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EDITORIAL

Katharine Hogg

Five years and ten issues after I was persuaded that it would be a good idea to offer my services as editor, I have reached my final production of *Brio*. It has been a period of milestones for the Branch and for the journal; the Diamond Jubilee of the former and the fiftieth year of the latter, which we marked by splashing out on appropriate binding colours. Also celebrated by a special edition was the tenth anniversary of our collaboration with Irish colleagues and libraries and the establishment of the Branch as 'UK and Ireland'; the volume marking this event reflects the richness and variety of collections and good practice in Ireland which has been brought to the wider audience. This issue is no exception to that continued sharing of ideas and knowledge, as Triona O'Hanlon writes about the concert archive of the Royal Dublin Society – an article that, as far as I know, is the only time knitting has featured in the journal.

Andrew McCrea has written a summary of his presentation on the history of the library and archives of the Royal College of Organists, given at the annual study weekend in April, tracing the history of the collections from their inception in 1864. From the past to the present and future, I have summarised a paper I gave at the annual conference of IAML in New York, describing some of the challenges and opportunities presented to small libraries in the emerging digital world.

Richard Chesser pays tribute to Tim Neighbour, a scholar and a music librarian who touched the lives of all who worked with him. As a trainee in the British Library music department many years ago I was privileged to work alongside Tim and can testify to his generous nature and his often erudite humour. Tim contributed to the first ever issue of this journal in 1964, and celebrated the Branch's Diamond Jubilee by cutting the 'birthday cake' at the celebrations in 2013.

Book reviews cover new publications on the history of cello playing, Benjamin Cooke and the Academy of Ancient Music, the Cobbe collection, and a Schubert facsimile edition. Lewis Ashman reviews the exhibition 'Music for the Masses' at the Barbican Music library;

do please notify my successor or the IAML (UK & Irl) newsletter editor if your library hosts a music display or exhibition, as your ideas can inspire others.

I am grateful to Loukia Drosopoulos for her sterling work as reviews editor during my period as editor, and to my predecessor Rupert Ridgewell, who gave much assistance in the early stages, and to Giuseppina Mazzella and then Edward Russell for their cheerful assistance as Advertising Editors. The team at British Library Document Supply, led by Sue Clayton, have ensured that copies reach you, and the staff at the E-Type Press have enhanced the presentation of the journal. Thanks also to colleagues on the IAML (UK & Irl) Executive for their support, and to all those who have contributed over the last five years, for their generosity with their time and their expertise. Martin Holmes will take on the editorship role; his contact details are inside the cover of this issue, and I encourage you to support him with contributions and suggestions for future issues.

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OBITUARY: OLIVER "TIM" NEIGHBOUR

(1923 – 2015)

Oliver Neighbour (invariably known as Tim to his friends) was one of the outstanding music librarians of his generation. He devoted virtually his entire professional life to what is now the British Library, where his major contribution was to build and develop its collections of printed music. He did this with a passion and energy that few could match for nearly forty years.

Tim went up to St Catharine's College, Cambridge in 1941 to study architecture, but after a year was called up to contribute to the war effort. In 1945 he had the opportunity to return to Cambridge, but instead took up a post at the British Council to work in music, where he realised his true interests lay. Soon afterwards his attention was drawn to the employment possibilities of the British Museum, which had just acquired the music library of Paul Hirsch. Accordingly in 1946 he began working there as an assistant cataloguer in the Department of Printed Books. After taking a degree in French at Birkbeck College, University of London, in 1951 he was promoted to Assistant Keeper in the Music Room, becoming Music Librarian in 1976 until his retirement in 1985. For the next thirty years he generously strove to pass on his knowledge and experience to his successors, still coming in to the Library on a daily basis until his health began to fail about a year before he died.

The printed music collections of the British Library are unrivalled, and no-one did more than Tim to ensure that that they contained not only major works by major composers, but lesser items too which helped build up a comprehensive picture of musical activity in all sorts of significant ways. In addition, under Tim *The Catalogue of Printed Music in the British Library to 1980* was published (London, 1981–1987) which, being the first such catalogue of a major national library to appear in print, became one of the most indispensable music reference tools in the era before automation. Tim oversaw this feat of extraordinary editorial complexity with typical fastidiousness. Both Tim and Alec Hyatt King, whom he succeeded as Music Librarian in 1976, were involved with IAML from its earliest days, and they did much to lay the foundations of music librarianship in the UK in the modern era. They also both forged for themselves reputations as musicologists of international standing.

Glancing through the indexes of the early years of *Fontes Artis Musicae*, the international journal of IAML, Tim's name appears sparingly, though he

did contribute an article to the first issue of *Brio*. It was never his personality to seek recognition for its own sake. Nonetheless his contribution to music librarianship and scholarship were immense. Looking through the bibliography of his writings, few can match the range of interests that his writings represent – from the 16th to the 21st century. These writings were often influential, sometimes pioneering, and always driven by a passionate interest in music which he considered to be of the highest quality. His early article 'In defence of Schoenberg' (*Music & Letters*, xxxiii (1952), pp. 10-27), for example, is generally taken to be written in response to some of the negative views expressed in that journal's Symposium which appeared a few months before. But in fact Tim wrote it before the Symposium was published, offering a measured and objective appraisal of Schoenberg's music work by work, to address the fact that too often, in his view, Schoenberg's supporters wrote in general terms and paid insufficient attention to the music itself. Equally with William Byrd. Byrd's vocal music has not left the repertory ever since it was composed, but his keyboard music was largely unknown until modern times. So in his *Consort and Keyboard Music of William Byrd* (London, 1978) Tim set himself the task of showing how as a keyboard composer Byrd stood head and shoulders above his contemporaries.

Other articles or substantial reviews of studies on Dowland, Bull, Gibbons, Beethoven, John Field, Mendelssohn, Brahms, Wagner, Debussy, Webern and Britten testify to the range of Tim's interests and expertise. As always, it was the quality of the music that inspired him to study and to write. Through attending first performances of contemporary works, he sometimes got to know the composers themselves, and this activity, where personal and professional interests overlapped, would inform Tim's acquisition work for the Library. His support of Schoenberg and the avant-garde did not, however, prevent him from admiring the music of Vaughan Williams, whom he never met, but whom he came to know personally, as it were, through his friendship with the composer's widow Ursula. Shortly after her death he published an article on Vaughan Williams which was fascinating for its insight into biographical matters gained at first hand through Ursula, albeit fifty years after the composer's death.

Inevitably Tim's work at the Library brought him into contact with individuals and bodies concerned with music research and professional library issues. He was always unfailingly helpful and generous with his knowledge and time, contacting scholars personally with news of recent acquisitions which he knew would be of interest, or offering encouragement and advice to those at the early stages of their career. Many of these contacts in the field of academe, publishing and the antiquarian book trade became personal friends. With Alan Tyson he collaborated on a useful reference work chronicling the plate number sequences adopted by English music publishers.

Tyson's subsequent bequest to the British Library of choice items from his personal collection of antiquarian editions was a gesture typical of the respect with which Tim was regarded. It was a surprise only to him, therefore, that over thirty scholars and former colleagues with whom he had worked during his professional life had secretly conspired to present him with a Festschrift on his 70th birthday (Chris Banks, Arthur Searle, and Malcolm Turner, editors, *Sundry Sorts of Music Books* (London, The British Library, 1993)). His election to a Fellowship of the British Academy in 1982 was equally richly deserved. The Royal Academy of Music conferred honorary membership on him in 2004, acknowledging his service as a member of Council and the editorial board of its Journal, and Vice President. He was also a most judicious chair of the editorial board of *Music & Letters* (1988–2004), one of the most prestigious musicological journals in the English language.

On his death, further instances of Tim's generosity became apparent. In addition to being responsible for acquisitions for the British Library, Tim had also been a private collector – in fact, a very private collector, since for a long time only his friends in the antiquarian dealing world knew of this activity. But after many years, he gradually let it be known that he had been building up a collection of music manuscripts (so as not to conflict with his professional responsibilities for printed music) with the intention that ultimately this material would form part of the national collection. He took great care and pleasure in selecting items which he knew would not normally fall within the Library's own acquisition policy, but which would nonetheless complement its existing holdings perfectly. He quietly gave this material to the British Library in 2007 – but without any publicity because Tim sought no recognition. In fact, he was very self-effacing about the significance of his collection, saying it consisted largely of a few odd pages or sketches that would fill a few gaps or be useful for exhibition. But at his death it was possible to reveal that Tim's collection contained some 200 manuscripts of composers such as Clementi, Donizetti, Berlioz, Bruckner, Puccini, Debussy, Satie, Ravel, Bartók, Schoenberg, Berg, Webern, Stravinsky, Berio, Boulez and Stockhausen. In addition, Tim also helped the Library to acquire a letter by Monteverdi. One final act of largesse remained: under the terms of Tim's will, significant bequests were made both to the National Gallery and the British Library, the latter element specifically for printed and manuscript music acquisitions. As a consequence of all this, Tim has become one of the most important benefactors to the British Library. His support for things which were important to him will therefore extend beyond his lifetime.

This account has necessarily focussed on Tim's professional life, but he had other interests too. He was a keen ornithologist and enjoyed long walks with some of his many friends, even tackling a Munro (a Scottish mountain over 3,000 feet high) when he was approaching 80. All those who knew him

have some story to tell about his kindness and generosity. He was always good company, and as soon as you got to know him, you would recognise the sparkle and wit that belied how seriously he undertook his professional roles and responsibilities. Like William Byrd, Tim could do songs of 'gravitie and myrth'. This is how we remember him, with great admiration and affection.

Richard Chesser

Oliver "Tim" Neighbour

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"NO ENCORES" THE ROYAL DUBLIN SOCIETY CONCERT ARCHIVE RECITALS IN RETROSPECT: 1925–50

Tríona O'Hanlon

The Royal Dublin Society (RDS) was founded in 1731 to improve and promote agriculture, arts, industry and science in Ireland and during its early days it was called 'The Dublin Society for improving Husbandry, Manufactures and other Useful Arts'. Over the course of three centuries the Society has been based at several Dublin premises. Early meetings took place in the Philosophical Rooms at Trinity College (1731) and in rooms at Parliament House (1731–38/9[?]). During the late eighteenth century the Society acquired property on Grafton Street, Poolbeg Street and Hawkins Street. It was based at Leinster House for over a century (1815–1922) and the move to the current site at Ballsbridge began during the late 1800s.[1] Admission to the Royal Dublin Society was by election and the subsequent payment of a membership fee which permitted use of the Society's facilities and attendance at Society events.[2] There were different types of membership; annual, life, lady,

[1]Further details on the history can be found in Henry F. Berry, *A History of The Royal Dublin Society* (London: 1915), and in James Meenan and Desmond Clarke, *The Royal Dublin Society 1731–1981* (Dublin: 1981). See also the Society's website at http://www.rds.ie The founders were Judge Michael Ward (1683–1759), a member of the Irish Parliament for County Down (1715) and Justice of the King's Bench (1727–59); Sir Thomas Molyneux (1661–1733), who studied medicine and was President of the Irish College of Physicians; Arthur Dobbs (1689–1765), a member of Irish Parliament for Carrickfergus (1727–60); Dr William Stephens (c1684–1760), a physicist and physician attached to the Royal Hospital in Kilmainham and physician to Mercer's and Steven's Hospitals; Dr Francis LeHunte (c1686–1750), a doctor and a Member of Parliament; Richard Warburton (1674–1747), a member of Irish Parliament; John Pratt (1670–1741) and Jacob Walton (d.1743) who were described as landowners; Colonel Thomas Upton (1671–1733), a Member of Parliament; Dr Alexander Magnaten [MacNaghton], a physician; Rev. John Madden (1690–1751), vicar of St Ann's and later Dean of Kilmore; Rev. Dr. John Whitcomb (d.1769), a Fellow of Trinity College (1720) and later Bishop of Clonfert (1735), Bishop of Down and Connor and Archbishop of Cashel (1752); Thomas Prior (1681–1751), a lawyer; and William Maple (c1661–1762), a chemist and Keeper of Parliament House.

[2]Membership lists for the following years are extant: 1925, 1927, 1929, 1930–31, 1936, 1941–42, 1946 and 1950. They record the name, address and year in which the person became a member of the RDS. During the years 1929 to 1931 the membership fee was subject to a tax. Affixed inside the front cover of Membership Lists for the years 1929–31 is the following note: "LIFE MEMBERSHIP / Annual Members may now compound for all future subscription as follows:- / Members who have paid Five or more Annual Subscription Twenty Guineas. Tax 9s. / Members who have paid Ten or more Annual Subscription Fifteen Guineas Tax 7s. / Members who have paid Fifteen or more Annual Subscription Ten Guineas Tax 5s. / Members who have paid Twenty or more Annual Subscription Five Guineas. Tax 3s. / EXTRACT FROM THE BY-LAWS. — The Subscription of an Annual Member shall be Two Guineas, together with any tax payable thereon under Act of Parliament, payable in advance on the 1st of January in each year, and every member shall be liable for payment on that date unless a written notice of his intention to resign shall have been sent to the Registrar prior thereto."

scientific associates and honorary. Annual members paid a subscription fee of £2 2s. The society was extremely popular and in 1927 membership was limited to 9,000; 8,000 annual members and 1,000 life members.[3] RDS members were resident throughout Ireland (north and south), the majority within county Dublin, however some members resided in the UK, Switzerland and the USA. Members included medical doctors, army men, clergymen, judges, professors, members of government, consuls-general to countries including France, Spain, America, Germany and The Netherlands. Honorary members included presidents and secretaries of various agricultural, scientific and arts societies in the UK, for example President and Secretaries of the Royal Society, President of the Royal Agricultural Society of England, President of the Royal Academy of Arts, London and Director of the Royal Gardens at Kew. Slight decreases in membership are recorded for the years 1934 and 1939; reasons given in the Society's annual reports include the economic conditions and the outbreak of the Second World War respectively.[4] Membership was well maintained as vacancies which arose following deaths or resignations were quickly filled by the election of new members.[5]

In 1886 the Society established a series of recitals in order to promote chamber music and to expose Dublin audiences to the works of the great composers.[6] One hundred and twenty years (1886–2006) of recitals are recorded in sources extant in the RDS Library and Archives, which is located at the Society's current premises. Extant in the collection are minute books; autographed programmes; newspaper cuttings which include previews, reviews and advertisements; correspondence with performers and agents; promotional material; selections of photographs; records of attendance, performers' fees and takings; and hundreds of volumes of printed music. A large portion of the RDS archive has been donated by its members. This article documents the organisation, management and occurrence of the RDS classical music recitals for the period 1925 to 1950, encompassing the opening of the current concert hall (The Members' Hall, 1925), the Society's bi-centenary celebrations (1931) and the continuance of the recitals within the context of the Second World War (1939–45). The archive documents Dublin appearances by internationally renowned musicians and first Dublin performances of several twentieth-century works. Networks, repertoire and reception are also examined.

[3]Report of the Council for the year 1927, Ref. ARC 062 RDS, p. 5. All copies of Reports of the Council have the reference number ARC 062 RDS. Extant reports relevant to the period examined in this research are bound in four volumes; 1925–30, 1931–37, 1938–44 and 1945–51.

[4] Report Council 1934, p. 5; 1939, p. 5.

[5]In 1947 a membership waiting list was established in order to facilitate oversubscription to the Society, see Report Council 1947, p. 5.

[6]Meenan and Clarke, *Royal Dublin Society*, pp. 265–77.

The Concert Hall

The earliest RDS recitals, which took place during the 1880s, were held in the Society's Lecture Theatre at Leinster House. They were subsequently held in the Abbey Theatre and the Theatre Royal.[7] The current concert hall, previously known as the Art and Industries Hall, was converted during the 1920s. Plans were prepared by the Architects O'Callaghan and Webb and the building work was completed by Collen Bros, whose archives are now housed at the Manuscripts and Archives Research Library at Trinity College, Dublin.[8] Also known as the Members' Hall, the venue was ready in time for the 1925/6 season of recitals. With a capacity of 1,500 the Society's music committee was in no doubt about the suitability of the hall for chamber music recitals.[9] Proceedings for the year 1925 record the following:

> "The success of the Hall for the purpose of Chamber Music was at once assured; its acoustic properties proved to be remarkably good, the heating and ventilation was also acknowledged to be most satisfactory while the seating accommodation – small collapsible chairs – provided as a temporary measure, was so successful that it is likely to be adopted permanently.
>
> To provide for the growing attendances at the Recitals a further 500 chairs were purchased by the Headquarters Committee."[10]

The concert hall did not always prove to be completely satisfactory however. The seats were found to be uncomfortable by some, difficulties were experienced in heating the venue during the winter months and the ventilation system also caused problems.[11] All these issues were resolved before the

[7]Herbert W. South, 'Royal Dublin Society Chamber Music Recitals', in *Music in Ireland A Symposium*, ed. Aloys Fleischmann (Cork: 1952), pp. 285–9; Meenan and Clarke, *Royal Dublin Society*, p. 73; Michael Dervan, 'Royal Dublin Society', in *The Encyclopaedia of Music in Ireland*, eds. Harry White and Barra Boydell, vol. 2 (Dublin: UCD Press, 2013), p. 898.

[8]Report Council 1925, pp. 6–7. The Collen Brothers Archive MS 11482. See also http://www.collen.com/200_years/New_Frontage_of_the_Royal_Dublin_Society.aspx. and *Dictionary of Irish Architects 1720–1940* at http://www.dia.ie.

[9]A letter from the RDS Registrar Horace Poole to the Performing Rights Society, dated 4 October 1949, states that the concert hall has a capacity of 1,300 (Box RDS/MUS/6). The archive includes a number of boxes which contain letters, receipts, telegraphs, programmes, calendars for recital seasons, tickets and miscellaneous papers.

[10]Report Council 1925, pp. 36–7.

[11]Box MUS/13 Volume dated 1928–32, newspaper cuttings *Irish Times* 4, 7 and 11 February 1929, and 4 November 1930; Report Council 1936, pp. 55–6; ARC RDS/MAN/MUS Minutes of the Royal Dublin Society Music Committee, 14 May 1931–20 December 1939, f. 29v, Meeting 11 March 1936; ARC RDS/MAN/MUS Music Committee Minute Book 1934–73, f. 7v, Meeting 7 April 1936.

1936/7 season.[12] The concert hall also housed the Society's library, and the dual use of this space created problems in terms of planning recitals and accessibility. The concert hall was redecorated in 1944, and in 1965 the library relocated to a designated space adjoining the hall.[13] Extant letters exchanged between the RDS Registrar Horace Poole and the Performing Rights Society demonstrate that between September and October 1949 issues arose regarding licensing. The letters record a revision of charges applied to halls used, let or loaned for entertainment, including music. The revision of charges and the termination, negotiation and renewal of the RDS's entertainment licence are also documented in the letters.[14]

The Music Committee

The Society was governed by a Council which included a president, vice-president(s), governors, honorary secretaries and representative members.[15] The establishment of dedicated committees facilitated the continued development of the Society's programmes and initiatives (Committee of Agriculture, Committee of Science and its Industrial Applications, and the Industries, Art and General Purposes Committee). The organisation and management of the chamber music recitals was the responsibility of a dedicated music committee which was a sub-committee of the Industries, Art and General Purposes Committee. The music committee was re-appointed annually in December and included a chairman and vice-chairman, six representatives of the General Purposes Committee and five additional members of the Society, who were required to have knowledge of classical music. The chairman and vice-chairman were appointed annually and could not hold office for more than three years in succession. Representative and additional members could not serve on the music committee for more than five consecutive years.[16]

The music committee met between two and ten times each year. Most meetings took place in the months leading up to and during the recital season.

[12]During the 1929/30 season the uncomfortable seating became a bone of contention between the *Irish Times* music critic, who wrote under the pseudonym 'Obbligato', and Edward Bohane, the director of the RDS. The following complaint was published in the *Irish Times* dated 4 February 1929: "Alas! On such occasions, however seized one may be with the artistic import of the music, the peculiar hardness of the seats in the Ballsbridge hall is apt to intrude itself on one's attention. Something is wrong in the design of the seats. They are most uncomfortable; half the people who attend these recitals complain openly, and the rest fidget in silence. There will be a revolt of the musical members of the Society if no change has been effected by the opening of next season." (Box MUS/13 Volume dated 1928–32, newspaper cuttings *Irish Times* 4 February 1929 and 4 November 1930, and *Irish Independent* 4 November 1930; Report Council 1936, pp. 55–6; Minutes Music 1931–39, f. 29v, Meeting 11 March 1936; Minutes Music 1934–73, f. 7v Meeting 7 April 1936.

[13]Report Council 1944, p. 5; Meenan and Clarke, *Royal Dublin Society*, pp. 85–7.

[14]Box RDS/MUS/6 see letters dated 29 September and 4 October 1949.

[15]Representative members from the various committees established by the Society were appointed to the Council. Members from the three main committees appear to have been appointed as representative members to various sub-committees.

[16]Minutes Music 1934–73 contains a copy of the regulations for the appointment of the music committee.

Committee members were responsible for engaging performers, communicating with agents and negotiating fees. They also made significant decisions about the repertoire performed, collaborating with agents and performers in order to avoid the over repetition of works, thus ensuring audiences were presented with varied and interesting programmes.[17] The committee was very conscious of the duration of the programmes, which were not to exceed 70 minutes of 'actual' music, and they required performers to submit timings with their suggested programmes.[18] The committee frequently received letters from RDS members suggesting performers and/or programmes for upcoming recitals.[19]

The music committee was frequently required to make the necessary arrangements for piano hire.[20] The preferred models were Steinway, Bechstein and Blüthner, which were supplied to the Society by Pigott or McCullough,[21] although on occasion performers made their own arrangements for piano hire. A selection of extant contracts dating from November 1926 to February 1927 clearly shows the occasions on which this task was the responsibility of the RDS.[22] Performers frequently requested that acknowledgements of piano makers and/or suppliers were included in all printed material. This is evidenced in several programmes dating from the period 1931–43 which are extant in the collection.[23] There is no record that the Society considered buying a piano until the late 1940s; at a meeting of the music committee on 2 April 1947 it was decided that:

> "[. . .] this Committee [the music committee] was unanimously of the opinion that it is essential that the Society should possess its own piano, and that the sanction of the Council be sought for its purchase at a future date when a favourable opportunity for the purchase should arise, at a cost not exceeding £1,000. The Registrar was further instructed to prepare for the Chairman's signature a formal recommendation to this effect for submission to the General Purposes Committee and to the Council".[24]

[17]Box RDS/MUS/6 and Box MUS/10 contents relating to the years 1922–28; Minutes Music 1931–39; Minutes Music 1934–73.
[18]Minutes Music 1934–73, f.24r.
[19] For example Minutes Music 1931–39, ff.7v–8r, 14v–15r, 32v–33r; 1934–73, f.9r.
[20]Box RDS/MUS/6 and Box MUS/10; Minutes Music 1931–39, f. 24r; 1934–73, ff.1v, 2r, 7v, 26v.
[21]Pigott and McCullough amalgamated in 1967–68, see Lisa Parker, 'Pigott & Co' in *The Encyclopaedia of Music in Ireland*, eds. Harry White and Barra Boydell, vol. 2 (Dublin: UCD Press, 2013), p. 840.
[22]Box RDS/MUS/6 see folder containing 25 contracts for various performers engaged for the 1926/7 and 1927/8 recital seasons.
[23]RDS Musical Programmes 1931–43 Ref. ARC RDS/MAN/MUS.
[24]Minutes Music 1934–73, f. 32v.

Between December 1947 and August 1949 the music committee was in contact with instrument dealers McCullough's about purchasing a piano and gave serious consideration to the opportunity to acquire a Steinway grand.[25] In the end it was decided not to go ahead for the following reasons: the committee felt that they could not approach the government for the amount required to purchase a new Steinway, the committee lacked confidence in pianos made in post-war Germany, the cost of upkeep and insurance was a consideration and it was felt that the purchase of a piano was a risk considering the fact that some performers received a commission for using particular instruments.[26]

Warm hospitality was shown to performers, who were frequently invited to socialise with members of the music committee and members of the Society in the private tea rooms after recitals.[27] Performers were provided with accommodation by Miss [Alice] Griffith (fl. c1931–57), who joined the music committee in 1934. Extant in the archives is a guest-book for the period February 1931 to December 1957, which was presented to the Society in 1978 by a Miss M. Griffith, presumably a relative. The signatures and addresses of performers who participated in RDS recitals during this period (1931–57) are contained therein. The name Agnes Harty (1876/7–1959), soprano of repute and wife of Sir Hamilton Harty (1879–1941), frequently appears in the guest-book.[28] Members of the music committee also assisted performers during recitals by taking on the role of page turner.[29]

The Recitals

The RDS recital season ran from November to February with a break of approximately three weeks over the Christmas period. Two recitals took place every Monday during the season, one in the afternoon and one in the evening. The committee decided to introduce evening recitals during the 1925/6 season, in order to facilitate an increase in membership and to facilitate those who were unable to attend in the afternoons.[30] Admission was primarily for RDS members who in return for payment of their subscription (£2 2s) were admitted free to all recitals.[31] Members were issued with a series of tickets

[25]Minutes Music 1934–73, ff. 32v, 34v, 35v, 39r; ARC RDS/MAN ART Royal Dublin Society Committee of Industries, Art and General Purposes Agenda Period 7/4/1925 to 9/5/1929, ff. 136v–137r.

[26]Box RDS/MUS/6 see note dated 12 June 1949; letters from McCullough's to the Registrar of the RDS dated 5 and 8 July 1949; letter from Registrar of RDS to McCullough's dated 11 July 1949; Minutes Music 1934–73, f. 39r Meeting dated 10 August 1949.

[27]Minutes Music 1934–73, f. 22; see also Musical Programmes 1931–43; notes recorded by Edith Boxwell.

[28]Report Council 1942, p. 52; 1943, p. 47; 1944, p. 47; ARC RDS/MAN/MUS Guestbook 1931–57; Minutes Music 1934–73, f. 3v.

[29]Report Council 1931, pp. 58–9; 1932, p. 60; 1933, p. 57; 1934, p. 53; 1935, p. 53; 1936, p. 55; Minutes Music 1934–73, f. 34v.

[30]The Report of the Council for 1925 records that more than 1,300 new members were elected during the first three weeks of November, see Report Council 1925, pp. 37–8.

[31]Report Council 1928, p. 5.

which permitted admission to one recital only, afternoon or evening, but not both.[32] They could invite friends on payment of five shillings for a single recital. In December 1945 the committee decided to limit to 150 the number of tickets sold to non-members.[33] The admission of students and members' children was encouraged and in 1938 a motion was passed by the committee allowing members to bring their children to recitals on purchase of a reduced rate ticket. This applied to children under the age of seventeen, who were admitted at a fee of two shillings,[34] and special concessions were granted to music students who could also obtain tickets at the same price.[35] An extant ticket register for the period 1949–55 appears to document the number and type of tickets printed and issued, and the number of remaining tickets for recitals during this period.[36]

The afternoon recitals took place at 4 p.m. and the evening recitals at 8.15 p.m.[37] In 1927 the time of the afternoon recitals was changed to 3 p.m. to avoid the disruption caused by members of the audience leaving early.[38] The habit of leaving early, presumably in order to get transport home, appears to have been the culture for many RDS recital-goers and resulted in disrupting many performances. The music committee felt it necessary to insert various notes in programmes requesting audience members to refrain from disrupting performances, specifically mentioning disruption caused by leaving early, reserving vacant chairs, applauding between movements and knitting during

[32]Report Council 1925, pp. 36–8; 1926, p. 40; 1927, p. 36. A printed calendar for the 1926/7 season is extant in Box MUS/10. The calendar records: "The Recitals of Classical Music on Mondays will be given both in the Afternoon and Evening. Members' Special Admission Tickets. Members will please note that a special admission Ticket must be handed up at the entrance whenever admission to a Recital is desired – a series of these admission Tickets to the end of the year is enclosed – each ticket enables a Member to attend one Recital, afternoon or evening, on the date stated on it. Tickets for the Recitals in the new year will be posted to Life Members at the end of December, and Issued to Annual Members on payment of their subscriptions for 1927. It is hoped that it may be found possible by those resident in the vicinity of Ball's Bridge [sic] to avail themselves of the Evening Recitals, and thereby assist in accommodating at the Afternoon Recitals those who are unable on account of distance to attend in the evening."

[33]Minutes Music 1934–73, ff. 29v–30r.

[34]Minutes Music 1931–39, f. 37v. This motion was brought for consideration to the Industries Art and General Purposes Committee.

[35]Minutes Music 1934–73, ff. 32v, 34r, 42v, Meeting dated 2 April 1947.

[36]RDS ARC TIC/MAN 2 Ticket Register for RDS shows, lectures and recitals for the years 1949–55.

[37]Report Council 1925, p. 36. Recital times changed from 3p.m. and 8.15p.m. to 2p.m. and 5p.m. in order to accommodate British pianist Benno Moiseiwitch (1890–1963).

[38] Report Council 1927, p. 43; Box MUS/13 Volume 1932–37, Review of Pro Arte recital of 5 February 1934 reviewed in the *Irish Times* and *Irish Independent* 6 February 1934; BOX MUS/13 Volume 1937–40, Review of Catterall Quartet published in the *Irish Times* 25 January 1938. Box MUS/10 Report on Chamber Music Recitals – content appears to post date 1926: "As many members living at a distance from Dublin are frequently obliged to leave the Recital before the conclusion of the programme to catch trains etc. the committee have under consideration the desirability of altering the hour of the afternoon recitals from 4 o'clock to 3 o'clock."

performances.[39] The apparent clatter of busy knitting needles proved to be most disruptive, meriting reference in newspaper reviews published in the *Irish Independent* and *Irish Times* during both the 1934/35 and 1936/37 seasons:[40]

> "I often wonder what the performers at the Royal Dublin Society recitals really think of the audience. To me it is most unresponsive and unappreciative. It is studiously polite, and is most punctilious about its applause. As a subject for a Bateman cartoon, I suggest "The Man who Applauded in the Wrong Place". That would describe the audience at the Royal Dublin Society, which does its knitting during the performance, but only applauds at the times specified on the programme". [*Irish Independent* 11/12 February 1935]

> "A significant comment on the musical mentality of the Society's members is contained in the notice on the programmes that they should remain seated till the end of the performance, and that "knitting is strictly prohibited". This practice of reading and knitting comes from seaside resorts in England, where orchestral concerts are more free and easy, and are attended by visitors who just want to pass an hour or two under pleasant conditions. [. . .] While I hope the Royal Dublin Society's audiences will respect the wishes of the Committee, it is a pity such a request should have been found necessary". [*Irish Independent* 3 November 1936]

> "It was gratifying to notice at both recitals that very few left the hall during the movements of the different works, and that there were not so many of those irritating accidents or noises that have often been so annoying in the past. Particularly the industrious knitters were absent, no doubt in response to a notice stating "Knitting strictly prohibited" printed prominently on the programme". [*Irish Times* 3 November 1936]

On occasion recital start times were altered to accommodate performers and their travel arrangements. Extant sources for 1926 and 1927 document in detail the arrangements made by the RDS on behalf of the Hallé Orchestra to delay the British and Irish Steampacket Co. steamer from Dublin to

[39]See various programmes in the following: Musical Programmes 1931–43, 1943–48 and 1949–56 (all volumes Ref. ARC RDS/MAN/MUS); Minutes Music 1931–39, f. 30r; 1934–73, ff.4v, 7v, 26v, 39v. See also loose programme for piano recital by English pianist Cutner Solomon (1902–88) dated 15 November 1926 in Box MUS/13 Volume 1932–37.

[40]Box MUS/13 Volume 1932–37, newspaper cutting from *Irish Independent*, 11/12 February 1935; cuttings from *Irish Times* and *Irish Independent* dated 3 November 1936.

Liverpool in order to accommodate the orchestra's return trip.[41] In November 1942 the evening recitals changed from 8.15 p.m. to 8 p.m. and in November 1943 they changed again, to begin at 7.30 p.m.[42] This earlier time was presumably chosen in order to work around difficulties experienced with transport and travelling after dark during wartime. During this period the words "No Encores" were printed on programmes, to avoid delay at the end of recitals, thus facilitating audience members in getting home earlier.[43] The 8 p.m. start time resumed in November 1946.[44]

From 1925 to 1935 between 19 and 28 recitals took place each year, and from 1936 to 1950 a total of 24 recitals were held annually. The Society made very little profit from the recitals largely due to the fact that members were admitted free of charge.[45] The small profits accrued were offset against expenses which included performers' fees, the cost of printing, advertising, wages, piano hire, performing rights fees and sundries.[46] Records show that from 1929 the music committee drafted budget estimates, carefully planning expected costs and receipts.[47] Abstracts of accounts published in the Society's proceedings clearly record the income and expenditure associated with the music recitals.[48] The only source of income was that accrued from ticket sales, and up to and including the year 1931, income from ticket sales was subject to an entertainments' tax.[49] The greatest annual expenditure (£2,329) was recorded in 1926. A total of 27 recitals took place that year including performances by members of the Hallé Orchestra (Hamilton Harty's Chamber Orchestra), which requested a fee of £160.[50] The highest income from ticket sales (£641 2s) was recorded in 1927, and can be attributed to the growing popularity of the recitals, a return visit by the ever popular Hallé Orchestra under the baton of Sir Hamilton Harty, and two special recitals organised to celebrate St Patrick's Day for which a special reservation fee was charged to

[41]Box RDS/MUS/6 Letters from Olive Baguley, Secretary of the Hallé Concert Society, to Arthur Moran, Registrar of the RDS,1927; Report Council 1926, p. 40; 1927, p. 41.
[42]Musical Programmes 1931–43; RDS Musical Programmes 1943–48.
[43]Minutes Music 1934–73, f. 21v.
[44]Musical Programmes 1943–48.
[45]Box RDS/MUS/6 letter 9 April 1927 from E.A. Michell to Arthur Moran. Draft of reply in black ink on reverse (presumably in Moran's hand) cited here: "[…] As explained to you a few years ago our members have the right to free admission to all our recitals and though we have large attendances the actual receipts are very small – our season usually results in a debit balance about £800 […]"
[46]Pre 1925 expenses also included rent for use of the Theatre Royal, see Report Council 1926, p. 16; Performing rights fees were introduced in 1938, see Report Council 1938, p. 10. See all Reports Council 1938–50.
[47]Minutes Industries, Art and General Purposes.
[48]Reports Council 1925–50.
[49]Reports Council 1925–31.
[50]See Hallé Orchestra in Music Recitals' Index 1925–93 in Box RDS/MUS/6; Report Council 1926, pp. 18–19, 35–9.

all members.[51] Two special recitals given by the Hallé Orchestra in October 1927 also incurred an extra charge to members; a reserved seat in the centre of the hall cost five shillings and a reserved seat in the side aisles cost 2s 6d. The extra charge to members was implemented in order to cover the cost of engaging the orchestra.[52]

Not surprisingly, decreases in both income and expenditure are evident during the years of the Second World War (1939–45). The full series of 24 recitals continued throughout this period; £78 1s was received from ticket sales in 1940, and expenses recorded in 1941 amounted to £673. By the year 1942 figures for both income and expenditure began to increase again.[53] At a meeting of the music committee which took place in July 1940 the decision was made to continue holding both afternoon and evening recitals during the war years on the basis that if it was necessary to cancel an evening recital one third of the fee offered to performers was retained by the committee.[54] Prior to this arrangement, in September 1939, the committee had made contact with agents and performers requesting a revision of fees due to the crisis arising from the occurrence of the War.[55]

Performers' fees averaged within the range of £30 or 30 guineas to £80 or 80 guineas, with some performers requesting fees of up to £100 or 100 guineas.[56] The fees often requested by performers comprised the greatest expense associated with the recitals. At the higher end, respective fees of 130 guineas, 150 guineas and £160 were requested by pianists Artur [Arthur] Rubinstein (1887–1982), Benno Moiseiwitch (1890-1963) and Gina Bachauer (1913–76). Rather modest fees of 10 guineas and 15 guineas were requested by Charles Lynch (1906–84) and Dina Copeman (1898–1982) respectively.[57] Lynch and Copeman's modest fees may be justified by the fact that in their performances on 5 February and 18 November 1940 neither pianist was performing a full solo recital. Both pianists were engaged in what was described in the programmes as song and piano recitals, in which the programme alternated between selections of accompanied songs and piano solos. The role of accompanist at such recitals was usually taken on by a pianist other than the solo pianist.[58]

Expenses associated with printing varied between £28 9s 6d (1935) and

[51]Report Council 1927, pp. 36–42. A programme for the 1927 Special St Patrick's Day recitals is extant in the collection see contents of Box RDS/MUS/6. The extra charge incurred for the St Patrick's Day recitals is not recorded in extant sources.

[52]Report Council 1927, p. 41. Draft (incomplete) of advertisements for Hallé Orchestra concert on 31 October 1927, in Box MUS/10. Members' friends could attend for a fee of 10 shillings. Friends also had to pay a fee for a seat in the centre of the hall.

[53]Reports Council 1939–45.

[54]Minutes Music 1934–73, f.19v.

[55]*Ibid*., f. 16r.

[56]See letters in the archives, Box RDS/MUS/6 and Box MUS/10, and see also Music Recitals' Index.

[57]See Bachauer, Moiseiwitsch, Rubinstein, Copeman and Lynch in Music Recitals' Index.

[58]Musical Programmes 1931–43, see 5 February 1940 and 18 November 1940.

£209 3s (1927).[59] Although not always itemised in the records, printing expenses appear to have included the production of programmes and tickets. Extant programmes for the period 1931–50 are small in format, printed in black ink and consist of one folio or sheet of paper. The works performed at two consecutive recitals are printed on the front and reverse of most extant programmes. On occasions when a large number of works were performed, (this mostly applied to song recitals), the afternoon programme is printed on the front and the evening programme is printed on the reverse.[60] Minutes from the meetings of the general purposes committee frequently record payments to publishers, printers and paper makers Brown(e) and Nolan who had Dublin premises on 41–2 Nassau Street, 28–30 Fenian Street, 35 Boyne Street and also in Belfast.[61] These payments are not always itemised, but several payments to Brown and Nolan in relation to 'music' or 'music programmes' are recorded in the minutes.[62] In 1940 efforts were made to reduce the cost of printing, however during the late 1940s some members endeavoured to have lyrics printed on programmes for song recitals. This practice did not continue on account of the extra printing costs incurred.[63] Advertising costs also varied; the highest amount spent on advertising during the period 1925–50 was £121 5s 2d (1934) and the lowest amount was £35 9s 5d (1940).[64] The recitals were regularly advertised in the *Irish Times*, *Irish Independent* and *Irish Press*. Decisions about large expenses and the revision of the budget for recitals were made by the Council. The music committee did not have the authority to proceed on such matters.[65]

Attendance

A comprehensive record of attendance figures was maintained,[66] and the committee carefully analysed figures and compared average attendance for afternoon and evening recitals. The table at Figure 1 illustrates the record of

[59]Printing costs are recorded in the abstract of accounts in the Reports of the Council.

[60]Musical Programmes 1931–43, 1943–48 and 1949–56.

[61]A. Thom, *Thom's Official Directory of the United Kingdom of Great Britain and Ireland for the year 1926* (Dublin: 1926).

[62]Minutes Industries, Art and General Purposes, ff. 45v–46r, 51v–53r, 58v–59r, 63v–64r, 67v–68r, 71v–72r, 87v–88r, 91v–92r.

[63]Minutes Music 1934–73, ff. 20v, 35r, 37r.

[64]Reports Council 1925–50. See also Minutes Industries, Art and General Purposes.

[65]Minutes Music 1934–73, ff. 7r–7v, 38r.

[66]See Council Reports for each year and ARC LEC/MAN 1 Attendances at Lectures Recitals etc. Nov. 1943 Records of Recitals and Lectures Period 1/11/1943 to 6/3/1970 – this source documents the attendance and takings for Music Recitals, Afternoon and Evening Lectures, Christmas Lectures, Film Displays, Conference Symposiums, Christmas Juvenile Lectures, Experimental Science Lectures, Science Lectures and Popular Science Lectures for the period 1943–70. For the music recitals there is a clear break down of the following data for each recital documented: number of members, members' friends, members' children and students in attendance; total attendance; the takings for each recital and the total takings for the first and second half of each season of recitals. In this source information pertaining to the music recitals is documented according to each season of recitals, for example 1943/4 season, 1944/5 season etc. In the Reports of the Council information relating to attendance is documented according to the calendar year.

attendance for the period 1925 to 1950. Reports of the council also record figures for different types of recitals, for example piano versus strings recitals. This allowed the committee to ascertain the most popular types of recitals and the most popular performers. Attendance peaked during the years 1926 to 1928; reasons for these large audiences include the continued high standard of the recitals and the occurrence of special recitals (Hallé Orchestra and St Patrick's Day recitals).[67] The large audiences could also be attributed to the enthusiasm surrounding the opening of the new concert hall in November 1925. In 1929 the number of special recitals was curtailed due to a decrease of 13,351 in attendance figures.[68]

Figure 1

Table of Attendance at the Royal Dublin Society Chamber Music Recitals 1925-50

Year	1925	1926	1927	1928	1929	1930
Attendance	24,316	40,028	41,145	42,946	29,595	34,946
Year	1931	1932	1933	1934	1935	1936
Attendance	31,344	27,491	22,048	21,161	20,055	18,071
Year	1937	1938	1939	1940	1941	1942
Attendance	18,758	21,145	19,351	14,028	12,481	16,145
Year	1943	1944	1945	1946	1947	1948
Attendance	16,520	18,818	17,049	19,442	16,802	17,630
Year	1949	1950				
Attendance	18,749	15,553				

Fig. 1. Audience figures at the Royal Dublin Society Chamber Music Recitals 1925-50

[67]Box MUS/10 Report on chamber music recitals, undated but content indicates post-1926; Report Council 1926, pp. 39–40; 1927, pp. 36, 40–3; 1928, pp. 41, 46–50.
[68]Report Council 1929, p. 42.

Audience numbers for 1931, the Society's bicentenary year, show a decrease of 3,602 on the previous year. The occurrence of many commemorative Society events including exhibitions, a garden party and a period ball meant that members had many social demands to fulfil, perhaps accounting to a certain extent for this decrease in recital attendance. The introduction of song recitals to the 1931 programme proved very popular; a total attendance of 2,892 is recorded for afternoon song recitals given by Keith Falkner and John Coates on 9 February and 30 November 1931 respectively.[69]

A decline in attendance was noted at meetings of the general purposes and music committees which took place on 28 January and 11 March 1936 respectively.[70] The following decisions were made in an effort to increase attendance:

> "The Resolution of the General Purposes Committee – "That the attention of the Music Committee be drawn to the gradual drop in the attendance at the Music Recitals" was considered. – It was decided that the List of Artists to be selected for the coming session should be laid before the General Purposes Committee for their consideration before any engagement was made.
>
> It was further decided that with a view to enhancing the popularity of the recitals some should be given by artists of world-wide renown, and the remainder by rising artists, including possible local artists, who would be willing to accept honorariums sufficiently low to enable the total expenditure to be kept within the prescribed limit".[71]

The recommendation of the General Purposes Committee with regard to the attendance at Music Recitals was further considered, and the following resolution was adopted for submission to the Committee:-

> "The Music Committee have had under consideration the resolution of the General Purposes Committee. They find that recitals by the same Artist have shown a decrease of 40% since 1931, showing that the decrease is not due to intrinsic changes in the programmes. They point out that the engagement of Cortot secured an attendance of 2,593 in comparison with an average for the other recitals of 1,500.

[69] Report Council 1931, p. 63.
[70] Minutes Industries, Art and General Purposes, ff. 85v–86r; Minutes Music 1934–73, f.7r.
[71] Minutes Music 1934–1973, f. 7r.

> The Music Committee believe that a policy of securing a greater number of artists of high reputation, and balancing their budget by engaging promising musicians, including local artists, whose fees have not reached the highest standard might secure improved results [. . .]"[72]

Performers recommended to give recitals during the 1936/7 season include pianists Arthur Schnabel and John Hunt, the Isolde Menges sextet, the Goossens wind quintet and the Culwick Choral Society.[73] Performers capable of attracting a large audience as evidenced in RDS Council reports and newspaper reviews include the Italian Trio, Prague String Quartet, Rudolf Serkin, Solomon and Elisabeth Schumann. Repeat performances given by the Italian and Pasquier Trios were also well attended.[74] The appearance of local, Dublin-based artists, for example Rhona Marshall (née Clark), Rosamund Leonard and Arthur Franks, and the Dublin Philharmonic Orchestra, also attracted large audiences.[75] Reasons for low attendance in 1928, 1929 and 1940 include bad weather, and an outbreak of influenza at the beginning of the year is thought to have affected attendance figures for 1937.[76] The *Irish Times* critic was of the opinion that the very low attendance for a recital given by viola player William Primrose that year was due to the lack of popularity of the instrument.[77]

Understandably, the outbreak of the Second World War had a noticeable effect on audience numbers for the period 1939–45. The 1938/9 season was unaffected as the outbreak of the war did not occur until 1 September 1939. Agendas for meetings of the music committee which took place on 20 and 27 September 1939, however, were devoted to making provision for this catastrophic event. The following decisions were made;

> "The Registrar made a verbal report to the Committee, following the recent meeting of the Council, at which the various sums passed by the Budget in February, had been revised, and of necessity, considerably reduced owing to the European War. He also stressed the uncertainty of some of the artists already engaged

[72]*Ibid*. Alfred Denis Cortot (1877–1962) French pianist and conductor.
[73]*Ibid.*
[74]Box MUS/13 Volume 1932–37 newspaper cuttings *Irish Times*, *Irish Independent* and *Irish Press* 26 January 1932, 31 January 1933, 28 February 1933, 11 December 1934 and 24 November 1936; Box MUS/13 Volume 1937–40 cuttings *Irish Times, Irish Independent* 18 January 1938; Report Council 1936, p. 50.
[75]Box MUS/13 Volume 1928–32 newspaper cuttings *Irish Times* 28 January 1930; *Irish Independent* and *Irish Times* 4 November 1930; Box MUS/13 Volume 1932–37 newspaper cuttings *Irish Times* and *Irish Press* 17 January 1933; Report Council 1934, p. 44.
[76]Report Council 1937, p. 57.
[77]Box MUS/13 volume 1932–37 newspaper cutting *Irish Times* 26 January 1937; Box MUS/13 Volume 1937–40 newspaper cutting *Irish Press* 24 November 1937; Report Council 1928, p. 48; 1929, p. 42; 1940, p. 52.

> being able to fulfil their contracts. At the same time it was the desire of the Council that the full Winter programme should be carried through, engaging substitutes for such artists as were unable to appear.
>
> The Committee unanimously concurred, and it was proposed that an "Emergency Panel" of local artists should be drawn up, for which a number of names were suggested, and this was approved."[78]

The committee subsequently made contact with agents requesting a revision of performers' fees, replies were received from agents and performers confirming the fulfilment of engagements, and a list of substitute artists was received from agents Ibbs and Tillett.[79] Despite Ireland's neutrality difficulties were experienced in travelling to Dublin. The music committee had to make provision in this respect. Artists engaged for the 1940/1 season who also required permits to travel to Dublin were cancelled and were replaced by local performers.[80]

Networks

During the period 1925–50 the organisation and occurrence of the RDS recitals depended largely on the establishment and maintenance of various networks within the industry. The RDS music committee developed links with London-based classical music agents, international performers, instrument dealers, various societies and associations at local, national and international level and with Raidió Éireann. The establishment of a good working relationship with various concert agents increased the possibility of engaging leading performers of the time. Over three hundred letters are extant in the RDS archives between the RDS (registrar) and music agents Ibbs and Tillett; E.A. Michell of Concert Direction; Lionel, Powell and Holt, and Philip Ashbrooke of Concert and Touring Direction.[81] The letters date from the 1920s and from the 1949/50 recital season and provide insight into the negotiations which took place between RDS representatives and various music agents and performers regarding fees, programming and timings. The letters also contextualise Dublin and Ireland's significance in terms of planning concert tours. Considering the logistics involved in travelling to Dublin during the period 1925–50, a journey which for the majority of international performers included boat trips and train journeys, many performers were enthusiastic about including the city in their busy concert schedules. Visits to Dublin were

[78]Minutes Music 1931–39, ff. 41v, 42v–43r; Minutes Music 1934–73, f.15v.
[79]Minutes Music 1934–73, f. 16r.
[80]*Ibid*, f. 19r.
[81] Box RDS/MUS/6.

often determined by the availability of performers; Dublin was usually included if performers were engaged to visit Belfast or cities in the UK. However fees agreed usually needed to reflect the travel expenses incurred.

Ibbs and Tillett, who during the 1920s had an address at 19 Hanover Square London, appear to have been the Society's main recital agents. The majority of extant letters in the archive were sent between the firm and the RDS registrar Arthur Moran. The Ibbs and Tillett Collection, which includes ledgers, programmes, photographs, contracts and correspondence for the period c1920–70 is extant at the Royal College of Music Library in London.[82] Ibbs and Tillett were concert agents for leading international performers including German soprano Elisabeth Schumann, English violinists Arthur Catterall (1883–1943) and Isolde Menges (1893–1976), English oboist Leon Goossens (1897–1988) and the Hungarian pianist Lili Kraus (1905–86) and violinist Joseph Szigeti (1892–1973).[83] Performers represented by E.A. Michell included Polish-American pianist Artur Rubinstein, French pianist Youra Guller (1895–1980) and British pianist Solomon. The Léner String Quartet and Pirani Trio were represented by Lionel, Powell and Holt, and the Vienna String Quartet and Ukrainian pianist Wassily Sapellnikoff (1868–1941) were represented by Philip Ashbrooke.

During the Second World War the Society relied heavily on the participation of local musicians, mainly members of the teaching staff at the Royal Irish Academy of Music (RIAM) and various Dublin-based performing groups. These included pianists Dorothy Stokes, Rhona Marshall and Dina Copeman; violinist Arthur Franks; singer Michael O'Higgins; the Dublin String Orchestra under the baton of Terry O'Connor and leader Nancie Lord, and the Dublin Trio whose members were Madge Bradbury on piano, Arthur Franks on violin and Clyde Twelvetrees on cello.[84] The average number of recitals given by Irish and/or Dublin-based performers was one recital per season, but the war years were exceptional; during the 1939/40 and 1940/1 seasons, half of the 22 recitals which took place were given by Irish and/or Dublin-based performers. An increase in the participation of international performers is evident from the 1941/2 season onwards. During the 1937/8, 1938/9, 1948/9 and 1949/50 seasons all recitals were given by international performers. Other Irish musicians who had a strong involvement in the RDS recitals were John F. Larchet and Colonel Fitz Brase. Larchet conducted recitals given by the Dublin Philharmonic Orchestra in 1925, 1926 and 1927. He was a member of both the Industries, Art and General Purposes Committee

[82]Ibbs and Tillett Collection see http://www.rcm.ac.uk/library/collections/othercollectionsandhandlists/. The author has not yet had the opportunity to examine the Collection. Kindest thanks are extended to RCM Librarian Peter Linnitt for providing me with information about the collection, received via email 21 May 2015.
[83]Christopher Fifield, *Ibbs and Tillett: The Rise and Fall of a Musical Empire* (Ashgate: 2009).
[84]Richard Pine and Charles Acton eds., *To Talent Alone: The Royal Irish Academy of Music 1848–1998* (Dublin: 1998), pp. 522–6.

and of the music committee, where he was at various times secretary, vice-chairman and chairman.[85] Larchet's wife, Madeleine, was also a member of the music committee and several members of the teaching staff at the RIAM were members of the Society.[86] Colonel Fitz Brase conducted the Dublin Philharmonic Orchestra for recitals in 1931, 1932 and 1934; the orchestra was frequently augmented by wind players from the No. 1 Irish Army Band.[87]

Other networks established by the RDS music committee include McCullough and Pigott, who were the main suppliers for piano hire to the Society; The Music Association of Ireland; The Performing Rights Society Ltd Association of Composers, Authors and Publishers of Music; The National Federation of Music Clubs U.S.A., and The Gramophone Society. Correspondence between all these societies and the RDS are recorded in both the minutes of the music committee and general purposes committee.[88] The RDS had established a relationship with the national broadcaster by the 1920s; in 1927, 1928 and 1929 arrangements were made to broadcast special St Patrick's Day recitals on the 2 R.N. radio station.[89] During the 1920s performers were not permitted to appear in Dublin or its suburbs at any public concert or function within a fortnight before or after the date of the intended recital. This clause was written into contracts extant in the collection for recitals which were planned to take place between 1 November 1926 and 27 February 1928.[90] At the meeting of the music committee which took place on 20 December 1933 it was proposed that the contracts with performers should be revised to include broadcasting.[91] This proposal does not appear to have passed and on the 25 September 1940 it was confirmed that broadcasting was not approved after a request was made to the music committee.[92] In January 1944 the Council made the following decision:

> "The Executive Committee is clearly of opinion that artists or lecturers should not be allowed to broadcast in Raidió Éireann within a fortnight before or after the date of their recital or lecture".[93]

Between the years 1946 and 1950 the saga concerning broadcasting RDS recitals continued. After a proposal for broadcasting was submitted by Sir John Keane the Council issued the following statement;

[85]There are numerous references to J.F. Larchet throughout Minutes Music 1934–73 and Reports to Council.
[86]RDS Membership lists for the years 1925, 1927, 1929–31, 1936, 1941–42, 1946 and 1950.
[87]Minutes Industries, Art and General Purposes, ff. 74v–75r; Minutes Music 1931–39, f. 25r; 1934–73, ff. 1r, 2v, 3r; Report Council 1929, p. 44; 1930, p. 60; 1931, p. 63.
[88]Minutes Industries, Art and General Purposes, ff. 110v–111r; Minutes Music 1931–39, ff. 26r, 27r, 39v; 1934–73, ff. 3r, 4r, 6v, 14v, 19v, 39r.
[89]Report Council 1927, p. 43; 1928, p. 48; 1929, p. 44.
[90]Box RDS/MUS/6 Contracts/Proposals for recitals scheduled to take place between 1 November 1926 and 27 February 1928.
[91]Minutes Music 1931–39, ff. 18v–19r.
[92]Minutes Music 1934–73, f. 19v.
[93]Minutes Industries, Art and General Purposes, ff. 124v–125r. See Meeting dated 4 April 1944.

> "With regard to requests received from time to time for permission that Artists and Lecturers engaged by the Society should be granted Permission to broadcast during their visit to Dublin, the following ruling of the Executive Committee was unanimously approved and confirmed:
>
> The Executive Committee is clearly of opinion that artists or lecturers should not be allowed to broadcast in Raidió Éireann within a fortnight before or after the date of their recital or lecture".[94]

In 1947, following a request from Aloys Fleischmann (1910–92), the RDS approved the broadcasting from Raidió Éireann of provincial recitals by performers within a fortnight following their appearance at Ballsbridge. This decision was made by the Council and music committee to assist in the promotion of music education throughout the country.[95] Subsequently, in May 1950 a request by L. O'Broin and the Raidió Éireann Symphony Orchestra to give two recitals for broadcast was declined without further reference to the Council.[96]

Repertoire and Extant Sources

The repertoire performed at the RDS chamber music recitals included selections of sonatas, quartets, trios, concerti, overtures, symphonies, studies, waltzes, ballades, nocturnes and songs by composers including Bach, Handel, Mozart, Haydn, Beethoven, Schumann, Brahms, Liszt, Mendelssohn, Chopin and Wagner. Works by contemporary composers including Frank Bridge, Manuel de Falla, Vaughan Williams, Paul Hindemith and Arnold Bax were also regularly listed in programmes. Arrangements by performers and some of their own compositions were included in programmes by pianist Kathleen Long, viola player Lionel Tertis, pianist and composer Joan Trimble, and pianist and composer Ernö Dohnányi.[97] Song recitals, which were introduced

[94]Minutes Music 1934–73, f. 31r.

[95]Minutes Industries, Art and General Purposes, ff. 136v–137r; Minutes Music 1934–73, ff. 32v, 33v.

[96]Minutes Music 1934–73, f. 40v. Other references to the terms and conditions for broadcasting RDS recitals are recorded in the following letters between Ibbs and Tillett and Horace Poole of the RDS, see Box RDS/MUS/6 letters dated 11, 15 and 18 August 1949.

[97]Programmes included: 5 December 1938, arrangement of Bach's Choral Prelude '*Wer nur der lieben Gott Lasst Wollten'* by Kathleen Long; 6 November 1942, arrangement of Schumann's *Fugue No. 5 on B.A.C.H.* by Joan Trimble. Several arrangements by viola player Lionel Tertis are included in his performances; see programmes for 26 November 1934, 2 February 1942 and 8 February 1943; arrangements include sonatas by Ireland and Delius, Old Irish Air, Andante by Rachmaninoff and Valse by Kreisler. Programmes for piano recitals by Joan and Valerie Trimble include Joan Trimble's *Sonatina*, *The Green Bough* and *The Bard of Lisgoold*, (8 December 1941 and 16 November 1942). The programme for Dohnányi's recital of 3 November 1947 includes his works *Suite in the olden style Op. 24*, *Pastoral, e Hungarian Christmas Song* [sic], *Capriccio in A minor Op. 23* and *Six piano pieces, Op. 41*.

during the 1930/1 season, featured numerous arrangements.[98] Works with an Irish flavour were also regularly featured in programmes, as were compositions and arrangements by contemporary Irish composers Charles Stanford, John Larchet, Herbert Hughes and Hamilton Harty.[99] First Dublin and Irish performances listed in extant programmes include Ernest J. Moeran's *String Quartet in A*, John Ireland's *Violin Sonata No. 2 in A minor*, two movements from Glazunov's *Les Ruses d'amour* (Introduction and Peasant's Dance) and Poulenc's *Metamorphoses* (*Reine des Mouettes*, *C'est ainsi que tu es* and *Paganini*). These performances took place in 1931, 1933, 1935 and 1945 and were given by the International String Quartet; Rosamund Leonard, Arthur Franks and Dorothy Stokes; The Dublin Philharmonic Orchestra and Astra Desmond respectively.[100] Themed programmes include Beethoven recitals given by pianist Denis Matthews on 10 December 1945, and by duo James Whitehead and Harry Isaacs on cello and piano on 9 December 1946. A Chopin recital was performed by pianist Jan Smeterlin at the evening recital on 4 November 1946.[101]

Special recitals which fell outside the regular chamber music recital season and which represented alternative programmes for RDS audiences include the St Patrick's Day recitals on the national holiday from 1927 to 1929, a special performance of Handel's *Messiah* on 19 December 1934 in the RDS Main Hall, and band promenades which took place between 1941 and 1943.[102] The St Patrick's Day recitals were established to promote 'native music in its broadest sense' and an extant programme for the 1927 afternoon and evening recitals includes songs, orchestral works and solos by Harty, Stanford,

[98]The first song recitals (afternoon and evening) were given by Keith Falkner on 9 February 1931,see Report Council 1931, p. 63, and Box MUS/13 Volume 1928–32 newspaper cuttings *Irish Independent* 10 February 1931 and *Irish Independent* and *Irish Times* dated 17 February 1931. The *Irish Independent* review states: "For the first time, I think, in the history of the Royal Dublin Society, a vocalist was admitted to appear at one of the Monday classical recitals. Although one cannot classify a vocal recital as "chamber music", I see no objection to this concession to a popular demand. The Committee, however, will need to exercise care in the choice of singers, in order to avoid degenerating into a sort of entertainment bureau."

[99]For works by Stanford see programmes for 6 November 1933, 21 January 1935, 10 February 1936, 7 December 1936, 8 February 1937, 25 November 1940, 17 February 1941, 1 December 1941. For works by Larchet see programmes for 6 November 1933, 18 November 1940, 17 February 1941 and 21 January 1946. For works by Hughes see programmes for 6 November 1933 (this was a lecture recital given by Herbert Hughes and James McCafferty), 21 January 1935, 3 February 1941, 15 November 1943, 21 January 1946, 21 November 1949. For works by Harty see programmes for 6 November 1933, 18 February 1935, 20 January 1936, 18 November 1940, 13 January 1941, 18 January 1943 and 21 November 1949. Three Nocturnes by John Field (17821837) are included in the extant programme for the evening recital by Denis Mathews scheduled for 10 December 1945. This is the only occasion on which works by Field are listed in extant RDS recital programmes for the period 1925–50.

[100] Musical Programmes 1931–43; 14 December 1931, 16 January 1933 and 4 February 1935; Musical Programmes 1943–48; 12 February 1945.

[101]Musical Programmes 1943–48.

[102]Report Council 1927, p. 42; 1928, p. 41; 1929, p. 37; 1934, pp. 8, 53–4; 1941, pp. 9, 48; 1942, pp. 11, 54; 1943, pp. 9, 48.

Larchet, Percy Grainger, Vincent O'Brien and Herbert Hughes.[103] The *Messiah* performance was organised to mark the 250th anniversary of Handel's birth. The oratorio was performed in full by the Dublin Philharmonic Society Choir and Dublin Symphony Orchestra. The choir was augmented by the participation of 250 RDS members, the orchestra included woodwind and string players from the No. 1 Army Band and the work was conducted by Turner Huggard. A detailed description of the performance, which was attended by an audience exceeding 5,000, was published in the *Irish Times*, *Irish Independent* and *Irish Press,* and copies of the souvenir programme for this performance of *Messiah* are extant in the RDS archives.[104] A series of band promenades was established in 1941 and continued until 1943. The No. 1 Army Band was engaged to give four recitals of light classical music in the Tea Gardens at the Grand Enclosure during the summer months. The public were admitted on payment of a small fee which contributed between £10 2s and £27 4s 3d to income received from musical recitals during this three year period (1941–43). A drop in total attendance for all four recitals from 2,034 in 1941 to 943 in 1943 caused this series to cease. Programmes for band promenades were submitted to the music committee for approval in advance of recitals.[105]

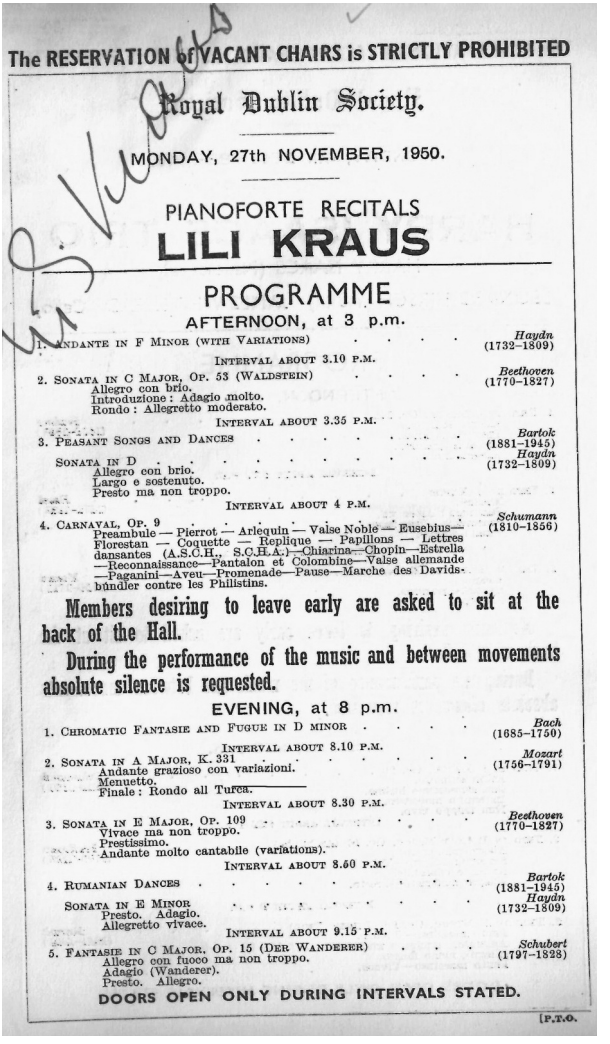
The RDS and its Library and Archives should forever be indebted to former music committee member Edith Boxwell, who diligently collected and collated three volumes of programmes for the majority of recitals which took place between 1931 and 1956. The majority of these programmes bear autographs signed by performers, and she also collected photographs of various performers which complement the programmes. These volumes provide not only a valuable resource when researching the repertoire performed at the RDS classical music recitals, but also an interesting social history of these occasions. Boxwell recorded notes about each recital she attended and also recorded when she was absent. Edith Boxwell was also a pianist; she performed Beethoven's *Piano concerto in E flat major* as soloist with the

[103]Report Council 1927, p. 42; Box RDS/MUS/6 Transcription of programme cover: "Royal Dublin Society / ST. PATRICK'S DAY / 1927 / Orchestral and Vocal Recitals of / Irish Music / PROGRAMMES"
Note transcribed from inside front cover: "In these programmes the Authors, Composers, and Artistes are all of Irish birth or parentage".

[104]Report Council 1934, pp. 8, 53–4; Minutes, Industries, Art and General Purposes, ff. 74v–75r, 78v–79r; Minutes Music 1931–39, ff. 22v, 24v; Minutes Music 1934–73, ff. 1r, 2v; Box MUS/13 Volume 1932–37 newspaper cuttings *Irish Times, Irish Independent* and *Irish Press* dated 12, 15 and 20 December 1934; Box RDS/MUS/6 Five copies of a souvenir programme of Handel's *Messiah*. Transcription of cover: "Royal Dublin Society / SOUVENIR PROGRAMME / of Handel's / "MESSIAH"/ BY THE / DUBLIN PHILHARMONIC SOCIETY / CONDUCTOR: TURNER HUGGARD. 6|D. / In the MAIN HALL BALL'S BRIDGE, on WEDNESDAY, 19th DECEMBER, 1934". A performance of *Messiah* was also planned for 1942, see Minutes Music 1934–73, f. 21r.

[105]Report Council 1941, pp. 9, 48; 1942, pp. 11, 54; 1943, pp. 9, 48; Minutes Industries, Art and General Purposes, ff. 115v–116r, 120v–122r; Minutes Music 1934–73, ff. 23v–24r.

Dublin Philharmonic Orchestra at an RDS recital in 1931, and was a piano teacher at the RIAM from 1898–1925.[106]



The RESERVATION of VACANT CHAIRS is STRICTLY PROHIBITED

Royal Dublin Society.

MONDAY, 27th NOVEMBER, 1950.

PIANOFORTE RECITALS

LILI KRAUS

PROGRAMME

AFTERNOON, at 3 p.m.

1. Andante in F Minor (with Variations) — *Haydn* (1732–1809)

Interval about 3.10 p.m.

2. Sonata in C Major, Op. 53 (Waldstein) — *Beethoven* (1770–1827)
Allegro con brio.
Introduzione: Adagio molto.
Rondo: Allegretto moderato.

Interval about 3.35 p.m.

3. Peasant Songs and Dances — *Bartok* (1881–1945)

Sonata in D — *Haydn* (1732–1809)
Allegro con brio.
Largo e sostenuto.
Presto ma non troppo.

Interval about 4 p.m.

4. Carnaval, Op. 9 — *Schumann* (1810–1856)
Preambule — Pierrot — Arlequin — Valse Noble — Eusebius — Florestan — Coquette — Replique — Papillons — Lettres dansantes (A.S.C.H., S.C.H.A.) — Chiarina — Chopin — Estrella — Reconnaissance — Pantalon et Colombine — Valse allemande — Paganini — Aveu — Promenade — Pause — Marche des Davidsbündler contre les Philistins.

Members desiring to leave early are asked to sit at the back of the Hall.

During the performance of the music and between movements absolute silence is requested.

EVENING, at 8 p.m.

1. Chromatic Fantasie and Fugue in D minor — *Bach* (1685–1750)

Interval about 8.10 p.m.

2. Sonata in A Major, K. 331 — *Mozart* (1756–1791)
Andante grazioso con variazioni.
Menuetto.
Finale: Rondo all Turca.

Interval about 8.30 p.m.

3. Sonata in E Major, Op. 109 — *Beethoven* (1770–1827)
Vivace ma non troppo.
Prestissimo.
Andante molto cantabile (variations).

Interval about 8.60 p.m.

4. Rumanian Dances — *Bartok* (1881–1945)

Sonata in E Minor — *Haydn* (1732–1809)
Presto. Adagio.
Allegretto vivace.

Interval about 9.15 p.m.

5. Fantasie in C Major, Op. 15 (Der Wanderer) — *Schubert* (1797–1828)
Allegro con fuoco ma non troppo.
Adagio (Wanderer).
Presto. Allegro.

DOORS OPEN ONLY DURING INTERVALS STATED.

[P.T.O.

Fig. 2 Programme for recital given by Lili Kraus dated Monday 27 November 1950. Image courtesy of the RDS Library and Archives.

[106] Musical Programmes 1931–43, 1943–48 and 1949–56. For the recital featuring Edith Boxwell as soloist see programme for 2 November 1931, and Pine and Acton, op.cit., p. 526.

Approximately five hundred volumes of printed sheet music, some of which date from the late nineteenth century, are extant in the RDS Library and Archives. Works include selections of trios and quartets by Haydn, Beethoven, Brahms, Cherubini, Dvorak, Huber, Goldmark, Esposito, Arensky and Fauré.[107] It is not clear if this music was purchased by the music committee for use by performers or if it was intended for reference only by RDS members who may have wished to familiarise themselves with works before attending recitals. A preliminary cross-referencing survey reveals that some sheet music present in the archive corresponds with works listed in extant programmes.[108] Some parts bear annotations and performance instructions which have been added in pencil, suggesting that the parts were used. It is possible that performers may have donated their music to the RDS after recitals had taken place. The minutes record that in April 1935 the music committee received music from the National Federation of Music Clubs.[109] In 1955 the committee made the decision to subscribe to a new series of collected works by Mozart and Bach, and the minutes note that these were not intended for borrowing, but for reference only in the library. Also in 1955, it was decided that each member of the music committee should draw up a list of chamber music scores of works composed since 1900 which the committee might consider purchasing for the music society's library.[110]

Reception

Examination of three volumes of newspaper cuttings demonstrates that the RDS recitals were well advertised and publicised during the period 1928–40.[111] Previews and reviews were published in the *Irish Times*, *Irish Independent* and *Irish Press*. Harold R. White was the music critic for the *Irish Independent*; other music critics wrote under pseudonyms, for example Obbligato for the *Irish Times*. Music critics for the *Irish Press* are identifiable only by the initials printed at the end of articles.[112] Opinions expressed by music critics varied; there was a general preference for programmes of 'classic' or more traditional works in the classical genre, however, modern works were commended if not always understood or enjoyed. Works, performers and interpretations were critiqued. Reviews not only expressed the personal opinions of the various music critics but also captured general

[107]All printed sheet music is in the process of being re-catalogued.

[108]For example, parts for Brahms Op. 87 and Op. 101 are extant in the printed music collection; these works are listed in the following programmes; Italian Trio 23 January 1933 (Op. 87) and 22 January 1934 (Op. 101); Budapest Trio (Op. 101) 11 November 1935; Pougnet-Morrison-Pini Trio (Op. 87) 28 November 1938; The Dublin Trio (Op. 101) 19 January 1942; The Harry Isaacs Trio (Op. 87) 9 November 1942.

[109]Minutes Music 1931–39, f. 27v.

[110]Minutes Music 1934–73, ff. 50v–51v, 53r–53v.

[111]Box MUS/13 see contents Volume 1928–32, Volume 1932–37, Volume 1937–40. All three volumes contain press-cuttings and advertisements for RDS recitals and lectures.

[112]G.O'B., E.O'B., L.C., L.P., P.T., L.O'C.

feelings expressed by the audience. The following excerpt is taken from a review of the first Dublin performance of John Ireland's *Sonata No. 2 for violin and piano* published in the *Irish Press*:

> "The Recital concluded with John Ireland's Second violin and piano Sonata, given for the first time in Dublin. It was an artistic performance. The performers were at one as to the interpretation and the work was played with understanding and poetical feeling".[113]

Some performers were undoubtedly more popular than others, as reflected by the large audience in attendance at two recitals given on 24 February 1936 by pianist Cortot. The *Irish Times* describes the attendance on this occasion as the largest of the season recording an attendance of 1,300 in the afternoon and 1,600 for the evening recital. This was also the closing recital of the 1935/6 season.[114] Song recitals were extremely popular from their establishment during the 1930/1 season until 1950; average attendance never dropped below 606 during that twenty year period.[115] In letters exchanged between Denis Donohue, music critic with *The Leader*, and RDS Registrar Horace Poole, it was confirmed that the RDS had no list of critics as the recitals were not for the public, but for members and a limited number of friends. Poole also confirmed that an unspecified number of complimentary tickets were sent to the daily papers.[116] The conduct of the audience at RDS recitals was also subject to criticism in newspaper reviews. The music committee often received letters from various members of the Society wishing to show their appreciation of the high standard of the recital series and the enjoyment members derived from attending.[117]

Conclusion

The RDS recitals which took place between 1925 and 1950 were successful mainly due to the hard work and dedication of members of the Society's music committee. The aim of the recitals was to expose Dublin audiences to the music of the 'great composers'. This was certainly achieved through the dedication and objectivity of the Society's music committee which was willing to promote works by both classical and modern day composers.

[113]Box MUS/13 Volume 1932–37 newspaper cutting *Irish Press* 17 January 1933, critic identified by initials GO'B printed at the end of the article.
[114]Box MUS/13 Volume 1932–37 newspaper cuttings *Irish Times, Irish Press* and *Irish Independent* 25 February 1936; Report Council 1936, p. 50; Minutes Music 1934–73, f. 7v.
[115]Average attendances are recorded in Reports of the Council for the period 1931–50.
[116]Box RDS/MUS/6 letters dated 14 and 29 October 1949.
[117]Minutes Music 1931–39, ff. 40v–41r; Minutes Music 1934–73, ff. 12r, 15r, 22v.

Recital programmes were varied and were performed by both leading international performers and Dublin-based musicians. A testament to the recitals and their organisers is the calibre of performer engaged and the number of returning performers whose names are evident in extant sources. The recitals endured the rigours of the Second World War and retained a high standard of performance, despite decreases in audience attendance and budget constraints. The intricacies involved in concert planning at the main concert venue in early twentieth-century Dublin are evident, as are the national and international networks established by the RDS music committee. The RDS concert archive documents 120 years of musical activity in the city (1886–2006) and its study contributes to knowledge of musical activity in early twentieth-century Dublin. The RDS Concert Hall, as it is now known, celebrates its 90th anniversary in 2015.

Acknowledgements
This research project was kindly and generously funded by the RDS Library and Archives.

Abstract
This article documents the occurrence, organisation and management of the Royal Dublin Society classical music recitals which took place between 1925 and 1950. Networks, repertoire and reception are examined and analysed.

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Brio Volume 52, Number 2. pp 31-45

A BRIEF HISTORY OF THE ROYAL COLLEGE OF ORGANISTS' LIBRARY AND ARCHIVE

Andrew McCrea

This paper was presented at the annual study weekend of IAML (UK & Irl) at Aston University, Birmingham in April 2015.

The Royal College of Organists (RCO) has had much cause for reflection of late. In 2014 the College celebrated the 150th anniversary of its founding as the 'College of Organists' in 1864. (The Royal prefix arrived thirty years later, in 1893.) A conference held at Oxford in April 2014 tried to excavate the rather forgotten and often misunderstood period in which the College began its work. Eight speakers looked at the environment which led to the foundation of a college specifically for organists, and at the preoccupations of the founding fathers as they established a professional body. The proceedings have since been published in the College's annual journal.[1]

As a preamble to library matters, perhaps we can contemplate for a moment what it was like to be an organist in Britain in the mid-nineteenth century? In the complex terrain of professional music making at this time, an environment characterised by varied activities, methods of training and modes of patronage, and often viewed by the general public with less-than-favourable opinions, it is possible to identify organists as a group but only in a loose sense. That organists deployed their skills in cathedrals and churches (including school, hospital, and asylum chapels) provides a focus, but whilst such positions rooted organists in a recognisable tradition, employment conditions and remuneration could vary hugely, as could training and professional aspiration, and also the extent to which other pursuits, musical and non-musical, had to be combined with organ playing to provide an organist with a living.

Rosemary Golding, one of the conference lecturers, looked at the periodicals of the time in order to research the salaries and status of (mostly) parish and chapel organists in this period. This overview from her paper is helpful:

> The story presented in the adverts and correspondence in the journals is more than one of low salaries and job insecurity. It reveals a span of the profession from those willing to work for nothing,

[1] Eight papers were given and all were published in the *Journal of the Royal College of Organists* 8 (2014).

> in turn for status or perhaps a valuable teaching connection, to others for whom each post was worth a fight. An organist's career might mean work in music shops, piano tuning, teaching, and unrelated employment. The structure of each organist's professional profile could be quite complex, and part of a much broader musical world, particularly in provincial areas. While parish churches offered relatively low salaries, a successful organist could earn a significant amount, and climbing the ladder and making connections, moving around the country and competing for posts were core to the organist's world.[2]

The coming about of a 'College of Organists' in the mid-1860s reflected a growing desire on the part of a small, but quickly expanding, cohort of organists (many of them London based) to be viewed collectively as one of the 'respectable professions' such as law or medicine, and thereby enjoy the social and material benefits normally accorded to such professional groups. Writing around 1910, Charles W. Pearce (at the time the RCO's Treasurer) captured very neatly the dynamic of the 1860s when he observed that the foundation of an association for organists was a manifestation of the 'desire on the part of the musical profession for some *self*-established, *self*-supporting system of *self*-organisation, *self*-government, and *self*-examination'.[3]

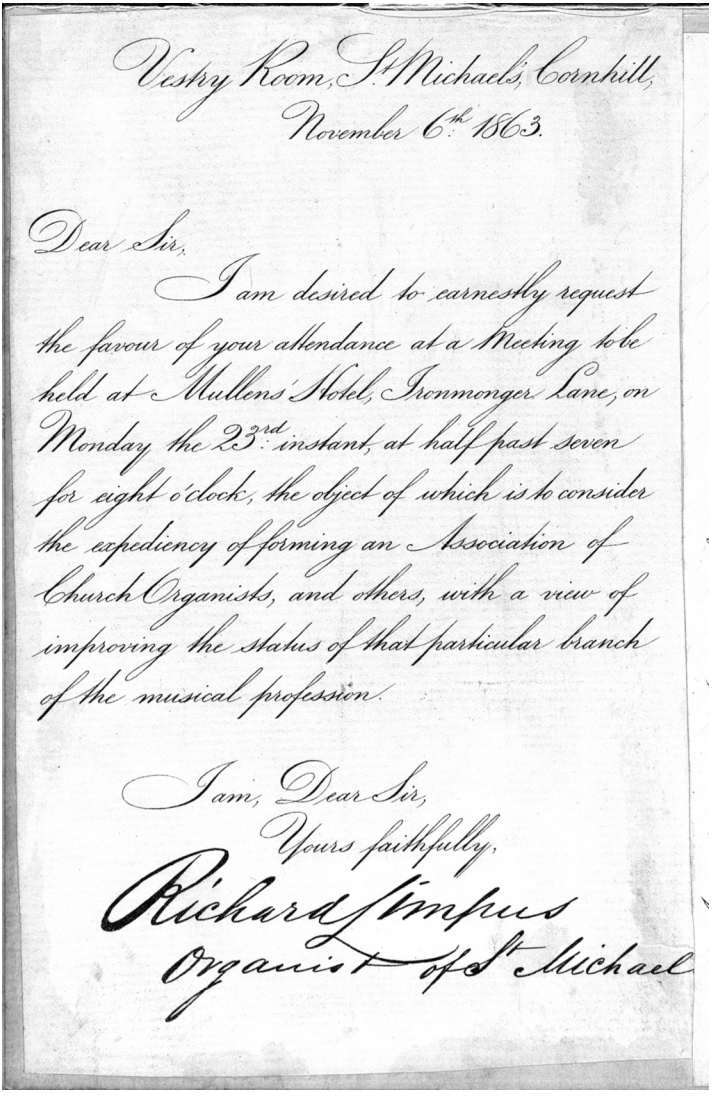
For Richard Limpus, the organist of St Michael's, Cornhill and the College's founding Secretary, and for the others who shared his progressive ideas, the solution to the lowly and insecure circumstances of organists was a collegiate body, one which could eventually carry chartered status. The foundation of such an institution was not only a matter of professional honour but also one of personal respect and comfort. Limpus and his colleagues declared at the outset that their new institution would attempt to carry out its work through holding lectures, by awarding prizes for church music and organ playing, by issuing certificates of proficiency, by keeping a library, and by offering accommodation to members, the benefits of a club bringing (it was believed) much needed 'intercommunication'.[4] Thankfully, a rather full record of this period survives in the minute books, published reports, and in miscellaneous documents in the RCO's archive, and also in the periodical literature of the time, the newly founded *Musical Standard* being the most important and informative in this respect; actually, there were many

[2] Rosemary Golding, 'The profession of organist in the mid-nineteenth century', *Journal of the Royal College of Organists* 8 (2014), pp. 25–30. Here p. 29.

[3] Charles Pearce, *A Biographical Sketch of Edmund Hart Turpin* (London: The Vincent Music Company, n.d. [*c.*1910]), p. 21. Pearce's emphases.

[4] Andrew McCrea, 'The formation of the College of Organists: protagonists and early business', *Journal of the Royal College of Organists* 8 (2014), pp. 5–24. See in particular, pp. 11–12.

connections between the fledgling College and the *Musical Standard*, and there were a number of protagonists in common. The letter sent by Limpus inviting all interested in the establishment of an 'Association of Church Organists' to a preliminary meeting in November 1863 is the earliest document in the RCO's institutional archive (Fig. 1).



Vestry Room, St. Michaels, Cornhill,
November 6th. 1863.

Dear Sir,

I am desired to earnestly request the favour of your attendance at a Meeting to be held at Mullens' Hotel, Ironmonger Lane, on Monday the 23rd. instant, at half past seven for eight o'clock, the object of which is to consider the expediency of forming an Association of Church Organists, and others, with a view of improving the status of that particular branch of the musical profession.

I am, Dear Sir,
Yours faithfully,
Richard Limpus
Organist of St Michael

Fig. 1 Circular announcing the formation of an 'Association of Church Organists', dated 6 November 1863. RCO Archive.

So a College library was on the agenda from the beginning, and in terms of operation we can see that it is nearly as old as the institution itself. The *Third Annual Report*, dated 1866–1867, records that the nucleus of a library was formed at that time 'through the kindness and liberality' of Richard Limpus, John Hullah, Charles Steggall, Charles Stephens, and other founder members, who each presented 'valuable donations of most interesting books and works'.[5] The following *Annual Report* refers to progress in establishing a collection, commenting on the donations made of 'ancient and modern works connected with the theory and practice of Church Music . . . supplemented by other valuable works'.[6] But let us not forget that the setting up of a reference library should be seen in conjunction with the College's early promotion of public lectures. Again, the College's archive is fortunate in having retained much fascinating material which captures the essence of this initiative, including synopses and, as the sessions roll by, many full transcriptions of lectures. The nineteenth century in Britain was a time of public lectures and learned societies. In its lectures, the College anticipated the Musical Association by a decade. Though clearly aspiring to a wider set of (professionally conceived) activities than the Musical Association, the College of Organists, in its perseverance in offering lectures of improvement for an increasingly organised constituency of organists, is worthy of remark. Checklists with commentaries have been published by the present author.[7] Also of interest is the extensive examinations archive, the earliest material dating from 1873.

By the *Sixth Annual Report and Prospectus* of 1869–1870, the point at which accommodation had become more settled, at 41 Queen Square in Bloomsbury, we have a first catalogue. It is divided into three sections: Musical Compositions (just over 300 items); Works on the Theory of Music, and Literary Productions on matters connected with Music (around 30 items); and Miscellaneous (again around 30 items).[8] An earnest solicitation for more material is printed with the catalogue. A trawl through these lists reveals a very uneven combination of choral music, both ancient and modern and sacred and secular, in new and antiquarian editions, and a fair amount of organ music, both original compositions and transcriptions. The same unevenness can be noted in the lists of the literary works and the periodicals. Chosen on personal whim, a couple of interesting items identified in these lists, and still to be found in the collection, are: George Drummond's edition of 1823 of

[5] *Third Annual Report of the College of Organists, 1866-67*, p. 4. The only known copy is pasted into the College of Organists Minute Book July 1865–May 1869.

[6] *Fourth Annual Report of the College of Organists, 1867-68*, p. 4.

[7] For an overview, see Andrew McCrea, 'Lectures given at the (Royal) College of Organists, 1864–1903: an introduction and checklist', *Journal of the Royal College of Organists* 4 (second series) (2010), pp. 57–78; and [Andrew McCrea], 'Lectures given at the Royal College of Organists, 1904–1953', *Journal of the Royal College of Organists* 5 (2011), pp. 75–84.

[8] *The College of Organists Prospectus and Sixth Annual Report, 1869–70*, pp. 23–43.

selected Bach Preludes and Fugues from the *Well-Tempered Clavier* with such 'alterations, additions and accommodations' necessary for performance on the English organ of the 1820s (a rare volume which contributes insights to the early 'Bach Awakening' in England); and a pamphlet by John Bishop (of Cheltenham) called *Remarks on the present state of church music*, dated 1860 (much that is relevant to the founding of the College and the professionalising of organists is to be found in this pamphlet).

Over the following decades the College's Library grew piecemeal as donations and bequests of varying sizes and significance arrived. Not surprisingly the next available handlist, published in several stages in the late 1920s, indicates that much expansion in the holdings had occurred. There were five lists available by 1930:[9]

> List A: textbooks on music, historical, biographical and critical works, and works on music generally (30 pages)
> List B: Orchestral Music, Full Scores and Parts (11 pages)
> List C: Chamber Music, Scores and Parts (16 pages)
> List D: A short selection of works of historical interest (3 pages)
> List E: Vocal music for solo voices or choirs (sacred and secular) (31 pages)

Interestingly, the organ music was *not* listed. This expansion had been entirely prone, it seems, to the personal interests and preoccupations of those donating and bequeathing. This is regrettable on the one hand, but on closer inspection actually rather informative about the indigenous and eclectic *Kapellmeister* organist and his interests and activities. The *Calendar* for 1927–1928, as it is published the first part of this Library catalogue, revealed how all this material over the years had been amassed:

> The College library has been formed entirely by gifts from those interested in the College. [. . .] The fact that the Library has been accumulated solely in this manner, and not by purchase, will explain the presence of many odd volumes and incomplete sets of books and music which will be found in the lists. The Council hopes that as members become acquainted with the contents of the Library a much greater use will be made of it.[10]

But some of this expansion had been as a result of important bequests of (at times) rare and unique material. Three individuals immediately come to the fore: John Belcher, John Norbury, and Thomas Lea Southgate. John Belcher, the architect who had overseen the structural alterations at the College's new Kensington Gore building in 1904, was an executor of John

[9] The lists were published accumulatively in the annual *Calendars*, commencing in the calendar for 1927–1928 and ending in the 1929–1930 issue.
[10] *Calendar of the Royal College of Organists, 1927–28*, p. 131.

Ella (1802–88), and as a result had inherited a large part of Ella's vast collection of manuscripts, letters, and printed books and music that had been accumulated during a long and influential life as an impresario, violinist, and as founder of the Musical Union chamber concerts. On Belcher's death, the College became the recipient of what was described as a very valuable library of English and foreign books, Full Scores, and Orchestral Chamber Music and Parts.

Much of Ella's collection, not particularly germane to the College as an institution for organists, but nonetheless of great merit generally, has been reduced over the years through auctions: the first was in the mid-1960s to fund the first serious attempt to professionalise the library and its services, and the last was five years ago, when the final important but non-organ-related items were sold at Sotheby's: manuscript music and letters in the hands of Beethoven, Mendelssohn, Mozart (Wolfgang and his sister, Nannerl), and Rossini. This sale secured an academic fund.

Fig. 2 A drawing of the north organ at St Mark's, Venice from the John Norbury collection (compiled 1867–1902).
BL Loan 79 (RCO).

Two other names were mentioned: Norbury and Southgate. John Norbury was a long-serving College Treasurer around the turn of the twentieth century. His collection of drawings of organs from across the length and breadth of Europe (sketched and drawn from 1867 to 1902) (Fig. 2), and the three volumes of illustrated notebooks he owned, compiled in the mid-nineteenth century by John Hanson Sperling (Fig. 3), are extremely important resources for the documentation of organs and organ historiography in general. These

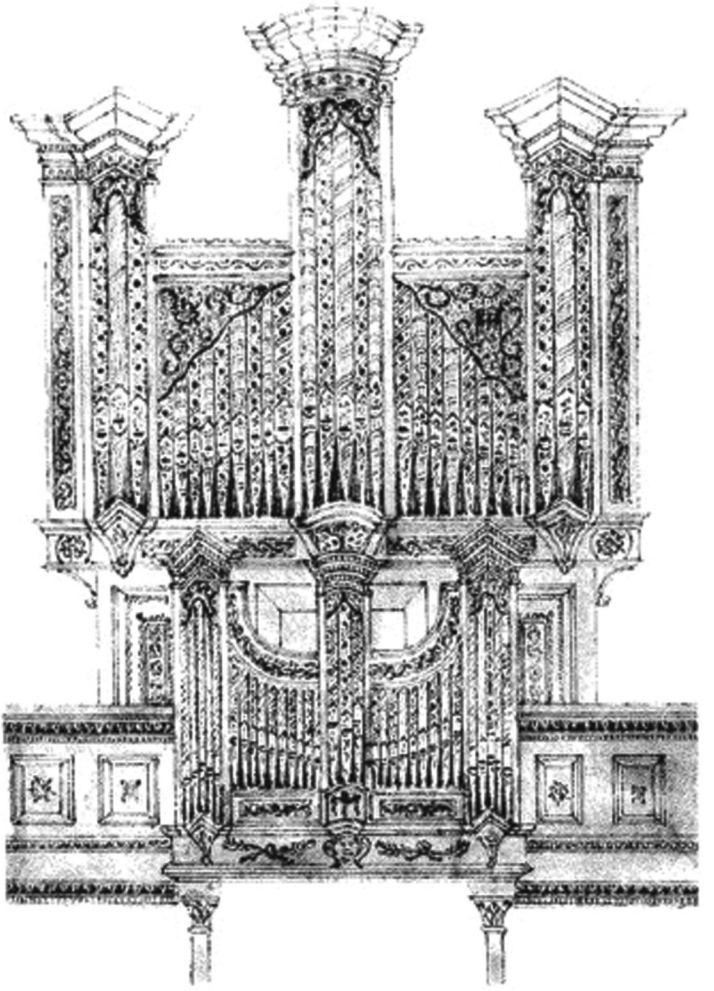


Fig. 3 A drawing of the seventeenth-century organ case at St John's College, Cambridge from the Sperling Notebooks. BL Loan 79 (RCO).

materials are currently on deposit at the British Library (Loan 79).[11] Amongst books bequeathed by John Norbury are fine examples of Arthur G. Hill's *The Organ Cases and Organs of the Middle Ages and Renaissance* (1883–91) and Dom Bédos's famous *L'art du factuer d'orgues* (1766–78) (Fig. 4).

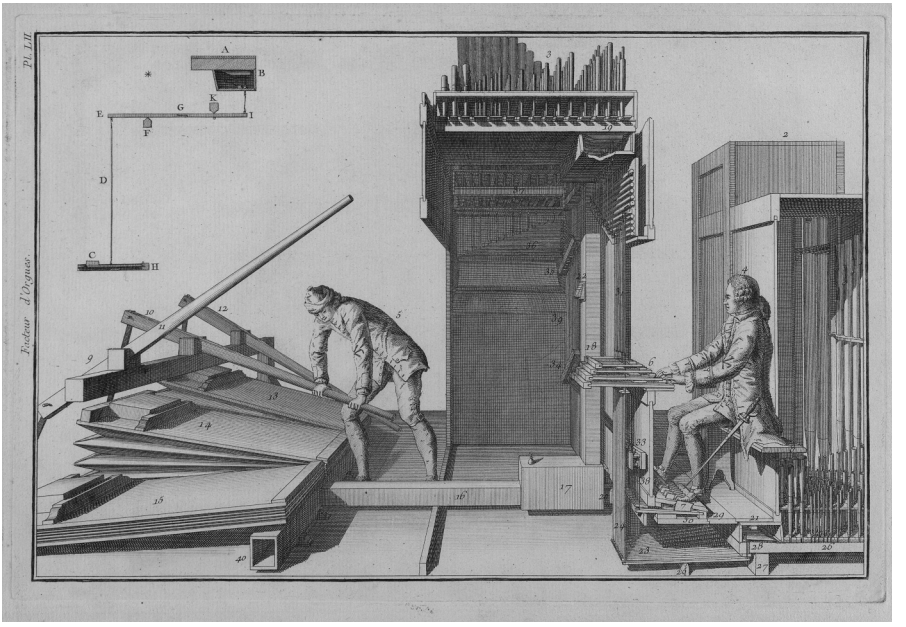


Fig. 4 A plate from Dom Bédos de Celles's L'art du facteur d'orgues (1766). The RCO's copy was bequeathed by John Norbury.

A now well-known manuscript volume of early to mid-eighteenth-century English organ music arrived in 1917 thanks to Thomas Lea Southgate. It languished in the College collections for years, and was really unearthed by Harry Diack Johnstone in the mid-1960s, and some of the best of the contents have since been published, some of it under Johnstone's editorship.[12] The

[11] For a full listing of the Norbury drawings, see Susi Jeans, 'The catalogue of the John Norbury collection of organ case sketches at the Royal College of Organists', *The Organ Yearbook* 12 (1981), pp. 120–59, and 13 (1982), 107–17. The significance of the Sperling Notebooks is considered in Nicholas Thistlethwaite, 'Source-materials from the early 19th century', *Journal of the British Institute of Organ Studies* 1 (1977), pp. 75–100.
[12] See H. Diack Johnstone, 'An unknown book of organ voluntaries', *The Musical Times* 108 (1967), pp. 1003–07, and H. Diack Johnstone, 'The RCO Manuscript re-examined', *The Musical Times* 126 (1985), pp. 237–9.

Southgate volume ('The RCO MS') is an oblong volume of organ music copied around 1750, probably for use in the Chapel Royal. It contains sixty-two (originally sixty-four) multi-movement organ voluntaries, twenty-three of which are of composite authorship. It is an important source for composers such as John James, Peter Prelleur, and John Stanley, and it is the only known source for a fugue by Handel.[13] The copyist was perhaps John Travers (*c.*1703–1758), who was an organist of the Chapel Royal. Southgate may well have purchased the volume from a provincial auction as early as 1873 (Fig. 5). Amongst other items, Southgate's collection also contains two exercise books (bound in one volume) used by John Goss: 'Canto Fermo in 3 Parts' (1829) and 'Canon in 2 Parts' (1830). The latter has a note from Southgate: 'Studies for a work to be written on Canon by Sir John Goss. This MS was given me by Lady Goss in 1890'.

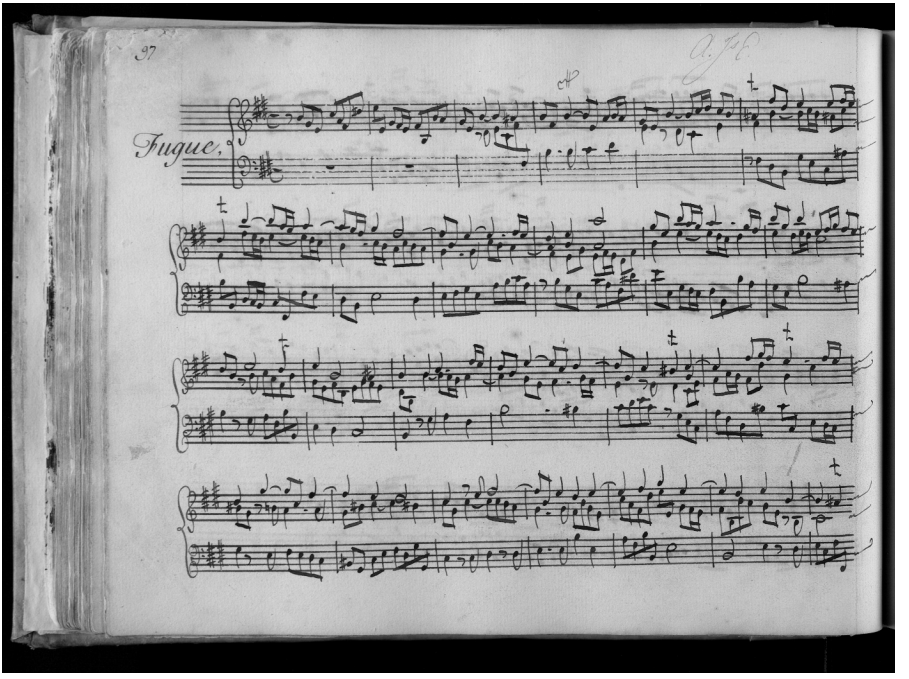


Fig. 5 The first page of a fugue thought to be by Handel (the only known source) in the 'RCO Manuscript' (c.1750).

[13] See H. Diack Johnstone (ed.), *An RCO Miscellany: 18th-Century Organ Voluntaries* (Leigh-on-Sea: Basil Ramsey, 1980); the Handel fugue was published by the same editor, as G. F. Handel, *Fugue in E major* (Sevenoaks: Novello, 1974).

Of note in the RCO holdings is a large collection of sacred choral music assembled by John Skelton Bumpus (1861–1913). Bumpus was an English antiquarian and writer on cathedral music and ecclesiology. The earliest of his published writings was a study of music at St Paul's Cathedral, and he went on to produce a major study of English cathedral music (*A History of English Cathedral Music, 1549–1889*, London, 1908). For the last twelve years of his life, John Bumpus was the honorary librarian of St Michael's College, Tenbury. Bumpus's own library was broken up after his death. The material now held by the RCO stretches to 35 bound volumes each containing dozens of choral leaflets of British church music by composers from the sixteenth century to the years around 1900; Bumpus collected from the early 1880s until his death. The collection represents a hidden treasure trove of music (and interleaved documents), and several facets come through in the best of the liturgical and freely composed sacred music he compiled: the inspiration and emulation of Tudor and post-Restoration English church music; the dramatic effects and sentiments of oratorio; the growth of hymn singing and hymnody; interest in chanting and recitation; the ethos of the secular partsong; and the increasingly sophisticated use of the organ in its provision of accompaniments. Also of note is the extensive archive of Sir Walter Parratt (President of the RCO from 1905 to 1909) which came to the College in 1948. As organist of St George's Chapel, Windsor, the first professor of organ at the Royal College of Music, and Master of the Queen's/King's music until his death in 1924, Parratt was in pivotal roles, and the contents of this collection – correspondence, manuscript music, draft lectures, pictures, scrapbook cuttings, and miscellaneous artefacts – offer a rich conspectus of British musical life in the closing years of the nineteenth century and the opening decades of the twentieth. In 2014, material from this collection was used to compile a facsimile edition of a ceremonial organ work by Parratt for presentation to HRH The Duke of Edinburgh. Parratt wrote a march for the arrival of Prince Henry of Battenberg (the Duke of Edinburgh's great uncle) at his wedding to HRH Princess Beatrice in 1885. The facsimile volume was presented to the Duke of Edinburgh at Windsor in April 2014.

The catalogue of the late 1920s mentioned earlier had, strangely, not included any of the organ music. Too large a job for listing perhaps, but it must be remembered that the College Library was until after the last War seen as a general one. It was a reference-only collection, though parts and scores of chamber music and orchestral music could be hired on payment of a deposit. It is hard to determine exactly how much organ music there was. We do know, however, that by 1964, when the library 'awoke' perhaps for the first time, that there were 50 volumes of bound organ music and 2,000 copies of sheet music. These numbers were quickly rendered outdated when the collection of John Sowerbutts (1892–1970), a former College Secretary, arrived

in the early 1970s. His collection of music, books, and antiquarian material increased the size of the RCO Library by (no exaggeration) 70 or so per cent. For most of its history the Library had been 'eclectic', prone, in the absence of active acquisition, to the vicissitudes of donations of one type or another, but the vast and informed collection of organ music and antiquarian material from Sowerbutts injected a new level of seriousness into the RCO's resources.

Robin Langley, the RCO's librarian from 1990 to 2003, wrote an overview of the Library's history and development in 1994 (in the process accounting for the periods of expansion and neglect) and assessed the impact of Sowerbutts's material as follows:

> It is not possible here, by listing composers' names and titles, to give a meaningful picture of its value. Suffice it to say that, for the performer, there is a particularly comprehensive corpus of first editions of English and German organ music from the 18th and 19th centuries (including a number of titles of which the RCO copies are the only ones known), of now mainly out-of-print editions of the more esoteric areas of the French Symphonic School 1890–1960, and of the British repertoire from the same period (including almost the complete works of Lemare, both original and arrangements), besides the anthologies of Best, Diebold, and Joubert which provide a handy perspective of generally unexplored, but by no means uninteresting, aspects of the European scene 1860–1914. For the scholar, there is an enviable collection of antiquarian books from the 17th–19th centuries covering both history and theory, comprehensive runs of many 19th–20th century periodicals, first and collected editions in full score and sacred music from the Tudors to Walmisley, an important collection in the realm of hymnody, and, in the secular field, volumes (both manuscript and printed) of catches, glees, and Pleasure Garden songs from Greene and Boyce to Attwood and Goss.[14]

The RCO Library was put on a new footing in the late 1980s (thanks to the leadership and financial support of James Dalton, then organist of The Queen's College, Oxford) and priority was given to enhancing the collection's composition and access arrangements. A librarian (part-time) and eventually an assistant librarian (part-time) were employed and the Library was promoted more like a full-blooded academic resource. An acquisitions budget was established to purchase new and relevant antiquarian material on a regular

[14] Robin Langley, 'The RCO Library: its history and development', *RCO Journal* 2 (first series) (1994), pp. 58–70. Here p. 63.

basis (the so-called Dalton Fund was essential for this) and postal borrowing was for the first time offered to members; this aspect became an increasingly important part of the Library's operation and service during the 1990s and has continued ever since (regular issues to examination candidates has been an important strand of business).

The need for cataloguing at a higher professional level was also identified and this started in the mid-1990s thanks to a series of small grants from the British Library. Computerisation was enabled by some small grants and by the late 1990s a growing number of records had been captured on a database, although an online, publically accessible database could not be realised until 2006 (this was enabled by partnership with a Higher Education Institution).

The next stage was what became known as the Curzon Street Project in the period 2002–2005, and that leads us to Birmingham. Although there were several routes that led to this project, a compelling case was made for combining the RCO collection with that of BIOS, the British Institute of Organ Studies. BIOS's collection is called the 'British Organ Archive', and at that point it was housed in Birmingham Central Library. The proposed location for this joint RCO-BIOS library was the Curzon Street Station building in the Eastside Quarter of Birmingham as part of a headquarters for the RCO; a full proposal with a view to securing Heritage Lottery Fund support was compiled. The project to establish a comprehensive 'British Organ Library' was, despite the eventual failure of the overarching Curzon Street Project, considered to be a workable and viable one. Although the failure of the larger scheme had prevented development, the RCO's Executive Committee confirmed its continued commitment for collaboration of this type at some point in the future.

Emerging from the Curzon Street Project, the RCO had to find a new modus operandi for running its Library and for housing its Archive and this came about through an arrangement (still in force) with Birmingham City University, with whom the College had acted in strategic partnership over certain aspects of the Curzon Street Project. The RCO collections to this day benefit from the professionally supportive environment at the City University, in particular from Frances Pond, who acts as the RCO Library Manager. The RCO-BCU partnership is regulated by Service Level Agreement and the alignment with a Higher Education Institution has not only provided professional expertise and backup, but it has also offered the potential for specific project work. This was particularly useful as we took on several important collections around seven years ago, all of which needed organisation and, where fundraising allowed, cataloguing:

The David Sanger Collection

A large collection of organ material, comprising sheet music, books, recordings, research notes, and other miscellaneous archival materials. It was bequeathed to the College at the untimely death of David Sanger in 2010. At his death, Sanger was one of the finest British organists, having enjoyed a long career as an international concert organist and recording artist. He played a huge role in British organ pedagogy; he was also well respected as an editor and adviser on organs. The Sanger Collection is a collection of great breadth and depth, and it enriches the RCO Library mostly in terms of sheet music.

The Peter Williams Collection

This is a collection of specialist books (and related periodicals) on the organ in many languages which the College acquired through purchase in 2008. Although there was some duplication with existing stock, the arrival of the Williams Collection established the College's book stock as a resource of national and international significance for the study of the organ. Professor Peter Williams is a former Professor and Dean of Music at the University of Edinburgh and is Emeritus Arts and Sciences Professor at Duke University, North Carolina. In addition to his work on J. S. Bach (Cambridge University Press issued his second edition of *The Organ Music of J. S. Bach* in 2003), he has written numerous books and articles on the organ, organ history, and keyboard repertoire. His ground-breaking interdisciplinary study of the early history of the organ—*The Organ in Western Culture 750–1250*—was published by CUP in 1993, and his major study *J. S. Bach: a life in music*, again from CUP, was published in January 2007.

The Organ Club Collection

This collection was gifted to the College in 2005. The collection consists of books on the organ, photograph albums, and runs of several important periodicals. The Club's archive of notebooks, scrapbooks, photographic plates, and miscellaneous material was given on permanent loan to the British Organ Archive (BOA) some twenty years ago.

Also worthy of note are two other relatively recent arrivals: the Susi Jeans Archive and the Felix Aprahamian Collection. The former is the extensive working archive of Lady Susi Jeans (1911–93), an organist, musicologist and teacher of many important British organists; the latter is organ-related material accumulated by Felix Aprahamian (1914–2005), a music critic, concert promoter, and publishing consultant, who for many years acted as the Secretary of the influential Organ Music Society (the OMS archive is part of this collection).

In summary, the RCO Library and Archive now contains:

- organ music (single-author titles and in anthologies)
- books and pamphlets on organs, organ composers, organists, and organ-building
- periodicals (in English and in many other languages)
- sound recordings (organ and choral)
- antiquarian material relevant to the organ and choral music (some precious items are in the British Library as Loan 79)
- archival collections (music, papers)
- choral music
- institutional material (the collegiate record)
- paintings/engravings (images of various sorts)
- miscellaneous artefacts

The collections currently occupy around 1,800 (linear) feet of shelving at Birmingham City University's Record Centre (part of that institution's Library & Learning Resources department). All the single-author sheet music and a large proportion of the books have been accessioned and are now publically visible. As funds permit, acquisitions will continue on a regular basis, in order to keep abreast of new publications and in order to fill gaps. The Library is well supported by College members (including examination candidates). The statistics for issues in recent years show the number of item issues per year ranging between 600 and 1,000.

The RCO Library is also used by members and non-members engaged in research (from home and abroad), and it receives enquiries from all over the world. It provides information and advice where it can. It is an essential resource for the College's staff in support of their activities (examination paper setting, educational events, publications, satisfying general enquiries, and promoting research), and the RCO Library is the home of the institutional archive. As a collection, the RCO Library is highly regarded and from time to time acknowledgements appear in published work (journalism and in the scholarly press).

Finally, it can be noted that the RCO's collections are in close proximity to those of BIOS (the so-called 'British Organ Archive' [BOA]), which is now housed at the Cadbury Research Library at the University of Birmingham. The RCO and BIOS co-operate on the management of the BOA. This scenario is no doubt enhanced by the RCO's management and (from late 2015) hosting of the National Pipe Organ Register, an unparalleled database

of British organs, owned by BIOS. Building on the positive and active relationships the RCO currently enjoys and is developing in and beyond Birmingham, the potential for inter-institutional collaboration (in line with the spirit of the former 'British Organ Library Project' of ten years ago) remains very strong and will, it is hoped, eventually come to fruition in some shape or form.

Abstract
This article outlines the history and current arrangements of the library and archives of the Royal College of Organists, and describes several collections housed within it.

Andrew McCrea studied organ at the Royal College of Music and is a graduate of London University. He continued his organ studies at Amsterdam Conservatorium with Jacques van Oortmerssen, and at postgraduate level at the University of Reading. He is now Academic Director of the Royal College of Organists, in which post he holds responsibility for various areas including the College's accreditation programme, its scholarly publications (he is the editor of the annual journal), and its library and archive. He also holds a teaching post in the academic studies department at the Royal College of Music. Andrew McCrea has given papers at international conferences and published a number of articles on organ-related topics for journals such as the Journal of the British Institute of Organ Studies (of which journal he was guest editor in 2004), the RCO Journal, and Nineteenth-Century Music Review. He contributed an article on British organ music to the Cambridge Companion to the Organ (CUP, 1998) and was co-editor of The Nordic-Baltic Organ Book (Gothenburg: GOArt, 2003). He has held several appointments as a church organist, and as a recitalist has appeared in concerts both at home and overseas.

Brio Volume 52, Number 2. pp 46-56

DAVID AND GOLIATH: HOW TO BE A SMALL LIBRARY IN A BIG DIGITAL WORLD

Katharine Hogg

The Gerald Coke Handel Collection is a small library of about 10,000 items which was assembled by the British businessman Gerald Coke during the twentieth century. When Coke's widow died in 1995 it was given to the State in lieu of death duties, and eventually formally allocated to the newly-opened Foundling Museum in 2008[1]. Gerald Coke wished to continue the link between Handel's philanthropy and the Foundling institution, and expressed a desire for his collection to be placed there. The collection includes manuscripts, printed music, libretti, books, programmes, artworks (paintings and prints), busts, medals, artefacts and a significant amount of ephemera – newspaper cuttings, playbills, concert tickets, etc. A 'house catalogue' was maintained in eight bound volumes, and Coke collected systematically using William Smith's book *Handel: a descriptive catalogue*[2] as a reference point for the variety of early editions and issues published, as well as casting a wider net to include newspapers from the eighteenth-century to the Third Reich, concert tickets and programmes, from the eighteenth-century in the British provinces to modern performances in the Far East, and numerous items of 'memorabilia'.

Coke's benefaction included an endowment which supports the continued growth of the collection. To remain a credible research resource the library needs to continue to add current literature and new editions, as well as acquiring antiquarian material and ephemera as the opportunities arise. When Gerald Coke died in 1990, digital resources were almost unknown and the internet itself was unfamiliar to most people. Since then the change in delivery and publication of material has revolutionised access for research and methods of publication, and there is no reason to expect that these changes will not continue. We are now using methods to research and acquire materials, and to disseminate our resources, which Coke could not have imagined. This presents both opportunities and challenges for a small privately-funded library, which will be outlined below.

[1] For a detailed account of the Collection, see Katharine Hogg, *'Handel and the Foundling Hospital: The Gerald Coke Handel Collection at the Foundling Museum'* in *Fontes Artis Musicae*, vol.55, no.3 (July-September 2008), pp. 435-447.

[2] William Smith, *Handel: a descriptive catalogue of the early editions*. London: Cassell, 1960.

The two areas to be considered are firstly, how to get the Coke collection out into the world, and secondly, how to access digital data from other resources.

How we have made the Gerald Coke Handel Collection more available

The Catalogue

When the collection arrived at the Foundling Museum, the creation of an online catalogue was a priority. The house catalogue gave a general idea of the contents of the collection, which had been in store for some years, but a system was needed which could accommodate as-yet unknown areas of the collection. As a reference-only library, we did not need a full library management system and instead chose a database (Soutron/Inmagic) which allowed flexibility for development to customise our requirements and which could deal with the multiplicity of formats for artworks, three-dimensional objects and more traditional library materials. Ten years on, the collection is now almost fully catalogued and has been made available online to our users across the world. Although Gerald Coke was a willing lender and generous host, happy to make his collection accessible and to loan items for exhibitions, there was no remote access to the content and visitors to his home numbered no more than a dozen a year. As the collection catalogue has become available, visitor numbers have increased tenfold and the catalogue has been accessed remotely over 4,000 times in the past year.

Our approach in cataloguing takes account of our user base, which is international and includes in particular many German and American scholars. We do not have the funds to fully digitise the contents of all our rare collection materials, or to host them online. As a first step to address the needs of our many remote users, we undertook a programme of 'extreme cataloguing'. Our cataloguing templates were customised to include as many aspects of a volume as possible in as much detail as practically possible; we include all titles in printed and manuscript music anthologies, and also list and index all performers mentioned. In this respect we are able to customise the user interface, as we have the advantage over larger more broad-based institutions of knowing the needs of our user group and anticipating their requirements for search and display.

Our cataloguing of programmes, tickets, fliers and other documents relating to performances of Handel includes list of works and key performers – we have not been able to list all 4,000 performers in the Crystal Palace Handel festival programmes of the mid-nineteenth century, but for eighteenth-century programmes our cataloguing is more comprehensive. With limited resources we are keen to avoid duplication of other projects, such as for example the database of British music festival repertoire currently in progress, which we

hope will be a useful finding aid to complement our catalogue (http://musicalfestivals.org/search-the-database/).

Our CD cataloguing lists all works and performers, as well as date and place of recording, contents of programme notes etc. and is a useful resource for other libraries in the UK as a finding aid for particular recordings which they themselves hold, but with less detail in their own catalogue records.

We have fully transcribed and indexed an unpublished collection of eighteenth-century letters, many from Charles Jennens, the librettist for Handel's *Messiah*, and we are now working on transcriptions of hundreds of newspaper cuttings relating to music from the seventeenth to the nineteenth centuries, some of which are unknown elsewhere.

Digitised Images

Our collection of around 700 paintings and prints has been digitised and they are now accessible through our online catalogue. The Bridgeman Art Library (http://www.bridgemanimages.com/) has held a number of these images for many years but now (almost) all of our two-dimensional art is available to view. They include engravings, lithographs, watercolours, and sketches, formal portraits and informal caricatures, of people and places relating to Handel and his contemporaries. *(see figure 1)*

The digitisation was funded by our endowment and prioritised as it is, in part, cost-recoverable from sales of the images for published illustrations, primarily for CD covers, TV programmes and concert programmes, and most items are unique. The images on the catalogue are downloadable but have been watermarked; the decision to do this was a balance between making the images accessible and the need to recover some of the cost of the digitisation programme by selling high-resolution images on request. Digitising our printed and manuscript music is currently undertaken on request and at the user's expense. This is allowing us to build up a small collection of images of key items in the collection – we have around 200 at present – and we hope to add these to our online catalogue when funding permits.

External sites

The cataloguing and digitisation described so far is what has been achieved in-house to make the collection as accessible as possible to our distant users. Now that the retrospective cataloguing of the Coke collection is all but complete, we are seeking to promote it as widely as possible, by using various external sites to host our data.

As well as the selection of images available on the Bridgeman Art Library, the oil paintings in the Coke collection are now also included in the BBC's database 'Your paintings', (http://www.bbc.co.uk/arts/yourpaintings/) which aims to include all oil paintings in the UK, and is free to access, thus helping us to reach new and wider audiences.

Fig. 1 A solo on the viola di [sic] gamba, Mr Abel, etching by William Gardiner after John Nixon, 1787. ©Gerald Coke Handel Foundation

The manuscript music is on the RISM UK database and now on the newly available international RISM database (http://www.rism.org/) where our own catalogue entries are further enhanced by musical incipits, clefs and time signatures.

Our programmes have been added to the Concert Programmes database, where they are presented as 74 distinct collections identified by venue or series (http://www.concertprogrammes.org.uk/).

Relevant holdings are now being added to the English Short Title Catalogue (ESTC); a sizeable proportion of our eighteenth-century word-books are apparently unique to our collection and records for these have been submitted to ESTC for inclusion; copies of non-unique items are being added directly to ESTC at present.

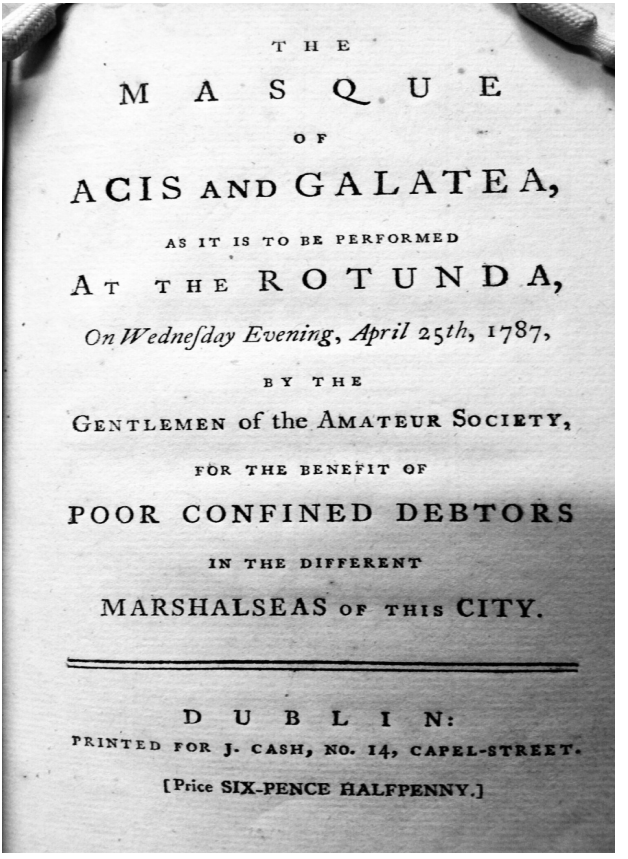

THE
MASQUE
OF
ACIS AND GALATEA,
AS IT IS TO BE PERFORMED
AT THE ROTUNDA,
On Wednesday Evening, April 25th, 1787,
BY THE
GENTLEMEN of the AMATEUR SOCIETY,
FOR THE BENEFIT OF
POOR CONFINED DEBTORS
IN THE DIFFERENT
MARSHALSEAS OF THIS CITY.
DUBLIN:
PRINTED FOR J. CASH, NO. 14, CAPEL-STREET.
[Price SIX-PENCE HALFPENNY.]

Fig. 2 Title page of a wordbook for Handel's Acis and Galatea, in an edition not yet recorded on ESTC. ©Gerald Coke Handel Foundation

The Collection also on a waiting list to be added to COPAC (http://copac.ac.uk/), the union catalogue of over ninety academic, research and national libraries in the UK and Ireland. As a small library we have to compete with others in the priority list for adding to a union catalogue.

Promotion in social media

Our specialist user groups and associated institutions link to our website – gfhandel.org, the Handel House Museum in London, the Cecilia database of music collections in the UK and Ireland (http://www.cecilia-uk.org/), History Online and a range of museum and library directories.

The Foundling Museum has Twitter and Facebook accounts which feature activities in our collection; with only two part-time staff we are too small to run our own social media accounts or to blog regularly in any useful way – our daily working lives aren't that interesting! – and the museum accounts reach larger audiences. The museum has posted videos on YouTube introducing its temporary exhibitions, including those curated by the Coke collection staff, who have also contributed to radio programmes which are available as podcasts on the BBC and Classic FM websites.

The Coke collection has a collection of pages on the museum website; this enables us to reach a more diverse audience but can also limit discoverability; however, as a small unit we do not have the resources to support a separate site. The library catalogue is hosted by the software provider and the museum website by in-house expertise.[3]

Challenges and benefits of digitisation in a small library

The main challenge is inevitably funding; there are funding implications for all aspects of digital libraries. The Coke collection is funded almost exclusively by its endowment, bequeathed with the Collection from Mr and Mrs Coke. While it is a generous bequest, it generates an income which barely covers staff and maintenance costs, and allows for current acquisitions to maintain the relevance of the research collection. As part of the Foundling Museum, we are one department competing with the education, outreach, exhibitions, art projects, visitor services, conservation and all other aspects of the museum. The museum itself is a registered charity and its funding includes a small endowment and a multiplicity of grants to fund its various programmes, of which the Coke Foundation's grant is one. As a private museum collection and a charitable institution we are not eligible to join the various government-funded projects and funding streams available to national and Higher Education institutions.

On the other hand, there are benefits: as a multi-format collection and part of a museum which incorporates an art gallery, we do have the opportunity

[3] The museum website is http://www.foundlingmuseum.org.uk/ and the catalogue can be reached via this website or directly at http://foundling.soutron.net/Library/Catalogues/Search.aspx

to apply for funds and resources earmarked for museums and art collections. We can also apply for grants from national bodies for particular projects, as we have already done for specific acquisitions, and now that our collection has been catalogued and priorities can be assessed, we will seek to obtain funding for further digitisation.

Funding the Catalogue

The major part of the library budget is used to pay the hosting company (Soutron) to maintain, host and support the catalogue. The various databases and websites hosting our data, described above, are freely available, and we can absorb staff costs of uploading data to them. When the Coke collection is added to the COPAC union catalogue, there will be a one-off cost for adding records to the database, but the annual recurrent charge is minimal. Unfortunately for a library of our size, the price we have been quoted for adding the catalogue to WorldCat is currently about 10% of our annual budget, which is not a viable option.

While we cannot enjoy the benefits of in-house technical support at a specialist level, the positive aspect of this is that the two music library staff deal directly with the software supporters which allows us to customise the catalogue very specifically to the needs of our user group. We can include specific fields for musical key, language of performance, uniform titles, thematic catalogue numbers, printers, engravers, citations in relevant musical reference sources, such as RISM and the British Union Catalogue, ISMNs for modern works, etc. and these can be easily changed without needing to argue the case to a technical services department, as so often happens in a wider library catalogue structure. Library catalogue statistics relate exclusively to the Coke collection, so we are able to monitor and analyse in some depth what the users are looking at, which can be fed back into catalogue changes – although in practical terms we know many of the regular users personally and they are always ready to give verbal feedback.

Funding for digitised images

The museum's own servers do not have the capacity to store thousands of images, and a major digitisation programme for our music manuscripts and unique items would incur ongoing support and storage costs which could not at present be met by our parent institution. We therefore seek to minimise costs while maximising exposure to the collection on the various websites already mentioned. We receive a small income from sales through the Bridgeman Art Library as well as from selling images directly. As well as digitisation of images on demand from users, digitisation also forms part of some conservation projects, and the Coke collection has established a relationship with the University of the Arts at Camberwell in London, whereby their postgraduate Book Conservation students can select an item in need of

conservation, and under the appropriate supervision undertake the necessary work as part of a project for their degree.

The results have so far exceeded any work we would be able to undertake at commercial rates, as the students have the time and enthusiasm to carry out detailed research on the objects and maximise the opportunity to show their skills. The digitisation of objects as part of our conservation programme has proved beneficial beyond the initial outcome sought – which was preservation of the individual objects by making digital copies available – as it has led to opportunities to mount small exhibitions showing the process of conservation and detailed images of the physical objects as well as the more conventional page-by-page photography.

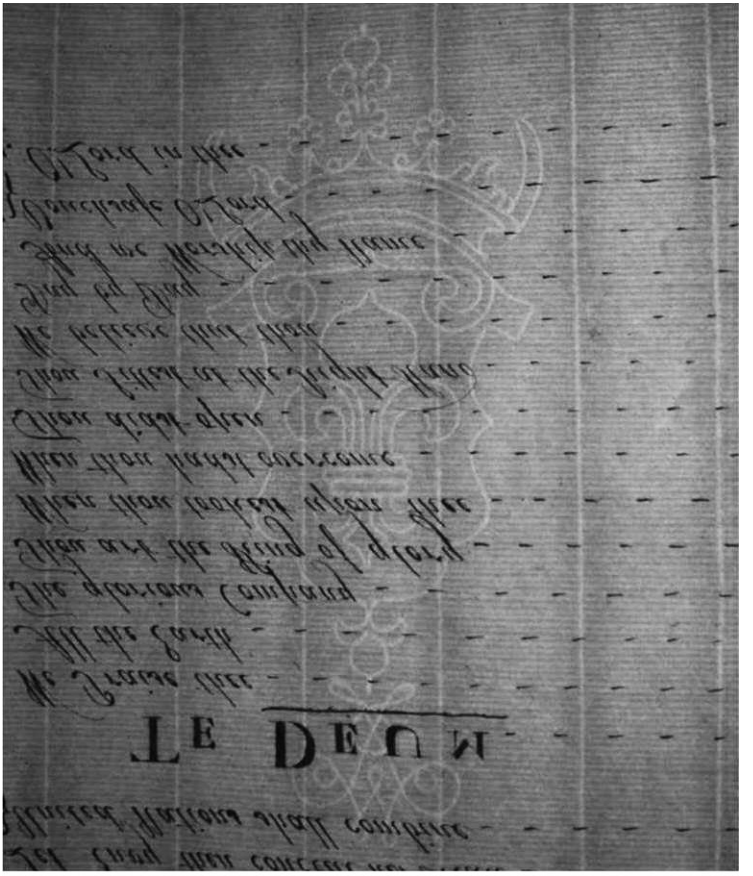


Fig. 3 Watermark image visible on photographs from conservation work on a volume of Handel's anthems. ©Gerald Coke Handel Foundation

How the Coke collection accesses digital resources outside the library

Having outlined how to get the Coke collection out into the world, the other challenge in a digital world is how to access all those digital resources which require subscriptions beyond our tiny budget. We have not yet found a way to enable us to subscribe directly to large-scale online resources, so we have developed other more creative methods.

One of the most useful online resources for the Coke collection and its readers is probably the Handel Reference Database (http://ichriss.ccarh.org/HRD/). This is a collection of hundreds of transcriptions of contemporary documents relating to Handel, arranged chronologically and fully searchable, which happily is available free-of-charge.

Another essential resource is JSTOR (http://www.jstor.org/) which holds vast numbers of academic journals in its database; the collection needs to have access to current issues for our readers, but the subscription cost is prohibitive. While the library staff can access JSTOR as alumni of their respective institutions, we wanted to be able to access it in our roles at the Coke collection. A solution was found when we formed a partnership with the music department at Goldsmiths College at the University of London, which was seeking to engage students in research with primary materials. Partnerships tick a lot of boxes in the funding and higher education world. As partners, the students come to the Coke collection for seminars delivered by library staff using primary source materials, and the Librarian is appointed as a Visiting Fellow at the university, allowing access to a range of digital resources. As well as JSTOR, other resources available to us through Goldsmiths include ECCO (Eighteenth Century Collections Online) and RILM, and a range of other databases hosted by EBSCO and ProQuest (British Humanities Index, IIMP, British Periodicals). We have not yet been able to find a method by which users can directly access all these digital resources, but we can point our readers to them, and as many of our users are remote they will use other channels to access the content themselves.

Online audio-visual resources such as the audio streaming service Naxos are beyond our financial scope, and indeed beyond our entire annual budget. We can access Naxos and BoB (Box of Broadcasts, which has selected broadcasts online) via our Goldsmiths membership, and more simply by having personal membership of the Westminster Central Music Library, which is part of the UK's public library network. Again, we cannot offer this directly to our readers, but can point them to resources which they can usually access by other channels; the only user group for whom this is particularly difficult are the independent scholars with no institutional affiliation. However, Westminster Central Music Library subscribes to a range of online resources including Naxos, and membership is freely available to all UK residents, which covers many of these users.

The Coke collection recently received a large bequest of sound recordings from the scholar Anthony Hicks, which we will maintain and develop as an archive sound collection. Listening to a particular recording is rarely the prime reason for users to visit our collection; having the actual physical item in the collection is more efficient for our resources than subscribing to a streaming service, not least because at present the bulk of our recordings arrive via donation, and these are often useful to our readers as much for the extensive sleeve and liner notes, as for the actual recordings.

Membership of Westminster Central Music Library (https://www.westminster.gov.uk/westminster-music-library) also enables remote access to such useful resources as the *Dictionary of National Biography*, the *Illustrated London News*, the *International Index to Music Periodicals* (IIMP), Oxford Music Online (which includes *Grove's Music* dictionary and other titles), Oxford Art Online (which includes the *New Grove Dictionary of Art* and Bénézit's *Dictionary of Artists*) and the John Johnson Collection of printed ephemera at the Bodleian Library in Oxford. As a mixed media collection we find the non-music resources particularly helpful for some of our enquiries, and there is a range of other music resources which are less directly relevant to our collection. This allows staff to use resources which we could not afford to access by subscription, and we can direct our users to take advantage of the service where possible, even though we cannot provide direct access for them ourselves.

Summary

With a small, focused core user group, the Coke collection is in the fortunate position of receiving many donations, from scholars, performers and publishers, often in lieu of payment for images supplied or in appreciation of the use of our resources. As a collection of primarily historic material, the physical items form a significant part of the annual acquisitions. Without the digital resources available to us the collection would remain the preserve of a handful of scholars; now we can make it accessible to everyone, and we will continue to increase the digitisation of the holdings and seek out ways to reach new audiences. Looking ahead to a more digital publishing world, the prospect of ongoing subscriptions will raise fresh challenges, and the speed with which digital formats change, and the need for hardware upgrades to access new formats, will provide more of a challenge to a small library which is essentially paper-based. Looking back at the last thirty years, we have seen cassette tapes, CDs and DATs come and go in relatively short time-frames, and there is no reason to suppose that current delivery devices will not be superseded with equal speed. As more resources become available in digital format and perhaps fewer in physical hard copy, the challenge for smaller libraries and 'niche' collections will be to ensure that our presence is recognised and discoverable among the Goliaths of information providers.

Abstract
This article is based on a paper given at the IAML/IMS international conference on 'Music research in the Digital Age' in New York in June 2015. It describes the challenges and opportunities for a small privately-funded library in a world of increasing digitisation, both to promote its own collection and to access resources.

Katharine Hogg is Librarian of the Gerald Coke Handel Collection at the Foundling Museum.

Brio Volume 52, Number 2. pp 57-58

EXHIBITION REVIEWS

‘Music for the Masses’ - the Army Bands’ contribution to the WW1 home front

Barbican Music Library, Barbican
Silk St, London EC2Y 8DS
Exhibition 2nd September - 22nd October 2015

‘Music for the Masses’ highlighted the prominent role played by military bands in providing for the British public’s musical needs before the age of recorded sound. Back when the average person had no iPod or even radio to turn to, public concerts attracted huge crowds and bandmasters could become the pop stars of their day. The advent of recorded music would change this, but military bands were also at the forefront of these technological advancements and featured in some of the earliest recordings.

The exhibition - better described as a display - consisted of four cases containing various concert programmes, band photographs, musical instruments and periodicals illustrating the range of military bands’ repertoire and their prominence in British national life. Disappointingly, the artefacts were given very basic labels when labelled at all, limiting both their visual impact and relation to the themes explored. Objects on display were from the collection of the Museum of Army Music at Kneller Hall. Home to the Royal Military School of Music since 1857, the collection at Kneller Hall is perhaps best placed to tell this story, but the range of objects on display was modest. The exhibition’s subtitle is misleading, both in the extent to which the First World War was explored, and also with respect to what were the most interesting aspects of the display.

The narrative begins by revealing the historical significance of bandstands. First found in the pleasure gardens of the eighteenth century, by the Victorian period they had been constructed in various shapes and sizes across the country for the entertainment of the general public. What are now so often the forgotten relics of public parks and seaside resorts were once cutting-edge performance spaces, and played a rich a variety of music - sometimes to crowds of thousands. The stylistic range of these performances is attested to by a selection of printed concert programmes on display. One, for a ‘soirée’ at the Royal Academy of Arts in 1927, outlines an evening’s entertainment provided by ‘the Band of the Royal Regiment of Artillery’, which featured

works by Tchaikovsky, Mozart and Elgar. Another, detailing a day of music at Southend-On-Sea, includes a selection of pieces from the musical comedy *Chin Chin Chow* in the morning, and a xylophone solo by bandsman 'H. Harpham' in the evening, amongst a great many other pieces. Bandstands are clearly of greater historical value than is often appreciated. We were told that Norman Wisdom, as a young bandsman in the 1930s, cut his teeth as a popular performer - and tested the patience of his bandmaster - in the Band of the 10th Royal Hussars. However, there was little in the exhibition to provide any sense of the relative importance of such public performances in people's daily lives, beyond the band photographs and concert programmes.

The exhibition touched on the role of military bands during the First World War, which acted as a powerful tool in boosting morale and patriotic fervour at home, and on the sacrifices of bandsmen out in the field. With few items displayed to illustrate this, one's attention naturally shifted to the focus on recorded sound. Here, a selection of early vinyl records pointed to the enduring popularity of military bands beyond the end of the First World War and further into the age of mass-produced music, which could be consumed at home as well as on holiday at the seaside.

We saw that in the 1920s what is now Columbia Records released a series of recordings of 'H.M. 1st Life Guards' performing Rossini's *William Tell*. Advertised on its sleeve are various other operatic recordings from the likes of the Paris Opera House and the British National Opera Company, suggesting either great confidence in the quality of the Life Guards' performances or a significant appetite for military bands among Britain's recording-buying public. The Band of the Coldstream Guards, we were told, made one of the very first records in 1899, and proceeded to produce hundreds, featuring everything from marches, to operettas, to 'novelty items'.

The development of wireless radio introduced the music of military bands into people's homes on a daily basis, but at what point their popularity waned we are not told. Nor did the visitor get a sense of the relative success of these bands in the early days of recorded sound. Was it their swansong, or did the popularity of military bands initially survive the transition to vinyl and wireless? For that matter, what explains their decline from such prominence in British musical culture? Addressing these questions, however briefly, would have helped to give a sense of structure to the story. As it was, the visitor was left intrigued yet unsatisfied. The range of objects on display felt slightly disjointed from the accompanying interpretative text, and failed to do justice to what could be a fascinating insight into a largely forgotten aspect of popular music. It might come as a surprise to many quite how large a part the military bands once played in shaping a mass market for music in Britain.

Lewis Ashman

Brio Volume 52, Number 2. pp 59-69

BOOK REVIEWS

Edited by Loukia Drosopoulou

George Kennaway, *Playing the Cello, 1780-1930*. Farnham: Ashgate, 2014. ISBN: 9781409438335. Hardback. £63.00.

George Kennaway set himself a difficult task when writing this book: to compile important elements from the dozens of nineteenth-century treatises on cello playing, translating many into English, and then put the entire question of nineteenth-century performance practice into a frame informed by the existing vast research on the nineteenth century and historically informed performance (HIP) as a whole. Half of the book is dedicated to informing interested players of the hugely varied practices of nineteenth-century cellists; half of it to describing the cello's changing role within society (including an excellent chapter on gender that by itself would be a great addition to a seminar reading list); and a third half—more of an eighth, really—to the polemic of the entire HIP question. As you might expect from so many fractions, the result doesn't quite add up: *Playing the Cello, 1780-1930* is a highly informative yet unbalanced tome which can't decide if it's a reference book *for* cellists or a monograph *on* the cello.

The book's imbalance, in fact, reflects what Kennaway himself acknowledges as the prime quandary for historical performers: are we musicians? scholars? academics? professionals? To enter the world of early music is to step into a minefield of documentation, speculation, doubtful conclusions, and of course the problem of what to actually play when the curtain goes up. In his final chapter Kennaway grapples with the sad truth that those who perform historically are not always aware of the research, and those who do the research are not always aware of the realities of performance. In this book, Kennaway is clearly attempting to bridge that gap and bring the documents of positivist musicology and the heuristic analysis of the New Musicology together with physical praxis. From a research standpoint, he more than succeeds, for the book is highly informative, and left me eager to try out Romberg's posture, Beatrice Harrison's portamento in the Elgar cello concerto, or Grutzmacher's fingerings for the Schumann cello concerto. Yet while he disapproves of the so-called "smorgasbord" approach of professional players who "select" from academics' research to ultimately choose something consistent with their own instincts as modified by research and practice,

Kennaway concludes by offering up his book as a "wider perspective," leading to "historically aware *performances*"—the plural is emphasised in the original. Are these not the same? Offering up research to performers who want to try something different, who want to engage with the possibilities of (dare I say it) "authentic" performance and play around with earlier instruments, notation, aesthetics, concepts, postures, fingering patterns, and the rest? Ultimately, performing musicians who live by their fingers have bills to pay and ends to meet, and so must keep audiences coming back for more by performing in a way that engages, interests, and pleases them. Does that mean that using a *jêté* bowing in a piece written by Piatti, who apparently never used the stroke and almost always played on the string, is wrong, even if it delights the audience and makes the performance convincing?

In the end, though, I am grateful that Kennaway did not shy away from the contentious truths of the HIP world, for we are a passionate lot, quite zealous at times, and very protective of our right to know more about what we're doing. Here Kennaway succeeds admirably. The music of the nineteenth century is the core of modern classical repertoire, and is so often performed unthinkingly, following a teacher's instructions or our own mysterious sense of taste. The stereotype of the nineteenth century as "increasing use of vibrato, gradually less portamento, and didn't the endpin start up about then?" is put to a well-deserved grave in this book, which should be an essential part of any bookshelf dedicated to the study of cello playing, whether historically-informed or not. Kennaway demonstrates that practices in the nineteenth century were as varied as the performers themselves: posture, bow hold, right- and left-arm movement and stance, fingering patterns, portamento, vibrato, and style were mostly quite idiosyncratic across the great cellists of the era.

What I find most puzzling amidst this great amount of detailed research is that Kennaway dives into nineteenth-century practices and contrasts them with modern ones without establishing from the start what his assumptions are about modern cello practice. For example, when he quotes Davidoff on "hand-bowing," I recognised much of what I had been taught by Irene Sharp, a student of Margaret Rowell, and still teach to my own students. Kennaway, however, treats Davidoff's instructions as outdated, and not modern. Nowhere does Kennaway acknowledge that modern cellists have similar idiosyncratic postures, bow holds, arm angles, and vibrato. For instance, on pages 120-121, in discussion of the possibility of portamento as indicated by Grutzmacher in his (probably definitive) edition of the Schumann cello concerto, Kennaway says flatly that modern cellists "would never consider using the fourth finger in the way notated here." My gut response was, "I would give it a try," but I have a double-jointed thumb which gives me an advantage in upper thumb positions, enabling me to use the fourth finger—something Boccherini probably also did, according to Elisabeth Le Guin's excellent research.

The book would also benefit from a clear description of the nineteenth-century cello itself. How does it differ from a modern setup? What was the bow (a piece of technology still in transition today) like? Apart from the end-pin question, the book includes very little about details like fingerboard length, presence or absence of the bass bar, bridge height, etc. For example, when Kennaway's discussion of fingering patterns and portamento assumed that same-finger shifts (such as 4-4, or 1-1) would lead to portamento, I was highly doubtful: in a concert just days before completing this review, I frequently employed same-finger shifts to enable clearer intonation, a more secure shift to an anchor point, or because the tempo meant a 4-4 from F to F# on the C string was much more comfortable than a proper shift. Buried in the middle of a paragraph, though, was a quick mention that back then, strings were wound in such a way that most slides would be audible the way guitar slides are today.

Throughout, I found myself wishing for more concrete examples of Kennaway's own playing style, as he mentions only briefly that he studied with a teacher who himself had studied with a nineteenth-century cellist. He mentions a modern internationalised standard, and an ergonomic posture, without really describing them. When I began teaching my own studio of young students, the first thing I learned was that everybody, and every *body,* is different. Some cellists can hold the bow in the fingertips, others have such large hands that the fingertips feel insecure. An adult beginner may be more aware of her spinal column and what it means to sit up straight at the edge of the chair but look stiff, while a young child might have a more naturally relaxed posture without being told, yet do permanent damage to the delicate ulnar nerve running from pinky finger to ear by cocking his head five degrees to the right every time he holds the cello. In my own unpublished survey of cello teachers from the 1990s, I was told that it is only in the last 50 years or so that teachers began acknowledging a need for ergonomics and bodily awareness. But in reading the various advices given by nineteenth-century greats (who I assume either played through their pain or found ways to be pain-free, else a long career would have been impossible), I find the same kind of diversity in posture, grip, and movement which I have to impart to my own students. Is it perhaps possible that, though they never seem to mention pain explicitly, nineteenth-century tutors assumed that their advice would lead to a comfortable, pain-free playing experience?

Looking at the nitty-gritty of editing, the book badly needs more headings. Within each chapter, Kennaway addresses multiple large issues, such as the chapter on the "Bow in Motion," which covers both right arm posture as well as musical notation and the treatment of staccato vs spiccato. Kennaway flows from one topic into another with no pause, no transition, and no heading. For cellists seeking specifics and using the book as a reference, such headings are essential.

Despite my criticisms above, the book is a valuable contribution to the literature. For the first time, a cellist has sat down and compiled, into one place, the many nuggets of value from a variety of nineteenth-century cello tutors, etude books, concert reviews, and the like. It is a much-needed step toward a more active nineteenth-century historical performing practice. I sincerely hope, though, that Kennaway is planning a second edition with more headings, a more extensive index, and a clearer self-positioning within modern cello pedagogy.

Alexandra Roedder

Tim Eggington, *The Advancement of Music in Enlightenment England: Benjamin Cooke and the Academy of Ancient Music.* Woodbridge: The Boydell Press, 2014. ISBN: 9781843839064. Hardback. £60.00.

The Academy of Ancient Music is a name well known to present-day music lovers as the period instrument band founded by the late Christopher Hogwood. The name is derived from a music society that was founded in early eighteenth-century London by the composer/performer Johann Christoph Pepusch (1667-1752). It comprised a high-minded set of musicians and music lovers who shared an intellectual curiosity in establishing music as an art that was shaped not by 'ear-tickling' fashion but rather was based on universal harmonic principles. This was, after all, a time when the classical world's seven liberal arts (astronomy, dialectic, geometry, grammar, mathematics, music, rhetoric) formed a universal bedrock for eighteenth-century European culture, providing eternal truths that armed free men to participate fully in civic life. Music, alas, was the only 'liberal art' to lack its own canon of classical models. Pepusch actively sought to address this problem by scouring the classical texts for references to music's theoretical traditions, an eccentric preoccupation that also led him to collect copies of the most ancient music he could find, and to produce his own theory of 'Music among the Ancients'. From this interest grew the Academy of Ancient Music, which through its members and their contacts (at home and abroad) collected, studied, edited and performed the music of earlier times.

At first the new Academy's emphasis was on vocal music, and under Pepusch the Academy established its own school to educate a small number of hand-picked boys who provided the soprano line in the Academy's choral repertoire. It can be argued that it is thanks to the efforts of the Academy that

the music of composers such as Byrd, Palestrina, Tallis and Victoria has come to be seen as an essential part of the musical canon, indeed that there should even be such a thing as a canon of musical works. Above all, in performing such 'ancient' music the Academy sought to provide contemporary composers with a rational grounding for their art, and a means by which to judge it. Key to the work of the Academy is the modest but highly influential figure of Benjamin Cooke (1734–1793) who was one of the first boys to be educated by the Academy, and who would take on the mantle of Director at Pepusch's death, while simultaneously being organist and choir master of Westminster Abbey, a well-regarded composer and an influential teacher.

The opening chapter describes the foundation of the Academy and explores in detail Pepusch's musical background, the Academy's early repertory and the creation of its extraordinary music library, and highlights a number of the significant professional musicians and elite amateurs who were encouraged by Pepusch's work to become Academicians. These were men such as Maurice Greene (1686-1755) organist of St Paul's Cathedral, John Immyns (1700-1764) founder of the Madrigal Society, Sir John Hawkins (1719-1789) author of *A General History of the Science and Practice of Music* (pub. 1776), Francesco Geminiani (1687-1762) violinist and composer, and Giovanni Bononcini (1670-1747), opera singer. Here we sense the influence on Eggington of the American scholar William Webber, whose *The Rise of Musical Classics in Eighteenth-Century England* (1992) did much not only to identify the significance of the Academy to English musical life, but also to identify the paucity of in-depth scholarship about it, a lacuna that Eggington so comprehensively addresses with this book.

Chapter 2 focuses on the life and work of Benjamin Cooke, who was director of the Academy for the greater part of its more than sixty years existence. Eggington presents a deftly sketched biography of Cooke bringing together a wide variety of contemporary sources that allows us fully to appreciate Pepusch's careful creation of the young Cooke as a remarkably talented composer and performer, and someone gifted with social grace, what today we would refer to as 'people skills'. It is clear that those around Cooke willingly worked with him and for him, liking and admiring him not only for his talent, intellect and scholarly generosity, but also for his easy sociability.

It is in the remaining chapters that Eggington provides his most compelling and original contributions. In chapter 3, we are given for the first time a thorough treatment of the Academy as it was under Cooke's leadership, the development of its repertory, a detailed analysis of the works performed, and its membership. The details of the programmes collated from a range of sources at home and abroad are of immense value to the study of English musical life.

In chapter 4 the focus moves from the Academy's programme of

performances to its theoretical and philosophical underpinning; the Academy was fundamentally a place of study and learning. Eggington explores in detail the development of Hawkins's history of music – effectively the Academy's manifesto and its text book – and that work's combative relationship with its rival history of music written by Charles Burney (pub. 1776-1789). Burney was no supporter of ancient music, concerned that music's power lay in its immediate mimetic and melodic qualities, rather than its universal mathematical and harmonic ones. In this chapter we are also introduced to other English composer-theorists - such as William Boyce (1710-1779), John Keeble (1711-1786), Marmaduke Overend (d.1790), and John Travers (1703-1758) - whose theoretical works will be unknown to most, but which give the context for Cooke's own theoretical endeavours.

Chapter 5 is perhaps the most complex and challenging part of Eggington's work, and lies at the heart of the book. It is the first detailed study of Cooke's own theoretical magnum opus, his 'Musical Conjectures' (1769), to be found in autograph form in the Bodleian Library of the University of Oxford. It is a dense and difficult work based on classical antecedents that explore tuning and temperament and cycles of keys through which Cooke sets out to discover "an all-encompassing logic to music":

> Implicit is the assumption that there is in the mathematical principles underlying scales one truth about music that applies to the best harmony of all ages, whether of the ancient Greeks, the sixteenth-century polyphonists, or Cooke's own time. (p. 164)

Chapters 6 and 7 usefully allow Eggington to demonstrate the application of Cooke's theoretical writing to a number of Cooke's own works: part songs, orchestral anthems, and the two large-scale choral and orchestral works, specifically 'The Morning Hymn of Adam and Eve' and 'Ode on the Passions'.

The book's 'Epilogue' charts the sad decline of the Academy after 1784 when a new style of management sought (unsuccessfully) to reinvent and relocate the Academy as a fashionable public concert society; Cooke was eventually ousted as Director in 1789. Despite the management's further reinventions and relocations, by the early 1800s the Academy had ceased to exist. Perhaps saddest of all, its once celebrated library was lost with only a handful of surviving items now attributable to it.

In this book Tim Eggington has for the first time provided a detailed and in-depth study of the original Academy of Ancient Music and the work of Benjamin Cooke, and in doing so has addressed a significant gap in the history of eighteenth-century English music. He convincingly shows that the Academy was a major engine of musical creativity, education, erudition and

internationalism, and effectively cemented the very idea of an historical musical canon in English minds. This sturdily bound book is surely a valuable contribution to the history of English music.

Andrew Pink

Alec Cobbe and Christopher Nobbs, *Three hundred years of Composers' Instruments: the Cobbe Collection*. Woodbridge: Boydell Press, 2014. 160 pp. ISBN: 9781843839576. Hardback. £95.00.

The collection of musical instruments gathered by Alec Cobbe over the past fifty years is one of the largest private collections of its kind in the UK and includes over forty keyboard instruments spanning over three hundred years from the early seventeenth to the late nineteenth century. Since 1997 a public trust – the Cobbe Collection Trust – has been set up for the administration of the instruments, and the collection is on view to the public at the Hatchlands, an eighteenth-century country manor in Surrey owned by the National Trust. All instruments in the collection are now in playing order, thanks largely to the care of David Hunt who also contributed to the technical sections of this publication. Since 1988 they have been regularly used for public performances in the beautiful rooms, surrounded by sixteenth and seventeenth-century works of art inherited, collected and in some cases restored by Alec Cobbe, himself an excellent performer, trained conservator and distinguished designer, whose work was shown at the Victoria and Albert Museum in 2014. He is co-author of the publication together with Chris Nobbs, restorer, maker and historian of keyboard instruments, Honorary Research Fellow of the Royal Academy of Music and Adviser to the National Trust for all musical instruments held in its numerous properties.

The publication is divided in two main sections: the first includes eighteen instruments which belonged or were somehow directly connected to famous composers and patrons. They span from the mid seventeenth century (a virginal made by John Player in 1664 possibly for King Charles II) to the second half of the nineteenth century (the latest being a piano by Carl Bechstein likely to have been played by Franz Liszt and possibly by Hans von Bülow). Former owners include Johann Christian Bach, Marie Antoinette, Joseph Haydn, Frederick Chopin, Franz Liszt, Gustav Mahler and Edward Elgar. Each instrument is given an individual entry of four to five pages, with at least one image of the whole instrument in the beautiful surroundings of Hatchlands, and most often two or three decorative details (especially makers'

and musicians' signatures, unusual technical elements and construction features) and contextual iconography such as portraits of owners, their residencies, documents, and engravings to support and illustrate the attribution. All photographs are in colour and generally of good quality. Texts are written in a style aimed at the non-specialist, accurate and correct, and easy and pleasant to read, mostly focussed on the stories that connect the instruments with their illustrious owners, the music likely to have been composed and performed on them, and the historical context in which they belong. Two further sections in each entry cover provenance, with a useful chronology of the passages of ownership of the instrument up to the present, and a short section of technical data including dating, a transcript of inscriptions, compass, stringing, string length and striking points for 'c' strings, a definition of the action system, knee levers, main dimensions (length, width and depth), name of the restorer and date of restoration into playing order.

In general all entries are well-written and documented, and pleasant to read as introductory texts. As is almost inevitable in such an extensive and numerous collection, some of the connections with the declared owners are more compelling than others, and it is left to the reader to distinguish between strong evidence based on surviving documents and a few educated guesses based on likelihood. Even when connections are firm, it is clear that the connection of some instruments with their owners is deeper and therefore more interesting to the musician, music historian and biographer, than for others: for example, while Mahler, Elgar and Chopin worked extensively, performed and composed on some of the pianos in this collection, other instruments are only connected to Thalberg and Liszt because of some documents framed and attached to them, and are unlikely to have played much of a role in their artistic career. Those which belonged to queens and kings (such as Charles II, Marie Antoinette, George IV) belong to yet another different category whose musical relevance would deserve further discussion. However, in general all these instruments are at least very convincing documents as a basis for a deeper understanding of how many famous compositions sounded when they were originally composed, and it is a rare privilege to hear the sound that Bizet, for example, had in his ears when he was composing *Carmen*, Elgar when creating the famous *Enigma Variations*, or Chopin his *Barcarolle* op.60. So much so that a CD, or links to recordings, would have been a valuable addition to this volume and it is still to be hoped that such a feature could be added as a resource at least for those who buy the publication. If not, the reader is informed at the end of the book that a CD is available at the Museum shop or through its charity.

The above considerations are mostly valid also for the second part of the volume, entitled 'a choice collection'. This includes entries for about 23 additional keyboard instruments (four harpsichords, one spinet, fourteen

pianos, two clavichords and two organs), which complement the previous ones in the collection because of their intrinsic relevance, rather than because of famous connections throughout their lives. This part of the collection is largely dominated by British instruments, including a beautifully decorated 1623 harpsichord largely rebuilt in the 1720s and originally in Coker Court, Somerset, instruments by Johannes Zumpe, Ferdinand Weber, William Southwell, Burkat Shudi, Longman and Broderip, and John Broadwood. However, a selection of highlights from other instrument-making schools includes an Italian harpsichord by Girolamo Zenti (1622), a Flemish one by Andreas Ruckers (1636), two Viennese pianos by Anton Walter & Son (c.1815) and Conrad Graf (c.1820). Texts here give mostly information about the relevance and development of the makers, and their role in the social and cultural context.

Overall the publication reaches a good balance between a coffee-table book and a collection's catalogue, although it is clearly more targeted at the informed but non-specialist reader, who seeks a cultural introduction to a fascinating collection of objects, rather than the scholar who needs systematic and comparable descriptions of the instruments' actions, materials and restorations. This is also the main criticism that can be made of the otherwise very worthy volume: some of the contextual photographs are not directly relevant to the understanding of the instruments and could have been dispensed with, leaving the space necessary for a few further comments on the conservation history of the instruments, on their making and technical details. After all, Chris Nobbs is one of the leading experts in the field and it seems a pity that – probably due to editorial considerations – his contribution appears to be curbed to less than it might have been. However, it is true that only a minority of the readers are likely to be interested in technical discussions, and an online appendix might fill this gap for those who are.

Apart from these suggestions and remarks, the volume is remarkably well-prepared and written, offers a wide and interesting variety of stories and instruments, and is one of the most enjoyable readings in the area of musical instrument collection catalogues. It is published in both hard and softbound covers.

Gabriele Rossi Rognoni

Franz Schubert, *Klaviertrio Es-dur Opus 100 D 929. Faksimile nach dem Partitur-Autograph Schweizer Privatbesitz. Herausgegeben und mit einem Vorwort von András Schiff. Einleitung von Andrea Lindmayr-Brandl*. München: G. Henle Verlag, 2014. xxii, 74 pp. ISMN 979-0-2018-3225-8. Hardback. € 98.00.

It is a curious feature of modern publishing that despite the ever-increasing accessibility of musical sources online, the flood of facsimile editions shows no sign of abating. Whilst I have little knowledge of the economics behind this phenomenon, it is not difficult to deduce the consumer psychology that underpins it. There can be no doubt that online access does not (yet) replicate or replace the sense of ownership that comes with holding a book in the hand and placing it on the shelf at home. This is especially true of high-quality publications that can be admired as much for their physical qualities as their content. For libraries, however, facsimiles present something of a dilemma: they tend to be relatively expensive, and collecting beautiful objects is usually less important than providing the best possible means of access to the content, yet they also often contain useful introductory material and critical commentaries of scholarly significance. At a time when acquisitions budgets are being squeezed into extinction in many libraries, the rationale for buying a facsimile of a source already available online is nonetheless difficult to justify. In the case of the facsimile under consideration in this review, however, there are no alternative means of access to the source, and nor are there likely to be in the foreseeable future.

Held in private hands ever since the composer himself gave it (if the posthumous account is true) to his pupil and friend Caroline Esterházy, the autograph of Franz Schubert's *Piano Trio in E-flat major* D. 929 has never previously been reproduced in full. While it did form the basis for the edition published in the *Neue Schubert-Ausgabe* in 1975, Henle's handsome facsimile affords the first opportunity to study it directly. There are several good reasons to consider acquiring it. As András Schiff states in his brief but illuminating preface, the manuscript itself offers a revealing perspective on Schubert's compositional process embodied in one of his most important creations. The manuscript gives us the first full text of the work, with none of the cuts introduced in the last movement by the publisher of the first edition (Probst of Leipzig), made in consultation with the composer himself. While there are relatively few major changes compared to, say, Beethoven's autographs, the manuscript does reveal several layers of correction, ranging from incidental amendments to the text as the work was being written out, to later pencil additions of dynamic markings and tempo indications, and a couple of paste-overs. The nature and scope of these corrections is outlined in Andrea Lindmayr-Brandl's admirably concise introduction, which also summarises

the work's compositional and performance history, its textual transmission, as well as providing a detailed description of the manuscript's structure and content.

Schiff additionally highlights some textual characteristics that, in his view, reflect the composer's state of mind as he was composing the work, such as the 'huge' piano chords after bar 410 in the first movement, which 'are written with furious energy, so that one can sense the music's vital power'. In general, the handwriting also becomes more untidy as each movement progresses, signalling Schubert's increasing haste as he fleshed out the music with reference to the preliminary draft now held by the Gesellschaft der Musikfreunde in Vienna. The facsimile is presented on deluxe paper with generous outer margins and a sturdy binding, allowing users to open the book fully without undue risk to the structure. The printing is of a very high quality, true to the original ink colour and paper texture, bringing the musical text vividly to life on the page. Every detail is visible, although in a few cases one might wish for the zoom facility offered by online editions to bring Schubert's corrections into closer focus. The facsimile nevertheless brings us closer to understanding the miracle of the work's creation and will be of interest to scholars, performers, and music lovers alike.

Rupert Ridgewell

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