ISSN 0007-0173

BRIO

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

Autumn / Winter 2014

Volume 51, No. 2

Brio: Journal of IAML(UK & Irl)

Editor:
Katharine Hogg

Brio Editor
Gerald Coke Handel Collection
Foundling Museum
40 Brunswick Square
London WC1N 1AZ
Tel: 020 7841 3606
e-mail: katharine@foundlingmuseum.org.uk

Reviews Editor:
Dr Loukia M Drosopoulou

c/o The Editor
email: loukiadrosopoulou@gmail.com

Advertising Editor:
c/o The Editor
e-mail: katharine@foundlingmuseum.org.uk

BRIO **Vol. 51 No. 2** **Autumn/Winter 2014**

EDITOR: Katharine Hogg

CONTENTS

BRIO is abstracted in *Library and Information Science Abstracts* (LISA) and *RILM Abstracts*, and indexed in *The Music Index* and *The International Index of Music Periodicals*.

Brio Volume 51, Number 2. pp 1-2

EDITORIAL

Katharine Hogg

This issue brings an account of the newly refurbished Henry Watson Library in Manchester; Watson was a pioneer in the provision of music library services in Manchester and a philanthropist whose legacy survives and thrives in the difficult financial world of public library services. Ros Edwards outlines the history of the man and of the library, which began as his personal collection; I would recommend a visit to the new library in its newly refurbished home.

Susi Woodhouse reminds us of the value of ephemeral sources in her article on the Black Bear Music Club – those who attended the IAML (UK & Irl) study weekend in Cambridge in April may have visited some of the venues and will certainly have walked in the footsteps of the musicians, now largely forgotten, whom she describes and discusses. The Concert Programmes Project raised the profile of these 'ephemeral' items some years ago, and it is interesting to see an example of just how much information can be teased out of such resources, especially in conjunction with printed music scores and other materials.

Karen McAulay's article on the Bass Culture project brings us up to date with current developments in research methodology. The project, funded by the Arts and Humanities Research Council, is investigating changes in accompaniments and bass lines, rather than the more commonplace 'tunes' which are the usual subject of indexes and thematic catalogues, and the author illustrates how the harmonic accompaniment to one tune can change significantly over time in the Scottish musical tradition. The project aims to create metadata for the many Scottish collections which cannot be comprehensively investigated in the course of the project, but which can then provide a resource for future research.

There are more exhibition reviews in this issue, of exhibitions past and still in progress; do let us know if your library is putting on a music exhibition, however small, so that it can be advertised in the IAML (UK & Ireland) Newsletter and/or reviewed in *Brio*; these opportunities to showcase items from our hidden collections are too frequently missed by colleagues who might have particular interest in the subject, or draw inspiration from them. Book reviews cover new publications on Vaughan Williams, Howells, Antonio Rosetti, and the French symphony.

This year the music library world has lost two great supporters; Tony Lynes, who in his 'retirement' ran the Community and Youth Music Library (CYM) for many years, providing performance parts to amateur groups and schools across the UK and beyond. Another supporter of music libraries was Christopher Hogwood CBE, who died in September; Chris was patron of the IAML international conference in Dublin, where he gave the keynote speech, and will be known to many of us as a library user, supporter, performer, scholar and friend. There will be few, if any, music libraries in the UK which do not have his recordings among their collections, and his interest in discovering, editing, performing and making available repertoire continued throughout his life, as did his generosity in sharing access to his own personal collection of musical scores. Both Tony and Chris gave much to music libraries and will be sorely missed by colleagues and library users alike.

Brio Volume 51, Number 2. pp 3-15

'ALL FOR LOVE AND NOTHING FOR REWARD': HENRY WATSON, HIS LEGACY AND HIS LIBRARY

Ros Edwards

This article is based on a talk given at the IAML (UK & Irl) Annual Study Weekend at Fitzwilliam College, Cambridge on 13 April 2014.

'All for love and nothing for reward'[1] is a quotation from an article written soon after Henry Watson's death, which summed up both the man and his work. 2014 seems a good year to celebrate the work and legacy of Henry Watson, as the Henry Watson Music Library has now returned to its home of 75 years, Manchester Central Library. This followed a major renovation of the building which involved four years in a much smaller library, and stock stored in cardboard boxes in several different locations including the salt mines in Cheshire. In March 2014 the library and all its collections reopened in the Central Library building, bigger and better than ever before and with a few twenty-first century twists.

But to go back to the library's beginning. We find that Henry Watson had pre-empted David Cameron's 'big society' by at least a hundred years when he wrote to the then Manchester Corporation Chair of the Libraries Committee in 1899 offering his library of music and books to the public library service, plus he also volunteered himself to run the library as its honorary librarian. He wrote:

> 'For many years past I have been engaged and I am still occupied in making a collection of musical works, and of books relating to the history and art of music. I have ventured while engaged in this congenial task to entertain the hope that my collection might someday become worthy [of] the acceptance of my fellow citizens [. . .] I hope that the collection, if the Corporation can accept it may become the nucleus of a really important musical section of the Free Library and that such further additions, by gift or purchase may be made to it as will ultimately result in the possession by the citizens of a Free Reference and Lending Library of music, worthy [of] the musical reputation of Greater Manchester.

[1] 'Henry Watson: the man, the books, the instruments'. *Musical Times*, vol.50 (June 1909), pp. 364-372.

> In living to see the achievement of such a work, I should find a full reward for whatever pains I have taken in the formation of the Collection I now have the honour of offering to you'.[2]

In the current climate when we are facing real austerity in public sector and local government finances, I feel we could do with a few more Henrys who have the foresight and insight to see and appreciate the potential of public libraries.

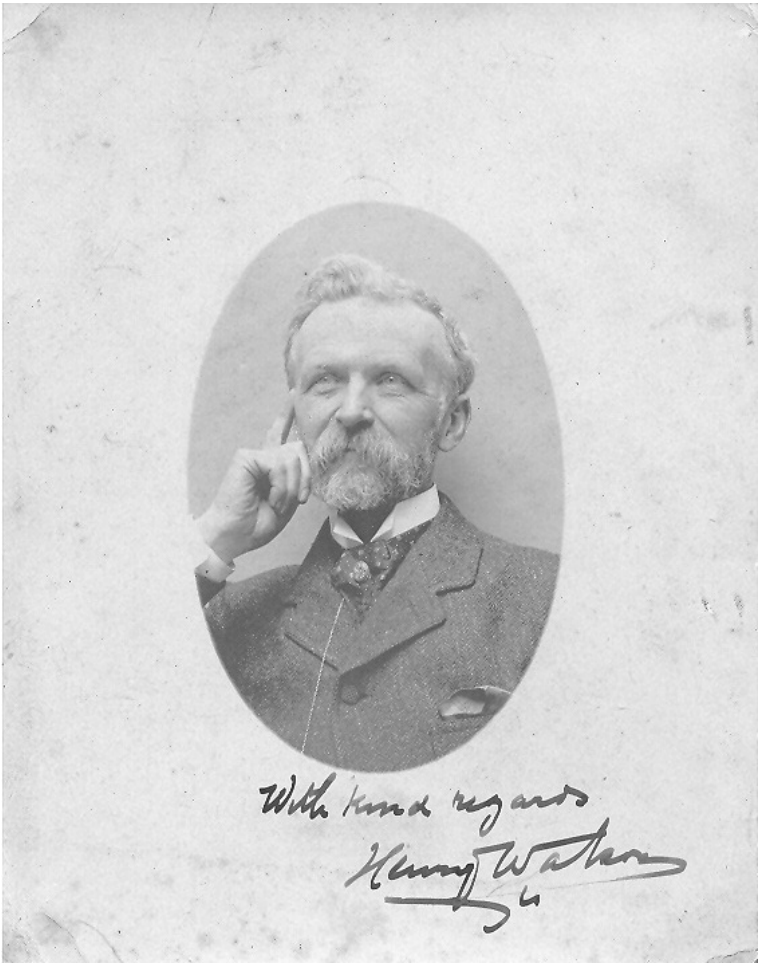


Fig. 1 Henry Watson

[2] Henry Watson, *Collection of letters*, 1899-1911. Letter from Henry Watson to Alderman Southern, Chair of the Public Free Libraries Committee offering his music library, 10 October 1899. Held at the Henry Watson Library, shelfmark MSf780.4Me 767.

A biographical note

Henry Watson was born on 30th April 1846 at Habergham Eaves near Burnley and was of humble origin. His father, Thomas, gave his occupation as 'overlooker' in a mill'[3] and signed the birth register with a mark, a possible indication of illiteracy. Henry Watson moved with his family to Accrington when he was still young. Although Accrington was an industrial town, in the cotton boom years of the mid-nineteenth century it was by no means a cultural desert, and Henry Watson was heir to a rich vernacular tradition of music; his grandfather 'could play reasonably well any musical instrument that came his way. He especially distinguished himself with the bassoon, the clarinet and the double bass'.[4] His father was also an accomplished musician and played the serpent and trombone in the local band. Most of the music which the family played would have been in chapel or church services where, in the absence of an organ, an orchestra or band would play.

Henry was obviously musically gifted and his father, observing this, must have made some financial sacrifices to give him a few formal piano lessons with a local music teacher, Thomas Hargreaves. This tuition however proved financially lucrative and from quite a young age he earned money and a reputation as an accompanist at local fairs and functions, and his services were sought for popular local concerts. Later in his life he was 'quite ready to admit that he owes a good deal to the practical and varied experiences of his boyhood days'.[5] Henry had also gained access to the organ in the local church, where he proceeded with stolen opportunities to teach himself. He stated that he 'never had a professed lesson [on the instrument]. Yet before he was twelve years old, he had more than once taken the whole organ service at Accrington Parish Church'.[6]

At the end of 1859, aged thirteen, Henry Watson took his first proper job as an errand boy for a music shop recently opened in Blackburn. His next job was as the accompanist to a travelling panorama show on American slavery; by the age of fourteen he was travelling the country with the show. Henry 'Box' Brown, a freed slave who smuggled himself from Virginia to Philadelphia by posting himself in a box, engaged Watson to provide a piano accompaniment to the changing scenes of the moving panoramas of his show - a sort of early silent film show, but without the film.

At the age of fourteen Henry gained an apprenticeship, at the recommendation of his former music teacher Mr. Hargreaves, with the music company of Edward Henry & Co., in the Royal Exchange Arcade in Manchester. And so he came to Manchester where, apart from a brief sojourn in Oxford, he

[3] Birth certificate at the Henry Watson Music Library.
[4] Henry Watson, Mus. Doc., Cantab. *Manchester Faces and Places*, Vol. 5, no. 12 (September 1894), pp. 273-277.
[5] Ibid.
[6] Ibid.

was to remain for the rest of his life. At Henry & Co. he learned to tune and repair pianos and organs and demonstrate instruments to customers. He also continued to play at local concerts and entertainments in the evenings, but he aspired to greater things. In 1867, when still only 21, he became a founder member of the Manchester Vocal Society. The library holds extensive programmes and working documents from this society in the music archives, as Henry Watson had dealings with them for more than forty years until he retired from his position as conductor in 1910.

Henry Watson also had aspirations in the business world. At the end of the 1860s he found financial backing from a Salford family, the Bracewells, to start his own music, piano tuning and repair business. The financial backer was Joseph Bracewell and his business partner was Joseph's son William. In 1874 Watson reinforced his connection with the family when he married Annie Maud Bracewell, daughter of Joseph and sister of William. Over the years Henry Watson discovered he had a shrewd business sense, making some astute copyright investments, and with a successful piano tuning and repair business he was the model of a self-made entrepreneur. While not a master of industry, he had made enough money to live a comfortable existence and pursue other ambitions. One of these ambitions included a formal musical education. Encouraged by Dr. Henry Fisher, a friend and former fellow apprentice at Henry & Co., Watson studied for and secured his Bachelor of Music degree from Cambridge University in 1882, followed by his doctorate in 1887 from the same University.

When the Royal Manchester School of Music opened in 1893, the first principal, Sir Charles Hallé, appointed Henry Watson as Professor of the Choral and Ear Training Department. He claimed never to have had a singing lesson in his life. He also lectured in the last few years of his life on music history and musical instruments at the Victoria University (now The University of Manchester). Another great interest was his involvement with the local amateur and professional music scenes in the city. He held a series of organist appointments and conducted numerous choral societies throughout Greater Manchester. He carried on with his business and also composed and published music including many songs, an opera called *The Fair Rosine,*[7] as well as a few anthems and other works written for church services

In 1899 Watson wrote to the City of Manchester's Free Libraries Committee offering them his (by then) considerable music collection, with himself as the honorary librarian, and assuming that he could maintain the library in his home for the foreseeable future. The Libraries Committee agreed and ratified the agreement by a Deed of Gift in 1902.[8]

[7] Watson, Henry & McCormick, T.H., *The Fair Rosine: an opera*. The Henry Watson Library holds a printed libretto, vocal score and full score of this work.

[8] The library holds an official bound copy of the *Deed of Gift of a musical library to the Manchester Free Public Library.*

His later years were also spent tending the collection he had already given away, and adding to that collection and his other great collecting interest, musical instruments. He had accumulated a collection of musical instruments from around the world and in 1900 he presented them to the Royal Manchester College of Music. However, he was a serial collector, and by 1909 had amassed a second collection of musical instruments which he donated to the public library. Watson died on 3 January 1911 at his home of many years, 30 Chapel Street, Salford, and was laid to rest in Southern Cemetery on 25 January 1911. He was 64 years old.

Henry Watson - the Collector

One biographer described Watson thus: 'He was a piano-tuner and repairer, an actor, an accompanist, a trainer of choirs, a student, a teacher, a bookbinder, a carpenter, a bibliophile, a music seller, an organizer of concerts, a composer and many other things besides.'[9] Henry Watson said of himself 'I was not the master of one trade, I was the jack of many.'[10] 'He was a loveable man' wrote one of his acquaintances, 'genial and unassuming, who wore his honours modestly and who always gave us the impression that he really felt that he owed a deep debt of gratitude to the city for having been so kind as to accept the Music Library, and allow him to continue in charge of it and purchase books for it at his own expense.'[11]

Perhaps one of the 'trades' in which he achieved eminence was as an antiquarian and collector of both printed music, music books and musical instruments. A true bibliophile, he loved to pore over manuscripts and sort out valuables from musical rubbish heaps, searching with enthusiasm for early editions and missing parts. His first purchases were made as early as 1860 in Corporation Street, Manchester, and it is probable that each subsequent purchase was fairly inexpensive; even the rarities he bought were probably only a few pounds at that time.

Watson went on to amass a library which numbered 16,700 volumes in 1899 and over 30,000 volumes on his death. These were both useful working lending copies as well as several notable manuscripts, one of the earliest a beautifully illustrated 16th century antiphoner. As one contemporary described it 'There are collections of old church music and psalmodies, of folk songs, of church services, of opera libretti, of chamber music in scores and parts, of anthems, choruses, cantatas, oratorios, operas, madrigals, and a dozen other things. . . . There are ancient manuscripts of the 14th and succeeding centuries; books of songs dated from 1601 to 1605, 38 editions of the English psalter dating from 1572 to 1679, . . . 16th, 17th and 18th century English and

[9] Cumberland, Gerald, 'Dr. Henry Watson, The musician and the man', *The Millgate Monthly*, Vol. 6, Part I, February 1911.
[10] Ibid.
[11] *Musical Times*, op cit.

foreign printed works'[12] not to mention early theoretical treatises on music, rare editions and standard complete editions of the great masters and autograph scores including music by Purcell, Blow, Wesley, Mendelssohn, and Jeremiah Clarke. It has been estimated that there are over a hundred editions for which the Henry Watson copy is the only one recorded in the British Union Catalogue of Early Music.

Henry Watson probably made the biggest discovery of his collecting life when he came across the autograph manuscript of Mozart's Piano Concerto in A major, K488, as well as the autograph of the Piano Concerto in B flat, K238 and sketches for *Mitridate, Re di Ponto*. He did not acquire these scores however as he was collecting purely for his own interests, not for any financial gain. Instead he told the bookseller William Cornysh, of St. Ann's Square, what they were and gave his authority in the catalogue entry.[13] The rich variety and rarity of the material which Henry Watson has left to us is still in the library's special collections for people to see and consult, and forms part of one of the best musical collections in any institution in the UK.

Highlights from Dr. Henry Watson's collection include:

John Dowland *Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans, with divers other Pavans, Galiards, and Almands, set forth for Lute, Viols, or Violins, in five parts,* London, J. Windet, 1605.

Purcell, Henry: *Praise the Lord, O my Soul,* manuscript
From the bound collection of Purcell's organ anthems which have been authenticated as being in the hand of John Blow, Purcell's teacher and friend. This organ book was used at St. Paul's Cathedral and contains unique arangements of Purcell's anthems.

Purcell, Henry: *Orpheus Britannicus*, volume 1, 1698
A first edition; the second volume was published in 1702. Henry Watson collected both volumes and several later editions of this work which are still in the library. London, Heptinstall, 1698.

Morley, Thomas: *A Plaine and Easie Introduction to Practicall Musicke***,** London, 1597.
Probably the most famous treatise on music in the English language, it is a practical guide to musicianship at the end of the 16th century. Henry Watson collected several editions of this work which are still in the collection.

Antiphonarium cum notis musicus, c. 16th century, Italian**.**
One of several illuminated music manuscripts collected by Henry Watson.

[12] 'Dr. Henry Watson. A Manchester Musician's remarkable record of work', *The Millgate Monthly* [no date].
[13] Information from William Cornysh's sale catalogue c.1890 with Henry Watson's endorsement.

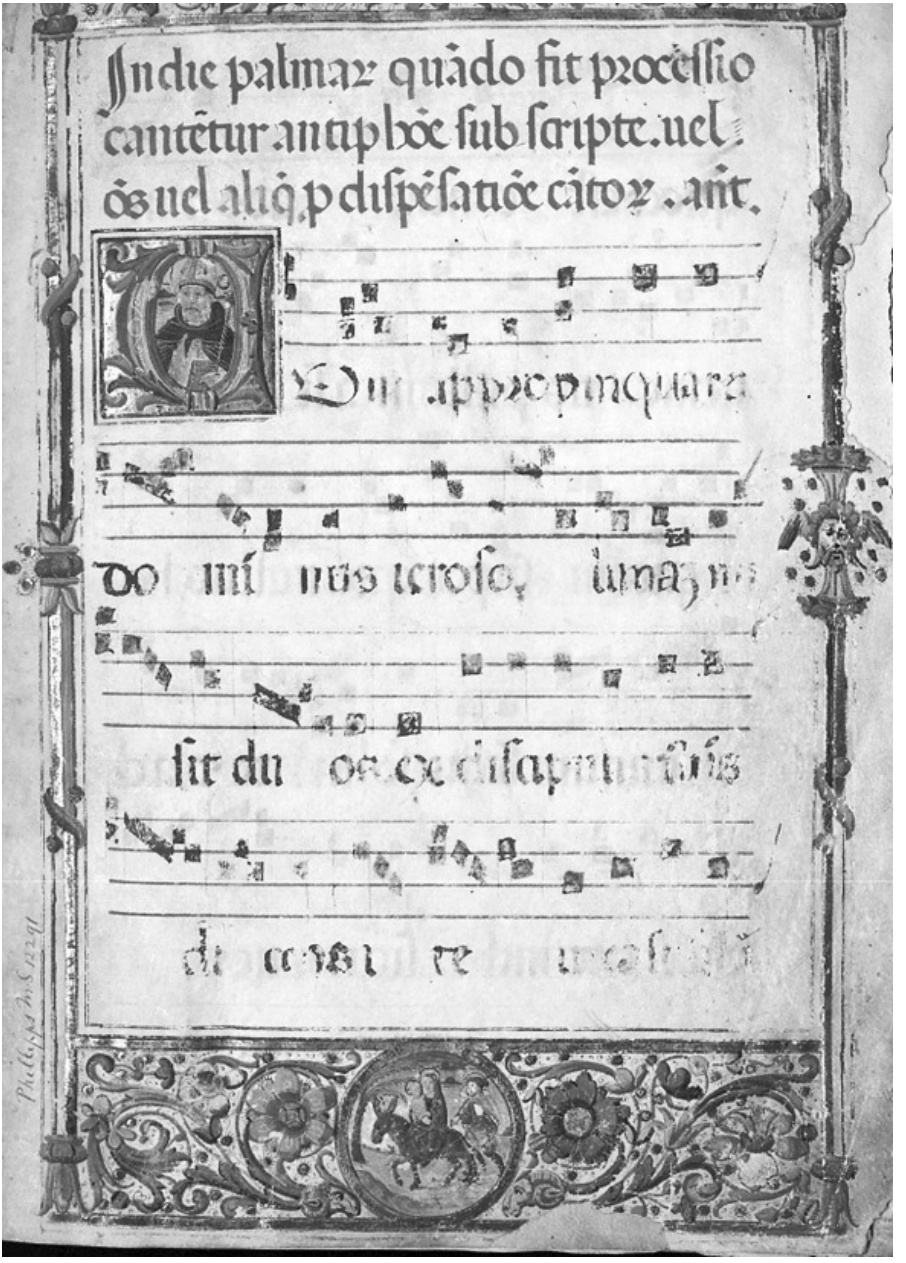


Fig. 2 Antiphonarium cum notis musicus, from Henry Watson's collection.

Mace, Thomas, *Musick's monument*, Ratcliffe & Thompson for the author, London, 1676.

Parthenia : or the maydenhead of the first musicke that ever was printed for the virginalls; London, G. Lowe, 1611. The first piece of music printed from copperplate in England

Viol-Da-Gamba Book: *A Collection of 258 airs, dances and miscellaneous pieces for the viol-da-gamba,* c.1660, manuscript
A manuscript, mostly in tablature, containing a number of interesting Elizabethan songs. Watson was transposing the tablature to staff notation but did not complete this task before his death.

Henry Watson – The Benefactor
Remembering his early days as a struggling musician, when he found great difficulty in obtaining access to important and necessary works of music, Watson formed the idea of presenting his library to Manchester Corporation (now Manchester City Council) in the hope of benefiting young musicians who might be labouring under similar difficulties. In 1899 he offered the library to Alderman Southern, Chair of the Libraries Committee; the only proviso was that he should retain control until his death or retirement, and the library should remain on his premises, which was also his home, in Salford. The Deed of Gift was executed over two years later in 1902. The delay in ratifying the gift was due to the lack of a catalogue and Henry Watson, who was not a librarian, had to be persuaded to list his collection. The result is the Library Accession Books, which are a simple numbered listing, which we still possess. The listing appears haphazard, and a number was stamped on the accession entry and on the title page of its corresponding volume.

Another of Henry Watson's aims in giving his library to the citizens of Manchester was to lend sets of scores to choral societies in order to facilitate the study and performance of vocal music. I discovered notes from 1892 in Watson's handwriting, which were lists of sets of vocal scores from his collection which he loaned to St. Peter's Church, which once stood in St. Peter's Square before the Central Library was built. Henry Watson was the organist there for many years, but these lists show that he was already lending vocal music sets from his personal library to other choirs long before he gave the library to the City. I also found two letters in the music archive, dated 1900 and 1906 respectively, one from a local solicitor, Charles Hall, and the other from a local music society, the Gentlemen's Concerts, who, like many others, followed Henry Watson's generosity by giving their own collections to add to the 'new' library at 30, Chapel Street Salford. This wholesale move to give was aided and abetted by Henry Watson, who was well acquainted with many individuals and societies in Manchester's musical circles. He was either

organist or choir master/conductor of many of these groups and encouraged them to give their libraries to add to the 'new' public music library under his tenure as the Honorary Librarian; thus the library grew rapidly.

Henry Watson – The Legacy

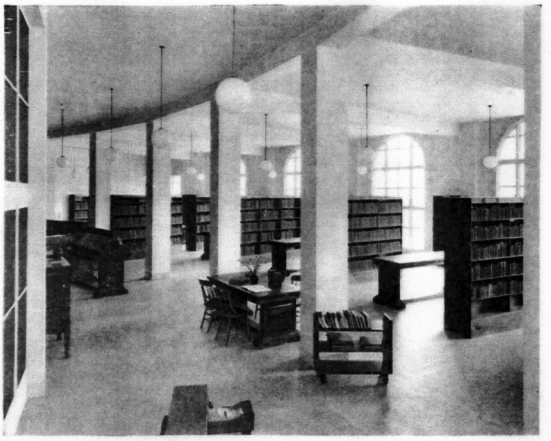
The most obvious legacy Watson left to the people of Manchester was his music library, now The Henry Watson Music Library. The idea that the library has been a static one is not really true; it has been in one building for most of the last eighty years, but it has led a rather peripatetic life over that period.

The library started life at Henry Watson's home at 30, Chapel Street, Salford. During the first years of his library becoming part of the public library service, when he was the Honorary and only Librarian, it grew rapidly, and 28, Chapel Street was rented as the library spilled over into it. The buildings have since been knocked down and we do not possess a photograph of them. Although in Salford, the address was a short walk from the centre of Manchester. When Watson died on 3 January 1911 the authorities moved rapidly to take over and remove the library from the Watsons' home. A letter from Henry Watson's nephew, dated 6 January 1911, indicates that Watson's widow had already been contacted about the library's future before that date.

The library lacked a comprehensive catalogue: Henry Watson's accession books were a listing, not a finding tool, and he ran the library in his own idiosyncratic way. It was therefore imperative after his death that a new team be appointed to catalogue the library and remove it to be with the temporary Reference Library in Piccadilly Gardens. By 1913 the team had produced neat little printed catalogues. The library closed briefly for the removal and space was found in the wooden cabins which made up the temporary Reference Library, which were either in Portland Street or what is now Piccadilly Gardens. The music stock inside the wooden cabins was on closed access and one had to apply for it and wait for someone to collect it, rather than browse the shelves.

In 1934 the music library was on the move again, this time to the newly built Central Library building at St. Peter's Square. It had a prime location on the ground floor and space was not at a premium, to judge from the photographs and publicity from this period. The new space allowed all of Henry Watson's collections, including the musical instrument collection, to come together again, as they had been in Chapel Street. The collection, according to library publicity of the time, was now promoted as 'probably the largest public lending library of music in the world.'[14]

[14] From publicity c.1934 at the opening of the new Manchester Central Library.



HENRY WATSON MUSIC LIBRARY

The Henry Watson Music Library, situated on the ground floor, is in two sections. The first is a normal open access lending library with the usual features; the second (actually within the first) is a "multiple issue" counter, at which all the work with choirs, orchestras, bands, etc., is dealt with. This library, the nucleus of which was given to the city by Dr. Henry Watson in 1911, is probably the largest public lending library of music in the world.

HENRY WATSON MUSIC LIBRARY

Fig. 3 The new library in 1934

Fig. 4 The Henry Watson library ca. 1950, showing the instruments among the collection.

Twelve years later, in 1947, the library moved again; still growing, it was provided with even more spacious accommodation on the second floor of the Central Library, where there was plenty of space for all of the musical instrument collection. Rare keyboard instruments and the large instrument display cases were placed in the library among the book cases for all to see. John Barbirolli was invited to perform the official re-opening. In his speech he referred to the music library as '. . . the most 'living' library I have ever had the good fortune to use . . . In short, here is a treasure of unburied gold.'[15]

In 1960 the rest of the central library collections were fighting for space. The musical instruments were mothballed and the Music Library had to share the space on the second floor with the Arts Library. The musical instruments were eventually re-united with the Royal Manchester College of Music collections and are now on display as the Collection of Historic Musical Instruments at the Royal Northern College of Music (RNCM). What could not be displayed on the shelves in the music library was accommodated in the stack areas of the Central Library. The Music Library went from strength to strength in the years after Watson's death, and the collection continued growing, culminating in 1965 with the acquisition of the collection of Sir Newman Flower, a well-known Handel collector and biographer.

Perhaps one of Henry Watson's greatest gifts was to create and encourage a giving culture, thereby endowing his library and its subsequent librarians and committees with a pride and knowledge that it was an important music library, and was therefore a worthy home and repository of great manuscript collections such as the Newman Flower collections of Handel and of baroque Italian manuscripts, including the Vivaldi 'Manchester' sonatas. The Henry Watson Special Collections are a centre of excellence for researchers and academics from all over the world, and one of the best preserved specialist music collections in the country.

Working with the collection

Working with this special collection is very interesting; it is the personal collection of one man (with the exception of the Newman Flower collection, and other later additions gifted to the library after Henry Watson died) and the personality of Henry Watson shines through so that one can almost feel his presence. I have become quite familiar with Henry (he often feels like an old friend who is hanging over my shoulder, in the nicest possible way). I am familiar with his signature, which appears in many books (admittedly at the time they were his); he made notes in them, he stamped them (often with a particularly bright red ink) and I recognise his particular choice of music and all the marks he used to identify his collection.

[15] Barbirolli, John, 'Speech at the re-opening of the Henry Watson Music Library in its new quarters in the Central Library, Manchester', *Manchester Review* 4 (1945-47), pp. 399-402.

When packing up at the Central Library ready for storage, I found quite a few items that were very personal to Henry Watson, including the score of Thomas Tallis's *Spem in Alium*,[16] the forty-part motet with eight choirs of five voices. This was performed by the Manchester Vocal Society in 1886, with Henry Watson as the conductor and musical director; Watson wrote this information on the inside cover. He had taken apart a new edition of the Tallis score, of which he was a named subscriber, and reconstituted it in a double folio size scrapbook (covered with a particularly ugly looking Victorian wall-paper) to produce a workable conducting score. He had then written the names of all forty singers against each part, along with all his conducting notes and marks. This was typical of the man, practical, endearing and slightly eccentric.

Henry Watson – the future

In 2010 we packed up the music library yet again, as the Central Library building had outgrown its twentieth-century remit and was in dire need of a complete renovation. This would take nearly four years, so the treasures of Henry Watson's collection went into deep store in the salt mines in Cheshire; much of the lending and reference stock went into storage; Henry Watson's local music archive was kindly taken in at the RNCM archive. There was a small lending section in the music room on the second floor of Elliot House on Deansgate, where the city centre library presence was maintained during the Library's renovation. The Performance Sets service operated from the Universal Square library offices in Ardwick, just outside the city centre. It was probably the smallest lending section the library has had since Henry Watson's time.

In the autumn of 2013 we were repacking yet again to return the disparate contents of the Central Library back to the renovated building. We opened the new incarnation of The Henry Watson Music Library on the first floor of the Central Library building on Saturday 22 March 2014. Today the 'new' Henry Watson Music Library has more lending and reference stock accessible on the open shelving than ever before, combining the stack and lending sections for the first time and making the combined stock, including the performance sets service, somewhere in the region of 250,000 volumes.

The 'new' library also reflects the technology of the twenty-first century. We have digital pianos, a digital drum kit, four guitars, four music creation points with appropriate equipment including several synthesisers, midi keyboard controllers, a DJ mixer desk and several programmes downloaded to the four IMacs to help people create their own music. It is definitely part of the central library ethos of original/modern, or 'a music library with a twenty-

[16] This score has now been added to the special collection, at shelfmark Rff370Ta87.

first century twist', as the Head of Libraries describes it. Since reopening the library use has been high. Access to most of the stock is possible as it is on a shelf, not in a stack. The library is often filled with the sound of music, from the instruments or musical performances. Comments have been very positive and there is a definite buzz about the place. The library is still looking for ways to improve and grow in this brave new world, and I believe the Henry Watson Music Library today is still worthy of the people and musical reputation of Manchester, as Henry Watson hoped it would be. Further information on the music library, Henry Watson and the special collections can be found on the website.[17]

Abstract
The Henry Watson Music Library in Manchester has a long and illustrious history. It has recently re-opened in refurbished premises, and this article summarises the history, content and current provision of the library.

Ros Edwards is Service Development Co-ordinator – Music, at The Henry Watson Music Library, Manchester Libraries, Information and Archives.

[17] http://www.manchester.gov.uk/info/500138/central_library

Brio Volume 51, Number 2. pp 16-22

FROM HISTORICAL COLLECTIONS TO METADATA: A CASE STUDY IN SCOTTISH MUSICAL INHERITANCE

Karen E McAulay

The Tunes

The popular conception of a Scottish fiddle tune is something almost timeless, 'traditional', and changing very little over the years. Certainly, favourite tunes recur in many collections[1], with only small differences in melody or ornamentation. Thus, many twentieth-century Scottish country dancing books contain tunes that have been around for centuries. Not surprisingly, the focus has generally been on the tunes themselves, with the accompaniments often taken for granted, or sometimes ignored altogether in modern reprints.

The impetus for the Bass Culture research project, however, was the realisation that, in addition to any changes in the tunes over the years, the nature of the accompaniments – and indeed, the harmonic structures – also changed noticeably. Elegant baroque harmonies in some of the very early collections gave way to elementary, rhythmic marking of the beat and a sparser harmonic palette – a raw, functional line for cello or bass to accompany the fiddle for dancing. Later on, mass adoption of the piano was reflected in a more pianistic, decorative accompaniment. Figures 1 and 2 demonstrates the changes made to 'The Marchioness of Huntly's Strathspey', in the 1822 and 1845 editions of William Marshall's *Scottish Airs, Melodies, Strathspeys, Reels, &c*.

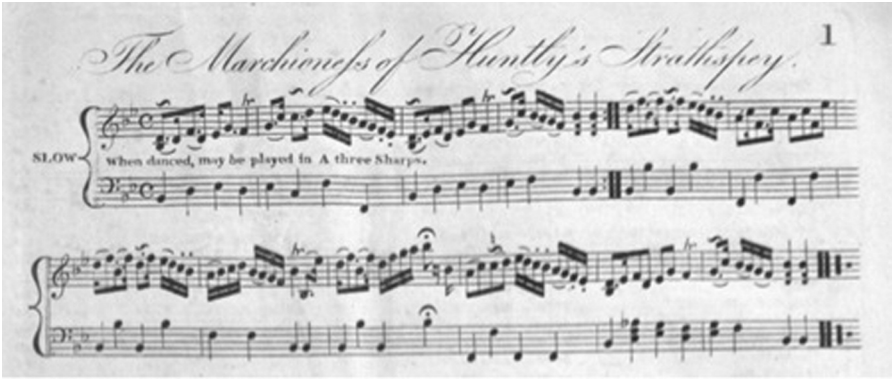


Figure. 1: 'The Marchioness of Huntly's Strathspey', in William Marshall's 1822 Scottish Airs, Melodies, Strathspeys, Reels, &c

[1] In FRBR, collections are 'manifestations'; in MEI, they are 'sources'.

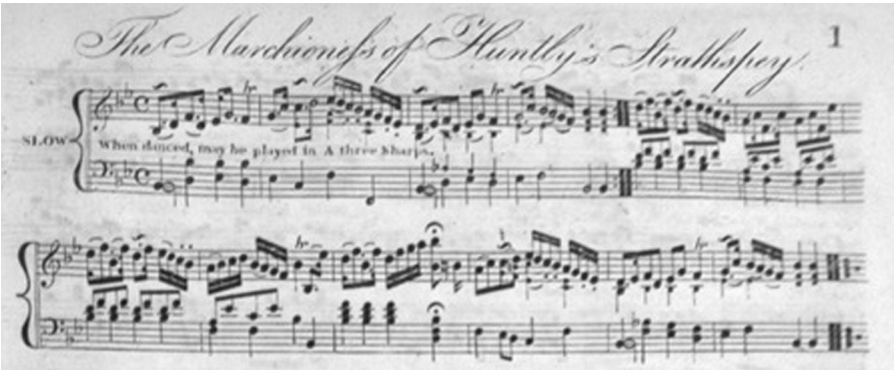


Figure 2: 'The Marchioness of Huntly's Strathspey', in William Marshall's 1845 Scottish Airs, Melodies, Strathspeys, Reels, &c

What's more, the frequent occurrence of the word 'new' in collection titles often belies the idea of 'age-old tradition' that we have taken for granted, and it becomes clear that the strathspey-dancing public certainly had a hunger for the very latest repertoire, alongside the regularly repeated old favourites.

The Project

The Bass Culture project, funded by the United Kingdom's Arts and Humanities Research Council (AHRC), has as its primary aim an investigation into these changes in the bass-lines and accompaniments in general, and as a parallel strand, an investigation into harmonic structures in a number of early bagpipe sources. The name of the project, 'Bass Culture', is a tongue-in-cheek allusion to the greater importance of 'bass culture' in music of other traditions, such as in Caribbean music.

The funding is over three years, from October 2012 to September 2015. The Principal Investigator is Dr David McGuinness, a senior music lecturer at the University of Glasgow. A keyboard player, he plays early and other Scottish repertoire with his ensemble, Concerto Caledonia, which has released a number of recordings.[2] Doctoral student, piper and clarsach player Barnaby Brown is researching the bagpipe sources under the supervision of Susan Rankin at the University of Cambridge. Meanwhile, I am seconded for two days a week from my regular job as Music and Academic Services Librarian at the Royal Conservatoire of Scotland. Along with my research background in historic Scottish song collections, I also bring bibliographical skills, so I stand with a foot in both camps – musicology and librarianship – and both facets are employed in equal measure. The project also required the services

[2] Concerto Caledonia: http://concal.org/ . All weblinks cited here were accessed July 30, 2014.

of a systems developer; the initial stages of the project were served by Neil McDermott, Glasgow's Resource Development officer in the Music Department, and Zoltan Komives began working with us in the second year of the project. Zoltan comes with extensive background in computing, knowledge of MEI (Music Encoding Initiative), and also graduated in viola from the Conservatoire of Scotland. He is designing the functionality of our website, which will be the major output of the project. The present paper will focus on the fiddle tune collections, since my work is in this area.

The Problem

There is little point in an extensive research project into Scottish dance tunes – the most sociable and democratic of genres – unless the findings, and the collections themselves, are made widely available. If the collections themselves are not digitised, then they should at least be easily identified and located. This prerequisite alone determined the starting point of our research.

There are already some invaluable indices to help identify tunes and tune-book locations, and *The Scottish Music Index*[3] - an online version of Charles Gore's earlier *Scottish Fiddle Music Index*[4] - was our first port of call when identifying the collections that we needed to examine. Gore lists key library locations, but there are no RISM published item codes. The musical theme coding in these resources is based on the opening two (or four) bars of each tune. (The system was based on Breandan Breathnach's Irish collection, *Ceol Rince na hÉireann*.)[5]

Whilst *The Scottish Music Index* endeavours to cover the entire printed repertoire (excluding single-sheet music), Dundee Central Library's Wighton Collection has an invaluable database indexing one Victorian music-lover's herculean efforts to collect the entire printed Scottish music repertoire. Andrew Wighton bequeathed his collection to the City of Dundee in the mid-nineteenth century.[6] In the twentieth century, it was bound, catalogued and microfilmed. In the early years of the present century, a new facility was built with the dual purpose of housing the collection and for use as a small venue for concerts and local history talks, and at this stage the collection was thoroughly indexed online. The index includes RISM codes, and although the online database is no longer available through the Library service, the Friends of Wighton have recently rectified this to some extent with an online search

[3] Charles Gore, *The Scottish Music Index* - Scottish fiddle tunes of the 18th and 19th centuries: http://www.scottishmusicindex.org/

[4] Charles Gore, *The Scottish fiddle music index* : tune titles from the 18th & 19th century printed instrumental music collections, list of indexed and related collections and where to find them, index to numerical musical theme codes. Musselburgh: Amaising Publishing House, 1994.

[5] Breandan Breathnach, & J. Small, *Ceol rince na hÉireann*. Baile Átha Cliath: An Gúm, 1963.

[6] Central Library, The Wellgate, Dundee, DD1 1DB

facility, and the ambition to do further work on it in future.[7] An Excel spreadsheet of the Wighton catalogue also survives; and Google retrieves details of some tune-books.

Widening the scope somewhat, two further useful online resources are *EASMES – Early American Secular Music and its European Sources, 1589-1839*, made available by the Colonial Music Institute, which is by no means restricted to Scottish fiddle tune repertoire, but is a great index of tunes and tune-books; and Nigel Gatherer's traditional music website.[8] Additionally, the Ceolas Celtic Music Archive's *Fiddler's Companion* is another tune archive worth visiting.[9]

There are also, of course, various sources of digitised scores, with the National Library of Scotland's digital gallery a great place to start.[10] A few more are available via the Petrucci Music Library, the Internet Archive, and the subscription service, Eighteenth Century Collections Online, and others occur in odd places.[11]

These factors combine to produce a somewhat patchy digital representation of the repertoire, with no single resource meeting all the needs of either performers or researchers. It has never been our intention to create such an all-embracing resource, which would be beyond the resources of a 3-year research project to which three of us devote only two days a week. Nonetheless, it is hoped that our model might be capable of being extended to afford greater coverage in future.

Locations

The first imperative when we embarked upon the Bass Culture project was to revise the library locations listed in Gore's database. This enabled us to include locations that had come to light since Gore began his project in the pre-digital era. Notwithstanding the invaluable COPAC union catalogue for UK academic and national libraries, and a few other online resources including the Vaughan Williams Memorial Library at the English Folk Dance and Song Society (EFDSS), there will without doubt be many more copies extant in public library collections.[12] Meanwhile, although exploration of WorldCat

[7] Friends of Wighton, Wighton Database Search: http://www.johnbagnall.info/allwighton.html

[8] Colonial Music Institute & R. M. Keller, *Early American Secular Music and its European Sources, 1589-1839: an Index*. 2002. : http://www.colonialdancing.org/Easmes/index.html; and Nigel Gatherer's Traditional Music: http://www.nigelgatherer.com/

[9] Ceolas Celtic Music Archive – *Fiddler's Companion*: http://www.ceolas.org/tunes/fc/

[10] National Library of Scotland, Special collections of printed music - Digital Archive - National Library of Scotland: http://digital.nls.uk/special-collections-of-printed-music/pageturner.cfm?id=97135480

[11] *IMSLP & Petrucci Music Library*: Free Public Domain Sheet Music: http://imslp.org/wiki/Main_Page, and *Internet Archive: Digital Library of Free Books, Movies, Music & Wayback Machine*: https://archive.org/; *Eighteenth Century Collections Online* is a Gale Cengage Learning product available at http://gale.cengage.co.uk/product-highlights/history/eighteenth-century-collections-online.aspx

[12] Copac National, Academic and Specialist Library Catalogue: http://copac.ac.uk/; Vaughan Williams Memorial Library catalogue: http://catalogue.efdss.org/

would undeniably be fruitful, the task of worldwide searching and logging of locations is too great for the present project. From our point of view, tracing copies was the means to an end, rather than an end in itself.

I identified RISM codes for Gore's initial 200+ tune collections, and we were able to add to our list not only more editions, but also a few more collections, and a few single folios that came to light along the way. Brief biographical information about the composer, compiler or publisher was collated wherever possible, but no attempt was made to undertake new research in this regard. A few particularly interesting collections did, however, prompt further investigation into their context and background.

Existing digitised copies were identified, and then we physically examined each collection for which no digital representation could be found, noting salient features. The end result was a staggeringly large spreadsheet literally stuffed with interesting data.

Outputs

Plainly, there are far too many tune-books, and insufficient AHRC funds, to digitise each one, but we do want to make all our data available on our web-site, which will be at hms.scot (Historical Music of Scotland). That means there will be full bibliographical information about each collection, and links to any existing digital material. Twenty-two tune-books are being digitised, mainly from the University of Glasgow and the A K Bell Library in Perth; it is intended that the database will be capable of retrieving items by dedicatee or other personal name, and by named places, wherever possible. We also aim to provide both incipits and cadential bars for the tunes in these digitised collections, although it remains to be seen how many tune-books can be captured in their entirety in such depth. Lastly, we are hoping to make visual comparisons between first and second editions of certain key collections – such as the William Marshall illustrations shown earlier - where the passage of time influenced the nature of the accompaniment, making them more pianistic, and sometimes also changing the harmonies. Further pages about other interesting aspects of historic Scottish music could possibly be added at a later date.

One of my contributions to the study of popular Scottish song- and tune-books of this period has been the close examination of the paratexts – all the introductory material and any indexes or extra material at the end of the collections. Some of the fiddle books that we have examined have offered interesting source-matter in this regard, telling us about the circumstances under which certain books were compiled; and also in a couple of instances enabling us to speculate about the use of Scottish dance-tunes in fashionable London and spa-town society. From this, it is clear that Scottish dances were by no means restricted to 'north of the Border', and were on occasions

custom-composed in a Scottish style. Since so many collections do include intriguing nuggets of information, it is hoped that the database will also include pertinent commentary where appropriate.

The final year of the project is clearly going to be busy! Zoltan has a herculean task ahead of him with the MEI encoding of the data already gathered, and I am transcribing excerpts into Sibelius software. Besides inputting the data, and transcribing incipits and end-of-section cadences from our digitised tune-books, we also need to determine how the project might be carried forward. Without doubt, much more could be done if more resources were available – and that means time, as much as funding.

Project social media

As with any research project, the team-members have given papers, tweeted (@BassyCulture) and blogged about our activities,[13] and worked with undergraduates at the three institutions we represent. Please do follow our progress, and more importantly, do feel free to contact the Bass Culture team! At the present moment, while we are still designing the database, we are keen to know how our prospective audience of performers and scholars will make use of the resource; what they would hope to find; and we in turn hope that it will become a valued repository and first port of call for musicians involved in any way in this uniquely Scottish repertoire. Already, our networking has led us to establish new links with other researchers in the field, both in academia and beyond it – our most unexpected networking being the discovery of an 83-year old accordion-playing entomologist called Mick Bacchus who is something of an expert on the Gow family's fiddle music output, and has worked on updating the A K Bell Library's Ruggles-Brise Scottish music catalogue in Perth, Scotland.

Equally importantly, of course, has been the enthusiastic cooperation of Scottish libraries holding significant collections of early printed Scottish dance music, enabling us to forge links and help spread the word about the riches of their collections. For example, Glasgow's renowned Mitchell Library holds a wonderful resource in the Kidson Collection of Scottish music, whose contents are to date still listed in a dedicated card catalogue. There may well be other little-known public library collections elsewhere in the United Kingdom or beyond, with similar hidden treasures – we would love to know about them, even if we cannot do more than note their existence in the present project.

Since this article is about a work in progress, it has been more about aims, methodologies and projected outcomes, than a discussion of findings or results. We believe that it demonstrates an effective coming together of

[13] University of Glasgow, Bass Culture in Scottish musical traditions. A blog for the AHRC funded project: http://bassculture.info

musicology and music librarianship, and look forward to the launching of the hms.scot website in due course.

Questions and comments would be welcomed, and contact details are given herewith:-

- Dr Karen McAulay - K.McAulay@rcs.ac.uk, tweeting @karenmca
- The project tweets @bassyculture
- The project blog: BassCulture.info/

All weblinks were accurate at the time of submission, 30 July 2014.

Abstract

The contemporary librarian is more than ever before a conduit for making historical material available to scholars and performers alike. The challenge in today's world is not only to augment early manuscripts and publications with appropriate electronic versions, but to provide added value by enriching them with contextual and interpretative information.

The 3-year project 'Bass Culture in Scottish Musical Traditions' seeks to address these issues in Scottish bagpipe and fiddle music. It will provide a substantial web resource of sources and their interpretation, engaging with musicians working in a number of traditions to develop historically-informed practices. The aim is to enable musicians to have an understanding of the structures underpinning Scottish fiddle and pipe music, enriching the traditions with a deeper, more widespread appreciation of the diversity of their roots. The metadata requirements of the two repertoires have similarities and divergences; flexibility is needed to apply suitable metadata across both, and compatibility with existing approaches is also a prerequisite.

The web resource will be under construction by October 2014, and this paper was read at the IAML 2014 conference in Antwerp, providing an opportunity to share an innovative collaboration between musicology, librarianship and web development.

Dr Karen E. McAulay is Music & Academic Services Librarian / Postdoctoral Researcher at the Royal Conservatoire of Scotland.

Brio Volume 51, Number 2. pp 23-38

"VERY RESPECTABLE SUBSCRIPTION CONCERTS": THE BLACK BEAR INN MUSIC CLUB, CAMBRIDGE, 1789-1809.

Susi Woodhouse

Setting the scene

On 17 November 1791, the *Cambridge Chronicle* reported: "We understand that the celebrated musical composers Mr Haydn and Mr Salomon came here last week to hear a private performance on the violin and violincello by Messrs Dahmen, who are lately arrived from Germany. They expressed the highest [approbation] of the superior skill and abilities of these performers, and immediately engaged them for their concerts in Hanover Square. We are glad to hear that Messrs. Dahmen will have a public concert in Cambridge before they leave this part of the country." That hoped-for public concert did indeed take place on 30 November and included a performance of one of Haydn's symphonies.

Fig. 1 The Black Bear Inn, Cambridge.

The very same day, Haydn, on his way to stay with Sir Patrick Blake at Langham, stopped off in Cambridge and must surely have attended the concert even though it is not mentioned in the entry in his notebook, which instead records his impressions of Cambridge thus:

". . . I passed through the little town of Cambridge. Saw the universities there, which are very conveniently situated, one after another in a row, but each one separate from the other; each university [by which, of course, he means the colleges] has back of it a very roomy and beautiful garden, besides beautiful stone bridges, in order to be able to cross the circumjacent stream [i.e. the River Cam]. . . . The students there bear themselves like those at Oxford, but it is said that they have better teachers. There are in all 800 students."[1]

It would have been fascinating to hear his views on concert life in Cambridge: he would surely have been favourably impressed by the musical activity – public and private – offered by both Town and Gown.

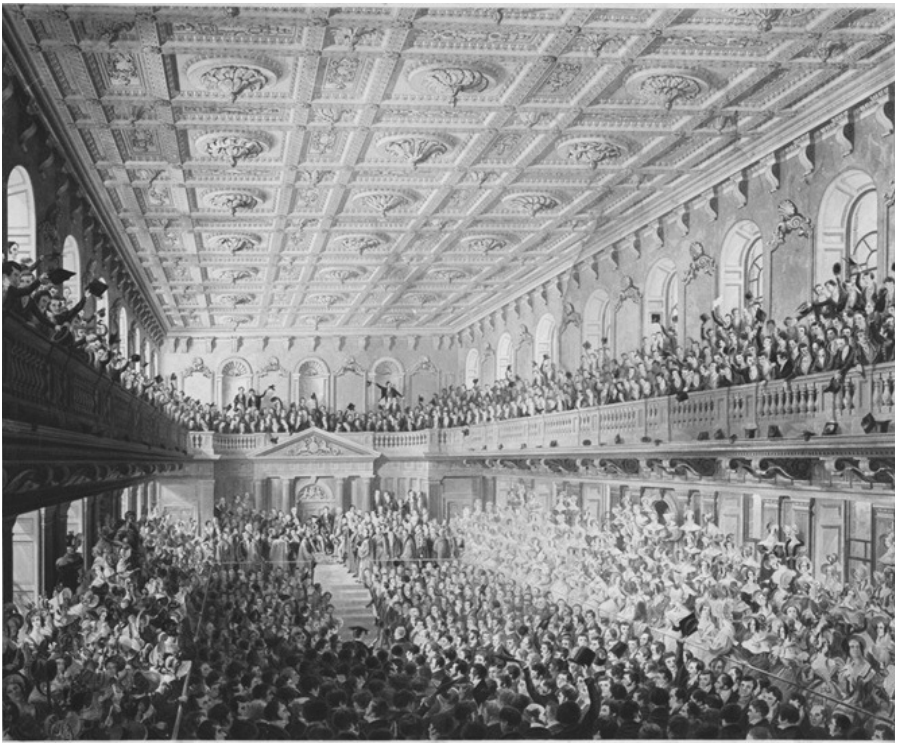


Fig 2. Senate House, Cambridge, venue of many performances of Handel oratorios during the 18th century.

[1] Landon, H. C. Robbins. *The Collected correspondence and London Notebooks of Joseph Haydn*. London. Barrie and Rockliffe, 1959.

So, what was going on musically in Cambridge at the time? Let us set the context in which the Black Bear concerts took place. Handel there was a-plenty during the latter half of the eighteenth century with two-day "music meetings" during Commencement Week in June or July devoted largely to concerts of his music, which included many of the well-known musicians of the time, and regular performances of his oratorios given at the Senate House – often to raise money for Addenbrooke's Hospital - organised by the energetic Dr. John Randall, Professor of Music from 1755 - 1799. An excellent summary of these festal occasions is to be found in an article by Douglas Reid and Arthur Walker published by the Royal Musical Association in 1966.[2]

The installation on July 1 1769 of Augustus Henry FitzRoy, 3rd Duke of Grafton, as Chancellor provided another excuse for a musical extravaganza with a setting of the *Installation Ode* by poet Thomas Gray. The music was to have been composed by Charles Burney but there was something of a disagreement over who paid for the performers, Burney resigned and Randall took over, much to Gray's wry amusement observing that "The musicke is as good as the words: the former might be taken for mine and the latter for Dr. Randall's". Incidentally, the *Ode* was given a further performance by the Black Bear Music Club on 16 February 1795.

At the opposite end of the University spectrum, we have this splendid account of music-making during May Week 1780 from the Clergyman and social reformer William Frend, then a young Fellow at Jesus College, in a letter home: "every day has given me some amusement, chiefly at Musicke and mix'd parties. We had three concerts and a Ball, two private Musical Parties, Musicke in the church. . . ." Finally, the *New Cambridge Guide* of 1804[3] gives a succinct overview of concert life in the City at the turn of the century, reporting that:

"The principal, and almost only public amusements of Cambridge, are concerts; these are numerous, and many of them in the first style of excellence, particularly those at the Commencement; when the very first vocal and instrumental performers in England are engaged. These concerts are generally performed at the Town Hall; except at a public Commencement, when the Senate House is lent for the occasion and oratorios are performed in St. Mary's Church. Some idea may be formed of the excellence of the performers, when we say that they have been honoured with the respective vocal powers of Mara, Mr. and Mrs. Harrison, Bartleman, Incledon, Sig. Storace, Braham, Madame Dussek, Mrs Mountain, Mrs Bland, etc and the instrumental science of Lindley, Pinto, Greatorex, Cramers, Holmes, Ashley's, etc. All the concerts are under the direction of Dr. Charles Hague, the present

[2] Douglas J. Reid and Arthur D. *Walker Some Festival Programmes of the Eighteenth and Nineteenth Centuries: 2. Cambridge and Oxford*: R.M.A. Research Chronicle, No. 6 (1966), pp. 3-23.

[3] The New Cambridge guide. Cambridge, printed by M. Watson for J. Nicholson, 1804.

Professor of Music; who always leads the band, and whose excellence on the violin is of the first order. Besides these, there are very respectable subscription concerts supported by the inhabitants of the town, during the winter. These are performed at the Black Bear Inn."

The Guide goes on to say that: "The town is provided with music masters of great scientific skill; the following are the principal: Dr. Hague, as a teacher of the violin and piano-forte, Mr. Scarborough of the violin, and the Messrs Nicholls of the flute." To whom we shall return in due course.

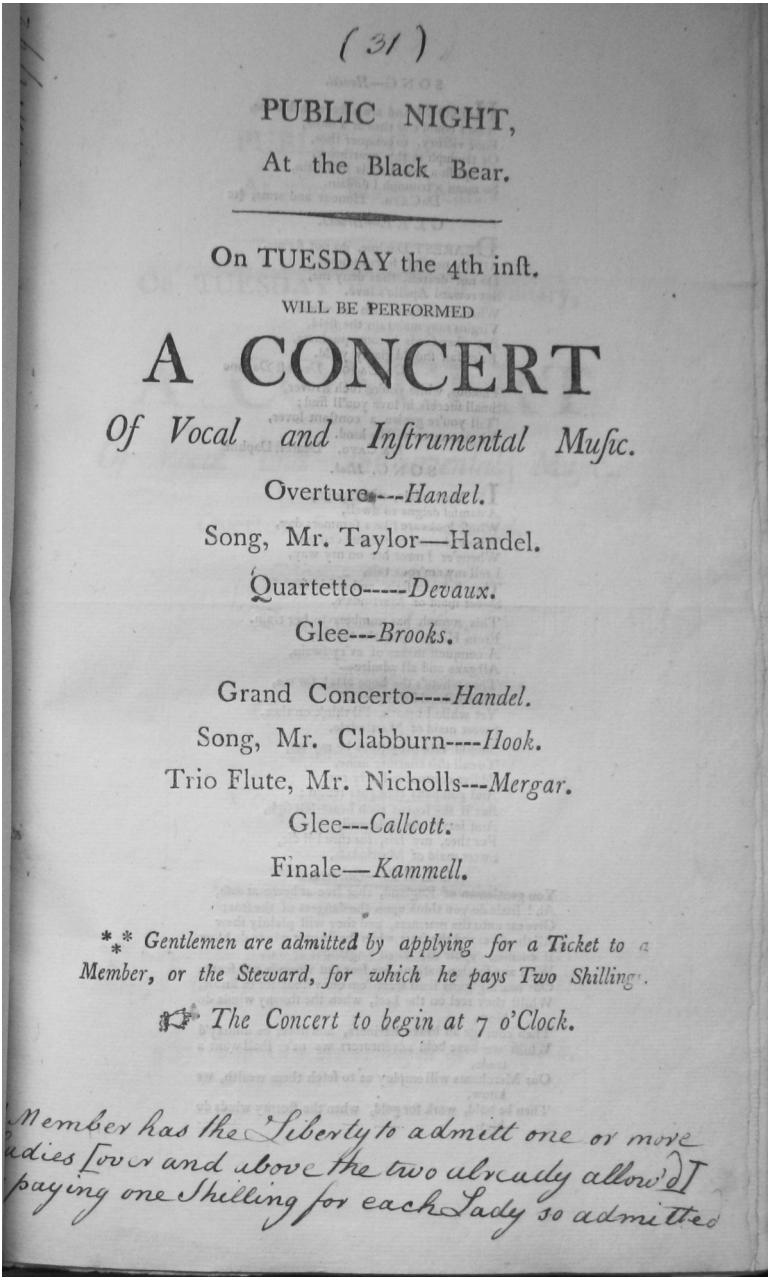
The Black Bear Music Club

So let us now turn to the activities of the Black Bear Inn Music Club. Those of you familiar with Cambridge will be wondering why you can't place this establishment in the way that the locations of the Eagle or the Pickerel quickly spring to mind. Sadly, this is because the building was demolished in 1868 – one of all too many of Cambridge's then 470 taverns to disappear in the past 100 years. The Black Bear, dating back at least to the seventeenth century, stood on the corner of Market Hill and Sidney Street, opposite Holy Trinity Church, and what is now Market Passage marks its yard. In common with many such establishments, it had a narrow frontage to Sidney Street with a gateway leading to a long courtyard which gave access to the main rooms. On its first floor was a large assembly room which was used for meetings, auctions and other public gatherings, as well as concerts of the Black Bear Music Club. The Inn was part of Edward Storey's estate. He died in 1692 or 1693 and is remembered today for the charitable foundation set up after his son's death using the rents and profits from his considerable estate to provide almshouses for the poor. It still exists today and an excellent account of the Foundation can be found in Helen Larke's little book *The Foundation of Edward Storey.*[4]

So, what of the concerts? The University Library has a volume of 142 programmes, printed by Francis Hodson of Green Street, for concerts between 17 February 1789 and 8 May 1809, acquired in April 1920 for one guinea.[5] All are single sheets presenting the list of works to be performed together with some, but by no means all, of the performers, with the words of vocal items where relevant on the reverse of the sheet. Many of the programmes seem to have belonged to Mr. Marshall (who played both violin and viola in the concerts). One is addressed to him at No. 36 Castle Street Holborn from Charles Hague in 1807. A record on the University Library's online catalogue

[4] Larke, Helen. *The Foundation of Edward Storey: a short history, 1693-1980* / Researched & written: 1693-1968 by H.M. Larke, 1969-1980 by S. Shield. [S.l.] : [s.n.], [1980]. Copy in Cambridge University Library, shelfmark Cam.d.980.7

[5] Cambridge University Library, shelfmark Cam.a.789.1



(31)

PUBLIC NIGHT,

At the Black Bear.

On TUESDAY the 4th inſt.

WILL BE PERFORMED

A CONCERT

Of Vocal and Inſtrumental Muſic.

Overture---*Handel.*

Song, Mr. Taylor—Handel.

Quartetto-----*Devaux.*

Glee---*Brooks.*

Grand Concerto----*Handel.*

Song, Mr. Clabburn----*Hook.*

Trio Flute, Mr. Nicholls---*Mergar.*

Glee---*Callcott.*

Finale—*Kammell.*

*** *Gentlemen are admitted by applying for a Ticket to a Member, or the Steward, for which he pays Two Shillings.*

☞ *The Concert to begin at 7 o'Clock.*

Member has the Liberty to admitt one or more Ladies over and above the two already allow'd of paying one Shilling for each Lady so admitted

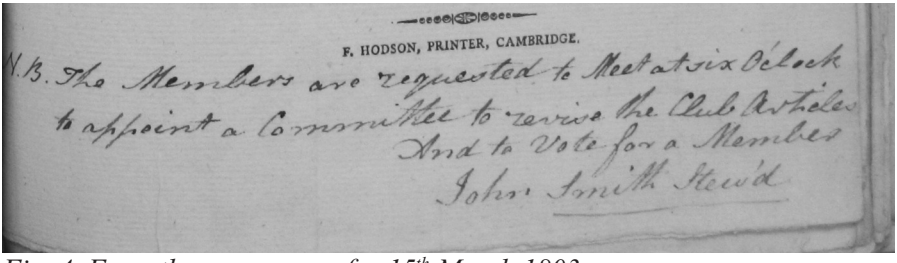
Fig. 3. Black Bear Music Club programme 4th (December 1792)

has been created for each season together with an entry on the Concert Programmes Project database.[6]

The first evidence of musical activity we have for the Inn is the purchase in 1773 by the Music Club of an organ (subsequently auctioned off in 1805). Sadly we don't have a list of subscribers, or members of the Club but there are a number of notes added to programmes which give an idea of the way the Black Bear concerts were run. Concerts were either ordinary Club nights, Public nights or Benefit concerts for one of the leading figures. For example on the handbill for the concert on 4 December 1792 (and indeed in varying formats on many others), we are informed, for this ordinary Club night, that: "Gentlemen are admitted by applying for a ticket to a member, or the Steward, for which he pays two shillings" [about £10 in today's money]. This had risen to 4s or 5s by 1809. The addition of a handwritten note on the same programme tells us that: "A Member has the liberty to admit one or more ladies [over and above the two already allow'd] by paying one shilling for each lady so admitted" (See Fig.3). For violinist John Scarborough's annual benefit on 4th April 1797, which was a public concert, we see: "Tickets to be had at the Music Shops [there were many], and of Mr. Scarborough at Mr. Sully's, on the Market Hill at 3s each." Finally, on the handbill for another of John Scarborough's annual benefit concerts, that of 15 March 1803, we get a glimpse of the business of the Club in a handwritten note from the Club Steward, John Smith: "The members are requested to meet at six o'clock to appoint a Committee to review the Club Articles and to vote for a Member". (See Fig. 4) Sadly, the Club articles have not survived.

Performers

We cannot know the precise forces deployed at the Black Bear, but the band would have been dictated by the size of the room which would not have been anything like as large as that, say, for Salomon's concerts at Hanover Square. Quite possibly they made do with one to a part or at the very most a small chamber ensemble. The regular performers, all local men led by Charles


F. HODSON, PRINTER, CAMBRIDGE.

N.B. The Members are requested to Meet at six o'clock to appoint a Committee to revise the Club Articles And to Vote for a Member

John Smith Stew'd

Fig. 4. From the programme for 15th March 1803.

[6] www.concertprogrammes.org.uk

Hague, tend not to be named on the ordinary Public Night concert programmes, but are given when there is a Benefit Night, thus giving us at least a handful of names to conjure with. They included instrumentalists John Scarborough, Charles Hague, Morris Barford, George Nicholls and Mr. Wagstaff, and singers John Peppercorn, Mr. Clabburn and Mr. Adcock. Most of these people we know little about, but some information on some of them is to be gleaned:

John Scarborough, a violinist, clearly deeply involved in the business of the Club as well as taking part in most of the concerts, often as a soloist or as one of a chamber group. We know little about him, other than that he married Elizabeth Ingle in St. Andrew the Less in 1792, died at the early age of 40 in 1807 and was buried in Chesterton. The Club gave two benefit concerts that year for his widow which must have been poignant occasions for all concerned.

George Nicholls the flautist was also accorded benefit nights as one of the regular performers. He composed many two-part divertimenti for the instrument which were available at both William Hague (Charles's brother) and Morris Barford's music shops in Cambridge. It is tempting to think that he may have performed several of them together with his relative J[ohn] Nicholls, also a flautist who often appears with him on the handbills.

Morris Barford not only had a music shop but also printed music, played the cello for the Black Bear Club and composed and led concerts at the Eagle and Child.

The most high-profile of the Cambridge-based performers was **Charles Hague (1769 – 1821)** who succeeded John Randall as Professor of Music in the University from 1799 until his death in 1821. He was not only a highly-respected violinist (a pupil of Antonio Manini, the elder Hellendaal and Salomon), but also a singer and composer whose works included the *Ode at the installation of the Duke of Gloucester (1811)* and, intriguingly, arrangements of several Haydn symphonies for flute quintet (were these the versions of the Haydn symphonies performed, one wonders, at the Black Bear? They would certainly have fitted the forces available). There is a striking portrait of him in the Fitzwilliam Museum by George Henry Harlow and a delightful appreciation of him in the *Quarterly Musical Magazine and Review* for 1822 (pp.123–128), from which a short extract cannot be resisted: "Dr Hague was well acquainted with the principles of playing on keyed instruments, although not a performer himself. Besides the violin, he was a complete master of the tenor and the violincello. On public occasions, on which his services were

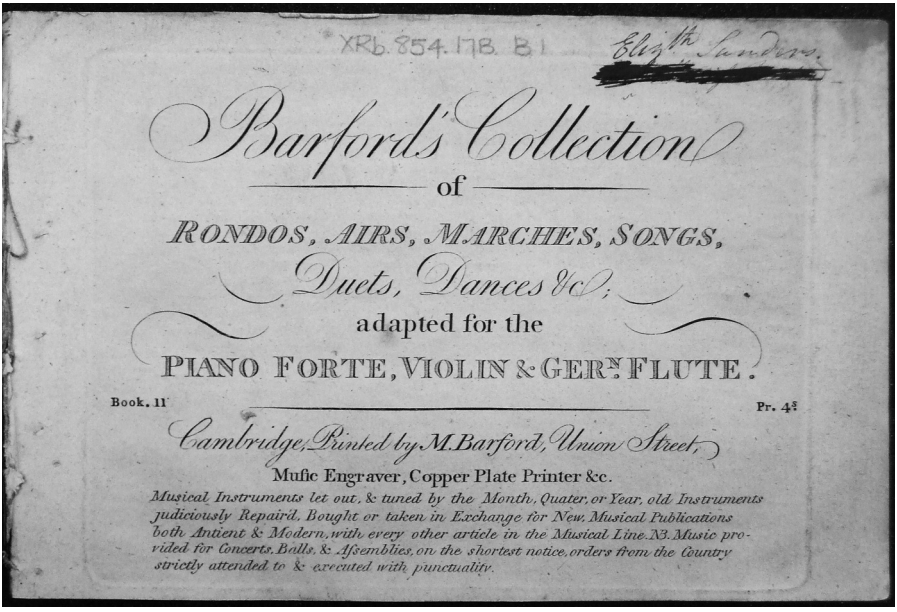


Fig 5. Barford's collection of rondos, airs, marches, songs, duets, dances &c.; adapted for the piano forte, violin & Ger[ma]n flute, Book II. Cambridge: M. Barford, ca. 1795. Held in the Pendlebury Library, Cambridge. Classmark: XRb.854.17B.B1

more particularly called forth, he was accustomed to lead the musical performances with a precision and a certainty which shewed that he was clearly entitled to the situation in which he was placed. In quartets, his style of playing was the most delightful that can be imagined. If, however, we were required to state one department in which he more particularly excelled, we should mention his violin accompaniment to the piano forte. In that, we are almost inclined to think he was unrivalled; so prompt was the intelligence with which he seized the meaning of the composer, so fascinating the eloquence with which he developed his ideas."

Stars from London

On several occasions - usually benefit concerts - well-known musicians from London would join the band at the Black Bear and so swell the audience, thus maximising income for the beneficiary. We see, for example Charles Ashley the cellist, and one of the first members of the Philharmonic Society, is to perform at Mr. Field's benefit concert on 20 April 1809. Note also that the audience had the especial treat of two Haydn symphonies that evening.

Robert Lindley, regarded as the finest cellist of his generation, also made an appearance, this time for Charles Hague's benefit on 14 Nov 1805, and the hugely popular tenor Charles Incledon sang at Charles Hague's benefit concert on 26 February 1798. It is clear, then, that the standard of music-making at the Black Bear was highly professional and that the Club was an important part of Cambridge concert life at the turn of the eighteenth and nineteenth centuries.

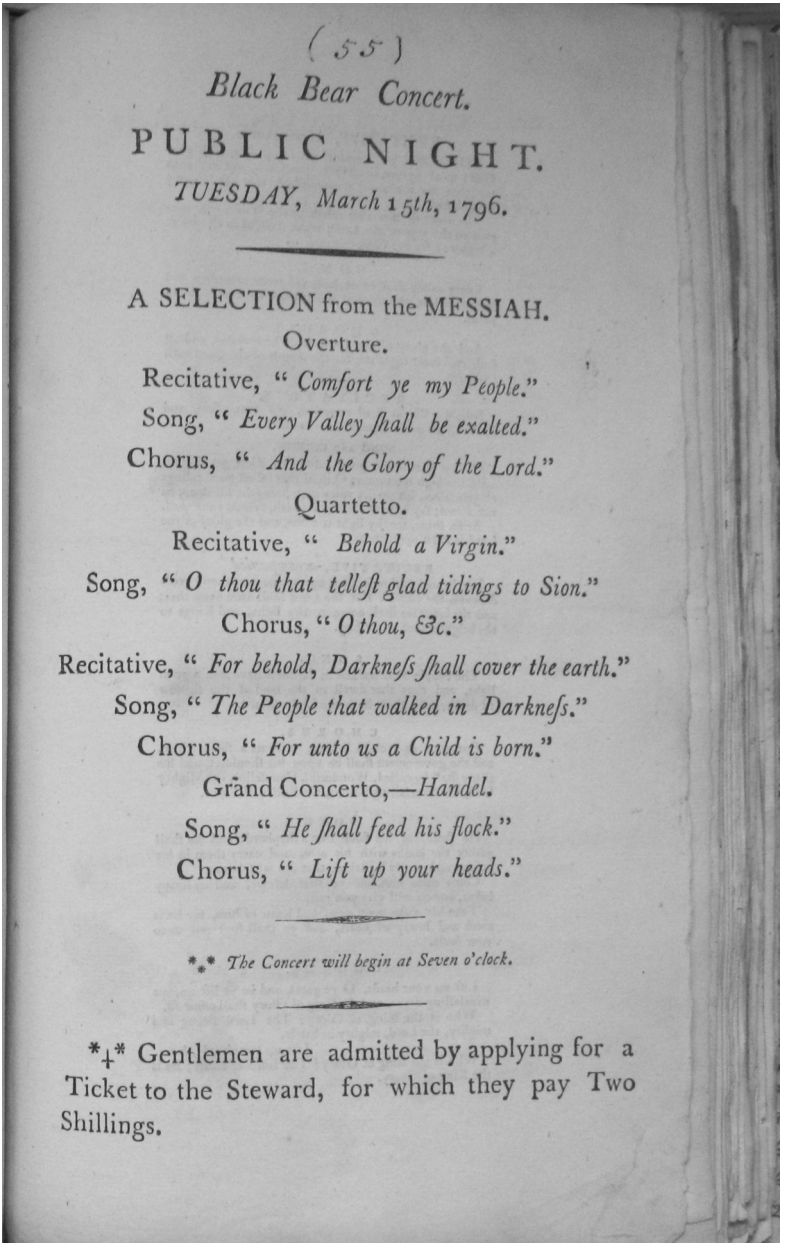
The music

Let us now turn to the music itself. What would gentlemen of the Club (and indeed their ladies) have heard? In common with the practice of the time, programmes generally consisted of eight to twelve items and were a mix of vocal and instrumental pieces. The mix of composers reflects, inevitably, the tastes and fashion of the time and includes many who no longer feature regularly today such as Avison, Cambini, Gossec, Gyrowetz, Jarnowitz, Kammell, Schwindel, Storace and Van Maldere, and those who still do, including Boccherini, Corelli, Pleyel, Haydn and Handel. Handel is omnipresent as almost every concert offered something of his: often the Overture to the *Occasional Oratorio* or a Coronation Anthem would open or close a programme, and arias and choruses from his oratorios were frequently given. Occasionally, an entire evening would be devoted to his music, as in the programme for March 15 1796. (See Fig. 6)

Other vocal items given were glees, often by Shield or Webb, or madrigals and solos from popular operas of the time.

It is interesting to note that the programmes for "ordinary" public nights were rather more conservative in content than those for Benefit nights, being mostly a mix of Handel, an unspecified concerto and the ubiquitous glees and madrigals. Haydn is reserved for Benefit Nights until the early years of the nineteenth century, though by 1809 it is quite common for his symphonies to both open and close concerts. Mozart makes only two appearances: both keyboard works performed by Miss Hague in 1804 and 1805. Thus we see programmes tailored to the Cambridge public's taste - keeping up with the times, albeit at a somewhat gentler pace than those typically offered, for example, as part of the Salomon or Professional concerts in London, which catered for their fashionable audiences in the grip of the "rage for music".

To illustrate this, I have chosen a couple of programmes which I feel characterise the Black Bear Club's events. Firstly, the benefit given for Charles Hague on 12 February 1793. We begin with a Haydn "overture" (i.e. a symphony). Which one, we cannot know, but perhaps one of those Haydn had recently composed for Salomon such as no. 95 or 96. A Shakespeare setting by the organist and composer R.J.S. Stevens follows: his 1782 setting of *Ye spotted snakes.* Chiefly remembered as a composer of glees, this is one of



(55)

Black Bear Concert.

PUBLIC NIGHT.

TUESDAY, March 15th, 1796.

A SELECTION from the MESSIAH.

Overture.

Recitative, " *Comfort ye my People.*"

Song, " *Every Valley ſhall be exalted.*"

Chorus, " *And the Glory of the Lord.*"

Quartetto.

Recitative, " *Behold a Virgin.*"

Song, " *O thou that telleſt glad tidings to Sion.*"

Chorus, " *O thou, &c.*"

Recitative, " *For behold, Darkneſs ſhall cover the earth.*"

Song, " *The People that walked in Darkneſs.*"

Chorus, " *For unto us a Child is born.*"

Grand Concerto,—*Handel.*

Song, " *He ſhall feed his flock.*"

Chorus, " *Lift up your heads.*"

*** *The Concert will begin at Seven o'clock.*

† Gentlemen are admitted by applying for a Ticket to the Steward, for which they pay Two Shillings.

Fig 6. All Handel programme, 15th March 1796.

his best known and was accompanied on this occasion by his *Sigh no more, ladies* in the second half. Who sang? Sadly, we don't know. This was followed by Geminiani's arrangement of Corelli's Concerto grosso op.5 no. 9 which would certainly have featured Hague and probably Scarborough, Marshall, Wagstaff and Barford as Black Bear regulars. It was *Solomon*, composed in 1743, which brought William Boyce his first major success. Here Hague (who sang as well as played the violin) performs the duet *Together let us range* with a relative, possibly his wife, Harriott. The family celebration continues with a "Grand Pianoforte Concerto" performed by, I assume, the same Harriott. It cannot have been his daughter, also Harriott, a talented youngster who probably did perform at the concerts in the early 1800s, as she would have been minus two at the time.

After the interval we continue with an overture by Italian violinist Luigi Borghi, who led the second violins in the Professional Concerts in London and played quartets regularly with Cramer. Perhaps it was one of the six overtures in four parts he wrote in 1787. Or was it? We must not forget Giovanni Battista Borghi, composer of many operas, as a possible candidate, although I think it is much more likely to be Luigi. The Black Bear programmes are littered with these little minefields. Yet another presents itself with the next item: coyly labelled "violin concerto" and the point in the programme at which the spotlight fell well and truly onto Hague as beneficiary. We have no way of knowing what he chose to play (there are no reports in the local press) and it is interesting to note that in many instances where a solo concerto is offered, we are given no indication of the work to be performed. Surer ground then, for the penultimate item: *Rule Britannia,* a piece which has since become a symbol of British identity. To finish, some Handel, as we have seen as constant as the Northern Star in Black Bear programmes. This time, the rather sombre *Overture* and *Dead March* from *Saul*, performed by the assembled company.

For my second example, I have chosen another benefit concert for Charles Hague: that which took place on 26 February 1798 in which Charles Incledon, celebrity tenor of the time, took centre stage. Hague's 1798 benefit concert did not take place at the Black Bear Inn, but at the Town Hall. Presumably, this was because Incledon would have attracted a larger-than-usual audience for which extra seating would be needed. The programme itself follows the usual mix of vocal and instrumental works. We begin with a Haydn symphony: once again, impossible to know which one, but almost certainly drawn from those written for the Salomon concerts. Maybe it was the "Surprise" this time – although when either this or the Military symphony was given, the programme said so. The opening aria from *Messiah* follows, which would have been sung by Incledon. Yet again, we can only speculate on the concerto by Newcastle-born Charles Avison, but it would have been one of his many

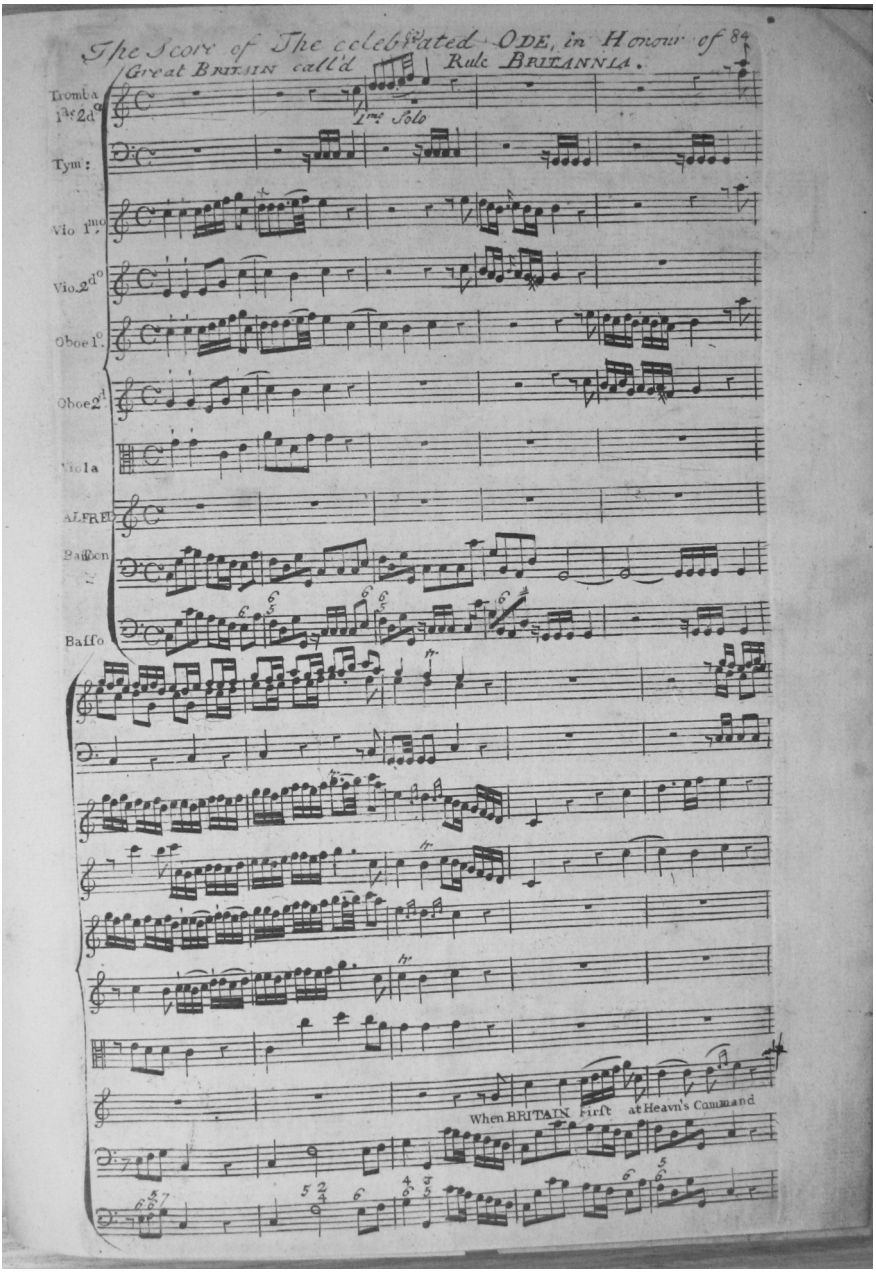


Fig. 7. Rule Britannia, from Arne's "Masque of Alfred". London: Walsh, [1757].

concerti grossi modelled on those of Geminiani. I particularly enjoy the disclaimer on the first page of the music of this score of his set Op.9 published for Avison by Johnson in 1766: "The accustomed performer on the organ or harpsichord will easily fill up the harmonies of his part as directed by the figures in thorough bass. It was therefore thought unnecessary to crowd the page with a multiplicity of notes which only serve to embarrass the melody." I am sure the Black Bear band's rendition was impeccably free of unnecessary extras.

Incledon takes the stage next for one of two songs by William Shield (1748–1829), a friend of Incledon's, pupil of Avison and prolific composer of stage works, who would become Master of the King's Musick in 1817. *The Quarterly Musical Magazine and Review* of 1818[7] devotes space to a biography of Charles Incledon in which much is made of his fine tenor voice and its astonishing range, his immense success and his skill in delivering English ballads for which he was renowned. "He had a bold and manly manner of singing, mixed however with considerable feeling, that went to the hearts of his countrymen". The interval followed an unnamed concerto (perhaps one by Tartini?) given by Charles Hague. Part II starts off with another concerto grosso: here assigned to Carlo Ricciotti, an Italian violinist and impresario who published six unnamed *Concerti armonici* in 1740 which, when brought out by Walsh were mistakenly attributed to Ricciotti. Recent research has established that they are by Unico Willem van Wassenaer (1692 – 1766).[8] Another appearance by Incledon, this time with the *Battle Song* from Shield's *Italian Villagers* of 1797, is followed by a flute quartet in which we see several of the regular players of the Black Bear Music Club: George Nicholls (flute), Charles Hague (violin), Mr. Marshall (viola) and Morris Barford (cello). Perhaps something by Ignace Pleyel (1757 – 1831) from the set of six from 1797 (B.387 – 392), who was a great favourite of the Club. However, the eagerly-anticipated event of the evening was undoubtedly Charles Incledon's performance of his party-piece *The Storm* or "Cease rude Boreas" by George Alexander Ste[e]vens. It describes a storm at sea and Incledon would often perform this, to an enthralled and delighted audience, complete with suitably scenic backdrop of a ship in distress. It was clearly a hit in Cambridge as Incledon was back to perform it in another Benefit concert on 15 February 1808. Such was its popularity that it and Incledon became virtually synonymous. Let's hope the Haydn "finale" was equally energising. . . . the "Military" symphony perhaps.

Finally, I cannot leave my friends at the Black Bear without mention of the work at the end of John Scarborough's benefit concert of 18 February 1806. The line-up includes most of the regular players and the programme

[7] *Quarterly Musical Magazine and Review*, 1818, pp. 78 – 80.
[8] *Count Unico Wilhelm van Wassenaer 1692-1766: a master unmasked, or, The Pergolesi-Ricciotti puzzle solved* / [introduction by] Albert Dunning; translated from the Dutch by Joan Rimmer. Buren: F. Knuf, 1980.

offered music by Handel, Corelli, Boyce, Vanhal and Pleyel, but the evening finishes with the catch *To our musical club* by Thomas Warren, secretary of the Noblemen's and Gentlemen's Catch Club, published in the 3rd, 4th and 5th editions of John Arnold's *Essex Harmony* Vol. 1, in 1767, 1774 and 1786 respectively,[9] a favourite with many of the clubs which flourished up and

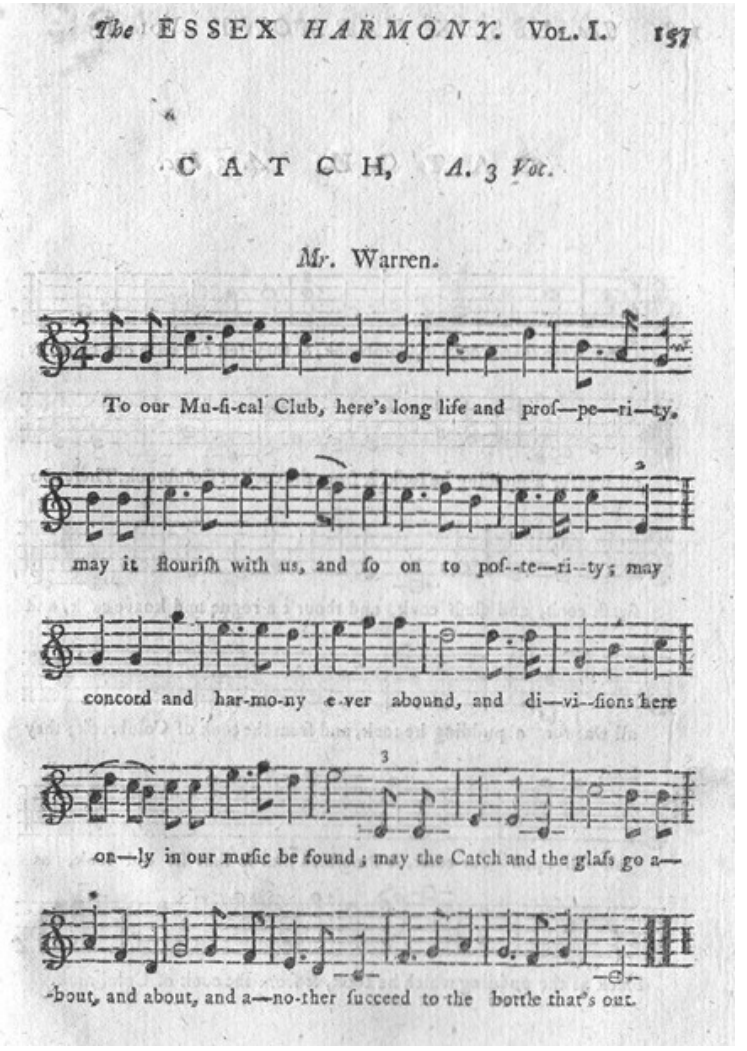


Fig. 8 "To our musical club". Essex Harmony, Vol.1 1786

[9] I am indebted to Olive Baldwin and Thelma Wilson for this information and for the scan of the glee itself.

down the country at the time – and rightly so. It received what was possibly its first performance in Cambridge for over 200 years when delegates at the 2014 IAML(UK & Irl) Annual Study Weekend performed it at the end of this paper – to whom I should like to express my delighted thanks.

Abstract
This paper was given at the IAML (UK & Irl) Annual Study Weekend 2014 at Fitzwilliam College Cambridge. It offers a glimpse into one aspect of concert life in Cambridge in the late eighteenth-century made possible through a unique volume of concert programmes held Cambridge University Library. The Black Bear Music Club thrived for over thirty years and involved both Town and Gown in the monthly concerts given on a Tuesday evening in the upstairs room of a bustling hostelry in the heart of the City.

Susi Woodhouse read music at Newnham College, Cambridge before qualilfying as a librarian. Following a career including a period at the British Library, running the music library services for Ealing Libraries and working on the strategic deployment of ICT in public libraries at the Museums, Libraries and Archives Council, she now divides her time between documenting the Hans Keller Archive and the concert programme collections at Cambridge University Library, and working on the photographs in the archive of the London Symphony Orchestra. She has served as Publications Officer, Conference Committee Chair, and Branch President (2001–2004) of IAML (UK & Ireland) and now looks after the Cecilia database and contributes to the Concert Programmes Project.

Brio Volume 51, Number 2. pp 38-43

EXHIBITION REVIEWS

War Music: Notes from the First World War

The Royal Academy of Music Museum
Marylebone Road, London NW1 5HT
Exhibition open: 22 April 2014 to 21 March 2015

This exhibition offers a broad look at the role of music during the First World War, highlighting its centrality in British popular culture of the period and demonstrating through an impressive number of artefacts the multiple uses to which music was put during wartime. The exhibition attempts to tell the story of the First World War through music, leading visitors from simple songs used as propaganda during the early recruitment drive through to Academy students in Prisoner of War camps and the requiems and victory marches which marked the War's end.

Clearly, the story of the War cannot be fully told without reference to popular songs of the period. Music inspired people to enlist and boosted morale at the Front and at home, and an incredible amount of music-making followed soldiers into the trenches. Music fuelled the great social changes and convulsions which were sparked by the First World War, and war in turn shaped the popular music of the period. A panel tells us that the War Office had worried early on that music wasn't manly enough, though by the end of hostilities the 'Committee on Music in Wartime' had organised over 6,500 concerts and the first portable gramophone had been produced for use in the trenches.

One of the most impressive objects in the exhibition is one of these 'trench' gramophones, on display alongside a comic poem, 'Satire on a Clapped-out Gramophone', which was published in a German internment camp magazine of 1917. This insight into the sounds and sociability of the front line is complemented by a copy of Frederick Keel's *Life in Ruhleben 1914-18*. In it, the future Professor of Singing at the Academy describes the startling freedom of the inmates, who were free to form societies and give concerts with their own instruments. Also on display are letters from a young John Barbirolli, who attended the Academy as a cellist before signing up with the British Army in 1918. They tell of his involvement in the musical life of the training camp, giving an insight into how young musicians struggled with the demands of wartime.

Away from the fighting, 'descriptive' music such as Harold Spencer's *The Battle in the Air: Descriptive Piano Solo* gained a broad popularity, and

would have been performed during benefit concerts for the war wounded. Headings on the score of Spencer's work can be seen to read 'Crash!', and 'The Patrol of the Air Continues'. Many of the artefacts on display are copies of sheet music, but there are also a number of cartoons and record sleeves from the period, as well as items recovered from the battlefield, such as the remains of an harmonica from a burn pit on the Somme. It also possible to hear a generous selection of recordings from the time at the 'listening post', including popular songs, songs from musicals, instrumentals, and archive interviews with musicians.

War Music brings a great many objects together in a fairly small space, and its aim to lead the visitor through a broad story of music during the First World War is ambitious. In addition to the areas mentioned above, it draws attention to the success of the setting of popular and 'trench' poetry to music, and elsewhere explains how songs of the period reaffirmed female stereotypes despite the fact that war helped women succeed as musical entertainers. The extent of this ambition and the wealth of artefacts on display result in much textual interpretation for the visitor to read through.

A tighter focus, perhaps on the Academy's role in the story of music and the First World War, may have made for a more striking and stimulating exhibition. Aside from Barbirolli's letters and Keel's memoir, many of the fascinating details involving the Academy itself are somewhat lost amongst the many items illustrating the more general relationship between music and war in the period. For example, a programme from a concert in aid of the 'Mine Sweepers Fund', presented by Academy Professor Lionel Tertis at the Wigmore Hall, must be sought out from a case full of various other wartime programmes. This link between the Academy and the prominent role played by music in the social impact of war may therefore be missed.

We are told of Academy staff being forced to leave their posts with the outbreak of war, of the politicisation of pianos, and of the Academy's resistance to ceasing its activities in the face of the threat of being commandeered as a military hospital. No doubt, there is a fascinating story to tell of the Royal Academy of Music during the First World War. Some of it can indeed be found in this exhibition, but only within a much broader story of British music during wartime.

As it is, the exhibition is a valiant attempt, with a refreshingly continent-wide focus in parts, to tell the story of music and the First World War. It contains much engaging material and raises a host of questions, not just about the role of the Academy itself, but about the role of music in the broad and defining social transformations unleashed upon Europe and the world with the outbreak of war in 1914.

Lewis Ashman

The Planets: 2014
Celebrating 100 years of Gustav Holst's masterpiece

The Holst Birthplace Museum was opened in 1974 by the Cheltenham Borough Council, with significant input from Holst's daughter, Imogen. It was later acquired by the newly formed Holst Birthplace Trust, and re-opened as an independent museum in 2000. In 2012, a Heritage Lottery Fund matching grant was obtained to create the Holst Discovery Space, and provide storage cabinets for the Museum's collection and also a small display area.

This exhibition during the summer of 2014 was made possible by a second Heritage Lottery Fund grant, and a generous private donation. It was part of the Holst Birthplace Museum's celebration of 100 years since Gustav Holst began to compose *The Planets* in 1914. Items were borrowed from the Bodleian Library, the British Library, the Royal College of Music, and the Britten-Pears Foundation. This was possibly the first time that some of these manuscripts have been exhibited, and certainly the first time they had all been seen in the same venue. The exhibition space in the Music Room is not large, but includes a splendid new bespoke display case. Additional items were displayed in the Discovery Space.

The manuscript orchestral scores of *Mars* and *Neptune* were loaned by the Bodleian Library, and were displayed side by side in the new display case. During the war, Holst's manuscripts were deposited in the Bodleian for safe-keeping, and after the war, Imogen Holst gave *The Planets* to the library as an expression of thanks. The two-piano score of *Jupiter* was borrowed from the British Library, and on this can be seen Holst's indications for full orchestration written in red ink. *The Planets* first saw light as a two-piano version, scored by Holst's amanuenses Vally Lasker and Nora Day, from which the full orchestration was made. Other manuscripts of the two-piano version came from The Royal College of Music, who also loaned the two-piano version and organ duet version of *Neptune*, and the two-piano version of *Venus.*

Some of Holst's diaries and notebooks were borrowed from the Britten-Pears Foundation, and these small but fascinating items clearly indicate Holst's very busy life, and reveal small personal details, such as a list of items to take with him to Salonica, where he went with the YMCA in 1916 to give music education to the troops, and a list of his income, for tax purposes. From the Museum's own collection were Holst's conducting score of *The Planets*, and a miniature score, signed by Holst at a festival held in his honour in Cheltenham in 1927. There was also a programme for this event, a concert conducted by Sir Adrian Boult and Gustav Holst, and a photograph taken outside the Town Hall of all the personnel involved.

Other items included books on mysticism that belonged to Holst, which he consulted when writing *The Planets*; record sleeves and CDs of various

recordings; a letter from Holst inviting a friend to a private performance of 'my astrological pieces' at the Queen's Hall in September 1918, courtesy of Balfour Gardiner, and conducted by Boult; and a letter from Holst to Raymond Bantock containing a message in astrological signs. The agreement between the publisher Curwen and Vally Lasker for the rights of the two-piano version of *The Planets* was also on display, along with a letter from Holst to Vally Lasker, finishing 'Nuf ced' and saying he does not know what time he will be at Wembley (though I don't think we can claim that Holst was a football fan!), two First Day covers for *The Planets*, and the sheet music for 'I vow to thee, my country'. A letter from Holst to Adrian Boult on June 14 says he is 'Boult over by the news' about the conductor doing *The Planets*.

There were several pictures: Holst in Salonica with some YMCA personnel, a rather glum-looking Holst outside the Queen's Hall, and the interior of The Steps, a house in Thaxted that Holst used in holidays. One interesting item was the deed poll by which Holst dropped the 'von' from his name; it seems that the family were not entitled to this anyway, as it had been added in the nineteenth century to give a more aristocratic sound!

This exhibition showed Gustav Holst as a hardworking, busy composer and teacher, and also a very humble one. 'I don't suppose it will ever get performed' he is said to have said about *The Planets*, and given the huge forces for which it is scored, anyone might well echo this remark. The first public performance (incomplete) was not until 1922, but it is now well established in the orchestral repertoire, and the maestoso theme from *Jupiter* has taken on its own life as 'Thaxted', the tune for 'I vow to thee my country'. Holst may not have liked the words, but it is such a splendid tune! Another salient aspect is an obvious sense of humour, which comes out in particular in his letters. It is interesting to speculate in what direction his compositional style might have gone, had he lived longer.

Alison Hall

She was despiséd: Handel and Susannah Cibber

Handel House Museum, 25 Brook Street, London

26th February – 28th September 2014

The title of the Handel House Museum's most recent exhibition not only puns upon the title of the aria that Susannah Cibber is most famous for singing[1], but also cleverly alludes to the prejudices and scandal that so damaged her reputation and impacted on her life. Small though it was, this exhibition did an excellent job of portraying the unusual success of a woman who managed to overcome a scandalous marriage and court trial, and establish herself as a performer in her own right, in the patriarchal world of eighteenth-century theatre.

Helped by a detailed timeline of her life on one wall, the exhibition explored Susannah's rise from the middle-class daughter of an upholsterer to an upper-class socialite, her marriage and subsequent affair, and her career as a singer and actress and her professional relationship with Handel. Her theatrical success was charted through a number of scores and word books on display, as well as several paintings, and two porcelain figurines of Susannah and David Garrick as James Thomson's *Tancred and Sigismunda,* on loan from the V&A Museum. Visitors were also invited to listen to modern recordings of some of the scores on display, available on headphones dotted around the gallery.

Born in 1714, Susannah was trained for life on the stage and educated as a gentlewoman on the insistence of her father Thomas Arne, with a view to marrying into the upper classes. She was successful on both accounts – she made her London stage debut singing in the English Opera Company's *Amelia* in 1732 (the word book for which was on display) and then married Theophilus Cibber, an actor and manager at the Drury Lane Theatre, on 21 April 1734, aged 20. The Cibber family dominated the world of early Georgian theatre, and provided Susannah with an established foothold in the profession. However, Theophilus was a gambling addict and allegedly abusive, and (despite the two signing a pre-nuptial agreement) used Susannah's earnings as a means to paying off his vast debts.

Trapped in an unhappy and manipulative marriage, Susannah was introduced to William Sloper in 1737, after he watched her perform in *Othello*, and they soon began an affair. Four original letters written by Theophilus Cibber were on display in the exhibition, two addressed to Sloper and two to Susannah. Although he did not send them directly to the recipients, Cibber intended to publish them publicly to disgrace his wife, and writes a damning account of the lovers' behaviour, even blaming his own financial debt on

[1] From Handel's *Messiah* : 'He was despised and rejected of men'.

Susannah's extravagant lifestyle. Ever the injured party, Theophilus urges Susannah to remember that her adultery "t'was your own Choice, at a Time when I was running distracted, and breaking my Heart Abroad, for what I blush to have ever set so much Value on", despite never having shown much true affection for her. Not one to miss an opportunity, Theophilus sued William Sloper for £5,000, and took him to court in 1738 for "assaulting, ravishing and carnally knowing" Susannah. It is argued that Theophilus had encouraged and facilitated the affair, effectively 'selling' Susannah for financial gain. A leaked document of the trial proceedings were displayed in the gallery, accompanied by an engraving which depicted Susannah and Sloper in bed together, inspired by the testimony of Susannah's landlord . . . he allegedly saw them together, having drilled a spy hole in her wall! Regardless, Susannah and Sloper went on to have a daughter together, Molly, and remained together until her death.

The exhibition went on to examine the working relationship between Handel and Susannah, and the role he played in the gradual repair of her reputation, with copies of Handel's *Samson* and *Messiah* on display. The pair met in Dublin in 1741, after Susannah joined the new theatre company of actor James Quin – a convenient excuse to flee London after the scandal of the trial. Of interest here, was the fact that Susannah could not read music, and therefore would not have sung from any of the manuscripts on display. However, what she lacked in formal training she made up for in the emotion and quality of her voice; Handel wrote the aria 'He Was Despiséd' especially for her, and she sang it so poignantly during the debut of Handel's *Messiah* in 1742 that the Chancellor of Christ Church Cathedral reportedly cried "Woman, for this be all thy sins forgiven thee!" during the performance.

Overall, this exhibition was engaging and successfully traced the highs and lows – both personal and professional – of a woman who, once so "despiséd", went on to make a name for herself in a world where women rarely achieved independence. Although it would have been interesting to have had more artefacts on display to complement the text panels (particularly more to do with Susannah herself, rather than her family or contemporaries) 'She Was Despiséd' managed to use a small space to tell the eventful and complicated story of Susannah's life. To learn more about Susannah Cibber and Handel, a collection of five talks on the 'She Was Despiséd' exhibition are still available to listen to free of charge, via the Handel House Museum's website.

Meriel Royal

Brio Volume 51, Number 2. pp 44-54

BOOK REVIEWS

Edited by Loukia Drosopoulou

The Cambridge Companion to Vaughan Williams, edited by Alain Frogley and Aidan J. Thomson. Cambridge: Cambridge University Press, 2013. 358 p. ISBN: 9780521162906. Paperback. £19.99.

This volume is the latest in a well-known series of books about major composers. The introduction states that there has been no comprehensive study of Vaughan Williams since the 1998 revised edition in the Master Musicians series. Recent developments make this a timely volume, especially as the 2008 anniversary sparked a volume of letters, edited by Hugh Cobbe, two films, further publications and many performances including operas and little-known compositions. The book aims to cover all areas of Vaughan Williams's output from new perspectives and to look at his advocacy of the music-making of ordinary people.

The contents are divided into three main sections: part 1 covers his life and work from 1890-1926, part 2 looks at his works by genre, and part 3 considers his activism, reception and influence. Some of the fourteen chapters are more easily readable than others, but all cover interesting aspects of Vaughan Williams. For example, Byron Adams surveys the composer's musical apprenticeship, including his time as a student at the Royal College of Music and Cambridge, and his studies with Ravel. Several chapters cover his work in different genres, including his chamber music and solo works with orchestra, and the songs and smaller choral works. His writing and activism is covered by David Manning, who shows the composer's considerable influence as a public figure. Jenny Doctor's investigation of his relationship with the BBC is enhanced by the inclusion of items from the BBC's written archives, as not all of these appear in the volume of letters. Eric Saylor's chapter on the music for stage and film includes a section on the various settings of *Pilgrim's Progress* from 1906 to 1951. Julian Onderdonk's survey of folksongs, hymn tunes and church music, the first such in-depth study, points out the composer's overarching social concerns in aiming to familiarise people with beautiful melodies. In his other article Onderdonk assesses Vaughan Williams's social, political and religious views – no easy task with such a complex personality. Sophie Fuller writes about the songs and shorter

secular choral works: until relatively recently, the literature has focused on the larger works, but this chapter puts the earlier songs, in particular, into the context of their times.

Michael Kennedy, who knew the composer well, charts the changes in public and critical reaction to Vaughan Williams's music in the UK and America throughout the composer's life. He deals with the misunderstandings about some of the works, in particular the third and fourth symphonies, and the composer's dislike of attaching 'meanings' to his music. He finishes by welcoming the recent surge of interest in Vaughan Williams which has brought about performances of some of his lesser-known works, in particular the operas, and says that 'now we can hear the complete Vaughan Williams'. The other contributors are Julian Horton on the later symphonies, Christopher Mark surveying the chamber music and works for soloist with orchestra, and Charles Edward McGuire, looking at the larger choral works within the British festival tradition. One innovation in this volume is the last chapter, a forum in which four contemporary composers (Peter Maxwell Davies, Piers Hellawell, Nicola Lefanu and Anthony Payne) discuss their own views of Vaughan Williams and his influence. This adds to the preceding chapters by showing the continuing relevance of music of an earlier age.

This volume largely follows the style of previous publications in the series: introduction, contents list, notes on contributors, and a chronology compiled by Heather de Savage, which in this case covers only the life and works of Vaughan Williams, whereas other volumes list musical and historical milestones alongside relevant dates. One improvement over some earlier volumes is the placing of notes at the end of each chapter, rather than at the end of the book. The arrangement of the book is sensible and clear. The index is split into a works index, divided by genre, and a general index. There are a few mis-calculations: 'Leith Hill Festival' only appears under 'Dorking', the 'British Library' under 'London', so some knowledge is evidently assumed, which is not always helpful. In several places the font size appears to change very slightly mid-page, and there appears to be no practical reason for this, but it doesn't detract too much from the overall impression.

In conclusion, this book is a significant addition to existing publications on Vaughan Williams, with contributions from authors who are leading scholars in the field. It does not replace previously published works, but brings a modern relevance to the life and work of this major and influential figure.

Ruth Hellen

The Music of Herbert Howells, edited by Phillip A. Cooke and David Maw. Woodbridge: Boydell Press, 2013. 382 p. ISBN: 9781843838791. Hardback. £50.00.

Herbert Howells' contributions to the choral and organ repertoire reformed and revitalised English Church music in the twentieth century. His reputation is built principally upon the success of these works, but as this book demonstrates, these compositions constitute only one portion, albeit an important one, of his complete oeuvre. Three decades after the composer's death, *The Music of Herbert Howells* re-evaluates Howells' achievements and legacy, and offers us the opportunity to see the composer in a different light.

The book is a collection of fifteen essays arranged into five sections. The contributors include Paul Andrews and Paul Spicer, two of the leading authorities on Herbert Howells; Jeremy Dibble and Lewis Foreman who will be familiar names to those interested in British music, and a small number of emerging scholars. The essays cover a broad range of Howells' familiar and unfamiliar compositions (both vocal and instrumental) from different points in his life. Unlike many of the earlier books on Howells, which tended to focus on biographical details, this new arrival includes a great deal of musical analysis and incorporates musical illustrations to highlight how Howells' musical language and style evolved.

The subject areas and authors are: Stanford and Howells, by Jonathan White; Howells and counterpoint – using *Take Him, Earth, for Cherishing* as the vehicle for this investigation, by Lionel Pike; An exploration of Howells style through *Six Pieces for Organ*, by Diane Nolan Cooke; Howells solo songs, by Jeremy Dibble; *Collegium Regale* and *Gloucester Service*, by Phillip A. Cooke; Howells use of melisma in his songs and choral works, by Paul Spicer; The history of the early orchestral works, by Lewis Foreman; The history of *In Gloucestershire*, by Paul Andrews; Style and structure in the Oboe Sonata and Clarinet Sonata, by Fabian Huss; The two piano concertos, by Jonathan Clinch; Howells and the phantasy, by David Maw; The late style of Herbert Howells, by Phillip A. Cooke; Howells and the sarabande, by Graham Barber; On hermeneutics in Howells: Some thoughts on interpreting his Cello Concerto, by Clinch; and *Hymnus Paradisi* and sites of mourning, by Byron Adams.

To highlight the broad scope of unfamiliar compositions by Howells included in this book, I should like to focus briefly on Dibble's 'hidden artifice' and Jonathan Clinch's discussion of the Cello Concerto. Dibble's chapter will draw many into unfamiliar 'Howellsian' territory. Although *King David* and one or two other solo songs have been established in the vocal repertoire for many decades, Howells' songs remain a largely unexplored and little known area of the composer's output. Dibble's journey focuses primarily on

Howells' early songs, including a small number composed before his student days at the Royal College of Music (RCM) with Stanford, and so reveal the natural talent he had acquired whilst growing up in his native Gloucestershire. In the pre-RCM songs Dibble explores their features and identifies Wagner, Parry and Debussy as musical influences – composers the young Howells would probably have heard for the first time at the Three Choirs Festival – and uncovers a musical language that is markedly different from that found in the familiar choral works of the 1940s and 1950s. Dibble focuses very much on the music and briefly analyses a number of the early songs, saving one of Howells' finest works, *King David*, for special attention at the end of the essay.

Jonathan Clinch's 'On Hermeneutics in Howells: Some Thoughts on Interpreting His Cello Concerto' proposes focusing on both 'meaning and context' as a new way to understand this concerto. This form of analysis moves away from the notes, and places emphasis on understanding the complexities of the 'person' behind the composer in order to comprehend and interpret their works. This short essay includes a brief discussion of Howells' musical style and has a small number of musical examples. But what sets this essay apart from most of the others is Clinch's use of primary materials – manuscripts, diaries and unpublished lecture notes – from the Howells Archive at the RCM. In using these sources Clinch is able to provide an additional layer of depth that is understandably lacking from some of the other contributions. As with a number of his other compositions, Howells worked on the concerto periodically over a number of decades, but ultimately it remained incomplete at the time of his death. The concerto was recently edited and completed by Clinch and has been recorded by Royal Scottish National Orchestra and will soon be published by Novello.

Following the final chapter there is a very comprehensive catalogue of Howells' works by Paul Andrews. Any reader familiar with the current published literature on Howells will notice that a numbering system has been used here for the first time. Simply stated, each of Howells' compositions (and in some cases identifiable sketches) is assigned a number based on the work's chronology as ascertained by Andrews. The number is also preceded by the letters 'HH' which, we are informed, was chosen because Howells often used these letters as his shorthand signature. The catalogue currently runs up to HH381 and includes basic information for each work: the year in which the work was completed, instrumentation, author or source of text, as well as the year of publication and publisher. For those who might be familiar with Andrews' earlier unpublished catalogue, which was included in his doctoral thesis on Howells, this new list includes a small number of amendments and includes the 'new discoveries' since 1999. In the future I expect we will see performers, researchers and libraries using Andrews' catalogue

numbers when referring to Howells' compositions as a more accurate way to identify his works.

The publication of *The Music of Herbert Howells* is part of an exciting and recent resurgence of interest in Howells' music in performance, recording and scholarship. This book reveals Howells to be much more than a church composer, and in so doing bids the reader to reconsider Howells' contribution to music in the twentieth century.

Martin Ward

Andrew Deruchie, *The French Symphony at the Fin de Siècle: Style, Culture, and the Symphonic Tradition*, Eastman Studies in Music, 100. Rochester, NY: University of Rochester Press, 2013. viii, 294 pp. ISBN: 9781580463829. Hardback. £55.00.

This new book is notable for at least two reasons. Firstly for itself, since it is, as far as I recall, the first published in-depth treatment of its subject, taking seven symphonies composed by six composers during the period 1886-1903 (Vincent d'Indy is represented both by his *Symphonie sur un chant montagnard* and his Symphony no. 2) as its focus. Secondly, it is the hundredth volume to appear in the Eastman Studies in Music series, so represents a significant bibliographic and musicological milestone. Several other titles in the series also deal with French music, including Margaret Cobb's *The poetic Debussy*; Sylvia Kahan's study of the French patroness the Princesse de Polignac; Annegret Fauser's *Musical encounters at the 1889 Paris World's Fair*; a biography of Maurice Duruflé by James E. Frazier; and *French music, culture, and national identity, 1870-1939*, edited by Barbara Kelly. Ralph Locke, the Eastman series editor, writes a brief appreciation of the series at the opening of Deruchie's book, and since he himself has published work on French music one can imagine that his personal sympathies also lie, to some extent, with the music of that country.

As well as d'Indy, the composers studied here are César Franck, Edouard Lalo, Camille Saint-Saëns, Ernest Chausson, and Paul Dukas. Since many of this group composed only one symphony, those familiar with late nineteenth-century French repertoire will already have guessed at some of the works discussed – Dukas' Symphony in C, Franck's Symphony in D minor, and Chausson's in B flat. Lalo's second symphony, rather than his more famous *Symphonie espagnole*, and Saint-Saëns' well-known "Organ" symphony (no. 3) make up the remainder. Although the seven symphonies themselves date from a fairly limited time period, Deruchie points out that their composers

spanned several different generations, with Franck and Lalo born in the 1820s, Saint-Saëns in 1835, d'Indy and Chausson in the 1850s, and Dukas, the baby of the bunch, in 1865. Nonetheless, there are all sorts of links, both historical and compositional, between the seven works, although Deruchie correctly also proposes individuality and diversity as an important characteristic of the French symphony of this period. Options for getting symphonic works performed in Paris at the time were limited mainly to the three Sunday concert series founded by Jules Pasdeloup in the 1860s, Edouard Colonne in the 1870s, and Charles Lamoureux in the 1880s. The concerts of the Société des Concerts du Conservatoire, founded in 1828, were not, in practice, receptive to offering new symphonies by French composers, and Deruchie repeats the telling statistic (citing Jeffrey Cooper), that, of 280 symphonies presented by that society between 1860 and 1871, only three were not by Austro-German or German-oriented composers. Nonetheless, the Society did launch the career of Franck's symphony in 1889. Lalo's second symphony was premiered at the Concerts Lamoureux, and, in fact, is dedicated to the founder of that series. Lamoureux's orchestra also gave the first performances of d'Indy's two symphonies. Saint-Saëns' organ symphony, having been commissioned by the Philharmonic Society of London, received its first outing there. Chausson's symphony was first presented at a concert of the Société nationale de musique, the organisation founded in 1871 specifically to promote the work of French composers; and, for the sake of completing this list and to satisfy the curious, Dukas' symphony in C was first given at one of the Concerts de l'Opéra, again in Paris, early in January 1897.

Deruchie rightly points to the influence of two composers – Beethoven and Wagner – on French symphonists of the period. This influence, however, manifested itself in distinct ways. Beethoven's symphonies were regarded by many as the pinnacle of symphonic achievement, and were enshrined – I use the word deliberately – by repeated performances by the orchestra of the Société des Concerts. This reinforced their canonic status, but by the time of the first performance of the "Organ" symphony in 1886 Beethoven's ninth was already over sixty years old, making it difficult to see how his works could provide fertile DNA for a new strain of symphonic composition. French musicians, by and large, did not seek to continue Beethoven's symphonic style in the manner of German musicians such as Schumann and, especially, Brahms, but instead took different paths based largely around literary or other programmatic models (one thinks immediately of Berlioz, and of the symphonic poems of Saint-Saëns and others). Saint-Saëns set off in a new direction by using both organ and, to a lesser extent, piano in his third symphony, and specifically wanted the work to be regarded a departure from the symphonic tradition, while still attached to it – Deruchie quotes a letter of 1918 from the composer in which Saint-Saëns claimed that "if a symphony

could claim the honour of renewing the symphonic genre, it would be my symphony in C minor". But if the gravitational pull of Beethoven's symphonies was towards the past, that of Wagner was very much in the present, for in spite of much opposition to performances of Wagner's works in Paris in earlier decades, by the 1890s the battle had largely been lost, with Lamoureux in particular showing himself a strong advocate. Furthermore, many French composers had visited Bayreuth by this time and had heard Wagner's operas in person. Of the symphonies analysed in this book, Chausson's in B flat is perhaps the most obviously indebted to Wagnerian style.

French composers' interest in the symphonic poem may be the result of a lesser obsession with form than was shown by their German counterparts, and Deruchie notes that much of the discussion in his book is around such formal questions. We might particularly point to the "problem" of the symphonic third movement here, which in Austro-German works moved from Minuet and Trio to Scherzo to movements such as the Poco allegretto, romanze-style third movement of Brahms' third symphony or the Allegretto grazioso movement of Dvořák's eighth, but tended to disappear from French works. Of the seven symphonies covered in the book, four have only three movements, one (the Saint-Saëns) has four movements in a 2+2 movement pattern, and Lalo's four-movement Symphony in G minor uses music from one of his earlier dramatic compositions, *Fiesque*, as a sort of scherzo movement, not entirely successfully.

After an introduction (p. 1-14) that sets the stage for examination of the seven symphonies, and very adequately covers the usual things such as the Franco-Prussian War, the Sunday concert series, and the beginnings of the Société nationale de musique, Deruchie devotes one chapter to each symphony. These range from 29 to 42 pages, and are subdivided into sections on historical context and on musical analysis. The chapters are not intended to be read while listening to the works themselves – they are not Toveyan, bar-by-bar analyses – but focus, rather, on issues that Deruchie regards as most appropriate to the understanding of each symphony's individual context. Discussion of d'Indy's anti-semitism and musical conservatism is unavoidable, and is well treated. Elsewhere there is emphasis on the cyclic principle of composition, which is common to most if not all of the works – at one point the author goes into an interesting digression about the differences between cyclic technique and that of variation, something that is particularly appropriate in the context of d'Indy's "Montagnard" symphony since it is based on a folk tune that reappears in each movement. There is much more to be said, and written, about the problems and purposes of cyclic form as an organising principle. Also fascinating in the context of the same symphony is the connection Deruchie makes between it and Berlioz's *Harold en Italie*,

a new idea as far as I know. Finally, the "Montagnard" symphony is also interesting because, like Lalo's *Symphonie espagnole,* it is something of a hybrid between a symphony and a concerto – d'Indy dedicated it to the piano soloist at the first performance, Léontine Bordes-Pène, which surely tells us something about how he himself regarded it.

Deruchie's writing style, especially when it comes to the analytical sections, is occasionally dense, but there is no question that he knows, very well indeed, the works of which he writes, and if occasionally some of his prose requires more than a single reading, those with the patience to do so will be well rewarded. This book makes a very important contribution to its field, and is an appropriate purchase for academic and larger public libraries. For this reviewer it also provided the perfect excuse to renew or establish acquaintance with seven French symphonies by listening to recordings of them. All borrowed from a library, of course.

John Wagstaff , University of Illinois at Urbana-Champaign

Sterling E. Murray, *The Career of an Eighteenth-Century Kapellmeister: The Life and Music of Antonio Rosetti.* Rochester: University of Rochester Press, 2014. xx, 463 p. ISBN: 9781580464673. Hardback. £65.00.

Written by the author of Antonio Rosetti's thematic catalogue of works, Sterling E. Murray, this book on the life and music of the eighteenth-century composer serves not only as a thorough study of the composer's biography and works, but also as a valuable study for the lives of eighteenth-century musicians, and the importance of lesser-known composers for a broader understanding of music in the Classical Era.

The book is in two parts. The first part (Chapters 1-9) discusses the life and context of Antonio Rosetti at the courts where he was employed as Kapellmeister, first at that of Prince Kraft Ernst of Oettingen-Wallerstein (1773-1789), and subsequently at that of Friedrich Franz I, Grand Duke of Mecklenburg-Schwerin (1789-1792). The second part of the book (Chapters 10-18) concentrates on Rosetti's music, with each chapter covering a specific genre. For this part, additional musical examples are offered online at: http://rosetti.sterlingmurray.com.

In the first part of the book Murray discusses Rosetti's biography concentrating on his professional activities and duties as Kapellmeister, especially at the court of Oettingen-Wallerstein where he was employed for the longest period. Apart from composing new music for the prince, these duties included the planning and carrying out of rehearsals; the maintenance of the music library and instrument collection; and being responsible for the expenditure

of the Hofkassa. Murray also discusses aspects of other musicians' lives at court, such as their petitions to the prince, which shed light on their financial and personal circumstances, and details of their contracts, also allowing for a reconstruction of the Hofkapelle's list of musicians. Various other court activities are also discussed in this part of the book, such as the repertoire performed at court, acquisition and copying practices, as well as details of the court's instrument and music collection.

The thoroughness and detail of Murray's study is greatly enabled by the fact that from both courts where Rosetti was employed the music collections of his patrons, as well as an abundance of archival materials, have survived – these are housed today at Schloss Harburg and the University Library in Augsburg, and the Landesbibliothek Mecklenburg-Vorpommern in Schwerin, respectively. This makes it possible to study not only the full corpus of Rosetti's music, but also to reconstruct daily court life to a detailed and precise level. For instance, details of Hofkassa receipts enable the copyists of Rosetti's manuscripts to be identified in the collection, as well as allowing Rosetti's manuscripts to be accurately and precisely dated and his productivity to be monitored. Most musicologists studying composers' lives and works rely on significantly fewer materials, such as limited and often dispersed manuscripts of their works and scarce archival materials. It is therefore rare to find such a rich account of a composer's daily life and context in one volume, making Murray's study a useful reference book for all libraries with a section on eighteenth-century music and court life, and a model study for the life of an eighteenth-century Kapellmeister.

Murray, however, goes a step further from concentrating solely on the materials relating to the courts where Rosetti was employed, by drawing information from a broader context. His study takes into account the biographies of Rosetti's patrons and his relationship to them; the exchange of repertoire between courts which influenced musical taste; and the careers of musicians before and after their employment at the courts where Rosetti was based. This information sheds light on musical networks of the time, and is particularly useful for research on German courts where limited or no sources survive, including important courts such as the royal Prussian court in Berlin and Potsdam. Hardly any archival documents of this court survived World War II, and only part of its music collection survives today at the Staatsbibliothek zu Berlin, which includes manuscripts by Rosetti. Murray's accounts of musicians who visited that court, including Rosetti himself, in addition to his description of court life in a smaller German court, assist in forming a better picture of musical life at this court.

The book includes several illustrations of Rosetti's portraits and that of his patron Prince Kraft Ernst, as well as illustrations of the palaces where Rosetti was employed, still in the private possession of the prince's

descendants. Surprisingly, there are no illustrations of Rosetti's handwriting in letters or music manuscripts, which would complement these illustrations; however, the interested reader can find an example from an autograph manuscript by Rosetti in the online supporting materials of Murray's book at: http://rosetti.sterlingmurray.com.

The second part of Murray's book discusses the full corpus of Rosetti's music. Murray's analysis of Rosetti's music shows great depth of knowledge, and illustrates the importance of lesser-known composers in eighteenth-century repertoire and the innovations in their compositional style. Rosetti's most important contribution was to the symphony, with most of these works composed for the Wallerstein Hofkapelle. As Rosetti knew the musicians of the court orchestra well, their special technical skills are frequently reflected in them, as for instance in the prominent use of wind instruments. The importance of these works is evident from the numerous manuscript copies of Rosetti's symphonies surviving in other court collections, such as the Royal Music Collection of King George III (now at the British Library) and the music collection of King Friedrich Wilhelm II of Prussia (now at the Staatsbibliothek zu Berlin). For all musical genres discussed in the second part of the book, Murray addresses aspects of Rosetti's use of form and style, mentioning his innovations but also his influences from works by major composers of the Classical period, especially Haydn, whose music Rosetti's patron greatly favoured and possessed in his library.

One particular innovation in Rosetti's works, which Murray repeatedly points out, is his meticulousness in the use of performance markings, which places him apart from most eighteenth-century composers, who rarely made detailed performance markings in their manuscripts. In this respect, Rosetti may be compared to other lesser-known eighteenth-century composers, such as Luigi Boccherini, who also added detailed performance markings to his manuscripts and often used rare expression terms and special effects. This further illustrates the importance of lesser-known composers for shedding light on areas where the great Classical composers were often less meticulous.

Murray concludes that 'it is impossible to arrive at a comprehensive evaluation of the classical style without considering the contributions of these [lesser-known] composers. But in order to do this, we first need to know a lot more about them and their accomplishments'. Indeed, more thorough studies on lesser-known eighteenth-century composers are needed for our better understanding of music in the Classical Era, which will also enable innovations in their compositional style that seem to be characteristic of individual composers to be recognised as part of wider musical trends, thereby broadening our understanding of them.

Loukia Drosopoulou

IAML(UK & IRL) EXECUTIVE COMMITTEE

Officers

President: Peter Baxter (Surrey Performing Arts Library)
Immediate Past President: Richard Chesser (The British Library)
General Secretary: Roy Stanley (Trinity College, Dublin)
Treasurer: Monika Pietras (Royal College of Music Library)
***Brio* Editor:** Katharine Hogg (Gerald Coke Handel Collection, The Foundling Museum)
Education Officer: Geoff Thomason (Royal Northern College of Music Library)
Membership Secretary: Nick Barlow
Newsletter Editor: Anna Pensaert (University of Cambridge Library)
Outreach Officer: vacant
Press and PR Officer: Peter Linnitt (Royal College of Music Library)
Publications Officer: Almut Boehme (National Library of Scotland)

Elected Committee Members
Claire Kidwell (Trinity Laban Conservatoire of Music and Dance)
Karen McAulay (Royal Conservatoire of Scotland)
Frances Metcalfe (Kent History and Library Centre)
Graham Muncy
Rupert Ridgewell (The British Library)
Ruth Walters (Westminster Music Library)
Janet Waterhouse (University of Huddersfield)

IAML Board members
Antony Gordon (The British Library)

Non-voting members
Minutes Secretary: Rebecca Nye (Yorkshire Music Library)
The Music Libraries Trust Representative: Pam Thompson

NOTES FOR CONTRIBUTORS

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

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

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

(iii) Accompanying material such as illustrations should be submitted either as in electronic format (JPEG, TIFF) with a minimum of 300 dpi, or camera-ready hard copy.

(iv) Contributions should not normally exceed 6,000 words. Material may be submitted at any time but copy deadlines are generally 1 March and 30 September.

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

(vi) No fee is payable for material published in *Brio*. Contributors of articles will receive one free copy of the issue in which their work appears, and will be free to make photocopies of the whole or part of their work

without the permission of IAML(UK & Irl), subject to the condition set out in (v) above. Contributors of reviews or news items are also free to photocopy their contribution(s), subject to the condition in (v). They will not normally receive a free copy of the journal.

ADVERTISING AND SUBSCRIPTION RATES

Subscriptions

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

Subscription rates are as follows:

	International	National
Libraries, institutions and associate members	£98/ €113	£67/€77
Personal members	£72/ € 82	£50/€57
Retired, student and unemployed members	£37/ € 42	£16/€18

NB. Students are allowed one year's free subscription to IAML(UK & Irl). Thereafter membership is charged at the concessionary rate. Proof of student status is required.

Subscribers outside the United Kingdom and Ireland may obtain *Brio* by taking out an annual subscription. This does not entitle them to other benefits of membership. Subscription rates for *Brio* are $78 or €48 per annum. Administration costs incurred by payment in a currency other than sterling, or at a different dollar rate, will be passed on to subscribers in the form of a surcharge.

Advertising

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

Full page back cover:		£ 160
Half page back cover:		£ 105
Full page inside back cover:		£ 110
Half page inside back cover:		£ 75
Full page in journal:		£ 100
Half page in journal:		£ 70
Quarter page in journal:		£ 50
Inserts	from	£ 125

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

IAML (UK & Irl) PUBLICATIONS

The following titles are currently available:

Annual survey of music libraries 1999, no.15. ed. Adrian Dover. ISBN 0-95207038-3. ISSN 0958-4560. £13.00 (UK) or £15.00 / $35 (overseas).

Brio: journal of IAML(UK & Irl). ISSN 0007-0173. 2 issues per year (May & November). Subscription $76.00 / €44.00

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

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

Access to music: music libraries and archives in the UK and Ireland, by Pamela Thompson and Malcolm Lewis. ISBN 0 9545 1700 8. 2003. Now available free of charge at http://www.iaml-uk-irl.org/

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

Working in a music library (careers information leaflet), 2003. Now available free of charge at http://www.iaml-uk-irl.org/

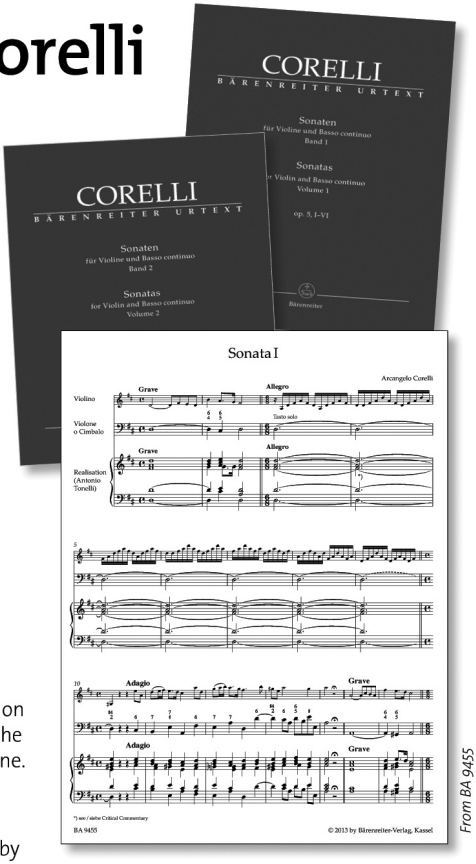
Back copies of *Brio*, the *IAML(UK & Irl) Newsletter* and the *Annual survey of music libraries* are also available.

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

Almut Boehme
IAML(UK & Irl) Publications Officer
Music Division
National Library of Scotland
George IV Bridge
Edinburgh
EH1 1EW
Tel: 0131 623 3880

Arcangelo Corelli

Sonatas for Violin and Basso continuo, Opus V



From BA 9455

BÄRENREITER URTEXT
Edited by Christopher Hogwood and Ryan Mark

Volume I: Sonatas 1–6 · BA 9455
Volume II: Sonatas 7–12 · BA 9456

Arcangelo Corelli published his *Sonatas* in Rome in 1700. These sonatas are a compendium of violin playing of his time and laid the groundwork for future violin compositions.

Over the years the sonatas have been published in nearly 100 editions, all based on Corelli's first edition which contains only the solo violin line above an unrealized bass line.

Today, the sonatas are well known in numerous modern continuo realizations. However a realization from Corelli's time by Antonio Tonelli also exists and is presented here for the first time in a modern performing edition. This realization is surprising in that it contains full chords, sometimes played by both hands.

In addition, Bärenreiter's new scholarly-critical edition includes many embellishments. For the most part they have been found in handwritten documents by Tartini, Geminiani, McGibbon, Dubourg and Roger (from a re-print of the sonatas from c. 1710).

- **Score with realization of the basso continuo by Tonelli as well as Corelli's unrealized figured bass line**
- **With a separate Urtext violin part**
- **With a separate unrealized figured continuo part**
- **Includes a separate booklet with embellishments**
- **Appendix with source descriptions, critical commentary (Eng) and preludes for keyboard instrument by Tonelli**

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