection, either for solo or piano duet. The piano repertoire often consists of arrangements of large-scale works such as ballets and symphonies; we also find repertoire for other solo instruments such as flute and harp, although to a much lesser extent. Other instrumental repertoire that features in the collection includes works for small chamber ensembles such as duets, trio sonatas, some string quartets, and *concerti grossi*. The collection also contains vocal and instrumental tutors for various instruments, a large section with country dances, volumes with catches and glees, as well as a substantial section with sacred music. Finally, a large section with manuscript music is found at the end of the collection, containing similar repertoire to the printed music collection, i.e. volumes with vocal music for one or more voices and piano, piano music, as well as various English and Welsh manuscripts with sacred and secular tunes. This section also contains two folders with manuscript parts in the hand of T.E. Aylward, which are the only items in the entire collection with orchestral music,[7] and miscellaneous archival materials, as well as music performed at Welsh festivals.[8]

In terms of the physical arrangement of the collection, it became apparent that items were grouped in sections according to music genre, indicated by a local classmark on all items. The first and largest section was sorted according to composer's name in alphabetical order, followed by smaller sections with works sorted by genre, i.e. catches, concert programmes, country dances, church music, sonatas, songs etc. This seems to have been the original arrangement used by the Cardiff Public Library and has been preserved in that way, facilitating browsing of the collection.

Provenance history and former owners

An interesting aspect of the collection in terms of provenance is that all items have been preserved in their original covers, having received no subsequent conservation treatment. Although this has left several volumes in rather poor

[7] Shelfmark: AYL 685-686.

[8] The manuscript section was not catalogued as part of the JISC project, which concentrated on printed music, and deserves special attention.

condition, with loose or missing covers, some torn pages etc., this has also preserved valuable ownership information from labels, name inscriptions, and bookplates that are found on covers and flyleaves. As a consequence, several first or subsequent owners have been identified and named in bibliographic records, either with an authorised name added as a separate access point or, for non-authorised or identified owners, with the ownership information transcribed in the provenance field of the bibliographic record.

In this manner the cataloguing has uncovered several small collections within the Aylward collection, which were spread across different sections. The nature of these sub-collections varies from owners who seem to have owned only a few items, to individuals or families possessing a significant number of items and usually also more sophisticated and rare materials. Some items were also identified as part of important music collectors' dispersed libraries.

The first two categories are the most important for research in music in eighteenth- and nineteenth-century Britain, social history, and women's studies in particular.[9] By studying the contents of each volume one can draw information about the owner's musical preferences and performing standard. Owners who appear to have had only one music book often bound all their music together, which could be of mixed genres, for instance songs, piano works and instrumental tutors. Others, who perhaps were more interested or accomplished in music, seem to have had volumes that included specific repertoire, i.e. exclusively piano music or string quartets, and often owned several music volumes. There were also fewer cases in the collection where it appears that an individual or family had a substantial music library, which may not have been preserved in its entirety at the Cardiff Public Library, consisting of both printed and manuscript music and with a large chronological span, a variety of genres, as well as items that were acquired as gifts.

The most interesting sub-collection of this kind that was discovered during the course of cataloguing was that of the Henry Seymer family of Hanford, Dorset. Its significance lies in the important family history of certain of its members and deserves a separate account: Henry Seymer (d. 1834), who was High Sheriff of Dorset in 1810, married Harriett Beckford (1779-1853) in 1807, the daughter of the well-known patron of Muzio Clementi in England. Peter Beckford (1740-1811) brought Clementi to England after hearing a performance of his music in Rome in 1767 during one of his Grand Tours in

[9] An interesting case study for the information that can be drawn from the study of such music books and their owners' biographies and surviving letters and diaries was presented at the IAML International conference in Vienna in 2013, by George Boziwick from the New York Public Library for the Performing Arts, entitled, 'The Musical Parlor of Emily Dickinson: How the Dickinsons collected, listened to and performed the music of their time'. The presentation discussed the music book of Emily Dickinson, part of the Dickinson Collection at the Houghton Library of Harvard University, and references she made in her letters to pieces it contained, as well as the manner that music influenced her life and work.

Italy. Apparently, he was so struck by Clementi's music that he managed to persuade the boy's father to take him to England for seven years as an apprentice at his private estate at Stepleton House in Dorset.[10] It was thus through Harriet Beckford's father that Clementi came to England where he became a renowned composer, performer, teacher and also publisher and instrument maker. Although this apprenticeship was before Harriet Beckford was born, this indicates the musical environment she would have known, and the standard of musical training she would have received at home.

The Aylward collection contains one volume with Harriett Beckford's name on a cover label as 'Miss Beckford'.[11] The volume also bears the bookplate of her husband's family, so it seems to have been incorporated into his collection after their marriage. This is the only volume bearing Harriett's name rather than that of her husband, and consists of vocal duets by the Italian brothers Bonifacio and Luigi Asioli. We may therefore assume that she was a singer and that she might also have played the harpsichord or pianoforte.

Henry Seymer also had a keen interest in music, evident from the numerous volumes surviving in the Aylward collection bearing his family's bookplate, and had similar music preferences to his wife for Italian vocal music. The Seymer family is also known for its important collection of entomological paintings belonging to Henry Seymer's father and grandfather (both also called Henry Seymer). Seymer's grandfather (1714-1785) was an important naturalist and collector of insects who corresponded with notable naturalists of his time. His collection of entomological paintings was made together with his son, Henry Seymer Junior (1745-1800) between 1755 and 1783, and a catalogue of the family's collection of entomological paintings, which was recently published, includes important biographical information about the family and its descendants.[12]

The Seymer family lived about a mile away from the Beckford estate in Stepleton, Dorset, and were well acquainted with the Beckfords long before Harriet and Henry were married. Entries in Henry Seymer's diaries note, for instance, 22nd April 1784: 'Dined all at Beckfords, except Kate who however went after dinner. . . .'[13] According to the authors of *The Seymer Legacy* 'the name Beckford is one of the constants of the diaries' and 'the rich social and cultural links offered by the Beckfords at nearby Stepleton must have been almost irresistible, including art and music, as well as fox hunting, which

[10] Leon Plantinga, 'Muzio Clementi', Grove Music Online, edited by Deane Root <oxfordmusiconline.com> (Accessed 20 September 2013).

[11] Shelfmark: AYL 7

[12] R.I. Vane-Wright and H.W.D. Hughes, *The Seymer Legacy: Henry Seymer and Henry Seymer Jnr of Dorset, and their entomological paintings with a catalogue of Butterflies and Plants (1755-1783)* (Tresaith: Forrest Text, 2005). Biographical information was taken from Henry Seymer and his son's 25 annual surviving diaries spanning the years 1755-1800 (seventeen by the father, and eight subsequent ones by the son). These are still in the possession of the family in addition to numerous letters to naturalists with whom they corresponded.

[13] Quoted in ibid., p.18.

Henry [Seymer] also much enjoyed'.[14] The diaries of the Seymer family may thus shed light on concert life and details about musical soirées at the house of the Beckfords, including perhaps of Clementi's early years in England, or on other information that might enrich the current musicological knowledge of the notable family's history.[15]

From the aforementioned study, we also know that the family had a keen interest in travelling, and indeed several nineteenth-century manuscript volumes in the Aylward collection bear annotations from different family members, indicating that the music was purchased in Italy during various trips and subsequently bound in volumes in England. The manuscripts contain mostly songs with piano accompaniment, a repertoire reflected in the printed volumes in their collection, by both local and well-known Italian composers. These manuscripts are noteworthy for the reception of Italian composers' music in Britain, and unique examples of music by certain local composers held in UK institutions. They are also important for bibliographical reasons, as examples of manuscript editions and the commercial trade of music in manuscript form in Italy during this time. They illustrate that music was still circulating and sold to a great extent in manuscript form in nineteenth-century Italy, with some title pages also including the publisher's or bookseller's imprint. They are also important for the study of musical handwriting and paper, as well as professional copying practices. As often the bindings of such volumes match those of English printed editions, it seems that the music was purchased as individual pieces in loose sheets and subsequently bound into volumes in England. It also appears that manuscript music was often bound together with printed music in the same volumes, indicating that several owners did not consider manuscript music to be more valuable than printed music.

Other noteworthy sub-collections in the Aylward collection include that of a certain 'Mrs Vivian' who owned several volumes of piano music, such as Mozart's works for piano, published by Breitkopf and Härtel in the late eighteenth and early nineteenth centuries,[16] as well as volumes of numerous editions of Viennese ballroom music and German dances arranged for piano.[17] Like the Seymer family, she purchased her music abroad, in Vienna, evident from the variety of imprints by Viennese publishers and local prices marked on title pages. These editions, although not unique like the manuscript music of the Seymer family, were not likely to have been available from British publishers, and are therefore rare examples of such music held in libraries in the UK.

[14] Ibid., p. 48.

[15] Apart from the diaries of Henry Seymer's father and grandfather, other archival documents further shed light on the family's contacts and activities, and that of Harriet Beckford and her husband in particular. It appears that the family was acquainted with the photographer and inventor William Henry Fox Talbot (1800-1877) and his family, some of whose letters are kept at the British Library, including seventeen letters by Harriet Beckford.

[16] Shelfmark: AYL 163-AYL 166

[17] See for instance AYL 541, AYL 542 and AYL 566.

These are only two examples of notable sub-collections in the Aylward collection; future research into its contents will no doubt uncover more, as well as relationships between owners, as it appears that the Aylward collection contains items from certain local areas by people who were acquainted with each other, as for instance were the Seymer and Beckford families. Further research into surviving archival documents will shed considerable light on social history of certain areas in England and Wales during this time, and the musical life and activities of notable individuals and families.

The Aylward collection also contains items of well-known music collectors' dispersed libraries, which were identified from provenance information, especially bookplates and name inscriptions. Some names worth mentioning here are those of the musical patron and collector Sir John Dolben (1683-1756);[18] the lawyer and music manuscript collector Thomas Bever (1725-1791);[19] the composer Sir William Sterndale Bennett (1816-1875); the organist and founder of the Purcell Society William Hayman Cummings (1831-1915) and others.[20] The items belonging to their libraries can be searched on the Cardiff University Library Catalogue by making a search for a particular collector's name. Only a few items of each collector's library are found in the Aylward collection, and to trace the provenance history of each item might uncover new connections and useful information for musicological research. Overall, the contents of the Aylward collection reveal a mixture of rare materials and popular or fashionable music for domestic performance in eighteenth- and nineteenth-century Britain.

Cataloguing and JISC project achievements

The information recorded on all bibliographic records as part of the cataloguing undertaken included a full transcription of each item's title page, including the publisher's imprint; detailed list of contents for collections of songs, country dances etc.; several notes fields on the particular characteristics of each item, as well as mention of prefaces, letters of dedication, advertisements, publishers catalogues and other preliminaries included in an edition; binding

[18] See, Donald Burrows, 'Sir John Dolben, Musical Patron', *The Musical Times*, vol. 120, no. 1631 (Jan. 1979), pp. 65-67 and 'Sir John Dolben's Music Collection', *The Musical Times*, vol. 120, no. 1632 (Feb. 1979), pp. 149-151. The item from his musical library is a copy of Purcell's *Orpheus Britannicus* (William Pearson, 1706), a composer who featured strongly in his collection (Burrows, 'Sir John Dolben's Music Collection', p. 149). The volume was in the collection of William Miller of Chichester in 1826, who owned several other volumes in the Aylward collection, and may perhaps have passed from him to the collection of T.E. Aylward, who served as organist at Chichester Cathedral.

[19] For a detailed account of Thomas Bever's music library see Richard Charteris, 'Thomas Bever and Rediscovered Sources in the Staats- und Universitätsbibliothek, Hamburg', *Music & Letters*, vol. 81 (May 2000), pp. 177-209. The items found in the Aylward collection bear the first bookplate type described by Charteris (BP1), which Bever used for items acquired in the last few decades of his life (Charteris, 'Thomas Bever', pp. 182, 184).

[20] Several of these collectors are also discussed in A.H. King, *Some British Collectors of Music c. 1600-1960.* Cambridge: Cambridge University Press, 1963.

and provenance information, as well as several access points with names of dedicatees, publishers and engravers, former owners, annotators, performers and others. In addition, the catalogue indicates different issues of the same edition where these were identified amongst apparently duplicate copies, with a separate bibliographic record for each issue. This was especially the case with editions by the firm of John Walsh where different copies often had re-engraved pages in them. This will be of particular benefit to music bibliographers who are interested in the details of a specific copy, and will facilitate remote research on the collection.

All information recorded can be viewed on the Cardiff University Library catalogues, LibrarySearch and Voyager, http://library.cardiff.ac.uk/.[21] In addition, all records created are also available on COPAC and all pre-1850 records will be made available soon on the RISM UK database, www.rism.org.uk. This will include the Mackworth data taken from McCleave's existing printed catalogue, and all pre-1850 records from the BBC collection.[22] Incorporating this data in the RISM UK database will be an important milestone, following a recent decision to include printed music in this database. Furthermore, the inclusion of ownership information as access points on records created will allow items from collectors' dispersed libraries in various UK institutions to be virtually reunited on the RISM UK database.

Although it was not possible to complete the cataloguing of the entire Aylward collection, the JISC project has enabled an understanding of its nature and musicological value. It is hoped that the work undertaken in the last year will spark research into the collection as well as future projects at Cardiff University that will allow the complete collections to be catalogued online.

Loukia Drosopoulou was Music Collections Cataloguing Librarian for the Cardiff JISC project.

[21] Users using the Voyager catalogue should select the MARC Format view in order to see the full bibliographic record.

[22] The JISC project has catalogued over a third of the BBC collection; in addition, the University Library holds a handlist of its complete contents.

Brio Volume 50, Number 2. pp 72-81

REMINISCENCES OF IAML (UK) - SIXTY YEARS ON

SIXTY GLORIOUS YEARS: REMINISCENCES OF IAML

Miriam Miller

I became a member of IAML when I moved to London from my native Edinburgh in 1960 at a time when the four great stalwarts of IAML(UK) – Charles Cudworth (Pendlebury Library, Cambridge); John Davies (BBC Music Library); Alec Hyatt King (British Museum Music Room) and Walter Stock (Royal Academy of Music) were running the branch.

As Assistant Librarian of the Reid Music Library at the University of Edinburgh I had been involved in the creation of a small collection of sound recordings intended for teaching purposes at the University's Music Department. It may be difficult for those younger members of the Branch to realise the impact that the introduction of the long-playing gramophone record had on the music-loving public during the 1950s and 60s, but it was immense. The 10- and 12-inch discs were much easier to handle, apart from the extended playing, in comparison with the 78rpm discs which preceded them. In addition, the new discs offered what the sound recordings industry called 'high fidelity', in other words, improved quality of sound. This was abbreviated to 'hi-fi' which caused a great deal of controversy and inspired a hilarious song by Messrs Flanders and Swann. Many people who had little regard for the earlier 78rpm records developed a new interest, buying expensive equipment and building up personal collections as well as expecting to be able to use a lending library. The early development of such libraries was mainly in the local authority library section – academic libraries were slower to adapt, but their users had the advantage of musical literacy and were able to consult printed music; however it is an undeniable fact that not all music lovers are musically literate.

Many custodians of these libraries were faced with a totally unfamiliar medium and their early efforts were inevitably experimental when it came to handling 'vinyls', as they are now called, and they had to establish new systems of issue, return and examination. Cataloguing and indexing were something less of a problem because existing codes could be adapted, albeit with some care. Music librarians who were members of IAML(UK) were well aware of the inconsistencies which were rampant and it was here that the

Branch stepped in. A group was set up consisting of members who had familiarity with the medium, to discuss, compare and exchange ideas and experience and to make recommendations. Members of the group (of which I was one) met regularly and in 1963 published the *Gramophone record libraries handbook* under the editorship of Henry Currall. The book was an immediate success and went into a second edition in 1970. It was, truly, a ground-breaking piece of work. The Branch was becoming very much involved in publication. *Brio* had been launched in 1964 to complement *Fontes artis musicae* (the international IAML journal) and the above-mentioned Handbook was followed in 1971 by Maureen Long's *Music in British libraries*, this last being published in collaboration with the Library Association and offering a directory of music collections within the British Isles. In addition, Branch members collaborated in the compilation of the various *Répertoires internationales*.

But in spite of the Branch's success, it would be idle to claim that sound recordings were welcome in all libraries. Some simply refused to consider any material other than that which appeared in print. They were vilified by one important individual who referred to them as "Those dreadful book people." Undaunted, the Branch approached the Library Association with the suggestion that the Association agree to the establishment of a special group devoted to the interests of sound recording. The initial response was that since 'gramophone records' were totally devoted to recorded music, they were the special interest of IAML(UK), so our request was turned down. Undaunted, we pointed out to the Association that while it was true that the majority of recordings were indeed of music, nevertheless, by now (it was 1970) a large number of 'spoken word' recordings was available and popular. An excellent example was the Argo series of recordings of Shakespeare's plays, much used by anxious parents whose children were facing public examinations. This time we succeeded and the Sound Recordings Group of the Library Association was established in 1971 (it was later subsumed into the Multimedia & Information Technology Group of CILIP).

However, the existence of a group of librarians devoted to sound recordings was not popular in another area - namely the sound recordings industry. An important factor in the establishment of this attitude was the appearance of the personal tape-recorder. This gadget, reasonable and keenly priced by its manufacturers, made it possible for its owner to record radio, television, speech, live performance and – commercially recorded discs. The immediate response of the industry was to protest that library users would borrow a record from a lending library then make possible free copies resulting in commercial loss to the manufacturers. By enquiring around reputable dealers who regularly sold materials to libraries and individual users it was possible to claim that, so far from encouraging illegal copies, the library encouraged users

to buy the commercial product, It must be admitted, however, that a great many of the personal copies made in this way were execrable and had no attraction for the hi-fi enthusiasts. But the battle was not over. Almost contemporaneously with the appearance of the tape-recorder there arrived on the market the photocopier – a gadget which made it possible to make single or even multiple copies from material borrowed from a library, it had the same effect on the print publishers as the tape recorder had made on the sound recordings industry. PANIC!

Apart from the common practice of making individual copies of any source, one of the real concerns of music publishers was the making of multiple copies of performance material. (It always surprised me that some publishers seemed unaware of the common practice within impoverished choral societies of buying one copy of a work, then passing it around the choristers so that each could make their own copy by hand. String parts may be duplicated in the same fashion.) IAML(UK) approached the Music Publishers Association in an effort to resolve the situation. It was not easy, there being some doubt as to the responsibility of a library which housed a photocopier on its premises for the convenience of users. Legal advice was sought by individual authorities and the results passed on to the Branch. The results were surprising. One major city's central library was advised that once an item had been borrowed from a library its use was the responsibility of the borrower; but the county library service which included the city in its catchment area was advised that the presence of a photocopier within the library's premises could be interpreted as an invitation to make copies, so the responsibility lay with the authority. After much discussion (and an eventual prosecution for infringement of the current Copyright Act) agreement was reached in that the publishers accepted that a library user might make one copy for their own purpose without being penalised. This applied only to copies which were still within copyright but it was a long and (occasionally) bitter battle.

While all this was going on, the sound recordings industry was developing at speed. First of all, we had the introduction of stereophony. This resulted in astonished users discovering that having spent a good deal of money on one set of equipment, they were now obliged to buy another which was compatible with stereophonic discs. The situation was not well handled by the industry. Their representatives were sent around the country to hire local halls for demonstration purposes. The ironic watchword among the general public was "Come and spend £300 to have your ear-drums blasted", and resistance was strong. This led some libraries to run two repertoires in parallel, as it were – one which bravely catered for those who chose to stay with the monaural disc and those who had opted for stereophony – an expensive business when budgets were tight. A great many users declared that in spite of the

industry's claim that stereophonic sound was superior, they could not tell the difference and they were happy with what cam to be called 'monaural' sound. The fact that stereophonic sound required two loudspeakers instead of one led to the inevitable conclusion that the performance would be broadcast at double the volume and all sorts of theories flourished concerning the location of loudspeakers, the weight of styli, etc. In the end, the industry bit the bullet and withdrew all monaural recordings and produced recordings only in stereophonic mode. (It is an item of some irony that surviving monaural discs are reported now to have acquired archival status and are the interest of specialist collectors.) Hard on the heels of this development came the reel-to-reel tape and subsequently the compact disc or CD, and the current ability to download performances from a computer site. Through all of what might justifiably be called the chaos of the industry, IAML(UK) members soldiered on strongly supported by their fellows within the Branch, intent, as always, on providing the best service they could for the library users.

One of the great strengths of the branch has always been its ability to organise conferences on both a national and international level. The President of another national branch did once compliment me by saying "You Brits do it so well". I can only agree with him, but this is because three generations of UK music librarians were prepared to do the work of selecting venues, circulating members, arranging accommodation and/or transport, persuading performers or speakers to take part, advertising the event, dealing with finance and all the other myriad details that crop up unexpectedly – there are always at least three late-comers wearing apologetic smiles. Branch representation at international events has always been strong and the Branch's own annual conferences, now firmly established, are popular. This has to be done while continuing to provide a library service because it would be idle to pretend that the greater library profession is enthusiastic about either conference organisation or attendance or, indeed, specialist librarians. The belief that conferences are 'junkets' is ever-present in certain circles and attendees often have to sacrifice annual leave and pay their own expenses; the benefits of exchanging ideas, gathering information and generally promoting goodwill within the music community are often ignored. But this anniversary is proof of how wrong 'they' are and how right we are and have been throughout sixty glorious years. I shall end this ramble by quoting Alfred, Lord Tennyson's *Ulysses*, regarding the Branch, as I do, as

> 'One equal temper of heroic hearts … strong in will to strive,
> to seek, to find, and not to yield'.

Miriam Miller was President of IAML(UK) from 1976 to 1979, and Music Librarian at the BBC from 1973 to 1987.

WALTER HENRY STOCK

Jane Harington

The nicest thing I can say on a personal note about Walter Stock is how welcome he made me on my arrival at the Royal Academy of Music (RAM), and how ready he was to help throughout our time together.

By then, the RAM Library had really been his life for already almost forty years, after he rather drifted into it from office work as a young man. He knew the professors individually, and many of the students (though not all, since closed access kept some away); and he liked to remember professional musicians whom he had known during their time at the Academy. Mr Stock enjoyed this personal association with his clientele at the RAM, and with other music librarians through IAML, and was always ready to joke with them. Several of the professors and administrative staff had helped and even directed some of the cataloguing and organisation of the Library (though this enabled some to take quite a proprietorial interest in what they kept in their rooms). And he would tell how he had wanted to get professional training in librarianship, but was not given the opportunity to take it. Nevertheless he became involved in the UK Branch of IAML from the beginning, and up to the time that I knew him as a key member of the Committee.

Walter Stock with Jane Harington and Clifford Bartlett at the Royal Academy of Music library, 1970.

The history of the Academy, together with its library, had become his life. There were tales of fire-watching during the war, and keeping the library going through various moves and upheavals, for a large part of its twentieth-century history. Mr Stock kept his home going, out along the Metropolitan Line, after losing his wife, whom he clearly still missed a great deal many years later. To me he was always pleasant, ready to explain the past and help with the future, and striking in his loyalty to our institution.

Jane Harington was Librarian at the Royal Academy of Music.

THE MOST REWARDING WEEK OF MY PROFESSIONAL LIFE

Richard Turbet

There was great excitement in what was then IAML(UK) when it was announced that the annual conference for the whole of IAML in 2000 would be held in the United Kingdom. For those of us who were music librarians or subject specialists in Scotland, the excitement was compounded with the news that the conference was to take place in Edinburgh. That great stalwart Roger Taylor was installed as Conference Chair. He put together an Advisory Group of fourteen music librarians based in Scotland, and invited three more of us to take on roles alongside him on the Management Committee. I was honoured to be offered the responsibility of being Events Co-ordinator. The conference ran from Sunday to Friday 6-11 August 2000. This was to prove the most rewarding, the most memorable and simply the best week of my life as a librarian.

Readers will note the surge of words deriving from the verb "to excite". By 2000 Edinburgh had become one of the most exciting cities, not just in Britain, but in the world. Our conference was taking place at the same time as the exciting and world famous Edinburgh Festival. And there was still the excitement of the year 2000 and the new millennium. And what could be more exciting than serving on a committee chaired by Roger Taylor? Everything pointed – correctly as it turned out – to an exciting conference.

As Events Co-ordinator I was responsible for three major events: first, the opening ceilidh, where delegates could get to know one another and become culturally acclimatized to Scotland; secondly, a recital of harpsichord music performed in the St Cecilia Hall in the historic Cowgate on an instrument from the University of Edinburgh's Russell Collection by Lucy Carolan, whose recording of Bach's partitas had just received rave reviews; and a

recital by Scotland's leading chamber choir Cappella Nova, to be given in the famous Greyfriars Kirk. The ceilidh was straightforward. In 1997 the Branch's annual study weekend had been in Glasgow, and the music for the ceilidh there had been provided by the excellent Assembly Players from Lanark. They were available for Edinburgh, and everything here went without a hitch.

Lucy's recital passed without any actual incidents. I was intrigued that she requested a basin of water for the interval, in which to immerse her hands, but that was hardly rock'n'roll. My only anxiety was that the Cowgate is on the route for open-top tour buses, and one of their stances, where the conductors would loudly educate their passengers, was right outside St Cecilia's Hall. We had a contingency plan with the bus company should there be an outbreak of pedagogism, but I was still on tenterhooks throughout Lucy's excellent recital.

The real fun came with Cappella Nova's recital. Greyfriars Kirk, an historic venue close to our accommodation, with good acoustics, modernized facilities and sufficient seating, had agreed and subsequently confirmed that the recital could take place there. Imagine my joy therefore when, a few weeks before the concert, I received a phone call from Greyfriars saying that, basically, they had had a better offer, so would not be able to host our concert. Now imagine my reaction when they then went on to say that they had arranged for an alternative venue for our concert … St Giles' Cathedral. Only the most famous and most prestigious building in the whole of Scotland. Oh all right, I said, I suppose we'll take it.

Actually I suspect that my reaction really was a bit muted, this sensational turn of events coming completely out of the blue after my initial burst of irritation at losing Greyfriars. I never swerved from my delight at being handed such a venue – credit to Greyfriars for this at least – but it brought a pailful of new challenges. In no particular order: St Giles is enormous, so to fill the seating we arranged that the event would become part of the Fringe, which had all sorts of ramifications for ticketing, mainly involving me legging the hilly walk from Pollock Halls to the ticket office on the Royal Mile several times daily once the conference had started. Cappella Nova were unhappy with the change of venue. They were familiar with Greyfriars, and had not performed in St Giles. They were particularly worried about the acoustics, and had to experiment with singing from various parts of the kirk. I did begin to wonder whether they were going to refuse to participate, but they found a satisfactory spot, though even then I felt it was more in a spirit of compromise than commitment. But of course like the true professionals whom they are, when the time came they sang like angels.

Come the actual day, IAML delegates were encouraged to arrive in good time, and tickets would be sold at the door to the public until all the pews

were filled, which subsequently they were. Meanwhile, cue three memorable crises. At rehearsal the ladies of the choir found the choir's changing room to be inadequate, and demanded alternative accommodation. I had already been introduced to the head beadle (i.e. verger or steward) at St Giles. Eddie was of insubstantial build, unassertive manner, and English. He was also imperturbable and a tower of strength. Promptly he found what I recall was a subterranean kitchen where the ladies could change. Then there was the cashbox. Or rather, there wasn't the cashbox. This had an enormous float, and I had 13 stewards in position with hundreds waiting to pay for admission outside locked doors. And five minutes before we were due to open those doors, it – cashbox and float – went missing. My mind and personality still bear the scars of those five nightmarish minutes. Even worse, Roger Taylor never lets me forget them. I found the wretched object on Cappella Nova's stall. Let's just say that I had not put it there.

The first half then went superbly. A sublime performance of Byrd's four-part mass, still the best I have ever heard in concert, opened the proceedings, after which we had the rather quaint situation of Cappella Nova singing a Christmas carol in the middle of August. This was because IAML (UK)'s patron is Sir Peter Maxwell Davies – who attended the conference and made himself hugely popular - and I had asked them to sing a piece of his, but this was the only work by him that they had in their repertory. Still, it went down well enough. Then the third crisis. With the second half, consisting of the Mass *L'homme armé* by Scotland's greatest composer, Robert Carver, about to start, a folk rock band featuring a rousing piper struck up right outside the Cathedral. The band boasted a particularly effective drummer, with a penchant for his bass drum. Over again to Eddie. We marched outside and, at the close of their first item, which had already attracted a large crowd, he explained the situation to the leader of the band. Eddie, as I have already described, was insubstantial and quietly spoken. And English. Like me. The leader of the band was enormous, bearded, loudly spoken. And Glaswegian. What does that other great Glaswegian Sir Alex Ferguson speak about? Squeaky something time? That wasn't the only part of me that was squeaking.

And the band leader could not have been nicer. Yes, he quite understood. Yes, they would postpone any more playing till the end of our gig. No, it was no trouble at all. Cappella Nova embarked upon *L'homme armé*, and I have seldom been so transported at a live performance. The only trouble was, as they approached the end of Carver's mass, they were singing the exquisite music so beautifully that I wanted it to go on forever, yet I was dreading that the pipe band outside would decide to resume before the mass ended. But the music subsided, the applause rang out, and I hurried outside to wave to my new best friend who returned my wave in what I took to be the new spirit of Anglo-Scottish friendship now that Scotland had its own Parliament again,

and his band crashed into a cheerful ditty reminding their listeners what scumbags the English had been to the Scots over hundreds of years. Well, perhaps it was just a patriotic tune.

I realise that many folk organize concerts for a living, and the problems I encountered would be forgotten by the following day. But this was the only time in my life that I existed in this milieu. It was just so . . . exciting. I had a permanent and massive adrenalin rush for five days. I then slept all day Friday. I was really fit from walking the streets of Edinburgh all day and all hours. It was wonderful to nurse a fine and scholarly artiste such as Lucy through a recital in a venue as historic as St Cecilia Hall. It was an education to witness at first hand how a supremely professional choir like Cappella Nova prepares for and presents a major recital. It was awe-inspiring, and so prestigious on behalf of IAML, to organize an event in St Giles' Cathedral, the greatest building in Scotland, known the world over. It was heart-warming to experience the support and teamwork (and teasing) of colleagues in IAML(UK), and I have to say one of the best meals I have ever had was the celebratory dinner on Thursday that I shared with Adrian Yardley who had been a good pal throughout the week, and, indeed, is still speaking to me. Activity in IAML kept me sane at times during my career. Thank you IAML for enabling me to put something back, and thank you Roger for giving me what was by some distance the most rewarding week of my professional life.

Richard Turbet was formerly Music subject specialist in Aberdeen University Library.

MIDNIGHT WALKS

Ruth Hellen

'You must have some good IAML anecdotes' said Katharine, during a convivial moment at the Vienna conference. She probably meant that I've been around so long something must have grabbed my attention. So – apart from the magnificent locations in various countries, the countless papers and talks (some of which I understood), the receptions and ceremonies where there were no chairs, the constant battling with officialdom over the importance of music in libraries, and the friends I've made from around the world, what is there? You may have heard the words 'midnight walk' mentioned on more than one occasion. This was a once proud tradition of the Annual Study

Weekend which took place after the final dinner. I have no idea who started it, but I remember my first one by the sea in Bangor with a few hardy souls. In subsequent years the numbers grew, partly because it was promoted (untruthfully) as being a requirement for first-timers to attend, but also because more people realised it was a good way to walk off the effects of dinner in a very sociable manner. Local sights included the bus station in Reading, Michael Caine (yes, him) filming in Oxford, numerous ploughed fields and disused railway lines, several startled dog-walkers, and a courtyard in St Andrews where three of us seemed to have lost the main party. The walk along the river beneath Durham Cathedral as the clock struck midnight was one of my favourites, but I also particularly remember the Warwick walk. Part of this was through what Patrick Mills later described as a 'tulgy wood', lit only by the glow of Malcolm Jones's pipe (which he later gave up, maybe as a direct result). I think I can safely say that we were lost, although somehow we were guided back to civilisation in time to snatch some sleep before Monday morning's sessions. The over-riding memory, though, is the atmosphere: people walking along in ever-changing small groups, talking of this and that, catching up with old friends and taking the opportunity to get to know other people. So what has IAML done for me? Given me the opportunity to work with a wide circle of friends and colleagues, all equally passionate about promoting the value of music, especially music in libraries. Long may it continue.

Ruth Hellen was IAML(UK) President 1998-2001

Brio Volume 50, Number 2. pp 82-83

EXHIBITION REVIEW

Poetry in Sound: The Music of Benjamin Britten (1913-1976) British Library exhibition

Folio Society Gallery, 30 May to 15 September 2013

The formal opening of this exhibition was notable for the fact that there was only one speech, given by the British Library's Chief Executive Roly Keating, who spoke of his pride in the Library's music collections and services. Four of Britten's *Five Flower Songs* were performed by members of Pegasus, conducted by Matthew Altham, adding a suitably celebratory element to the evening.

This free exhibition explored the poetic and literary influences on Britten's distinctive musical sound world, including his creative collaboration with W.H. Auden and his settings of texts by authors including Blake, Owen, Tennyson and Shakespeare. As well as the manuscripts of some of Britten's most celebrated compositions, the exhibition featured photos, concert programmes, films and hitherto unpublished recordings of his music.

It was thought-provoking to see the manuscript of the *War Requiem* alongside Wilfred Owen's draft of *Anthem for Dead Youth*. The poem had been annotated by Siegfried Sassoon, who wrote 'First ~~draught~~ draft' underneath. The many fascinating exhibits included the script for a radio play *Rocking Horse Winner,* a recording of Britten in conversation with Joseph Cooper, and a letter to Michael Hurd relating to Britten's return to England after his stay in America. Among the manuscripts was *Instruments of the Orchestra (*later *Young Person's Guide)* composed directly, with the narration, onto this draft, which was acquired by the British Library in 2012. Others, all in Britten's extremely neat hand, included *A Midsummer Night's Dream* and the *Serenade for Tenor, Horn and Strings*. There were several film clips including the staging of *Peter Grimes* and the GPO film *Night Mail*. Other items from the Library's collection, such as a Peace Pledge flyer, put Britten's life into context, and quotations from various poems used by Britten appeared on the walls. It would have been possible to spend quite some time listening to the recordings and watching the film clips, as well as studying the contents of the five display cases. The exhibits were attractively and logically displayed

and gave a valuable insight into Britten's life and work. The exhibition was not particularly large, but this meant that the contents were easier to assimilate; being in the Folio Society Gallery ensured that it was very visible, and deserved to attract many visitors.

Ruth Hellen

Brio Volume 50, Number 2. pp 84-92

BOOK REVIEWS

Edited by Loukia Drosopoulou

Karen McAulay, *Our Ancient National Airs: Scottish Song Collecting from the Enlightenment to the Romantic Era*. Farnham: Ashgate, 2013. 294 p. ISBN: 9781409450191. Hardback. £54.00.

At a time when Scotland's autonomy is the subject of active political discussion, Karen McAulay's fascinating book could not be more timely. It is poignantly ironic that the collectors whose activities she chronicles were researching folk songs at a time when the Jacobite defeat at Culloden was not a distant memory, and the Highland clearances had already begun. McAulay shows very clearly how their common aim – to collect what was authentically Scottish, with a sense that it could otherwise be lost – provides a salutary counterpoint to what she calls the 'cultural nationalism' of Sir Walter Scott whose unfortunate legacy can be found all over Edinburgh's Royal Mile. That is not Scott's fault, of course. One of this book's many strengths is that it shows how an extensive network of collectors, 'fixers and informants', publishers, and singers brought these songs to market – including Scott, who was an important figure in the collection of Lowlands and Border songs with an interest in Highland repertoires as well.

McAulay can certainly tell a story. Within a few sentences of starting her first chapter we are following Joseph MacDonald embarking for Calcutta in 1760, with bagpipes and music paper. He dies in 1763 of tropical fever, but the manuscript written on the outward journey, his *Compleat Theory of the Scots Highland Bagpipe*, finds its way home to Scotland and is eventually published by his brother Patrick in 1803. 1760 is also the year in which James MacPherson sets out to tour the Hebrides to discover the Ossianic poetry, 'having hinted that there was plenty to be recovered' as McAulay puts it. She deftly shows that while these two journeys, one far beyond Scotland, the other far within it, appear unrelated, MacDonald and MacPherson were loosely connected by the person of Sir John MacGregor Murray. Murray brought back MacDonald's bagpipe treatise (a tutor and a collection of tunes), and he organised the raising of subscriptions while in the East Indies to enable the publication of MacPherson's Ossian fabrications in the 'original' Gaelic (over twenty years after their first appearance in English). Equally, her detailed account of the travels of Alexander Campbell to the Highlands and Western

Isles in 1815 shows how the work of 'Scotland's first ethnomusicologist', as Mary Ann Alburger describes him, depended on the prior work of a number of poets who had undertaken tours of their own, and the existence of a considerable travel literature about the region. Throughout this book, McAulay demonstrates an extraordinary ability to uncover connections and networks of this kind, and in doing so conveys a vivid impression not only of the prime movers in her narrative, but of a much larger cast.

Mention of Ossian raises in turn the question of authenticity. McAulay presents a clear picture of the Ossian debate in the later eighteenth century, culminating in the enquiry begun in 1796 by the Highland Society of Scotland and their report published in 1805. She elegantly sidesteps the issue of 'fakesong' by insisting on a sense of the 'cultural issues surrounding authenticity and creativity' in the period in question. Her aim 'is neither to criticize the contents of the Scottish song collections [. . .], nor to condemn those individuals responsible [. . .] for these'. This comes out very clearly in her discussion of Ramsay's *Tea-Table Miscellany* (1723-27 and 1737), 'which certainly arose from a profusion of nationalistic sentiment' but which combined Scots tunes with 'a mixture of old, new and generously revised verses'. She quotes David Johnson who describes this as 'a piece of brazen effrontery [. . .] unequalled in the cultural history of Scotland', because this collection 'obliterated the traces' of Scots song prior to 1723. She responds to this somewhat bitter declaration with the more subtle, and more culturally aware, point that Ramsay had in effect 'created a repertoire for Lowlanders and English enthusiasts'. She then counterbalances this with an account of the work of Joseph and Patrick MacDonald, who were 'recording their existing Highland repertoire for posterity – and starting from scratch by collecting the tunes'. Her lack of *parti pris* is refreshing.

The transition from more-or-less carefully compiled song collections, based on direct encounters with singers in the field, to 'improved' songs, or songs composed 'in the style' of Scots songs, is examined in her fourth chapter. In the first three decades of the nineteenth century, the collections by James Hogg, R. A. Smith, Alexander Campbell, and Simon Fraser demonstrate a range of practice with regards to 'authenticity'. Songs (i.e. words) were combined with airs (i.e. tunes) where either or both could be genuine, modified, or new. McAulay negotiates this potentially highly confusing area with tact and discrimination. Of Smith, who seems to have blatantly concocted some of his songs, McAulay writes: 'This is not, however, to suggest that Smith "invented" his entire repertoire, and my use of the term "mediated" should not be taken to imply any embracing of the ideological bourgeoisie vis-à-vis working class arguments with which Harker uses the term ["fakelore"].' Further, she shows how the 'insiders' in this field freely acknowledged to each other, within their own private circle, the rather

tenuous, if not non-existent, claims some of their songs had for historical correctness. Smith's astonishingly frank request to William Motherwell for a preface for the last volume of Smith's *Scotish* [sic] *Minstrel* – 'Do for God's sake make out a Preface[;] we must wind up the matter decently and brag of course of the many fine airs produced and saved from oblivion' – is only one of many examples. The outrage that we might feel now at such shenanigans is at least partly contained by McAulay's contextualisation in terms of a 'mischievous deception', which provided real amusement for later reviewers in the know.

Further into the nineteenth century, 'Scottish song' becomes increasingly commercialised. But it was also presented as of intellectual interest to academics, and was beginning to interact with a wider European audience. Key figures here are George Graham, Finlay Dun, and John Thomson. The last-named become the first Reid Professor of Music at Edinburgh University (in 1841 Graham and Dun both lost out to Sir Henry Bishop). Dun had studied the violin with Baillot; Graham had travelled to France and Italy and was believed to have studied harmony with Beethoven (his publisher had studied with Czerny); and both Dun and Graham refer to contemporary European writing, with Dun in particular showing a knowledge of Adolf Marx's recent published work. McAulay's biographical detail here is invaluable, demonstrating considerable archival expertise. Oral collection becomes less important, with an increased emphasis on manuscript and published sources. McAulay shows how claims for textual authority in later collections were so universal as to be little more than a publisher's marketing device. A closely analogous phenomenon can be seen with much art music in the nineteenth century, with texts being announced as 'corrected', bearing the composer's or other esteemed master's seal of approval, or edited by a famous player.

The discussion of the imagery of minstrelsy and its different connotations in Irish, Scottish, and Welsh contexts is a valuable contribution. Related metaphors of wild flowers, water, and 'water's edge and rare jewels', along with other maritime and farming metaphors, are explored against the background of increasing industrialisation and the 'increasing sophistication and urbanization of the peasantry'. Joseph Ritson's metaphor (picked up later by Scott) is a nice foretaste of 'Tradition ist Schlamperei': 'Tradition, in short, is a species of alchemy which converts gold to lead'. Many of the images evoked by the collectors were used to stress the timeless, natural, and unaffected nature of the songs, but other images suggested 'unfathomable loss by comparing the decay [...] of old ballads with the effect of the agricultural revolution on rural life'.

McAulay's final chapter looks at notions of Scottishness in the later nineteenth century, concentrating on the correspondence of Andrew Wighton and David Laing. Laing was the librarian of the Society of Writers to Her

Majesty's Signet in Edinburgh. Wighton was a Dundee music dealer and an enthusiastic collector; the Wighton Collection held in Dundee is a remarkable and fascinating archive. His correspondence with the Dundee publisher Davie concerns the authenticity of the songs ascribed to David Rizzio by James Oswald. Although no-one accepted the attribution by the late eighteenth century, Davie appears to have taken issue with Graham's forthright criticisms of Oswald's 'untrustworthiness'. Davie seems to have obsessively persisted in Oswald's defence, arguing that Oswald may have been misled, but did not set out to deceive. McAulay sets this apparent storm in a teacup in a wider context of shifting attitudes to attribution in a context of the creation of cultural capital, and of a much stronger sense of authorship that prevailed in the later nineteenth century, colliding with an earlier practice that owed little to *Werktreue.* This comes to a head with Chappell's *Popular Music of the Olden Time*, where the English Chappell had the temerity to question the Scottishness of some tunes, and even wrote to Laing that 'there is so little *genuine* Scotch music in print – although plenty of Anglo Scottish'. Davie resented Chappell's 'acts of *appropriation*' but died too soon to follow this up. Wighton was displeased, and Laing (and others) disagreed with Chappell's methods. Chappell was interested in writing a history of Scottish music, but was seen by Davie and Wighton as anti-Scottish. In a fascinating appendix, McAulay also examines H. Ellis Wooldridge's significantly revised edition of Chappell's *Popular Music*, published as *Old English Popular Music* in 1893. In spite of previous scholarly work on this revision, McAulay points out for the first time the extent to which Wooldridge, in her words, 'de-Scotified' Chappell, with the details given in an appendix. As she says in her conclusion, by the early twentieth century the Scots 'finally redefined their repertoire to admit "Scottish by association", and assimilated "composed" songs as being as much part of their heritage as the anonymous folk song by an unknown Lowland shepherd or Highland hero'. The cultural horizon has become as wide as the geographical one experienced by Joseph MacDonald and James MacPherson.

Throughout this fascinating book, McAulay steers a careful path through complex networks of collectors, publishers, academics, amateurs, and professionals, with the skill and dedication which characterises the collectors themselves.

George Kennaway

David Trippett, *Wagner's Melodies: Aesthetics and Materialism in German Musical Identity*. Cambridge: Cambridge University Press, 2013. 460 p. ISBN: 9781107014305. Hardback. £70.00.

You might think it difficult to justify publishing another book about Wagner - famously the well-worn quip goes that only Jesus Christ and Napoleon have had more written about them. Save the infinite possibilities of subjective interpretation/reinterpretation that the nature of his art seems to especially encourage, what more can be meaningfully said?

As it turns out, David Trippett has uncovered a well of untapped research potential in this book by focusing on the aesthetic and scientific contexts into which Wagner, and more specifically his theories of melody, fit. Perhaps his subtitle, 'Aesthetics and Materialism in German Musical Identity', is a more accurate description of the book than the main title, but all the same it is a consistently stimulating and revelatory read.

On the whole, I found it to be the context that dominated and truly dazzled, though casting Wagner and his melodies somewhat into the shadows. Nothing wrong with that of course, but whether from a sense of identity crisis or for other reasons, the book occasionally seemed to become panicky about it, shoe-horning Wagner back into a narrative in which he really only marginally belongs. This felt particularly apparent at the end of Chapter 3 where a slightly laboured analysis of Wagner's pastiche Bellini aria, '*Norma il predisse, o Druidi*' - written to be inserted in a performance of *Norma* (although in the end never performed) - made a point over ten pages that had already been made successfully earlier. It seemed out of place.

Instead of his actual melodies, it is Wagner's theories of melody - particularly as laid out in his seminal treatise *Oper und Drama* (1851, between the musical composition of *Lohengrin* and *Das Rheingold*) - that appear most successfully in the book, although more as a stimulus and point of reference to structure it around than anything else. Over six chapters, Trippett illuminates the views held by (mostly German-speaking) writers, composers, scientists and thinkers of the nineteenth century on the subject of melody: what it was and how it is constructed. Searching for the essence of melody (which everyone then seemed to agree was the most important aspect of music), Trippett argues, was something that became more important through the century as science and technology increasingly sought to explain the world as a series of rational, physical processes. Starting very broadly with philosophies of what constitutes a melody, Trippett's narrative moves with a strong forward motion through attempts to theorise it, the way text and performance shape and colour it, and ultimately ends up with scientific reasoning for the effects it can have on the emotions.

Throughout the book a clear divide emerges between people who thought

melody could and should be dissected, understood and taught (i.e. anyone was capable of artistic genius) and those who thought of music being created by inspiration, sent, to take Goethe's analogy, like a 'lightning bolt' (i.e. that artistic genius was only given to a chosen few). This divide, and where Wagner himself sits on it, forms a faint thread running through the themes of each chapter. However, Trippett also highlights the ever present (but often ignored) majority view too, based in a sensible middle ground, and this ultimately remains the most convincing approach. The idea of learning and building on scientific knowledge but acknowledging that there are some things we cannot and perhaps should not know (i.e. taking a path that includes both the aesthetic and materialist standpoints) seems to be the reality of Wagner's typically contradictory position. A discussion about the workings of the conscious and subconscious brain, and a theory of 'associationism', that I do not have space to talk about here, were particularly fascinating in this regard.

Scientific inventions and experiments detailed in the book make a vivid impression, often illuminating nineteenth-century thoughts about sound and music that I don't think have really been fully realised. Many of the contraptions we are introduced to were attempts to realise ideas that are not that far away from those of contemporary avant-garde experimentalists - be it the algorithmic, computer-like, composition of the melograph, that could produce infinite permutations and variations on a given theme; the psychograph, that used 'nervous electricity' in the body to allegedly replicate sub-conscious thought (it was even used to write poems, supposedly created by otherwise 'inartistic' people); through to the theories about emotional reactions to sounds being caused entirely by physical and muscular events in the body, which sound remarkably similar to Stockhausen's. This was all an attempt to mechanise creation, to understand it and demonstrate that there was no real mystery in it. It was taken to an extreme by Johannes Müller and his ghoulish experiments with severed heads, in which he demonstrated and explored the physical changes in the vocal chords, larynx and epiglottis required to produce different pitches, timbres and sounds by blowing air through a suspended cadaver. This is all fascinating, and the narrative flows to and from the theories Wagner espoused in his voluminous writings, although with only a few examples (mostly from *Lohengrin*) of the effects on the music itself.

The book is perhaps not written in the most accessible style, with its pitch-perfect appropriation of an academic tone, replete with associated buzzwords ('signifier' and 'signified' occur with alarming regularity). Some sections required re-reading to grasp their full meaning (admittedly as much my own problem as the author's), and on others - such as the long chapter on philology - I still have work to do. But Trippett does avoid dryness, whether thanks to the subject matter, the flamboyant language and ideas of his protagonists, or

the occasional dabs of wry wit from his 'knowing narrator' (never over done). He is also a virtuoso in his use of sources, dropped plentifully and effortlessly on every page. These range across widely different fields of study and centuries (he manages to quote, convincingly, Koji Kondo, the composer of music for iconic computer games like *Super Mario Brothers*). Only a few errors caught my attention: the misnumbering of an example in Chapter 4, and a puzzling moment in the final chapter when he attributes Donna Anna's '*Or sai chi* [wrongly given as 'che' in the text] *l'onore*' to *Le Nozze di Figaro* rather than *Don Giovanni*.

The book is probably not going to reach a very wide readership outside the academic community (for whom it is obviously intended) and Wagnerphiles, which is a shame as it sheds new light on the connections between music and other fields of study during a period that we might think we know well. It does presuppose a fair amount of prior knowledge about Wagner and his work though, which certainly doesn't put it in the category of an essential reference work for a library collection. Ultimately the book raises more questions about the composer and in particular it would be interesting to read the study the title of this book implies: one examining Wagner's actual melodies and compositional processes in light of the fascinating ideas presented here. But perhaps that is being too materialist.

Christopher Scobie

Neil Jenkins, *John Beard: Handel and Garrick's favourite tenor.* Bramber: Bramber Press, 2012. 391 p. ISBN: 978-1-905206-13-1. Paperback. £15.00.

The singer and actor John Beard was a central figure in London musical life in the eighteenth century, and a biography is long overdue. Born in around 1717, his career spanned the central decades of the century before the onset of deafness led to his retirement in 1767. He died in 1791. Beard is best known as 'Handel's tenor'; the composer created many title roles for him, including *Samson, Judas Maccabeus*, and *Jephtha*, at a time when the norm had been for castrati to be given the main roles in opera. His range and reputation have been credited with establishing the tenor solo as a central role in the English oratorio.

Neil Jenkins has approached the task with meticulous detail and extensive research. The chronological approach explores many avenues concerning the possible family and birth date of the singer, sometimes with a degree of detail which can almost overwhelm the flow of the text. The book is the culmination of years of study and includes a wealth of information on Beard, his family, his fellow performers and composers, and the musical life of London in the second half of the eighteenth century.

Although known to us today as a singer, Beard was equally at home in dramatic non-musical roles, and it is intriguing to see how he applied different skills to his varying careers, always juggling a portfolio of commitments. Jenkins has painstakingly researched every performance of Beard's, and these are presented to us, in great detail, also offering a fascinating glimpse into the everyday life of a professional performer, which sometimes fitted in as many as three performances in an evening, spread over different venues and carefully choreographed so that he appeared in only the first or last act in order to accommodate his commitments at rival performances. Aspects of Beard's professional career are described in various chapters – 'The rise of the Charities' chronicles his philanthropic work through his many benefit concerts for the Society for Decayed Musicians, the Foundling Hospital, the Theatrical Fund and various other charities. There are chapters on Ranelagh Gardens and on Beard's work at the Drury Lane Theatre, and his management of the Covent Garden theatre in his later years. In this and in the following chapter, 'The professional life of an actor', there is a good deal of interesting description of theatrical life and the business of performance, encompassing rioting audiences, benefit performances, ticket prices, rehearsals and other aspects. The illustrations are unfortunately not of sufficient quality of reproduction to do them justice, and most lack captions or sources.

John Beard married twice, the first time to the daughter of an Earl, causing a social scandal as he was not from the upper classes, but was a working musician. It was relatively unusual for a marriage across the class divide in this way; more commonly the female singers caught the eye of the landed classes. His second marriage was to Charlotte Rich, daughter of John Rich, proprietor of the opera house at Covent Garden, a role Beard inherited on Rich's death in 1761, and which allowed him a comfortable retirement when the opera house was sold. Jenkins explores the marriage scandal – the first marriage took place in the Fleet Prison and was of dubious legality – and Beard's ensuing financial difficulties, and the contrasting improved prospects of his second marriage with its useful family connections.

Jenkins uses a range of published material to bring together accounts of performances and events related to Beard, of which the newspaper accounts and contemporary writings are illuminating. His path-breaking role as a solo tenor led to many works being composed specifically for him, and he was what the author describes as a 'cross-over' artist, who might sing Handel's *Messiah* at lunchtime, incidental music for a serious play in the afternoon, and a farcical ballad opera in the evening. What is always frustrating in any account of a performer's life is that we cannot hear the voice, but the legacy of works composed especially for Beard gives some clue as to his vocal range and abilities, and Handel's choice of Beard for his oratorios, as well as his annual performances of odes for the Royal household, confirm his position as the leading tenor of the day.

There are seven appendices, of which perhaps the most useful is Appendix 4 which publishes correspondence and documents relating to Beard from various sources. Other appendices list performances, benefit nights, copious lists of works performed by Beard, gleaned from newspaper accounts and from printed music, and 'poetry relevant to Beard's career'. Appendix 7 presents the family trees related to Beard; unfortunately these have been printed at a low resolution and are poorly reproduced. This book would benefit from professional editing and proof-reading, and it is to be regretted that this did not happen. It is unusual and frustrating to find no captions on the copious illustrations; the images are referred to in the text but with no clear citations, and it is tantalising also to know that some familiar images would look so much more exciting in colour. On p.5 we are promised that 'a colour photograph [of a painting of Beard's first wife] appears among these pages' – presumably this is the monochrome illustration on p.69 but nothing confirms this. There are several typographical and typesetting errors – for example, a missing superscript for a footnote on p.93 (footnote 14 should explain 'the Winston m/s' mentioned in the text; the footnote itself is on the following page but the number is missing in the text) and inconsistencies with incomplete citations and footnotes. The document published on p.350 cited as being in the Gerald Coke Handel Collection is in fact at the Royal Society of Musicians. The index is detailed but curious, and not always intuitive, in its presentation of headings and some entry points, and would benefit from a professional hand.

Although not as polished a volume as it has the potential to be, Jenkins' biography fills many gaps in our knowledge of John Beard, and publishes and tabulates much new material on the singer and his contemporaries, as well as drawing together existing data from a range of published sources. The writing style is accessible, and while the information presented is at times dense, it is a readable book and offers valuable insights into life in London for the professional performer in the eighteenth century.

Katharine Hogg

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