ISSN 0007-0173

IAML UK & Irl

BRIO

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

Spring / Summer 2017

Volume 54, No. 1

Brio: Journal of IAML(UK & Irl)

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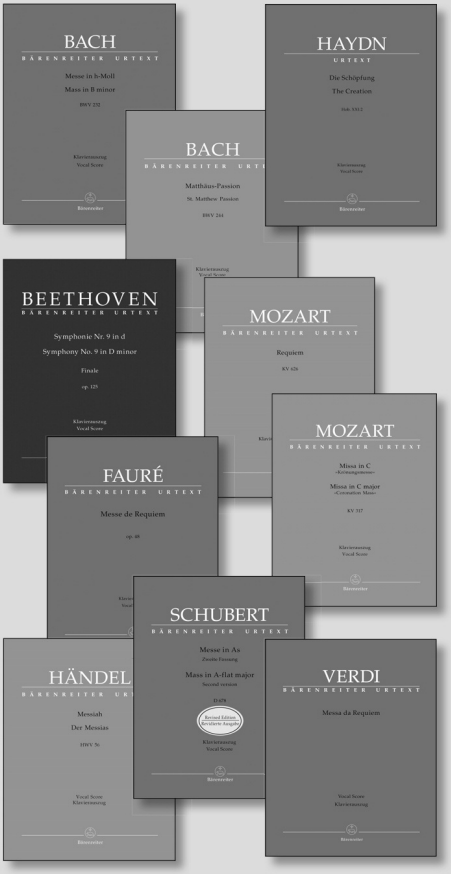

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EDITORIAL

Martin Holmes

Welcome to the first issue of *Brio* for 2017. Our regular readers will notice that, in keeping with the Branch's updated image, brought about by the recent website design, we have incorporated our new logo into the cover and gone for a colour change. The inside, however, retains its traditional look and feel.

On the subject of change, it is always sad to see the demise of something for which many people have worked hard over the years and the announcement that the IAML (UK & Irl) Library has become the latest victim of the March of Progress was received by many with some regret. However, back in 1992, when the Library was first established, nobody could have predicted how rapidly the Profession would change and, in particular, the astonishing transformation of the way in which we access information; a physical library is seen to be no longer sustainable nor the best way of meeting the needs of Branch members for professional literature in this day and age. It is good to welcome John Wagstaff back to the UK and, as someone who was closely involved with it from the start, he is particularly well-placed to write the obituary of the Library as it reaches the end of its useful life. Far from being a morbid outpouring of grief, John's article finds much to celebrate as he looks back on what he sees as one of IAML (UK & Irl)'s more successful projects but one which has been overtaken by the relentless advance of technology and the changing nature of the Profession.

Manchester is a city well-endowed with music collections and it continues to be a useful source of material for *Brio*. In this issue, Heather Roberts, Archivist of the Royal Northern College of Music, describes how she has been meeting the challenge of having to do more with less, proactively promoting her archives in order to meet the demands and expectations of managers and funders but with reduced resources, a story familiar to most of us who have charge of collections, big and small. In an article which grew out of an informal presentation given at the 2016 ASW, Heather refuses to give in to the despondency which could so easily result from the pressures we all face. She shares her infectious enthusiasm, ideas and lessons learnt in a series of four case studies, exploring partnerships with other organisations – and also shows how much fun can be had along the way!

In her article, Hannah Eyles demonstrates what can be achieved in a short space of time when an institution is lucky enough to secure funding for a worthwhile project, describing the Holst Archive at the Britten-Pears Library in Aldeburgh and the recent exercise to catalogue the collection. At its heart are the papers of a remarkable lady, the indefatigable Imogen Holst – conductor, composer, musicologist, arranger, teacher, festival administrator and more – and her even more famous father, Gustav, one of Britain's best-loved but perhaps least-understood twentieth-century composers.

Sixty years after the death of another English composer and friend of Holst, Gerald Finzi, Robert Gower, Chairman of the Finzi Trust, gives his own personal appreciation of the composer and his music; his first encounters with it as a student have led to a lifelong devotion to the Finzi cause. In the years following his death in 1956, Finzi's music was deeply unfashionable but Robert looks back over forty years of efforts to bring this sincere and profoundly expressive music to the attention of a wider public, a goal which has, to a large extent, been achieved, thanks to the hard work of Robert and other members of the Finzi Trust.

Book reviews include a monumental study of the British symphony by Jürgen Schaarwächter, a German scholar with an insatiable appetite for British music, enthusiastically reviewed by Lewis Foreman, a former librarian whose name is synonymous with British music. Continuing the British theme, there is also a review of a welcome expanded edition of Paul Hindmarsh's thematic catalogue of Frank Bridge. The other reviews encompass a study by Paul F. Rice of the famous Italian castrato singer Venanzio Rauzzini and the importance of Britain in his international career and, last but not least, a new biography of Erik Satie by Caroline Potter.

Finally, I wish to record my thanks to my colleagues, without whose help producing *Brio* would be a lot more difficult, including Loukia Drosopoulou for her efficient handling of the reviews and Sue Clayton for masterminding the distribution. Sadly, Rebecca Nye has had to relinquish her post as Advertising and Subscriptions Manager after a relatively short time, but not before making a significant contribution to the role. Her presence in the team is greatly missed but I am most grateful to Monika Pietras for her continued help with subscriptions and other financial matters.

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‘HOPES, DREAMS AND DIFFICULTIES’: THE ARCHIVES OF IMOGEN HOLST

Hannah Eyles

Introduction to the Holsts and the Holst archive collection

Imogen Holst, daughter of twentieth-century composer Gustav Holst, and musical assistant to esteemed composer and pianist, Benjamin Britten, was not only a valued relation and friend respectively of two great men of the twentieth century, but also a talented musician, composer, musicologist, and educator in her own right, as well as a leading figure in amateur music-making. Born in 1907 in Richmond, London, from an early age, Imogen Holst was already following in the musical footsteps of her composer and educator father, socialising with and learning from notable musicians of the era, including Ralph Vaughan Williams, affectionately known to Imogen as ‘Uncle Ralph’. This talent continued to flourish throughout her childhood, early adult years, and right into later life. Fondly known as ‘Imo’ by all who knew her, a woman of great ambition, skill and passion, the collected papers that constitute the Holst archive not only open up the world of the Holst family, but simultaneously offer insights into all aspects of twentieth century life: arts, music, education, lifestyle, war, and society.

The Holst archive collection itself consists of seven different creator series: Imogen Holst’s own papers, the papers of Gustav Holst, and the papers of the Holst businesses, G&I Holst Ltd. and the Holst Foundation. Also incorporated are the papers of three key individuals involved in the founding and day to day running of the businesses: Rosamund Strode; Isador Caplan and Leslie Periton, the former of which being the most prolific creator of the three. Within and across all the major series, the variety of materials is considerable. Imogen Holst’s materials range from her personal documents –passports, diaries and telephone books – to early sketches and watercolours, to her extensive working files of notes, lectures, reports, broadcasts and articles, to family and press photographs, right through to her published music and original autograph manuscripts, many of which remain unpublished. Imogen’s life – as composer, musician, educator, social campaigner, friend, colleague, and daughter – is reflected through the wealth of materials and richly valuable resources in the Archive. Echoing Imogen’s personal dedication to the work of her father, the second principal section consists of papers collected by

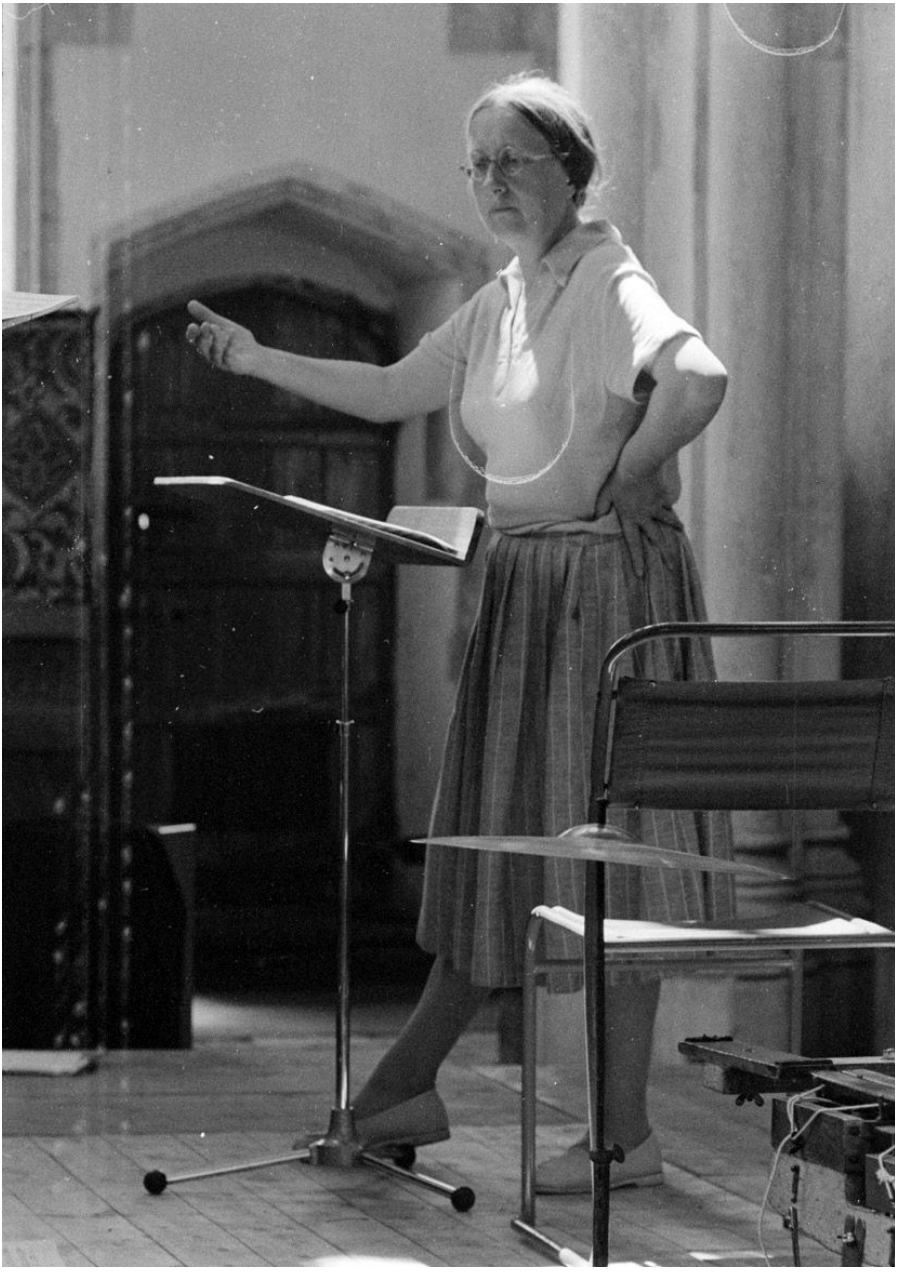


Fig. 1: Imogen Holst conducting, c1970s. Photograph: Walter Rawlings

Imogen that originally belonged to Gustav Holst; his autograph music manuscripts, correspondence, notebooks, and considerable published works to name just a few. Imogen's later life, devoted almost solely to the promotion and revitalisation of her father's music is demonstrable through the prominence of Gustav's own papers, and the extensive work that Imogen and others undertook to perpetuate his musical legacy, including new editions and arrangements of many of his works and lists of corrections and additions to his original scores.

The final sections of the collection are devoted to the work behind the legacies of Gustav and Imogen Holst, their music, and other works. G&I Holst Estate Ltd. was founded in 1968 for the purpose of dealing with the business activities, including copyrights and publications, relating to the music and writings of both Gustav and Imogen. The Holst Foundation, founded in 1981 was subsequently established to deal with charitable grants, the promotion of new music, and to support new composers and musicians. Imogen Holst was herself a director of the Holst Foundation up until her death in 1984, and the company truly embodies her personal approaches and ideals. Alongside the papers of G&I Holst Estate Ltd. and the Holst Foundation also sit series of papers created by seminal figures in the business of the companies, primarily the papers of Rosamund Strode, former pupil and friend of Imogen Holst. Rosamund's papers testify to the work undertaken to perpetuate the legacy of Imogen Holst, with extensive research files and materials on her life, career and musical output, as well as further additions to Imogen's own files left incomplete at the time of her death. Also included are less extensive series of papers created by Isador Caplan and Leslie Periton, solicitor and accountant respectively, who were involved in the finances and business of the two companies, as well as being trusted friends and advisors to Imogen Holst.

A complex and varied multi-level collection, the Holst archive documents and reveals the lives, work and legacies of two great musical figures of the twentieth century, as well as the strength and unique nature of the father-daughter relationship that existed between them. The Holst Project of the last twelve months marks the most recent step towards the preservation and promotion of the work of Imogen and Gustav Holst, and their musical and life legacies. This article hopes to provide a brief introduction to, and overview of the Holst project, a discussion of the practicalities and challenges faced during its progress, and to offer insight into the nature and range of materials that can be found within the Holst collection.

Origins of the collection at the Britten-Pears Foundation

The Holst archive was previously housed at Imogen Holst's compact bungalow home, 9 Church Walk, in the coastal Suffolk town of Aldeburgh. Imogen's bungalow, while designed by H.T. Cadbury-Brown specifically for

her needs as a musician and composer, and occupied with a peppercorn rent, was far from suitable for the safe and controlled storage of large amounts of records and papers of archival interest. Within Imogen's modestly small bungalow, any space or crevice was packed full to the brim with materials, including the wardrobes, cupboards and shelves that line the walls of the property.

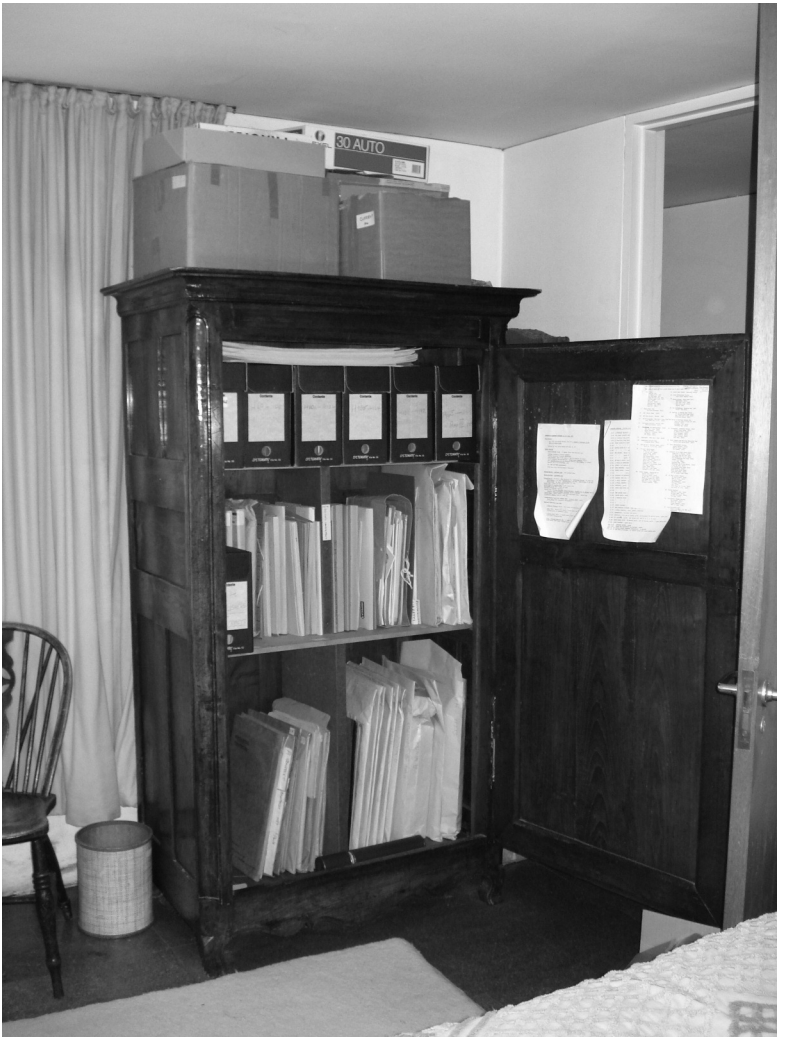


Fig. 2: The Holst collection in situ at 9 Church Walk, Aldeburgh. ©Britten-Pears Foundation

Fig. 3: The Holst family wardrobe and Imogen Holst's music room. ©Britten-Pears Foundation

The collection originally came into the custody of the Britten-Pears Foundation when it was gifted by the Holst Foundation in 2007. The Britten-Pears Foundation, as well as holding the broadest and most comprehensive archive of a composer in the country, also holds a number of related collections, specifically those of figures closely associated with Benjamin Britten and Peter Pears in their lifetimes. Collections including those of notable musicians, composers, performers and artists such as Lennox Berkeley, Eric Crozier, Basil Coleman, and singers Nancy Evans and Joan Cross also reside

within The Red House archive. Imogen Holst's close friendship with Benjamin Britten, for whom she worked as a musical assistant from 1952 to 1964, as well as her close connections to Aldeburgh itself, including her role as an artistic director of the Aldeburgh Festival from 1956 to 1977, ensures that the Holst collection is very much at home with, and relevant to, the work of the Britten-Pears Foundation.

The initial step in acquiring the Holst collection was the physical movement of the materials from their location in situ at Church Walk to the purpose built archive, based at Benjamin Britten's former home, The Red House, only a short journey down the road from Imogen's bungalow. The initial boxing and transporting of the collection, undertaken by one of the Britten-Pears Foundation archivists in 2008, proved to be a mammoth task, with the materials extending to roughly 370 boxes, an equivalent of 3.9 cubic metres. Once incorporated into the environmentally controlled strong room, and coupled with the lists, overviews and finding aids discovered and created upon the relocation of the collection, the materials could be consulted for research purposes by members of the Britten-Pears Foundation. However, their crucial availability and accessibility for those outside the organisation remained significantly limited. While some of the materials in the collection were discovered filed and organised in a systematic way and were able to be boxed, located and used as such, many sections remained unsorted, unorganised, and largely in the same state as they were upon Imogen Holst's death in 1984, including her extensive working files on editing and arranging music. While still intrinsically valuable, the physical organisation and uncatalogued state of the materials had a significant impact on their discoverability and utility for researchers. The cataloguing of such a valuable and rich collection became a focus for which to secure funding and to ensure that the collection could be used to its full research potential.

Obtaining funding

Established in 2006 with the onset of two successful pilot years, the National Cataloguing Grants Programme, run by The National Archives in partnership with a number of other supporting funders, offers grants to tackle the backlog of uncatalogued collections in archives throughout the country. The programme specifically aims to support organisations in cataloguing and making available archival collections with nationally significant research and evidential value. With the aim of supporting a variety of projects across the United Kingdom every year, the scheme offers funding to public sector bodies, registered charities and not-for-profit organisations. The scheme is very competitive and to obtain funding, two phases of application are required, including justification for the project, and a detailed project plan indicating the time development of the project and significant goals and deadlines.

The Holst archive, a collection rich in materials documenting important, yet somewhat underrepresented, aspects of social and cultural history – female composers and musicians, wartime and post-war music education, the democratization of music, and amateur music-making – is nationally and internationally significant on so many different levels, and it was a prime candidate for the scheme. In October 2015, the Britten-Pears Foundation was awarded a grant by the National Cataloguing Grants Scheme for a twelve month long project to catalogue the Holst collection. The first Project Archivist began work in February 2016, and managed the first half of the project, being largely responsible for the cataloguing of Imogen Holst's papers. Six months into the project in September 2016, I was appointed as a replacement Project Archivist and began work on the second half of the project, the Gustav Holst papers.

Cataloguing the collection

Such a large, complex, and multi-level collection as the Holst archive requires a significant amount of planning and prioritisation to arrange and catalogue, taking into account everything from conservation needs, the nature of materials, research and user priorities, and time and budget constraints. As an archivist, the initial stages of cataloguing a collection have their foundations in an awareness of, and attention to, original order – the way in which the creators and collectors have previously arranged the materials. Naturally, this led to a top level arrangement by creator, initially Gustav Holst, Imogen Holst, and the Holst companies, but later separating the third section further to reflect the various contributions of individuals with prominent positions within G&I Holst Estate Ltd. and the Holst Foundation.

Highlighted in the application and award of funding for the project, Imogen Holst's own materials were a priority for cataloguing and access for researchers. The pure wealth of information and insight that her reports, articles, lectures, and broadcasts shed on her role as composer, musicologist, music educator, traveller, and promoter of her father's music is invaluable in such a neglected area of research and on such an undervalued figure. Moreover, her talents as a composer, somewhat underrated, are demonstrable through her personal music manuscripts, most of which remain unpublished and therefore present a strong case as a priority for cataloguing and conservation. Imogen Holst's series of materials was the first to be sorted, weeded, arranged and catalogued to an appropriate level, including many sections being catalogued to item level to provide a transparent and descriptive catalogue useful to researchers on many and varied topics. However, it was not just Imogen's own papers that were identified as priorities for cataloguing, but the second half of the project focused primarily on the arrangement and description of Gustav Holst's materials. His notebooks and correspondence,

packed full of references to his compositions and education work are of particular evidential value, while his music manuscripts and annotated published works, on a similar level to Imogen's, were prioritised as demonstrable of his career and talent as a great composer.

Alongside arrangement, the physical conservation and preservation of the materials in the Holst collection also constituted a fundamental priority of the project. Twentieth century records, often made from, and stored in, highly acidic materials, are prone to degradation over time, whether through rusting paperclips and staples or from yellowing and foxing on the records themselves. Throughout the project, we liaised closely with a local conservator, first to gain an overview of the materials within the collection and recommendations on how they should be handled and packaged, and later to identify particular priorities for conservation work. One instance of this was the creation of custom size folders to house Imogen's engagement diaries and Gustav's often fragile pocket notebooks and diaries in order to provide the support and protection required for their long term storage and preservation. Many of the music manuscripts have also been identified for conservation treatments, including specialist cleaning and binding repairs, a project which has recently begun and will continue in the future to minimise handling damage and wear to such fragile yet important items.

Volunteers

As in archives and museums across the country, the Holst project has benefited substantially from the time and input of a dedicated group of volunteers who gave up their free time week after week to contribute to the work of the project. Over the past twelve months, volunteers have spent roughly 350 hours working on the Holst project, completing various tasks including the initial listing of materials, sorting, repackaging and labelling, basic conservation and cleaning, and digitisation of correspondence, reports and photographs. In this instance, the nature of the collection, being within living memory, really played to the strength of our volunteers and their extensive knowledge about Imogen herself, her work, her associates, and the local area. Indeed, some of our volunteers were acquaintances and even friends of Imogen during her later life. When it came to the responsibility of cataloguing Imogen's personal collection of photographs, our volunteers could recognise and identify faces, places and events beyond the limits that an external archivist could even hope to achieve, although there are always, as in any collection, those faces and places that remain a mystery. The remote availability of materials has also been greatly enhanced by the work of our volunteers, who digitised all of Gustav's 338 letters to various correspondents, and Imogen's 86 letters, in order that the images can be attached to the online catalogue and available for use by researchers and interested parties worldwide. For a specialist

archive tucked away on the Suffolk coast, this international availability and accessibility really helps to support and promote our collections to a much wider audience and without the time and commitment of our volunteers, the extent to which this is offered would reduce significantly.

Oral history and outreach

While the focus of the project has been chiefly on the completion of a detailed and accessible catalogue across the entire collection, other elements of work have also been conducted at various points over the past twelve months in order to expand and promote the collection, namely through oral history and outreach events. The oral history element was built into the project plan from the funding application stage with the aim of collating memories and recollections of those who knew Imogen herself, especially valuable given her connections to the local community and prominence within living memory. It is hoped that these interviews will add another level to the collection and bring an understanding of Imogen's life through third parties as well as through materials created and collected by Imogen herself. An hour-long interview with Colin Matthews, with whom Imogen worked closely in her later life, covers topics ranging from Imogen's personality and character, to her musical works, to her views of other musicians' works, including her own father's. The interview offers a unique and often entertaining resource to learn more about Imogen and her ways of working. More interest has been expressed in this element of the project over the past few months, including from Imogen Holst's former secretary and friend Helen Lilley, and fellow composer Howard Skempton, but as yet geographical logistics and practicalities have posed a challenge to physically conducting the interviews. Nevertheless, this valuable aspect is expected to continue beyond the time frame of the project, and it is hoped that more can be added to the collection by way of this at future points. In terms of outreach, the collection of memories and stories of Imogen also progressed as a theme during the Aldeburgh Festival of June 2016, when the project saw a temporary exhibition surrounding the lives and materials of Gustav and Imogen Holst in place at The Britten-Pears Foundation, as well as the rare opportunity to open up Imogen's former home, 9 Church Walk, to the public. Outreach events provide invaluable opportunities to reach fresh and broader audiences and to spark interest in materials that may otherwise remain undiscovered by many. Both events proved popular, especially the opportunity to visit Imogen's humble home and explore its quirky character as it was when Imogen herself resided there.

Highlights and discoveries

The collection as a whole offers insights into many and varying areas of the musical and wider arts world of the twentieth century, but within it lie a

number of highlights, from items to series of papers, whose individual values must not be overlooked. Some items obviously stand out as intrinsically significant, including Gustav Holst's own first edition score of his reputed and most highly acclaimed work *The Planets*. The score is an obvious treasure, a first edition with annotations, corrections and performance marks by the composer himself; a material expression of the precise way in which the music was envisioned by its original visionary.[1] However, it is the privilege of the archivist to be the first to find understanding of not only the popular and publicly renowned fields of the composer's work and career, but also of the lesser explored areas of life; those perhaps otherwise overshadowed by notable successes. Gustav Holst's personal correspondence, to his many and varied friends, family and contemporaries, really emerges as an invaluable resource, one which reveals the man behind the revolutionary composer; a family man, a friend, and source of knowledge, advice and inspiration to many. Gustav's letters to Isobel and Imogen (Holst) openly reflect a man struggling to balance the demands of a busy work schedule with family time. While deployed with the Young Men's Christian Association (YMCA) in Salonica and later Constantinople, Gustav mailed home a string of letters to his wife and daughter in England. Although full of anecdotes and entertaining stories of his daily encounters and experiences, the tone of the letters often departs towards a longing for the normality of family life:

> 'I don't want interesting news – I want just what you always send me. Ordinary details of home life become quite thrilling out here!'[2]

> 'I long for the feeling of a home!'[3]

Ten years later, while on board the Cunard R.M.S. Scythia, crossing the Atlantic for Canada and America in 1929, this longing is still apparent, and he writes:

> '. . . the truth is that I've had too much gadding about – four months on end. And when I get home I want to live a humdrum monotonous existence with lots of routine work, lots of new 'things' that don't disappoint me too much, and occasional conducting jobs and 3 day walks- I want this for the next three or four years! It doesn't seem an unreasonable desire!'[4]

[1] HOL/1/2/75/8/1, Gustav Holst's First Edition orchestral score of 'The Planets'.
[2] HOL/1/5/1/8/22, Letter from Gustav Holst to Isobel Holst, 9 February 1919.
[3] HOL/1/5/1/8/27, Letter from Gustav Holst to Isobel Holst, 12 March 1919.
[4] HOL/1/5/1/8/49, Letter from Gustav Holst to Isobel Holst, 12 April 1929.

His yearning to be with his family and live a normal, uninterrupted family life is evident, although perhaps unexpected in light of his growing fame, fortune, and intrinsic passion for music and education. The vulnerable and sensitive side of the composer displayed through the letters is a world away from the regalia of the eminent and esteemed composer of the public world.

Perhaps one of the most surprising discoveries of the collection is the interest of Gustav Holst in astrology and horoscopes, a fascination cemented by his most championed work *The Planets*. Even within his correspondence and in matters of everyday life, his belief in astrology permeates through. In a 1919 letter written while serving with the YMCA in Constantinople, Turkey, he writes home to his wife Isobel:

> 'But the most wonderful thing of this sort is that on May 3rd I saw the moon and Venus in conjunction shining over the Sea of Marmara. It was perfectly beautiful and on looking at my book I found that they were both on Imogen's ascendant! She ought to be flourishing!'[5]

His notebooks similarly reflect this aspect of his interest, with astrological diagrams making appearances next to programme and lecture notes, rehearsal critiques and personal shopping lists. For a man who presents elsewhere in his letters often blunt and honest critiques of music, arts and society, and serious discussions of business and education, this foray into the mystical world of astrology and horoscopes is another surprising and lesser known element of Gustav's life, work and beliefs.

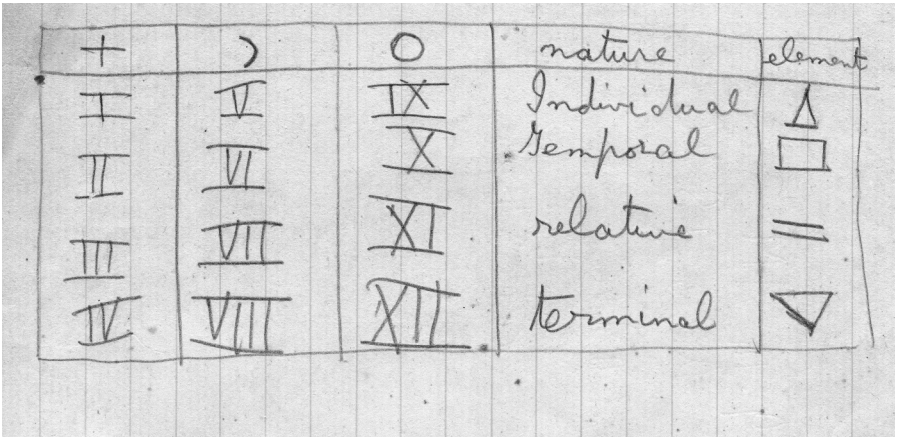


Fig. 4: An astrological table from Gustav Holst's Notebook, 1914. ©Holst Foundation

[5] HOL/1/5/1/8/32, Letter from Gustav Holst to Isobel Holst, 5 May 1919.

Gustav's papers are by no means the only treasures within the collection. Imogen Holst's comprehensive series of scrapbooks record her life from the ages of approximately 19 to 34. Documenting 15 important years of her life, the materials contained in the scrapbooks include everything from photographs, correspondence, tickets and invitations that Imogen collected in her personal life, through to reviews, reports and announcements that reflect her professional life, right through to leaflets and newspaper cuttings that offer information on twentieth century life and society in general. As an almost comprehensive overview of a major part of Imogen's life, the scrap books remain one of the highlights and most intriguing series of the whole collection.

The Britten-Pears Foundation was faced with some difficult decisions during the progress of the project, especially surrounding copyright clearances for some items. Imogen's scrapbooks, identified at the outset of the project as a priority for digitisation, were difficult to negotiate given the variety of materials contained within them. Undertaking research into the copyright duration for each type of material, it became clear that it would be far too complex and time consuming to seek sufficient permissions, where required, for each item, complicated further by Imogen's tendency to remove any identifying information, especially for newspaper cuttings and reviews. While this is disappointing, given the evidential value of the materials, it demonstrates just one of the issues faced by specialist repositories when it comes to accessibility and reproduction of original materials, particularly those from within the last century.

Despite difficulties, Imogen's scrapbooks emanate a story reflective of her passions, opinions and experiences growing up in the first half of the twentieth century. But Imogen's story is not just of a composer and musician, but also of a music educator and social campaigner. This is particularly exhibited through the papers associated with her work for the Council for the Encouragement of Music and the Arts (CEMA) in the Second World War. The organisation was set up in 1940, with the objective of maintaining and promoting British culture in challenging and disruptive times. During this period, Imogen was appointed as a music traveller and toured parts of the country including Somerset, Gloucestershire, Oxfordshire, Devon and Cornwall to teach and promote the arts and encourage participation in arts based activities in rural areas. In fact, her role during the Second World War was very much akin to that of her father in the First World War, deployed with the YMCA – to boost morale and positivity in the most challenging of times. Imogen's reports on her work as a music traveller and CEMA representative offer an enlightening insight into the challenges faced during the war, and the lifestyles and coping mechanisms adopted by those in rural and often isolated communities. Below are a few select quotations from Imogen's reports which highlight her pioneering work and her perceptions of those she encountered while

occupied with this purpose. While on a tour of rural music-making in and near Tewkesbury, Gloucestershire, she reports on:

> 'conducting the inaugural rehearsal of an embryonic orchestra at Tewkesbury which has since become an orchestral society meeting once a week, and which boasts of a "very" French horn that is frequently mistaken for enemy air activity.'[6]

On the 10th May 1941, in Bristol, Imogen writes that she was:

> 'struck by the excellent playing of the elementary orchestra where most of the strings were under 12 and the woodwind over 60.'[7]

In 1942, she describes an experience of teaching in the aftermath of an air raid:

> 'Went to Exeter to lecture to the evacuated students of the London Free Hospital. Nearly all of them had been bombed out, and were living 10-20 miles away, but they cycled through the rain and sat on the floor of a room that had one wall blasted out: curtains had been hung across the gap but failed to keep out the rain and the noise of the traffic diversion. . . . But it was a wonderful audience and their questions afterwards showed a real knowledge and appreciation of music and also an interest in contemporary composers.'[8]

Clearly Imogen's campaigning and teaching contributed greatly to CEMA's effort to encourage music within isolated and damaged communities, and the above represent only a few instances taken from her twenty-six comprehensive reports, covering February 1940 to May 1942, that are held within the collection. All of the reports have been digitised and are available via the online catalogue.

Enquiries and use of the collection

Prior even to the start of the Holst cataloguing project, enquiries from across the world were submitted to the Britten-Pears Foundation searching for information and advice about the Holst collection. Throughout the duration of the project, a number of further enquiries regarding all manner of elements of the collection have arisen. It is the variety of the Holst archive that ensures

[6] HOL/2/16/9/15, Imogen Holst's Report of Work, 18-22 April 1941.
[7] HOL/2/16/9/15, Imogen Holst's Report of Work, 10 May 1941.
[8] HOL/2/16/9/25, Imogen Holst's Report for May 1942, 15 May 1942.

that enquiries are never the same, with the wealth of material in the collection, covering a whole century and beyond, providing ample resources for researchers on a huge variety of topics.

Perhaps unusually, an enquiry regarding Ursula Nettleship, with whom Imogen worked for CEMA during the Second World War, required information for a family history project. At the time of the enquiry, no references by this name were discovered on the catalogue, but a couple of months down the road, I happened upon some reports written by Ursula Nettleship secreted in a file of research papers collected by Rosamund Strode on Imogen's work during the war. On a completely different theme, a performance enquiry has recently addressed the availability of Imogen Holst's original music manuscripts, including interest in some lost works of which the whereabouts of the manuscript remains unknown and publication was never achieved, or perhaps even pursued. Several further performance and arrangement requests have been submitted prior to, and over the course of the project regarding Imogen Holst original works, an emerging testament to her often underestimated talent as a composer.

Enquiries, not always restricted to one particular collection, often highlight the relationships between materials, topics and repositories. The wider significance of the Holst collection within the arts world was affirmed through an enquiry concerning Gustav Holst's relationship and association with literary great Thomas Hardy. The enquiry surrounding Gustav's work *Egdon Heath* and its various references in his correspondence, led to the discovery that Holst and Hardy were in fact mutual acquaintances, perhaps even friends; there was certainly a notable connection between the two artistic masters of the time. In fact, Holst is rumoured to have walked over 100 miles to attend a meeting with Mr and Mrs Hardy and was treated to a motor tour of the Dorset countryside that had inspired Hardy's novels, and subsequently inspired Holst's tribute to him, *Egdon Heath*. On another level, the Holst collection not only reflects on the lives of Imogen and Gustav themselves, but also of their respective mother and wife, Isobel Holst. The materials, particularly Gustav's series of correspondence home while on his many working trips abroad, have been consulted by Philippa Tudor for a book concerning Isobel Holst and her life as the often aloof wife of a busy and very much in demand man, and her contribution to, and support of, Gustav's career.[9] Through the Holst collection, Isobel Holst comes to the fore as a significant yet often externally undervalued and underestimated figure in the lives of two great creatives. In fact, as close as Imogen was to Gustav and despite the affinity they felt given their shared talents and passions, it was actually Isobel who brought Imogen up through her childhood, owing to the demands on

[9] *'Isobel Holst (née Harrison): Gustav Holst's other half'*, Tudor, Philippa, [Cheltenham]:[2015].

Gustav to travel, and his commitment to his educational and musical campaigns.

Now the Holst archive is fully catalogued, launched online, and promoted, the discoverability of its materials will no doubt provide answers and evidence for many similar existing avenues of research, as well as, it is hoped, spark interest and further enquiries on new topics, both Holst-related and beyond.

Fig. 5: Isobel and Imogen Holst, c1912. ©Holst Foundation

Conclusion and further resources

With the help of all who have worked on the Holst Project, over 8,000 individual catalogue records have been created, many of which carry alongside them remotely available digital copies. Approximately 30 individual remote and visitor enquiries have been addressed to date, with more Holst-related enquiries submitted each week, a great success considering the very recent availability of the catalogue. However, the Holst-related resources do not stop with the catalogue. Promotion of the collection throughout the project has occurred through a regular online blog, addressing interesting and unusual discoveries, fascinating relationships reflected in the materials, and the people that the materials themselves portray.[10] With fifteen posts published and just under 4,000 individual views to date, the blog is well worth a read for more about Imogen, Gustav, and the project and collection themselves. The Britten-Pears Foundation has also recently launched a new micro-site on the Holst archive, specifically acknowledging Imogen Holst herself and the cross-generational themes running through her own and her father's life, career and work.[11] The site offers opportunities to explore Imogen Holst's personal life, including her treasured home at 9 Church Walk, and a series of digitised materials offer highlights of the collection and the chance to explore the collection by theme: composers, conductors, teachers and community musicians, and ethnomusicologists. Our most recent feature on the Imogen Holst site is the complete autograph manuscript of her overture *Persephone*. This is the first full manuscript that we have made digitally available, a positive step in the direction of increasing remote accessibility, and in the preservation of the manuscripts themselves, many of which remain fragile and require careful conservation work.

Other external yet related resources open up the world of the Holst family even further, including the Holst Birthplace Museum, a museum of Gustav Holst's life situated in the Cheltenham house in which he was born in 1874, and subsequently lived.[12] Imogen Holst maintained a close relationship with the museum up until her death in 1984 and made several donations of furniture and other gifts to commemorate the life of her beloved father, including Gustav's piano which remains at the museum to date. If you are interested in Imogen Holst herself, or any aspect of her life and work, I would also highly recommend listening to her appearance on BBC Radio 4's Desert Island Discs in October 1972.[13] The programme offers further insight into Imogen's opinions and outlooks on music in general, as well as her own life and work, and it is a pleasure to hear the voice behind the archives.

[10] The blog can be viewed at www.holstarchiveproject.org

[11] The Imogen Holst site can be found at http://www.imogenholst.org/

[12] Visit the website of the Holst Birthplace Museum at http://holstmuseum.org.uk/

[13] Imogen Holst's appearance on Desert Island Discs can be found at http://www.bbc.co.uk/programmes/p009nb4w

After twelve months of sorting, weeding, arranging, conservation work, cataloguing, repackaging, and digitisation, the Holst archive catalogue is now complete and is freely available to search online through the Britten-Pears Foundation website, just follow the links to search the archive catalogue.[14] Also hosted at collection level on Archives Hub, the central platform for specialist repositories across the United Kingdom, it is hoped that the collection will further be accessible and discoverable for a much greater and more comprehensive audience. The completion and launch of the catalogue marks the successful conclusion of the Holst Project, but only the beginning of the possibilities for research surrounding two eminent figures of the twentieth century. The new discoverability of materials within the collection will provide insights and information concerning the private, public, family, and working lives of esteemed composer Gustav Holst and his beloved daughter Imogen – educator, social campaigner, musician, composer, and, irrefutably, fascinating character.

Abstract
The Holst archive collection is housed at the Britten-Pears Library in Aldeburgh, Suffolk, owing to Imogen Holst's close connections with Benjamin Britten and the Aldeburgh Festival over many years. The Archive was awarded a grant for a cataloguing project which has recently been completed. Hannah Eyles, Project Archivist, introduces the component parts of the collection and explains how the project to catalogue it unfolded over the course of a remarkably short timeframe. She describes the challenges encountered along the way and some of the discoveries made during the course of organising, describing and making accessible online a wealth of material relating to the multifaceted musician, Imogen Holst, and her father, the composer Gustav Holst. The collection can be explored via the Britten-Pears website (http://www.brittenpears.org/research/collections/archive-collections/related-collections/holst-archive).

Hannah Eyles grew up in Suffolk until moving to Durham in 2011 to complete her undergraduate degree in History. In 2016, she qualified as an Archivist and secured the role of Holst Project Archivist until March 2017. She now works at the Wellcome Trust, London as a Cataloguing Archivist.

[14] http://www.brittenpears.org/home; http://www.brittenpears.org/research/collections/archive-collections

Brio Volume 54, Number 1. pp 20-37

SUPPLY AND DEMAND: 'MORE, MORE, MORE' MEETS ARCHIVES

Heather Roberts

Introduction

There is a huge emphasis at the moment on engaging new audiences. Funders and governing bodies want to see more people, more diversity and more innovation. In 2016, the Culture White Paper firmly planted these goals on the sector playing field.[1] In the same year, they were identified as potential epicentres of change explored in The National Archives' consultation for the strategic vision for the archives sector.[2] We cannot ignore it. This is, for now, the way forward.

Still, there remains the issue of how to meet that insistence. What can we supply to satisfy the demands of more people, more diversity and more innovation, all on laughable budgets and resources?

Over the past couple of years, I have optimistically experimented in doing just this. In this article, I will explore four different adventures of the Royal Northern College of Music Archives service from 2015-2016. Thoughts on uniqueness, supply and demand, experimentation, success and failure are offered as a starting point for further consideration. These are not presented as service standards or examples of top notch best practice. This article is merely a vehicle through which to share some ideas and evaluations of their actualisation in the hope that they may be of interest and provide encouragement to others to try similar experiments for themselves.

Setting the scene – the Royal Northern College of Music Archives

Before I tell you about what I have worked *on*, let me explain broadly what I am working *with* and introduce you to the Royal Northern College of Music from an archivist's perspective. The College's narrative is quite interesting. It was opened in 1973 by the merger of two institutions: the Northern School of Music, founded in 1920 by Hilda Collens, and the Royal Manchester College of Music, founded in 1893 by Sir Charles Hallé. Both institutions

[1] https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DCMS_The_Culture_White_Paper__3_.pdf [accessed 18 April 2017].

[2] http://www.nationalarchives.gov.uk/archives-sector/projects-and-programmes/strategic-vision-for-archives/ [accessed 18 April 2017].

were Manchester born and bred and had similar purposes: to provide the North with a source of quality music and musicians. The Northern School of Music focussed on training music teachers whilst the Royal Manchester College of Music focussed on training music performers. They competed for funds and status until national and local sector changes strongly encouraged a merger between the two. 20 years of negotiations later and the Royal Northern College of Music was born in 1973.

The archives of the Royal Northern College of Music feature the institutional archive collections of all three above-mentioned colleges. However, it is not the institution but the people that really make history. The archives at the Royal Northern College of Music therefore include collections of the people involved in all three. For instance, Tchaikovsky, Elgar, Grieg and Brahms all were pen-pals with our second principal, Adolph Brodsky. Some beautiful letters in the Archive tell part of the story of these friendships.

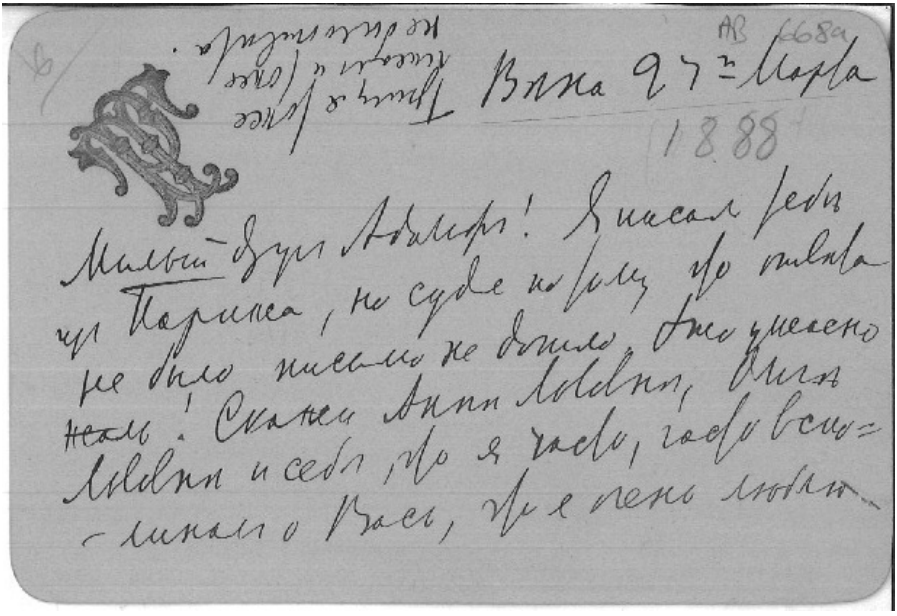


Fig 1: Letter from Tchaikovsky to Brodsky, [1888?] Ref AB.668A. Reproduced with permission of RNCM Archives

Another example is provided by the magnificent Ida Carroll, second principal of the Northern School of Music. Her heart and passion for the school and pupils is enshrined in her hand-written speeches and the memories of students that still remember today how much they admired her. Then there is the endlessly gifted Thomas Pitfield whose training as an engineer and prolific life as a composer, artist and educator is told through his beautiful and eclectic archive collection.

Elizabeth Harwood has an archive that doesn't just tell us about her as a singer but opens up hundreds of doors into her life as a person. From sitting with her photographs, appointment diaries, letters and scrapbooks you gain a sense that you are getting to know her as a fellow human being, not just a character on the stage.

These examples represent just the tip of the iceberg but, suffice it to say, the archive strong room is a playground of narratives, heritage and inspiration. And yet, why are people not lining up around the corner to investigate and explore these resources for themselves?

It so happens that simply having the opportunity to explore archives and actually doing it require two different motivations. So again we come back to the question of "how to encourage those motivations in more people, more diversely and more innovatively?" Why should people pay attention? Why should they care?

Supply and demand

As archivists, we work with incredible collections for a living. It is our job and our privilege. We know the value of our collections but helping other people to see that can sometimes be a struggle. There is an issue of supply and demand. We know we can supply people with that "wowing" experience but there are barriers to gathering momentum with big groups and reaching more people, diverse audiences and being innovative about it along the way.

Constant barriers, pretty much no matter where your archive is placed, include: budgets, time to plan things, priority positioning in your organisation, the external perception that your organisation is just not relevant to whole groups of people and (my favourite) opening hours which coincide with times when millions of potential users are at their own jobs. How can we reach more people, diverse audiences and innovatively, with all of this in the way? One way to do that is by not attempting to do it by ourselves. Get other people do it for us.

Partnership outreach programmes are wonderfully effective and can be as complicated or as simple as you like. Working with other organisations with a ready supply of different audiences and resources dedicated to reaching those audiences is a huge enabler for outreach. All organisations have a demand based on their goals, for example to give their audiences something

new, different, unique and authentic. We all know that archives can do that. If we are lucky enough, we get that feeling every day just by working with them. A simple game of numbers therefore allows us to say that we have the supply to meet these demands. All we have to do is find a handful of these organisations and come to a mutually beneficial agreement. That is what I have been doing for the past couple of years and the following four case studies explore and evaluate my experiences.

Case study: Digital Women's Archive North

About DWAN

Digital Women's Archive North (DWAN) is a community interest company based in Manchester. It is 'an arts and heritage organisation, delivering a programme of community-based projects and research relating to gender (culture, heritage, spaces, equality, social participation, wellbeing). DWAN supports women and girls to identify, collect, disseminate and celebrate their cultural heritage through Feminist creative and digital interventions.'[3]

DWAN has links with many and diverse community groups across Manchester which do not regularly or ever visit the College and certainly do not venture to the archives. This includes digital technologists, black and ethnic minority community groups, women's groups, artists and other cultural organisations such as the Working Class Movement Library, the Ahmed Iqbal Ullah Race Relations Resource Centre and the Pankhurst Centre. It uses heritage resources to explore women's history and raise awareness of women's histories held in archives. To do that, it needs access to archives about women. This is its *demand*.

How the RNCM Archives met the demand

The RNCM Archives has seven archive collections of women in its history. This does not include all the information on the student population from the preceding two institutions, the vast majority of which was female. Nor does it include the items from collections of males in our archives which include records of or about their wives. Anna Brodsky and Nina Grieg for instance, whilst being mostly remembered in relation to their husbands, power forth with their own dreams, ambitions, histories and lives in the archive but amidst the papers of their better-known husbands. Our stories include women in leadership (Ida Caroll), women as performers and artists (Elizabeth Harwood) and women as educators (Sheila Barlow). The archives contain personal stories of triumph, self-awareness, personality and adversity. This could easily be the *supply*.

[3] https://dwarchivenorth.wordpress.com/ [accessed 18 April 2017].

Fig.2: Postcard from Harwood's trip to Hawaii, 1965. Ref EH.5.4. Reproduced with permission of RNCM Archives.

What we did

In November 2015 DWAN was participating in the national Being Human[4] festival. During the festival, which celebrates humanities research in the UK, DWAN staged a number of pop-up exhibitions in Manchester city-centre venues. These pop-up exhibitions lasted a mere few hours and were used as an interventionist-style method of bringing evidence of women's histories out of the archives and above ground. Working with DWAN, the RNCM Archives hosted one of these pop-ups. Ours consisted simply of pulling up archive material about and by women from our basement, and having them displayed openly on tables for people to see and handle. With DWAN present, we were able to talk to people, listen to their stories and reactions to the material and explain what we were trying to do.

[4] https://beinghumanfestival.org/ [accessed 18 April 2017].

Evaluation
Outcomes:

1. Over 70 people attended the pop-up exhibition. For some archive services that is pretty small fry but for the RNCM Archives service, that was one big fish.
2. Some people stopped for a minute or two on their way to something else and others pulled up a chair and sat down for a good 30 minutes or so.

What worked well:

1. DWAN was posting on a national scale with the Being Human branding which was a fantastic platform.
2. The space we were given was the open stretch of concourse by the concert hall doors which is great for foot traffic.
3. It was a Saturday and the RNCM Junior School was in so there were many parents looking for something to occupy their time.
4. The event was free to visit and to organise. Neither designing nor delivering the event required much time.

Lessons learned:

1. People love having material on open display where they can come and touch things.
2. Doing an open event when there are already hundreds of people in the building increases your figures.
3. Bored parents will do anything to keep themselves occupied.
4. Enforcing the 'no food and drink' rule in such an open thoroughfare with the café just around the corner was difficult and signs were not effective. We ended up bringing out an extra table for people to leave their drinks on. That was a little better but not 100% effective.

DWAN and RNCM Archives have gone on to work together since 2015. We are now working on some ideas for a funded project which will explore the idea of women performers archiving themselves and their work.

Case study: Manchester School of Art
About MSA
The Manchester School of Art[5] is a part of Manchester Metropolitan University and is the second oldest design school in Britain. They describe themselves as being 'creative, unconventional and professional.' As a part of a module offered to students in 2015-16, the Design Research Group at the

[5] http://www.art.mmu.ac.uk/ [accessed 18 April 2017].

School explored the idea of folk art and music, the remit being that students would be given access to original folk resources which would then inspire their own creative responses. The School's *demand* therefore was access to original folk-art material.

How the RNCM Archives met the demand

The Pitfield archive is saturated with folk narratives. Thomas Baron Pitfield (1903-1999) was an engineer, artist, composer, teacher, pianist, 'cellist, engraver, print-maker, bookbinder, inventor, craftsman, pacifist, vegetarian, social reformer, non-denominational Christian and party-neutral Socialist. He was prolific and fascinated with local place, space, lore and language. He explored many folk themes from witchcraft to landscapes, from animal myths to dialect. His archive includes the results of his almost obsessive-compulsive drive to write and sketch everything down in notebooks, as well as his compositions, pieces of art and sketches, books and articles, his own inventions and sculptures. It was perfectly poised to be offered to the students of the Manchester School of Art as a resource.

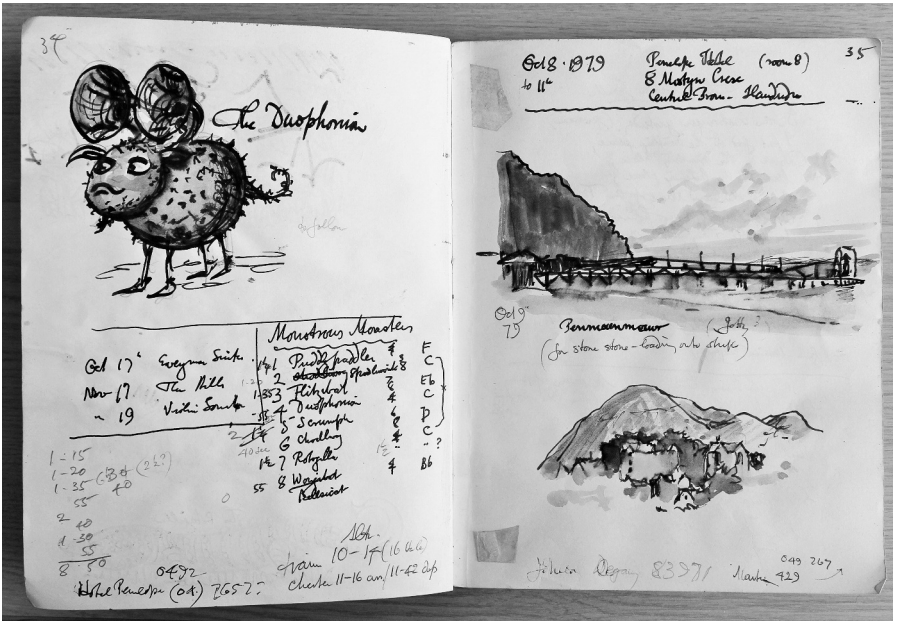


Fig 3: Thomas Pitfield sketchbook, 1979. Ref TP.1.15.
Reproduced with permission of RNCM Archives.

What we did

In January 2016 I was invited to attend a lecture by a guest folk-artist at the School, who often finds his inspiration in museum collections and heritage narratives. He gave a fascinating demonstration to the students on his work. After lunch, the students were invited over to the RNCM to delve into the collections.

Firstly, I took them on a tour of the strong room and the Collection of Historic Musical Instruments. They were interested in the idea of the archive being a special space and not only a collection of special things. I then took them to one of the College's studios which I had booked for the afternoon and, like the DWAN event, had Thomas Pitfield archive material laid out on tables. I explained who Pitfield was, gave an overview of what I had put out for them and demonstrated some basic handling rules. The students were then free to interact with the collection.

Evaluation

Outcomes:

1. We were in the studio for an hour and a half and after a brief period of adjustment when the students were not quite sure what to do with the material, they got to work.
2. Art works were created by the students as part of this module, inspired by the Pitfield collection and those of other archives and museums they had visited.
3. Using the collection as works of art, designed to be looked at, displayed, played and sung, gives it a value outside of the historical and firmly situates it as a resource for creative inspiration.

What worked well:

1. The Thomas Pitfield collection is largely unknown and the sense of discovery was effective in catching their imagination and landing the partnership in the first place.
2. The school is local. Getting the students from their building to ours was not a herculean effort.
3. The permission to interact physically with the material was useful as much of the archive lends itself well to a very tactile experience
4. It was free. It cost us absolutely nothing except a short amount of time to design and deliver.

Lessons learned:

1. Having background music playing at an event like that is a great idea. I did not think of doing it but after fifteen or twenty minutes at the start of the archive session where students were very hesitant and eerily silent, music would have been a great help.

2. Sometimes people ignore the "don't have any food or drink" warning even in an enclosed space. Enforce it.

The students have not been back but the model worked so well that we have repeated the process with students from the Manchester Fashion Institute[6], again at Manchester Metropolitan University and again using the Pitfield collection, particularly the sketchbooks. This time, the outcome of the module was to create sketchbooks of their own ideas and sources of inspiration.

Case study: Manchester District Music Archive

About MDMA

Manchester District Music Archive[7] is a volunteer-run charity which aims to 'celebrate Greater Manchester music and its social history.' Users sign up to a free account and then post their images of their Manchester music memorabilia to the site. Items can be tagged, venue names added, dates and record types added. The user can create a profile, exhibitions (either by themselves or with other users) and can add as much detail to their items' descriptions as they like. Other users can then comment on the images, ask questions and contribute their own memories.

At the time of writing this the online counter has just toppled over 15,000 images uploaded on the site with just shy of 3,000 different members.

However, when you think of Manchester's music history do you think of Oasis? The Fall? The Smiths? Morrissey? What MDMA was discovering was that almost all of the users were uploading content from a very specific period and of a very specific genre of music. Whilst this is great and worthwhile and certainly gives the site a lot of meat on the bone, it does not celebrate the diversity of Manchester's music and social history. It also says a great deal about the users of the site in terms of their perception of Manchester's music and social history, and therefore directs the site's purpose at a very particular kind of audience.

MDMA wanted to include the other narratives of Manchester's music history. To do that, they needed images (with no copyright issues) of items which described this other history. This was their *demand*.

How the RNCM Archives met the demand

The Archives at the College not only tell the history of music in Manchester but also of its musicians, patrons, buildings and even how it was effected by wars, competitions, gender, class and more. The archives can not only supply

[6] http://fashioninstitute.mmu.ac.uk/ [accessed 18 April 2017].
[7] https://www.mdmarchive.co.uk/ [accessed 18 April 2017].

MDMA with a different kind of music history, but it can also tell some of the stories of Manchester's music scene before The Smiths and Oasis made their mark on the city.

Much of the College's own archives and those of its predecessors are owned by the College, including the copyright, so supplying MDMA with images was not as difficult as such things can often be.

This supply of alternative narratives and time periods certainly meets their demands. What's more, having an organisation contribute to the online archive looks very positive for MDMA's open community platform, welcoming all kinds of histories and narratives onto the same non-hierarchical structure.

What we did

After chatting to a representative of MDMA, I created an online account in mid-2015 and filled in a profile under the banner of RNCM Archives.[8] I uploaded some images of the College's building and library as well as some of a stunning production of *Aida* from the early 1970s.

In November 2015, I used the site to host a digital exhibition for that year's 'Explore Your Archive' campaign which I used to highlight the information we have in our student registers from WW1. I was able to create an exhibition grouping them all together which then allows me to share that particular URL.[9]

Encouraged by my involvement, MDMA asked me to join their panel talk event at The People's History Museum in Manchester called "Activist/Archivist", to share the records we have here at the College which relate to music and politics.[10] I was on the rota with people who had founded Black LGBT+ music nights in the 1990s, people who were working to save old punk-era music venues from demolition, and people who championed local 'zines' in the 1970s. I was able to share the stories of some of musicians who had socialist politics in their work, with an audience that epitomised the word 'diversity'.

Evaluation

Outcomes:

1. The RNCM archive material was popping up onto the front page of the site and, through the 'randomizer' function, alongside images of tickets for The Stone Roses concerts and leaflets from the famous Band On The Wall venue.

[8] https://www.mdmarchive.co.uk/artefact/uid/4561/RNCMARCHIVES.html [accessed 18 April 2017].

[9] https://www.mdmarchive.co.uk/exhibition/id/356/WW1_STUDENTS_AT_THE_ROYAL_MANCHESTER_COLLEGE_OF_MUSIC.html [accessed 18 April 2017].

[10] https://www.flickr.com/photos/144876140@N02/ [accessed 18 April 2017].

2. I have had genuine archive enquiries and comments from people visiting the site.
3. A quick win for new, more and diverse audiences.

What worked well:

1. We received digital image hosting for free on a platform designed to honour and cater to local music history.
2. There are a lot of interesting items in the archive which are either out of copyright or for which the copyright is owned by the RNCM so finding content was simple enough.
3. MDMA's social media accounts are very active and quickly spread the word about new content.
4. When you upload an image you must fill in the item's approximate date, type of record, and venue. This makes it useful to see what other people are posting from the RNCM's history as a venue.
5. There is no need for the images to have a professional look when they are posted, so costly professional digitisation is not necessary.

Lessons learned:

1. Taking photographs is easy, but uploading them is time consuming, especially when there is no bulk upload facility.
2. People love the old images with the vintage or the retro look to the old photographs and handwriting. Posting images like this was a successful way to gather interest.
3. Having an account and maintaining an account are two different things. Making time to update the site with more images every month or so to keep things fresh was a promise that was difficult to keep.
4. Images can be downloaded from the site by simply right clicking on an image and choosing "save image as". Only upload something if it is not going to be an issue later on because it is freely available on a site. This really only applies to items you are hoping to monetise.

The account has stagnated recently and that is no one's fault but mine. However, being busy should not stop me from continuing to exploit its potential. I hope to have the WW1 registers indexed and this information will in time be added to the site. It is also earmarked for all future digitised image hosting. MDMA and RNCM Archives now have plans to work together on discrete projects, as well.

Case Study: Making Music in Manchester during WW1

This case study shows the supply-and-demand relationship from the other three in reverse. In this instance, RNCM Archives had the *demand* and other organisations had the *supply*.

I wanted a project which had the First World War as its focus, the reason simply being 'money'. There are funding pots available for First World War heritage projects and it was time to start taking advantage of them.

The heritage I wanted to explore was led by the question: 'How, if at all, did the First World War change music making in Manchester?' A quick rummage in the collection furnished me with some interesting suggestions. Stories could surely be told about how some of our students went to war and that nearly 90 ex-servicemen and one woman entered the College from 1919-1921 with government grants to study music. What I didn't know was much else besides that. There was not really an exploration into the how, why, what and who of these anecdotes of history.

After chatting with the College's Research Department, who were curious about the possibilities, we decided to apply to the Arts and Humanities Research Council's First World War Engagement Centre funding pot, 'Everyday Lives in War'.[11] To be eligible for funds, projects must be collaboratively run between academic and community partners; the community partners must previously have had HLF funding and the project must deliver outreach, not just research outputs.

We had none of those requirements ready to hand. To apply for the funding to do the project, we had to find community partners who had HLF funding, co-design and co-deliver a project with them and generate outreach events with them as well as new research.

[11] https://everydaylivesinwar.herts.ac.uk/ [accessed 18 April 2017].

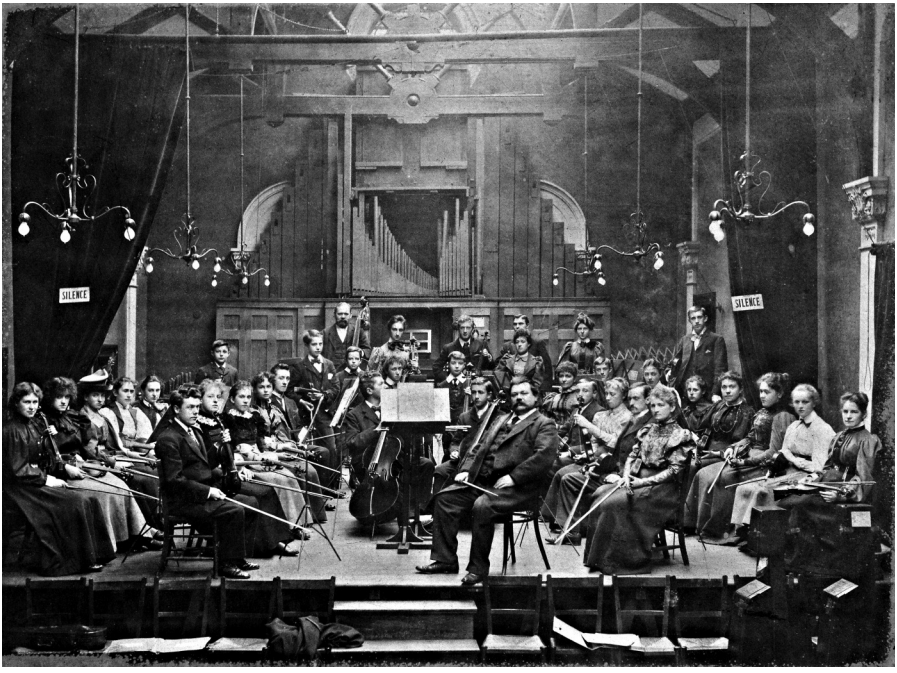


Fig 4: Photograph showing early Royal Manchester College of Music orchestra, early 20th century. Ref RMCM.E.11.4. Reproduced with permission of RNCM Archives.

The partners and project

After a bit of investigaton, the Henry Watson Music Library in Manchester Central Library became our lead partner. They had received HLF funds in the past, were perfectly placed for community engagement (being housed in a central public library), had archive material that wonderfully complemented our own and were local to the College. Similarly, we teamed up with the Hallé Concerts Society Archives at the Bridgewater Hall as their collections were equally complementary and very convenient. We designed a bid and were awarded the money.

What we did

The project was to take place between March and December 2016. The project's promise was to 'co-produce a new narrative of the impact and legacy of war on everyday musical and cultural life in Manchester and surrounding areas through performance workshops, exhibitions, on-line blogs and scholarly writing.'

We recruited volunteers by putting out calls on blogs and websites such as *Do It*[12] and, at the first meeting, we decided to focus our research on class, gender and repertoire represented in all three archive collections. The results of this research were then to be made freely available on a dedicated *WordPress* blog.[13]

Our blog, which all the volunteers and project members were given access to, was used as the sole repository for research and information uncovered on the project. Blogs based on all three collections and all themes were posted from March through to December.

We hosted and co-hosted nine separate events on the project, using platforms such as Manchester Histories Festival[14] and a night-time Maggie's Culture Crawl[15] to spread the word.

We co-designed and delivered two exhibitions of material from all three collections. One in the beautiful Wolfson Reading Room at Manchester Central Library and one at the Royal Northern College of Music.

We worked with our Performance and Programming Department, as an arts and performance institution, actually to perform some music from the First World War. We chose this music based on the research conducted by volunteers and project members and prioritised those pieces with a human story – pieces performed by the likes of Frank Tipping, a young soldier, who was one of the students and who performed locally.

Evaluation

Outcomes:

1. Over 750 people attended events on the project.
2. The research was viewed on the blog, which at the time of writing hosted 50 separate posts and had 4,148 views by 2,040 visitors.
3. A lot of brand new historical narratives were been unearthed and shared with the public.
4. An academic elective module on 'Making Music in Europe during WW1' was delivered by the RNCM Head of Research (who was also our project lead) to eight students. This included an archive-based research element in which the students were tasked with exploring a narrative within the project.
5. The project received wider notice from other non-archive and non-heritage platforms such as a teacher's magazine who interviewed some project members on how and why the project was designed.

[12] https://do-it.org/ [accessed 18 April 2017].
[13] https://musicmcrww1.wordpress.com/ [accessed 18 April 2017].
[14] http://www.manchesterhistoriesfestival.org.uk/ [accessed 18 April 2017].
[15] https://www.maggiescentres.org/culturecrawl/ [accessed 18 April 2017].

What worked well:

1. As an externally-funded project, headed by the Research Department, we had more weight when asking for space and time to design and deliver events within the College itself.
2. *WordPress* was a good choice. Although each institution already had its own blog, we chose to design a dedicated one so that anyone on the project could use it, preventing time-consuming permissions and the overbearing branding of any one partner. *WordPress* is free, easy to design and use, and it furnished us with detailed information on website statistics for reporting back to funders.
3. Using other outreach platforms to promote the project such as the Manchester Histories Festival and RNCM Lunchtime Concerts gave us wider publicity.
4. Working with volunteers was a great boost for the project and a fantastic injection of life to the archives with new perspectives and information, including working-class brass band history and suffragette politics.

Lessons learned:

1. Setting goals for volunteers' contributions to encourage equal opportunity for contribution across the project would have been sensible, as some voices naturally overpowered the others in terms of output.
2. Academics were wary of using the blog which led to a lot of the research that was being shared in the meetings, not being shared on the blog. Those who did use the blog, sometimes posted academic-style pieces instead of normal blogs, leading to an inconsistent tone (academic vs. community, formal vs. friendly). Briefing the project participants on how to write blog posts, not just how to use *Wordpress*, would have helped with this.
3. Working with different departments within the RNCM and with different institutions with different priorities, deadlines and plans can be really frustrating when things go off at a tangent and goals clash. Find a way to keep everyone on point and focused.
4. An event encouraging anyone to talk to the team and share family stories of music in Manchester during WW1 was attended by exactly 0 members of the public. We think it was because the focus was wrong. Most people's familial heritage is anecdotal at best in terms of WW1, never mind music in WW1. Something more structured with a more encompassing focus would have worked better.

Whilst more people now know of the College's archive collection and the performance aspect was rather innovative, the project as a whole (in terms of audiences reached) was hardly diverse. It was predominantly white, middle-class retirees who were attending. I found myself saying 'hello' to people at the workshops whom I knew to be regular attendees of College events.

Despite this, the project itself was a success. Our *demand* found a ready *supply*. Importantly for me, it raised the profile of the collections and services within the College as well as being a new way to make connections with different departments and institutions.

To combat the stagnation in diversification, we are planning to apply for a small amount of funds which will allow us to digitise the relevant collections in all three institutions, upload the images to the Manchester District Music Archive and commission a small arts group to work with the material and images to deliver targeted community workshops exploring how to use archive material to create unique art works.

New directions

This is not the end of the story. I have a plan for the archive collection at the Royal Northern College of Music. More importantly for this article, I have a plan for the archive *services* at the Royal Northern College of Music.

This particular plan involves taking the services in new directions. No longer will it solely be a question of a heritage service preserving heritage assets and passively offering people the opportunity to visit them. I have never liked the idea of passive access. Simply saying you are open for public research does not mean that anyone will actually knock on your door.

We are all in the extremely privileged position of working with heritage assets which are also arts resources. This is the direction that I want to take the service. Parallel to the idea that the collections themselves are heritage assets, I wish to develop the services of the archives in a way that facilitates the use of these heritage assets as resources for new arts, creativity and change.

Based on work with Digital Women's Archive North, I can make a case for the collection being used to generate conversations about feminist politics and current feminist practice. Working with the Manchester School of Art has opened doors to non-music-based creativity and practices which can make the most of the various materials in the collections. Based on the ongoing experiment with Manchester District Music Archive, the collections have proved to be of value to Manchester's total music heritage, not just its classical one. The larger remit and responsibility of 'Making Music in Manchester during WW1' opened my eyes to the possibilities of how an archive research project can be a really effective conversation starter when more than one kind of voice is involved.

Above all, there are two key things that I will be taking forward. One is that partnerships are highly desirable. They make accessing more people, more diversity and achieving innovation (even if it's only a little bit) a great deal easier than trying to take over the world alone. The second, is that the answer to successful outreach is a simple case of supply and demand. Find those people, groups and organisations which have a *demand* for which you can provide the *supply* and work with them.

All the partnerships mentioned grew out of little seedlings planted at conversations held over coffee urns and across rows of seats at heritage events in the city. These little seeds were encouraged to grow by a mutual 'Let's try it out' approach to project and partnership design and delivery. The biggest lesson I have learned through this is when you are trying to do something new, it is worth simply trying *someone* new instead.

I hope this article inspires others to reflect upon their current services. Have a play with things and have fun with your services. If something does not work then just try something else. If something does work then that is fantastic. Share your success, failures and lessons learned with your fellow professionals. Together, we can figure this out.

Fig. 5: Paper elephant mask by Thomas Pitfield for his 'Adam and the Creatures' morality play, [c.1970]. Ref TP.5.2.3. Reproduced with permission of RNCM Archives

Abstract
Curators of archival collections are under ever-increasing pressure to do more with ever-decreasing resources. Heather Roberts introduces the Archives of the Royal Northern College of Music and offers her experiences of promoting the collection through collaboration with other organisations in attempts to provide maximum impact whilst minimising the cost. In four case studies, she looks back on recent collaborative projects in which she has successfully matched *supply* and *demand*, shares lessons learnt (both positive and negative) and offers inspiration and encouragement to others to try similar experiments. The RNCM Archives are open to all by appointment: email: archives@rncm.ac.uk (https://www.rncm.ac.uk/research/resources/archives/).

Heather Roberts is currently the Archivist for the Royal Northern College of Music and operates a freelance business, HerArchivist. The article is based on an informal presentation given at the IAML (UK & Irl) Annual Study Weekend in April 2016.

Brio Volume 54, Number 1. pp 38-47

GERALD FINZI 60 YEARS ON: SOME PERSONAL REFLECTIONS

Robert Gower

As a teenager, discovering a composer's music for the first time can prove utterly compelling and formative. So it was for me in the early 1970s, when I began to unearth the treasures of the 20th century English musical Renaissance. As an organist, I was drawn to the work of two specialists of the period – John Ireland and Percy Whitlock. Both voices spoke with utter sincerity and a seductive richness of harmonic language. Ireland's orchestral and chamber compositions were gradually being made available on Richard Itter's Lyrita label. I spent considerable time browsing this catalogue and thus came about my initial acquaintance with the output of Gerald Finzi.

Fig. 1: Gerald Finzi, photograph by Angus McBean. Reproduced by permission of the Finzi Trust.

Born in London in July 1901, Finzi's first composition studies were with Ernest Farrar, but when Farrar tragically lost his life in the First World War, Finzi took lessons from Edward Bairstow, organist at York Minster. After moving initially to Gloucestershire, Finzi arrived in London in 1926, where he befriended the pianist, scholar and composer Howard Ferguson and met other leading figures of the time, including Vaughan Williams, Gustav Holst and Arthur Bliss. Self-critical and fastidious, Finzi withdrew his Violin concerto following a single performance in 1928, but other premières soon followed, such as the orchestral *New year music* in 1932 and the song cycle *A young man's exhortation* in the following year. From 1930 to 1933, Finzi taught at the Royal Academy of Music, though he never really felt suited to the responsibility. A lifelong dedication to the promotion of the work of the singer and composer Ivor Gurney began in 1935: five volumes of songs and two collections of poems followed directly from Finzi's commitment. Marriage to the artist and poet Joyce (Joy) Black in 1936 led to their building a home and moving in 1939 to Ashmansworth, near Newbury, the village in which Finzi lived for the rest of his life. By then, Boosey & Hawkes were his publishers, taking the cantata *Dies natalis*, a work which did much to establish Finzi's reputation, in 1941. In that year, Finzi began four years of London-based service for the Ministry of War Transport. He returned home as often as he could to a house opened up to musicians, composers, artists and refugees. Joy had her hands full, not least as mother for the couple's two sons, Christopher and Nigel, born in 1934 and 1936 respectively, but prioritised maintenance of a working environment for her husband, immersed not only in his own music, but also in preparing new editions of 18th century English works by composers such as Boyce, Mudge and Stanley. Links with the Three Choirs Festival strengthened: though war led to the cancellation of the first performance of *Dies natalis* in 1939, Festival premières of *Lo, the full, final sacrifice,* the Clarinet concerto and *Intimations of immortality* took place over the following decade, with other major works being heard for the first time in London. In 1951, Finzi learnt that Hodgkin's Disease, a cancer of the immune system, would leave him only a few more years to live, confirming his awareness of the transience of life, something shared with the poet Thomas Hardy, whose words inspired so many of Finzi's songs. He worked with intense urgency, witnessing a Festival Hall concert dedicated solely to his music, taking on speaking commitments such as the 1955 Crees lecture[1], promoting conservation of earlier music and rare apples, both dear to his heart, whilst completing the Christmas Scene *In terra pax* and the Cello concerto, a broadcast of which took place from the Proms on the evening before his untimely death in September 1956.

[1] *The composer's use of words* (1955). The typescripts of the three lectures are in the Royal College of Music Library. Edited version can be found at: http://www.geraldfinzi.org/01-about/crees_lectures.php.

Here was someone about whom I knew nothing – and acquiring any detailed knowledge was not easy in those days before the internet. But the more I listened to the relatively small number of recordings which were available (Finzi's music in the 1970s received no air time on the radio, for the fashion of the time was generally – aside from 'standard repertoire' – either for early music, or for the cutting edge avant-garde), the more I felt compelled and moved by the sincerity of the writing. Here were instrumental lines akin to those of J.S. Bach in their length and undulation, whilst Finzi's ability in his songs to get to the very heart of his chosen texts resonated for me. I found the music instantly memorable, so that profound words lingered in the mind, giving opportunity for personal reflection.

There was little written about Finzi and the majority of his output was not routinely stocked in music shops, with the consequent lack of browsing opportunity making decisions on purchases difficult, especially when on a student budget. But, just after leaving university, I read the sleeve note of a Finzi LP, which stated that the writer, Diana McVeagh, was completing a biography of the composer. I eagerly penned her a letter of enquiry, c/o Lyrita and, after a few months, received a charming reply of thanks for my interest, which also told me that Gerald's widow, Joy, was alive and would welcome contact. Needing little encouragement, further correspondence ensued, culminating in a visit to meet Joy at her home, an afternoon which was to change my life (something equally true for my companion, the noted conductor and writer Paul Spicer).

Joy Finzi was immensely striking in appearance. Tall and elegant, dressed in stiff trousers, short sleeved Barbour jacket and headscarf, she lived a lifestyle of elegant simplicity, subsisting on fine tea or coffee, rich chocolate delicacies and seemingly inexhaustible supplies of her homemade garlic fish paste, on which she breakfasted. Her small isolated cottage just to the north of the M4 had a wide vista looking south across open fields towards the Hampshire Downs and the former family home of Ashmansworth. As I became familiar with her writing over time and unwound in the peace of her home, with its uneven red tiled floor and large open fire on which sweet smelling logs seemed to burn even in high summer, it was not hard to see why Joy's poetry was so responsive to nature and the changing seasons. In her own way, she was as fascinated as Gerald had been with the transience of life. Living each day to the full, Joy stood out from the crowd in her eagerness to engage with the young, treating them on equal terms, listening to and absorbing their ideas, gaining energy herself from their creative enthusiasm.

It took little time on the day of that initial encounter for Joy to agree that Gerald's music was not receiving anything like the recognition which it deserved and that something needed to be done to try to drop a pebble in the water, create ripples and cultivate interest. So, the idea that a weekend centred

around Finzi's music should be held in 1981 to mark the 25th anniversary of his death was seized upon with alacrity. Joy, characteristically so adept at bringing together like minds, suggested that Andrew Burn, another of her recent visitors, who worked at that time for the Royal Liverpool Philharmonic Orchestra's administration and was similarly an enthusiast for Gerald's music, be invited to join the organising committee. The Festival was held in the beautiful Shropshire countryside at Ellesmere College (where Paul was teaching and where the facilities – chapel, hall and theatre – were ideally suited to our needs). The varied programme of lectures and concerts was warmly received, with participation from the City of London Sinfonia and Richard Hickox enabling some national media coverage of newly commissioned music, notwithstanding the prevailing indifference of the time towards Finzi's poetic, eloquent voice. These were the first live performances of Gerald's orchestral repertoire for a considerable period, whilst the active role in chamber and song recitals of piano accompanist Howard Ferguson, Finzi's great friend and musical confidante, who was consistently consulted during the actual composition process, gave a stamp of validated authenticity to the music-making. In tandem with the Festival, Composition and Song competitions were held, with the winners featured in the programme.

Almost before we had departed from Ellesmere, Joy extended invitations to Andrew, Paul and myself to become trustees and work with the Finzi Trust. So began an engagement which continues to this day. The financial risk of the 1981 initiative had been considerable, but the weekend broke even, resulting in subsequent triennial events firstly in Oxford and then nearby at Radley College, where I was by then Director of Music and which boasted a new, state of the art concert hall.

Apart from ensuring that the 1981 performances were not simply a one-off occurrence by organising these further events, priorities for the Trust in the succeeding years centred on funding a series of Finzi recordings, so disseminating his music more widely. These included the complete Hardy songs performed by Stephen Varcoe and Martyn Hill, accompanied by Clifford Benson[2] and the Cello concerto, played by Raphael Wallfisch.[3] Finzi's pioneering advocacy of Ivor Gurney's work was marked by *War's embers*, a CD combining his songs with those of other composers who perished in the First World War.[4] In tandem with these recording projects, work was started to retrieve and reissue printed scores which, at that time,

[2] *Earth and air and rain: Songs by Gerald Finzi to words by Thomas Hardy.* 2 CDs. Hyperion (1984) CDA66161-2 (reissued 2009 as CDD22070).

[3] *Finzi: Cello concerto & Leighton: Suite 'Veris gratia'.* CD. Chandos (1986) CHAN 8471 (reissued 2001 as CHAN 9949, coupled with Leighton's Cello concerto).

[4] *War's embers: a legacy of songs by composers who perished or suffered in World War I.* 2 CDs. Hyperion (1988) CDA 66261-2 (reissued 2006 as CDA 66261).

languished in the place Joy so graphically described as 'the black hole of the archive', whilst also underwriting new publications. At first, there were doubts on the part of the publisher, since small scale reprints were not viewed as commercially viable. The Trust therefore funded a limited run of various orchestral scores which were labelled with my address as a contact for more information about Finzi and the work of the Trust: the immediate demand for these admittedly rudimentary copies from both libraries and individuals proved pivotal in persuading a change of heart and so securing a more permanent place for this music in the official sales catalogue.

As the USA seemed an obvious market for potential performances, visits were made there to meet representatives of orchestras, choirs, concert promoters, universities and artists with a view to securing performances of Finzi's music. This led, for instance, to performances of the Cello concerto with the San Francisco Symphony Orchestra, performed by principal cello, Michael Grabnier, and by the Boston Pro Musica with Raphael Wallfisch as soloist. A major week-long festival devoted to Finzi's music took place in Minneapolis in 1990, organised by Philip Brunelle and including orchestral and choral works, together with songs and chamber music.

It was felt that the enthusiastic response to the 1981 music-making demanded some consolidation and so, in the following year 'The Finzi Trust Friends' organisation was set up. From its inception, the number of members has been pretty constant at around 300, with imaginative events attracting lovers of English music through programmes built around their interest, with these occasions providing social opportunities for the interaction of like minds. Thirty years later and refashioned simply as an independent charity, 'Finzi Friends', the body enjoys close, harmonious relations with the Trust. A leading figure of the Friends, Rolf Jordan, wrote an account of the first 25 years in a beautifully produced and illustrated volume *The clock of the years*.[5] Reading this now stirs memories, not least, in the many and heartfelt tributes to Joy Finzi, whose passing in 1991 deprived the Trust of a wellspring of inspiration, but whose memory burns brightly as ever for those privileged to know her closely.

The Trust has always looked to the future and, in the 1990s, determined to mark the 2001 centenary of Finzi's birth. It provided funding for London concerts by the London Symphony Orchestra and the City of London Sinfonia, focusing on larger scale works. To attract attention, the early Violin concerto (of which only the central slow *Introit* was then known) was finally reconstructed, performed in its entirety for the first time in 70 years, recorded by Tasmin Little and Richard Hickox and also published. Orchestrations of Finzi songs were made by Christian Alexander, Colin Matthews, Anthony

[5] Rolf Jordan (ed.), *The clock of the years: an anthology of writings on Gerald and Joy Finzi marking twenty-five years of the Finzi Friends Newsletter,* compiled and edited by Rolf Jordan. Lichfield: Chosen Press, 2007.

Payne, Jeremy Dale Roberts and Judith Weir, forming a new cycle *In years defaced*. Following the centenary the Trust initiated a further series of recordings of Finzi's music on the budget label Naxos, spotlighting a new generation of artists such as Roderick Williams, Timothy Hugh, Peter Donohoe, Iain Burnside and John Mark Ainsley.

Over the decades and boosted by the increased attention brought about by the centenary, the Trust's relationship with Finzi's publisher Boosey & Hawkes has continued to blossom and now exists as a most fertile partnership, manifested in recent years by new study scores of connected works (e.g. concertos, works for voice and orchestra) and individual pieces such as *Intimations of immortality*, *Dies natalis*, the *5 Bagatelles* and the *Requiem da camera*. With costs shared equally between Boosey & Hawkes and the Trust, Finzi's music has been subject to an ordered process of fresh editorial and scholarly scrutiny, in which trustee composers Jeremy Dale Roberts (a childhood family friend of Joy and Gerald's sons) and Christian Alexander have played a pioneering role. Scores have been reset in digital format, creating new performing editions of academic authority. Requests for works to be made available in flexible arrangements have increased steadily over the years, introducing a wide variety of instrumental forces: the Trust has generally tried to be as accommodating as possible, whilst always wishing to preserve the integrity of both composer and work. For example, chamber versions of the accompaniment to the *Bagatelles* and of the *Romance* have appeared, whilst SATB choral arrangements of *Fear no more the heat o' the sun* and *Let us now praise famous men* are available, together with organ versions of orchestral accompaniments to *In terra pax* and *For St Cecilia*. Albums of high and low voice songbooks have been compiled. The work is not complete and, as I write, a saxophone album and brass septet arrangements are in preparation.

At the time of the triennial weekend festivals, the Trust enabled the birth of Paul Spicer's vision of a professional choir devoted to English music: the definitive CDs made by the Finzi Singers over a period of some twenty years continue to be used routinely in broadcasts. The Trust no longer has to provide subsidy in order to bring recordings of Finzi's music about, but in 2015 a decision was taken to put very substantial support into a recording on the Decca label, dedicated exclusively to the composer.[6] Targeting the Classic FM audience and featuring the Aurora orchestra under Nicholas Collon with soloists Nico Fluery (horn), Thomas Gould (violin) and Tom Poster (piano), a key element in the project was the exposure of Finzi's music within the new sound world of the saxophone (played by Amy Dickson). For this, arrangements of songs (scores of which were subsequently made available on hire)

[6] *Introit: the music of Gerald Finzi.* CD. Decca (2016) 0289 478 9357 8.

were commissioned from Harvey Brough, Paul Mealor and Mike Sheppard. As a further and recent exception, the Trust provided support for the first recording (by the Cologne Chamber soloists) of the fascinating, kaleidoscopic *Diabelleries*, a composite set of variations by Alan Bush, Howard Ferguson, Gordon Jacob, Elizabeth Lutyens, Elisabeth Maconchy, Alan Rawsthorne, Ralph Vaughan Williams, Grace Williams and Finzi.[7]

It was clear, when I joined the Trust, that a biography and scholarly writing on Finzi's music were both essential if future generations were to build knowledge and develop an informed spirit of enquiry. Diana McVeagh's lifelong absorption with the composer's music and Stephen Banfield's excitement with its re-emergence resulted in two major studies which appeared on either side of the centenary and complement each other excellently, so giving a stimulus for future researches.[8] The Trust also financed the publication of correspondence between Finzi and Howard Ferguson, with more subventions now being given to a volume of Finzi's writing to others.

In forming plans for post-centenary Trust activity, it seemed important to try to capture something of the individuality of Gerald and Joy. During their lives, their home, Church Farm in Ashmansworth had been a place of refreshment for artists and for an unstinting encouragement of creativity. In line with the terms of the Trust deed, it was decided to set up annual Finzi Scholarships. The Winston Churchill Memorial Trust very generously allowed access to their practices and procedures. Since 2005, 54 Finzi Scholarships have been awarded and another 10 have been given in partnership with the Churchill Memorial Trust. Full details can be found at http://www.geraldfinzi.org, where projects as diverse as 'Exporting tap as a percussive art form', 'Creating a composition for the Afghan Youth Orchestra', 'Nurturing and developing traditional music in Canada' and 'A Bach pilgrimage' can be seen. Drawing these enterprising people of all ages into an acquaintance with Finzi, his music and his artistic philosophy has been fulfilling for all the trustees, as have the reunions of award holders when the successful candidates from all years have had the chance to meet, to hear about each other's researches and to network.

The Trust has worked to enhance library facilities, underwriting digitisation processes, so uniting the Finzi collections held at the Universities of Reading and St Andrews with the main body of manuscripts held at the Bodleian. Regular donations to the Bodleian have continued as discoveries have yielded more source material, whether in Finzi's own hand or in the form of performing scores (Elsie Suddaby's signed copy from the first

[7] *Gerald Finzi: Diabelleries; Five bagatelles etc.* CD. Musikproduktion Dabringhaus und Grimm (2015) MDG903 1894-6.

[8] Stephen Banfield, *Gerald Finzi: an English composer.* London: Faber, 1997.
Diana McVeagh, *Gerald Finzi: his life and music.* Woodbridge: Boydell Press, 2005.

performance of *Dies natalis* and those song cycle editions used by John Carol Case for his pioneering recordings being the most recent examples). After negotiations, the orchestral library of Finzi's orchestra, the Newbury String Players, was transferred from the archive of the University of Reading to Yorkshire Music Library, where it could be more easily loaned for use. Proving that nothing should be taken for granted, a sudden, unexpected withdrawal of local funding resulted in the closure (at no notice) of YML in 2016. A period of search for a new home has brought about the subsequent transfer of the music in March 2017 to Worcestershire Music Library.

Finzi was a voracious reader. His English library of some 6,000 volumes is stored in a University of Reading warehouse where, sadly, it now receives rarest usage. Presented by Joy to the University in 1974, the books were originally housed in a dedicated Finzi Bookroom, but now, in the 21st century, it was not possible for the University to continue to allocate such space for this specialist interest. English poetry, especially works written during the collector's lifetime, is a particular strength. Book collecting was a lifelong activity for Finzi, secondary to but parallel with his composition, in which choral works and settings of poetry are significant. The following authors are well represented: Edmund Blunden, W.H. Davies, Walter De la Mare, John Masefield, Robert Graves, John Drinkwater and Siegfried Sassoon. Students of typography have been drawn to the collection, for many modern books retain their dust wrappers and contain cuttings, with reviews and associated articles. Several copies were presented by those authors the Finzis counted among their friends and associates. This was very much a working library for Gerald Finzi, with annotations in his hand found extensively in the margins of the collection.

The 18th century material from Ashmansworth was purchased by the University of St Andrews in 1966. It consists of some 700 volumes, chiefly instrumental and vocal music of 18th century English composers in 18th century printed scores, with around 30 books (mostly 18th century) about music and also around 100 manuscripts of 18th century English music in 20th century hands. There is a published catalogue of the collection by Professor Cedric Thorpe Davie.[9] The majority of Finzi's manuscripts and performing scores are housed in the Bodleian Library of Oxford University.

[9] Cedric Thorpe Davie, *Catalogue of the Finzi collection in St. Andrews University Library.* St Andrews University Library, 1982.

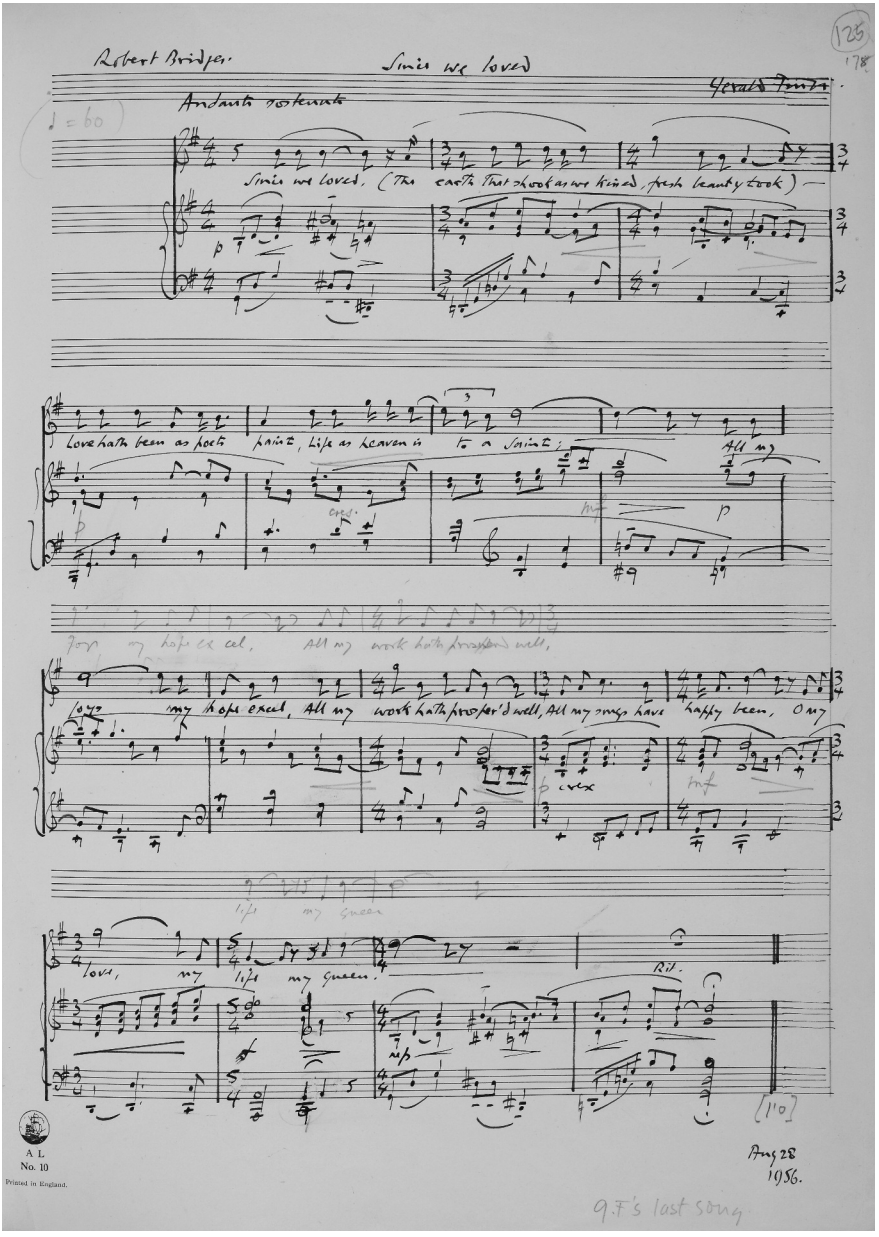


Fig. 2: The manuscript of Finzi's last song Since we loved*, to words by Robert Bridges, completed just a month before his untimely death. Bodleian Library, University of Oxford, MS. Mus. c.376, fol. 178r. Reproduced by permission of the Bodleian Library and the Finzi Trust.*

A lasting visual memorial to Finzi was unveiled in the summer of 2016 at Gloucester Cathedral, where the stained glass artist Thomas Denny has created eight lancet lights, inspired by individual Finzi pieces and landscapes with which he was familiar, in a chantry to the side of the east end lady chapel where, so fittingly, the work sits beneath complementary panels by the same artist in tribute to Ivor Gurney.

The inclusion of Finzi's setting of the Magnificat, a work not originally intended for church performance, in an Evensong during the 2016 Three Choirs Festival prompted the Trust to approach the English organist and composer David Bednall and commission from him new music (now published) for a Gloria and Nunc Dimittis, so as to provide Finzi's writing with an option for liturgical use.

The Trust's future agenda continues to embrace plans for breaking of new ground, whilst always seeking also to act as responsible custodians for such a rich musical heritage. Organisations and individuals continue to benefit from grants made by the Trust which, thanks to legacy giving, is looking to establish a future beyond 2026, when the bulk of its copyright income expires. All the trustees welcome the possibility, hopefully to be brought to pass through future individual generosity (needless to say, help is always welcome!), of safeguarding the longer term future of the Trust, so as to hand on in a practical way Gerald Finzi's abiding principle: *'To shake hands with a good friend over the centuries is a pleasant thing, and the affection which an individual may retain after his departure is perhaps the only thing which guarantees an ultimate life to his work'*.[10]

Abstract

Robert Gower was first drawn to the composer Gerald Finzi as a teenager, on discovering the few pioneering recordings which appeared on the Lyrita label during the 1970s when his lyrical and highly expressive music was still seen to be deeply unfashionable. Sixty years on from the composer's untimely death in 1956, the author offers his personal assessment of Finzi's legacy, giving his own account of the 'Finzi Revival' and the important role played by the Finzi Trust in encouraging a wider appreciation of the man and his music.

After a career in teaching, being successively director of music at Radley and Glenalmond Colleges, Robert Gower currently holds the post of Organist at the Cathedral Church of St Barnabas, Nottingham, which he combines with a busy schedule of recitals, examining and editing, with two further anthologies of organ music scheduled for publication by OUP in 2017. He is Chairman of both the Finzi and Percy Whitlock Trusts.

[10] Words added in 1951 to *Absalom's Place,* the preface to a definitive list of works which Finzi compiled in 1941. The complete *Absalom's Place* is reproduced in facsimile in Rolf Jordan (ed.), *op. cit.,* pp. 104-107.

Brio Volume 54, Number 1. pp 48-54

THE IAML (UK & IRL) LIBRARY: A CELEBRATORY FAREWELL

John Wagstaff

Projects, whether short or long in duration, and whether ultimately successful or not, are part of the fabric of all organisations, and eventually become part of those organisations' history. IAML, being an organisation, is of course also subject to this 'rule', both at the international level and also – perhaps more significantly for *Brio* readers – nationally, with *Brio* itself indisputably the longest-lived of the UK (later UK & Ireland) Branch's many initiatives. Since our Branch is now almost 65 years old, its roll-call of projects/initiatives/plans/call-them-what-you-wills is rather impressive. Take, for example, our efforts to fill the gap in professional music librarianship education, efforts which started back in the mid-1980s when it was realised that music librarianship course modules in British library schools had gone away and were unlikely to return quickly, if at all. The Branch likewise deserves more than a passing mention in the history and development of the International Standard Music Number in the late 1980s/early 1990s.[1] From 1984 to 1999 we produced the *Annual Survey of Music Libraries*, compiled for many years under the patient editorship of Celia Prescott and later managed by Christopher Bornet and Adrian Dover; and our Branch *Newsletter* began publication in 1981. Some IAML (UK & Irl) members with long memories might also remember our work to have music included within IFLA's Universal Availability of Publications [UAP] initiative; and more recently we have had Encore, Cecilia, and the Concert Programmes Project.[2] Our E.T. Bryant and C.B. Oldman prizes recognize and encourage achievement in the fields of music librarianship and bibliography by younger and more established librarians respectively; and back in the days when printed lists were the main method of circulating information about library holdings, the

[1] The UK Branch had a 'Standard Numbering Group' that produced a paper, *International standard music numbering: a consultative document,* in 1986. ISO10957, the official international ISMN standard, was published in Geneva in 1993. The first edition of the *Music publishers' international ISMN directory* was issued by Saur in Munich and London in 1995, with a further edition in 2003.

[2] The University Availability of Publications [UAP] project formally ceased in 2003; see https://www.ifla.org/archive/uap/uapreport79-02.htm [accessed 5 April 2017]. While IAML spent a good amount of time discussing UAP and music at international level, its efforts resulted in just one publication, Tony Reed's 'Universal availability of publications and music', *Fontes artis musicae* 35 no 1 (Jan-March 1988), 79-82.

Branch published two editions of the *British Union Catalogue of Music Periodicals*, the first in 1985 compiled by Anthony Hodges and Raymond McGill, the second issued in 1998 and produced by the Branch's Documentation Committee. Not least – and not really last either – is IAML (UK & Irl)'s active and continuing work in the fields of advocacy, copyright and intellectual property.

All these projects and initiatives seem to have similar, yet unique, lifecycles. A project planning phase, conducted by the Branch's Executive Committee, is usually followed by the excitement of appointing people to do the work, and actually getting things moving. It is then up to the project team to build momentum and keep the project going. Finally comes the wrap-up phase, often accompanied by the production of a report to be presented to the membership. In times gone by the Annual Study Weekend was the place to present such reports, which was yet another good reason for attending it (I write this on the eve of the Branch's ASW in Exeter in April 2017). These days we are more likely to learn the results of an initiative via the tweeting of a URL, a blogpost, or a fanfare on Facebook.

In terms of longevity (if nothing else), the IAML (UK & Irl) Library (hereafter 'the Library') can certainly be counted among the Branch's success stories, the project having begun its life during Executive Committee discussions in 1992 following that year's ASW in Swansea.[3] Its official demise is recorded in a minute from the Executive Committee's meeting of 20 January 2016, when it was agreed that the collection, which by then was at Cambridge University Library, should be broken up. However, this was but the final phase of what had already been something of a long farewell, since for several years the collection was not as accessible as when first established (at the Oxford University Music Faculty Library, where it resided until autumn 2005). Thanks to the generosity of Graham Muncy of Surrey County Library, the Library moved to Dorking in November 2005 and it remained there before moving again, this time to Cambridge, in spring 2012, thanks to support from Anna Pensaert. Because it spent some time in storage, it is, unfortunately, quite possible that many newer Branch members were never that aware of it, and consequently very few items were borrowed – something to be regretted, since it was a real benefit of Branch membership.

There have, of course, been many changes in professional reading habits, and in information delivery, during the lifetime of the IAML Library project. In 1992, library literature still mainly circulated in print, and bibliographies such as LISA (Library and Information Science Abstracts), published since 1969, were not widely available online. The same applied to *RILM Abstracts*,

[3] For further background see my short article 'Introducing . . . the IAML(UK) Library' in *Brio* 30 no. 2 (1993), 63-66.

which among many other things was always a good source of information on the bibliography, printing and publishing of music. Nowadays we expect to be able to discover multiple full-text articles on music librarianship online, including in Wikipedia, whose pages on the topic were begun by music librarianship students at Tufts University in Boston almost a decade ago now.[4] Listservs such as the Music Library Association's MLA-L, and IAML's own IAML-L and IAML-UK-IRL, make it possible to post news and questions for almost instant response where in the past such information would have been sought on paper, or via the telephone. Paper-based music librarianship literature may today be seen as quickly obsolete and thus less professionally relevant – useful to those who concern themselves with the history of our profession, but otherwise not something to spend a great deal of time over. So it may be partly correct to tie the demise of the Library to a general decline in interest in music library history, which was likely always something of a minority focus in any case.[5]

A further problem affecting the Library was the absence of a subject index to its contents. Music librarianship still lacks a syndetically-structured thesaurus setting out the intellectual framework of the literature relating to our discipline. The Library's handlist of 2014, which contained 641 individual entries, is a good starting point for such a thesaurus, and I hope to use it for this purpose at a later date.

The time has come to list some of the materials that formed the Library, so that the work of creating it may not be entirely lost. I have previously published a list of *Festschriften* honouring music librarians, so will not repeat that here;[6] let us instead first consider the Library's holdings of general manuals on music librarianship. These were fairly comprehensive:

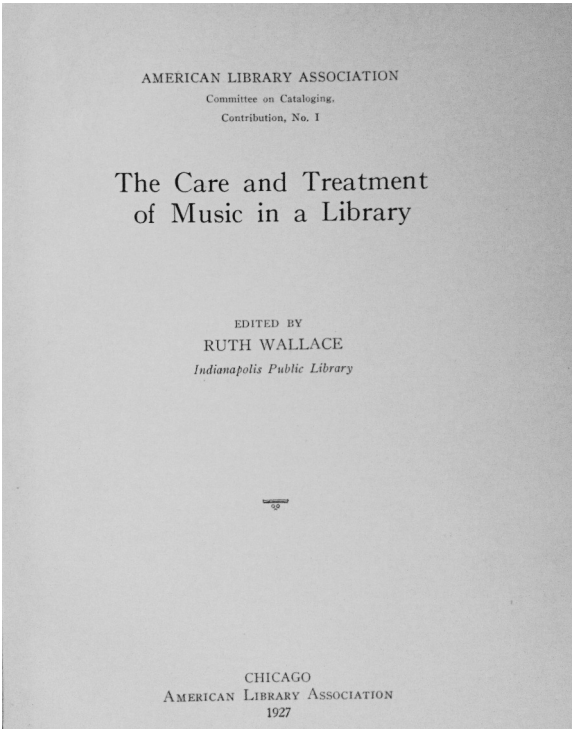
- E.T. Bryant, *Music librarianship: a practical guide* (1959, corrected edition 1963)
- Frank P. Byrne, *The music library: its function, organization and maintenance* (1987)

[4] The main 'Music librarianship' article in Wikipedia was created by Tufts student Jeremy Grubman in 2008, according to an e-mail communication from Tufts music librarian Michael Rogan to the present author in December 2014.

[5] The most compelling evidence for the decline in interest in music library/librarianship history comes from Judith L. Marley's article 'Education for music librarianship within the United States: needs and opinions of recent graduate/practitioners', *Fontes artis musicae* 49 (2002), 139-172; when asked to rank the importance of various competencies necessary for a career in music librarianship, the graduates surveyed ranked music library history the lowest. CILIP's Library and Information History Group has only seldom published articles concerned with music libraries; honorable mention to Karen McAulay for her 'From 'Anti-Scot', to 'Anti-Scottish Sentiment': Cultural Nationalism and Scottish Song in the Late Eighteenth to Nineteenth Centuries' in the Group's journal, *Library and information history,* 26 no. 4 (2010), 272-288.

[6] In John Wagstaff, 'Making a library for IAML(UK)', in *Music librarianship in the United Kingdom,* edited by Richard Turbet. Aldershot: Ashgate, 2003, 127-136; here footnote 7, p. 135.

- Kurt Dorfmüller and Markus Muller-Benedict, *Musik in Bibliotheken: Materialien - Sammlungstypen - Musikbibliothekarische Praxis* (1997)
- IAML (Denmark), *Handbog i musikbiblioteksarbejde* (1979)
- Malcolm Jones, *Music librarianship* (1979)
- Lionel R. McColvin and Harold Reeves, *Music libraries* (original edition 1937; the library had the revised version from 1965)
- Music Library Association [USA], *Manual of music librarianship,* ed. Carol June Bradley (1966)
- Michel Sineux, ed., *Musique en bibliothèques* (1993)
- Ruth Wallace, *The care and treatment of music in a library* (1927)


AMERICAN LIBRARY ASSOCIATION
Committee on Cataloging.
Contribution, No. I

The Care and Treatment
of Music in a Library

EDITED BY
RUTH WALLACE
Indianapolis Public Library

CHICAGO
AMERICAN LIBRARY ASSOCIATION
1927

Fig. 1: Ruth Wallace's The care and treatment of music in a library *(Chicago, 1927), the first full-length book devoted to music librarianship. Since the Music Library Association was not founded until 1931, it was left to the American Library Association [ALA] to publish this book. ALA retains an interest in music librarianship literature by being the publisher of the various editions of* A basic music library.

This list already demonstrates an important feature of the Library, i.e. that it collected material in many languages and from many countries. This open approach is also on display in the Library's holdings of recommendations lists, which included the following:

- Karl T. Bayer, *Musikliteratur: ein kritischer Führer für Bibliothekare* (1929)
- Pauline Bayne, *A basic music library: essential books and scores* (1978); plus several later editions
- James Duff Brown, *Guide to the formation of a music library* (1893)
- IAML, *International basic list of literature on music* (1975)
- Desmond Shawe-Taylor et al., *A basic record library* (1959)

The Library also had material on music library acquisitions, cataloguing, classification, subject headings, and conservation, all subjects that are an accepted part of our library landscape. But there were more unusual things too, such as a box containing pieces of music commissioned by music libraries or music librarianship organisations, several of them by the Music Library Association;[7] or Nicolas Slonimsky's mischievously-titled 'Sex and the music librarian', an article which, alas, is not nearly as exciting as it may at first appear, and ends frustratingly quickly.[8] Moving back into safer waters, the library had all the entries submitted for the E.T. Bryant Prize, rather than just the winning ones; mercifully, these are being transferred to the Branch's Archive, so will not be lost. There was also contextual literature about, for example, the importance of music to society in general, or the important role that should be given to music in a library. Notable examples here were Anthony Everitt's *Joining in: an investigation into participatory music* (London: Calouste Gulbenkian Foundation, 1997), Peggy Heeks' *Public libraries and the arts: an evolving partnership* (UK Library Association, 1989), IAML(UK)'s own *Availability of printed music in Great Britain: a report* (IAML(UK), 1988), François Matarosso's *Learning development: an introduction to the social impact of public libraries* (British Library Board/ Comoedia, 1998), and Richard Bolton, *An investigation into the purpose and benefit of music provision in the public library service, with attention to current issues* (MA dissertation, Sheffield). IAML itself came under scrutiny in Ruth Davies' *The International Association of Music Libraries, Archives and Documentation Centres, United Kingdom Branch (IAML(UK)): a comparative*

[7] A British example is Michael Short's *Reflections: song-cycle for mezzo-soprano and chamber ensemble,* commissioned by the UK Library Association as part of a concert celebrating the life and work of pioneering writer on music librarianship Lionel R. McColvin.

[8] The article is about gender rather than sex. It was published in the *ISAM* [Institute for Studies in American Music] *Newsletter* 16 no. 1 (1986), p. 8-9.

study (MLS dissertation, Loughborough). And there was also much, much more, with the Library reflecting the development of music librarianship internationally over many years.

Fig. 2: Two examples of foreign-language material from the Library. Nathalie Cousin's Guide pratique des classifications musicales *(1995) was one of a number of publications produced by IAML's French branch around this period, with others including Dominique Hausfater's* La Médiathèque musicale publique: évolution d'un concept et perspectives d'avenir *(1991).* Finn musikken, *subtitled a 'handbook for librarians and those interested in music', was published in Oslo in 1990.*

It would be wrong to end this article without thanking those who supported the Library over many years. Graham Muncy and Anna Pensaert have already been mentioned, and deserve much gratitude. To their names should be added those of the Branch's Executive Committee back in 1992 when the idea to start building a collection was first discussed, with Malcolm Lewis due special credit since he was Branch President at that time and strongly backed the idea. Susi Woodhouse supported the library in myriad ways, both large and small, from the beginning; it is perhaps appropriate that she has also been involved in its final dispersal. Finally, it seems entirely fitting to thank all those who actually consulted and used the library over the years. In former times I regularly sent data for Branch annual reports on how many items had been borrowed from the Library, and although both the number of users and the number of items borrowed were never very high, those who did use it surely found the Library to be of value. In the end the whole project was an excellent example of a 'self-help' initiative. While the fact that it is apparently no longer needed may justify a small amount of regret, ultimately we should, surely, prefer to celebrate a project that made professional music librarianship literature accessible to members of our Branch. It was a worthwhile endeavour that, I hope, has earned it a place among our Branch's most successful projects.

Abstract
After 25 years, the IAML (UK & Irl) Library has finally been disbanded. Much has changed in the profession and in the world of information delivery since its inception back in 1992 so that the demise of a physical library serving the professional needs of a contracting body of music librarians can be seen as little more than a sign of the times. The author, nevertheless, sees the Library as one of the Branch's success stories, worthy of celebration, and highlights key texts from the Library to illustrate the development of professional literature over the years.

John Wagstaff recently returned to the UK after leading the Music & Peforming Arts Library at the University of Illinois at Urbana-Champaign for 11 years. He is currently Librarian of Christ's College, Cambridge.

Brio Volume 54, Number 1. pp 55-68

BOOK REVIEWS

Edited by Loukia Drosopoulou

Jürgen Schaarwächter, *Two Centuries of British Symphonism: from the beginnings to 1945. A preliminary survey.* Hildesheim: George Olms Verlag, 2015. 2 vols. xx, 590; viii, 1201 p. ISBN: 9783487152264. Hardback. €89.00.

This is an enormous and impressively thorough study of its subject. The extent of its end matter alone underlines its depth and importance for all interested in British music, whether symphonies or other repertoire. Here the catalogue of works has the standing of a scholarly work in its own right and occupies 217 pages; the bibliography 127 pages and the index 54 pages of double columns. The two volumes are elegantly produced – don't you love modern German book printing – and has the inestimable merit in the library or study of being hardbacks that lie flat when opened. There must be hundreds of crisply set musical examples and a vast number of footnotes.

We first heard of Schaarwächter as a student of the British symphony when his German PhD dissertation[1] appeared in 1995. Since then his interest in his subject has been reinforced by edited volumes on Havergal Brian[2] and Robert Simpson[3], and so his English-language version of his thesis, expanded and extended backwards to the roots of the symphony in the eighteenth century, reveals the outcome of detailed research in a great many libraries over many years. As such it is an invaluable source work. As well as a study of many symphonies you will have heard of, there are also a great many you will not. It is the latter, in particular, that gives it that pioneering impact of presenting something new, and an invaluable tool in researching future performances and recordings. It is in essence the key to opening an unknown but fascinating and rewarding repertoire that still has forgotten elements that deserves exploration in performance.

The books falls into two parts 'Creating an identity', and 'Uniqueness in diversity', each consisting of five chapters. The first seven substantial chapters document the growth of British music in the nineteenth century and the

[1] *Die britische Sinfonie 1914-1945.* Cologne: Verlag Christoph Dohr 1995.
[2] *Aspect of Havergal Brian.* Aldershot: Ashgate, 1997.
[3] *Robert Simpson, composer – Essays, Interviews, Recollections.* Hildersheim, 2013.

emergence of a British Musical Renaissance. Because the book cuts off at the end of 1945 many composers whose works cover both the earlier and later period are somewhat unsatisfactorily treated, in that only the works from the earlier period are considered.

Thanks to their informative wordiness it is useful for the reviewer to give the titles of the chapters, all of which are very extensive. Thus we have a fourteen page introduction: 'British Symphonies? An introduction' – 'The reception of the British symphony: Comparison with the evolution of the creation of symphonies on the European continent' – 'On the choice of subject and material. Definition in terms and methodological considerations. What makes a composer British?' The second chapter reviews what Schaarwächter calls 'Early beginnings in the eighteenth century' ('From Arne to Clementi: London and international influences' – 'Provincial musical life'). The way the discussion merges into wider issues of the social history of music is very useful. We then have two huge chapters centred respectively on the RAM and the RCM: 'Post-Classical symphonism, with special emphasis on the Royal Academy of Music. First inklings of a British Musical Renaissance.' There follows the hundred-page central chapter 'The influence of the "great German tradition" and the foundation of the Royal College of Music.'

In titling Chapter 5 'Brian, Harty, Elgar and the end of the Victorian era' he is somewhat misleading because fifteen composers are discussed and in addition to those mentioned in the chapter title includes several at least known by name (McEwen, Somervell, Balfour Gardiner, York Bowen and Cyril Scott), but also others, such as Harry Keyser (1871-1962) whose Second Symphony (1904-5) is rated as 'certainly worth reviving'.

Interesting to note the Percy Pitt symphony mentioned here, which was in the Novello catalogue for many years but when an opportunity occurred for possible performance could not be found. An even more interesting symphony that he highlights is by Bantock's friend Ernest Bryson. His Symphony in D had what may have been its only performance in Bournemouth in February 1912. Schaarwächter rates it highly (pp. 317-8). It was printed in full score by Breitkopf – unfortunately not a signifier of their editorial admiration but of the fact that the wealthy composer must have funded the printing. This presumably meant few copies were actually produced and explains the rarity of this score. Even though I have personally long owned a copy of that redoubtable full score, I have failed to interest any intending performers. I was therefore delighted to find Schaarwächter writing 'the opening slow introductory movement is from the beginning stunning' and concluding 'It is indeed baffling that this composition, and with it its composer, has been entirely forgotten.'.

So having reached the end of Part I, after five substantial chapters we have covered over 350 pages. Part II opens with 'Traditional form and the expansion

of the "academically feasible"' dealt with in three sections covering 42 composers including many well-known names from the later period. It moves on to 'attempts of expansion' and ends with a discussion of Sibelius's reception in Great Britain, a section that deals extensively with Rubbra, Vaughan Williams, Bax, and, disconcertingly, Tippett. Bearing in mind that the book cuts off at the end of 1945, the categorisation of the latter in the context of Sibelius may at first seem unexpected until we realise that it is based on a detailed examination of Tippett's surviving Symphony in B-flat of 1933 – Tippett's Symphony No.0, unheard since the Second World War. In this context it is pleasurably surprising to hear that permission has recently been given for it to be played again and it will feature at the end of Martyn Brabbins's current Tippett symphony cycle.

When we get on to 'The programme symphony after 1914' we find ourselves dealing with what Schaarwächter calls 'exotic subjects', and those with national identity such as Irish, Scottish, even South African. Of real discoveries possibly the most intriguing might be the two Arthurian programme symphonies of the celebrated conductor Albert Coates – whose many compositions, including the opera *Pickwick*, are unexplored because not easily accessible for casual assessment by a metropolitan audience as they are preserved in the library of Stellenbosch University, South Africa. The first takes 'Lancelot' as its theme, the second an extended setting for dramatic soprano and orchestra, deals with Guenevere. (Here Schaarwächter's practice of printing all the words of any vocal work he considers is very useful, making one want to know more.) This means that the following choral symphonies chapter, bulked out by the reproduction of the complete literary text of every work discussed, becomes somewhat unwieldy for casual reading, though invaluable for reference. We are brought to the end of the book's scope with jazz, Hindemith and the new music in the 1930s. Finally symphonies for strings and brass are covered but sinfoniettas are deliberately excluded.

There is one idiosyncrasy of Schaarwächter's treatment which I must say I find confusing and that is his practice of giving composers' and authors' full names in the text even though they are customarily known by shorter versions. So to have 'Anthony Frederick Leighton Thomas wrote . . . (p. 562)' is unnecessarily pedantic. This is even more confusing in the bibliography.

Altogether 196 composers are given detailed treatment – history, background and extended description and discussion of symphonies with musical examples. Many more are mentioned in passing or in footnotes. There are 61 page-size portrait photographs of composers, almost all remarkably well-produced.

Schaarwächter sets out an extended account of his rationale in researching his study. Starting his research in the early 1990s at a German university he tells us: 'I not infrequently encountered irritation, even disapproval and I was

treated with contempt for the choice of topic.' In the event he is triumphantly vindicated. Inevitably when he started much of this repertoire was unexplored in performance. He writes: 'only a fraction of the scores I came across was available in recorded form, forcing me to refer, apart from my own analytic findings, on the comments of others who had either actually heard the music or devoted themselves to it in greater detail than time and space allows here. Naturally, the comments of the composers themselves as well of their fellow composers are especially important in the consideration of single works.'

Despite the impressive rate of revivals of forgotten names over the last twenty or thirty years, to which I have been delighted to contribute with various record labels (with some splendid discoveries), there have been very few complete duds. And some of these discoveries have become firm favourites as a consequence of repeated playing of recordings. Yet it is remarkable that Schaarwächter still has quite a number of recommendations to make based on surviving manuscripts, of which we still have no first-hand experience. Among these he has been able to locate symphonies by William Beaton Moonie, Harry Keyser, Oliver King, Frank Tapp, Norman Del Mar, Albert Coates, C. S. Lang, Godfrey Sampson and Rudolph Dolmetsch. Similarly the early symphonies of Adam Carse (Schaarwächter gives the earlier German form of his name: Adam von Ahn Carse) look too good to miss. The case of Frank Tapp, who we remember as a name because of his success in the 1930s craze for composition competitions, is interesting. But most of his papers and manuscripts seem to be lost, though the surviving two movements of his Shakespearean symphony, *The Tempest*, of 1913, Schaarwächter has tracked down to Bath Public Library, where I was delighted to read Tapp's idiosyncratic manuscript. I must say I conclude that with its Elgarian sweep as a two-movement work it would still work well or the movements played individually would be satisfying as orchestral symphonic poems about Prospero or Ariel and Caliban (a scherzo).

It is a curious fact that immediately following the Elgar symphonies there was a sudden flurry of substantial and noble sounding symphonies by British composers, most of which have not been heard again in modern times. On the evidence of those that have been played again they seem a very striking body of work. (Including Montague Phillips, Arnold Trowell, Walford Davies, Frederic Austin, Henry Holloway, Arthur Somervell, York Bowen, Harold Darke, Percy Pitt and Donald Francis Tovey.)

As an example I hope readers will forgive a brief anecdote. Montague Phillips (S says 'Montague Fawsett Phillips') conducted the first performance of his Symphony in C minor in Queen's Hall in May 1912. Then like Vaughan Williams's *A London Symphony* the unique score was sent to Germany seeking performance, and both disappeared during the war and have never been retrieved. Fortunately the manuscript orchestral parts of both remained in

England and it is well-known how the RVW was reconstructed from the parts by his friends. In Phillips case he extracted the two middle movements and only reconstructed them. He treated them separately as orchestral miniatures, *A Spring Rondo* and *A Summer Nocturne*. More than 20 years ago when Robert Tucker was trying to find materials for Phillips' ballad cantata *The Death of Admiral Blake* for one of the Broadheath Singers concerts at Eton, he and I made contact with the family and we were invited to explore their attic. It was a house with a high roof so one could stand easily in the attic where we found Phillips's life's work in cartons. It included the original manuscript complete orchestral parts for the symphony, which I was allowed to borrow and photocopy, and it is pleasing to report that the full score has recently been reconstructed in Sibelius 6 by Martin Yates who should have performed it by the time this review appears.

During the First World War only three British symphonies appeared (or four if we include W. H. Bell in South Africa). Afterwards there was another sudden outpouring of symphonies encompassing a new aesthetic which meant that all those pre-war romantic scores were forgotten. Later, in contrast with 1914-18, during the Second World War there was another enormous growth of symphony writing by British composers.

The coverage of this study is very wide, but inevitably there are a very few omissions, notable examples being: the Dutch emigrée Eduard Silas, whose First Symphony engraved and published in 1864 may have been the first in London, and Vaughan Williams's pupil the Ulster composer Ina Boyle from the 1920s and 1930s. I had also hoped he would be best-placed to discuss the Irish-born RAM violinist-composer Mary Dickenson-Auner, a violinist on the fringe of the Schönberg circle who married an Austrian diplomat and gave the first Austrian performance of Bartok's First Violin Sonata in 1922. She wrote her striking *Irish Symphony* in Berlin during the Second World War.

I must end with a declaration of interest. I wrote the two page Foreword to Schaarwächter's book and have been consulted by him at various points over the years. I have also been writing my own study of the same subject, commissioned by the Boydell Press, so I think I can welcome Schaarwächter's magnificent achievement on the basis of knowledge of his subject. Recommended, it really is one of those cornerstone of the music library books that should be widely available.

Lewis Foreman

Paul Hindmarsh, *Frank Bridge (1879-1941) – The Complete Works.* Poynton, Cheshire: PHM Publishing, 2016. 272 p. ISBN 9781526202642. Paperback. £40.00.

Frank Bridge is an interesting figure in the history of twentieth-century English music whose output is not easy to pigeon-hole, spanning, as it does, a range of styles, from the Edwardian romanticism of his earlier works to the modernist, post-tonal music of the 1920s and 1930s. A pupil of Stanford at the RCM, for the first half of his career, Bridge was forced to make a living from teaching, conducting and playing violin and viola, and he gained a reputation as a composer of lyrical chamber and salon music which he found difficult to shake off.

After *The Sea* (1911), his music started to become more experimental. Although not himself required to fight, Bridge was greatly affected by the First World War, losing friends, such as fellow composers George Butterworth, Ernest Farrar and F.S. Kelly and violinist Thomas Morris. In fact, Farrar (who, incidentally, grew up in and around Leeds, not South Shields, as is stated on p. 170 of Paul Hindmarsh's book) was the posthumous dedicatee of the Piano Sonata (1923-1924), the first important product of a new radical style which reflected something of the trauma of the war in the intensity of its expression, even if it was not directly inspired by it. It is no coincidence that the Piano Sonata was the first major work which Bridge composed after making the acquaintance of the wealthy American pianist, composer and philanthropist Elizabeth Sprague Coolidge, whose unprecedented patronage freed him to compose the kind of music he evidently felt compelled to write, looking more to the Continent for inspiration, from such figures as Berg and Schoenberg, than to his fellow countrymen. However, this new music met with incomprehension from the musical Establishment and the conservative British public, even if the comfortable romanticism of his earlier music was found to be out-of-step with the post-war world. In the years following his untimely death in 1941, his music was largely ignored.

One of Bridge's chief claims to fame is that he was mentor to the young Benjamin Britten and, although Bridge-according-to-Britten is not, it appears, always an accurate representation of the man himself, the younger composer was an indefatigable champion of Bridge's music in the years after his death, until his fortunes began to change in the 1960s as his more modernist tendencies began to be appreciated more widely. Nowadays, even if the repertoire of Bridge's music is still limited in concert performances, much has now been recorded and it is possible to appreciate the many different facets of Bridge's musical personality on their own terms.

Paul Hindmarsh's self-published book is essentially an updated and expanded revision of his pioneering thematic catalogue, published in 1983.[1] However, there is a substantial amount of additional material here which helps to provide context for the music described in the catalogue and a welcome expansion in scope. Issued both in A4, spiral bound format and as a PDF e-book, the catalogue itself is preceded by republications of several articles, essays and tributes to Bridge, usefully bringing together in one place some important writings of Bridge's contemporaries. These include reminiscences by Ivor James (cellist and contemporary of Bridge at the RCM) and Daphne Oliver (friend of the Bridges' great friend and neighbour, Marjorie Fass) which are joined by Edwin Evans' 1919 article from *The Musical Times,* P.J. Nolan's interview with Bridge, originally printed in *Musical America* in 1923, and Herbert Howells' perceptive obituary from *Music & Letters* (1941). Precise bibliographic references for the republished articles are not given where they might be expected but can be found in the bibliography.

Most useful, perhaps, is Hindmarsh's own chapter which provides a substantial new and authoritative 'biographical sketch' of the composer from someone who has devoted much of his life to the study and promotion of Bridge's music. The first edition made do with an annotated chronology of the composer's life and this has not been displaced by the biographical chapter in the new edition but much revised, improved and renamed 'Timeline' to provide a brief outline of key dates and events in the Bridge story (although there seems to be a bit of a 'blip' in the order of 1923). The biographical overview is supplemented by a wealth of additional detail provided by the revised commentaries incorporated into the catalogue entries, often including substantial passages quoted from other sources.

As with the first edition, each work-entry in the catalogue sets out the title and scoring of the piece and, in the case of orchestral works, this helpfully includes the traditional short-hand indication of the instruments required. Durations are given, along with information about the whereabouts of manuscript sources, publisher details and explanatory notes on the dating. Where publishers have changed over the years, this is noted. Details of first performances follow, along with citations of newspaper reviews and other references. Background information on the music has been extensively rewritten and, in some cases, runs to several pages. An apparent innovation in this edition is the inclusion of more information about the sources of the texts on which vocal works are based; the classified list of works has become a classified index and details of recordings are incorporated into the entries to which they apply. It is interesting to see how the Bridge discography has

[1] Paul Hindmarsh, *Frank Bridge: a thematic catalogue, 1900-1941.* London: Faber Music in association with Faber and Faber, 1983.

grown over the years, thanks to enterprising record companies such as Chandos, Naxos, Pearl and Lyrita and, perhaps more particularly, to the efforts of the Frank Bridge Trust which sponsored many recordings and enabled many scores to be brought back into print.

Since this is a thematic catalogue, each movement of every work is treated to a full incipit, full in the sense that the opening bars are very helpfully given with all parts condensed onto two staves (occasionally more, as necessary). Understandably perhaps, the incipits have been photographically reproduced from the first edition of the catalogue but this makes them look slightly blurry on the page and, despite the increase in the page size of this revised edition, in some cases, the incipits have actually been reduced. This problem is presumably less acute with the PDF version where the pages can be magnified as necessary, assuming the resolution is high enough. At least one incipit present in the first edition is missing from this one (the manuscript fragment listed on p. 85) and two of the incipits for H.7 have been associated with the wrong movements.

The greatly expanded bibliography is largely the work of Jessica Chan and is now categorised by type of publication. This draws attention to the relative surge in serious scholarly activity devoted to Bridge in the last 20-30 years, demonstrated in particular by a significant number of dissertations emanating from universities on both sides of the Atlantic, not to mention Fabian Huss's fine full-length study of the music published in 2015.[2] All these authors no doubt owe a debt of gratitude to Hindmarsh, whose ground-breaking work on the first edition of this catalogue must have greatly assisted their efforts.

My problems with this book may be regarded as largely cosmetic and do not significantly detract from the scholarly achievement of the original catalogue, or its updated version, or the usefulness of the book as a whole. Firstly, the title on the cover is misleading, 'The Full Works' giving the impression that this is in some way a collected edition of Bridge's music. Secondly, the A4 format and spiral binding make this an unwieldy book to use, not easy to curl up with on the sofa. The review copy sent was apparently printed on thinner paper than production copies which may be less floppy, if heavier to handle. The spiral binding at least has the advantage of lying flat on a desk even if it may not win many friends among librarians. The fact that the book appears to be available only from the author's website may also cause problems for libraries geared up to dealing with major suppliers. The PDF version was not examined for this review but its use is subject to a signed agreement on the part of the purchaser. The terms and conditions are unspecified, at least until the online purchase process is well underway, and what the implications

[2] Fabian Huss, *The music of Frank Bridge*. Woodbridge: Boydell Press, 2015.

are for library use is unclear. Advertising these conditions more prominently would be helpful to prospective customers considering the 'e' option.

There is a smattering of misspellings (e.g. Pend*el*bury Library) and misprints throughout, some of which particularly appealed to this reviewer's sense of humour, including Britten's reference to Bridge's '*goo* workmanship' (p. 4) and Bridge's own allusion to the view that Vaughan Williams was a '*batter* composer' (p. 11)! Far more irritating are the numerous errors and inconsistencies in formatting, punctuation and spacing, some (but by no means all) introduced, no doubt, by the process of converting the text of the original publications to electronic format in order to make the updating and printing of this edition a more manageable task. The inconsistent use of dashes and hyphens, unwanted spaces around hyphens and apostrophes, or lack of them when required, problems with justification, etc. – nothing critical but all likely to annoy any reader with the slightest tendency towards the pedantic. Library shelfmarks of manuscript sources are inconsistently formatted and not cited in every case. I can't help feeling that the book would have benefitted enormously from the beady eye of a professional copy-editor.

Further slips do occasionally appear to have been introduced in the process of revision. There has not been time for a thorough entry-by-entry comparison between the editions but, for example, the date of *Pensée fugitives 1*(H.16) has been inadvertently copied from H.17, that is, unless the transcribed date in the RCM catalogue is now known to be wrong. If it weren't for the fact that the heart of this book is essentially a republication of an already highly respected thematic catalogue, the lack of attention to detail in the book's production might, for some, cast doubt on the reliability of its content which is a shame.

Discoveries made since 1983, and their consequent impact on the catalogue, are relatively few and are summarised in the preface. One new work has come to light (the song *Remembrance* H.35) and a couple of lost manuscript sources have been rediscovered. As with any chronologically-arranged catalogue, a reassessment of the date of a work is going to cause problems for the arrangement and numbering of its contents (the various editions of Köchel's Mozart catalogue come to mind) and with Bridge, in a few cases, documentary evidence has led to pieces being re-dated; coupled with the insertion of the new song, a certain amount of re-numbering has therefore taken place. This has the potential to cause some confusion so it may, in future, be necessary to specify the edition of the catalogue being cited along with the 'H' number of the work concerned.

So, overall, a very useful revision of an important catalogue of a fascinating composer, but one which deserves better presentation and, preferably, a place in the listings of a mainstream publisher.

Martin Holmes

Paul F. Rice, *Venanzio Rauzzini in Britain: castrato, composer, and cultural leader*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2015. xii, 402 p. ISBN: 9781580465328. Hardback. £80.00.

The Italian musician Venanzio Rauzzini (1746–1810) is generally best known for being the castrato singer who premiered Mozart's show-piece solo motet *Exultate jubilate* (K.165) in 1773 in Milan. But as the readily available biographical facts of Rauzzini's life show – *Oxford Dictionary of National Biography Online* (Olive Baldwin and Thelma Wilson, 2004) and *Grove Music Online* (Kathleen K. Hansell, n.d.) – his international career in Germany, Ireland, Italy and England encompassed not only singing, but also vocal and instrumental composition and concert and opera management. And yet for all this it would seem that Rauzzini was no musical pioneer either in terms of performance, composition or cultural entrepreneurship. His success as a musician in late eighteenth-century Britain was achieved not by challenging contemporary musical manners but by conforming to them.

Little of Rauzzini's music is available in print, a little more is available online, but almost none is performed. It is Rauzzini's conformity to prevailing musical tastes that perhaps explains why his compositions are absent from the concert platform and the opera stage. On the basis of this study it is clear that Rauzzini is not a mistakenly underestimated figure in any of his fields of endeavor, although it is also clear that he was an intrepid survivor in a world that held Italians, and particularly Italian castrati, as highly suspect.

This book is organized into eight chapters as follows: 1. Rauzzini's European Career; 2. A Debut Season at the Kings Theatre, 1774–75; 3. Two Further Seasons at the Kings Theatre, 1775–77; 4. Concerts and Composing; 5. A Continuing Relationship with the King's Theatre; 6. A Life in Bath; 7. The Bath Concerts; 8. Final Curtain. Within these eight chapters Paul Rice simultaneously follows two intertwined trajectories. The first and major trajectory is a chronological-biographical one, tracing Rauzzini's evolution as a performer, a promoter and a teacher. The second trajectory is a chronological compositional one tracing Rauzzini's career as a composer through analyses of musical extracts.

As far as the chronological biographical trajectory is concerned the author seems to have left no stone unturned in seeking out his subject, although drawing entirely upon secondary sources: contemporary commentators (such as Charles Burney, Edward Edgecumbe, and Michael Kelly), newspaper reviews, and a range of later scholarship up to our own times. The methodology appears unashamedly to be 'here is everything I found, presented in date order'. While thoroughness in reviewing the available material is to be applauded at the research stage, it should then be deployed judiciously to answer the driving research-questions. However, here there seem to be no questions

to answer – merely a presentation of the facts – and the resulting text is a rather arduous narrative trudge from Rauzzini's birth to his death; a prosaic archival catalogue leavened by third-party anecdotes. Throughout, a rather irritating stylistic trait is the regular interjection of the author's own unanswered (unanswerable) ponderings; for example in discussing the singer Lucrezia Aguiari: "That she was given highly detrimental treatment by the managers [of the Kings Theatre, London] must have irked Rauzzini" (p. 49). And: "The period leading up to the premier of the opera [*Cresua in Delfo*] must have been extremely fraught for Rauzinni" (p. 141). Concerning the theatrical and entrepreneurial milieux in which Rauzzini spent his career in Europe and in Britain, there is nothing here about this world that is not more fully explored in the writing of scholars such as Michael Burden, Robert D. Hume, Judith Millhouse, Simon McVeigh, Curtis Price, and Michael Talbot.

The second trajectory is to place at the appropriate chronological point in the biographical narrative some musical extracts from Rauzzini's works each with an analysis of them. Those extracts and analyses that give us an impression of Rauzzini's own evolving vocal abilities and those of his singers are perhaps the most successful. Those extracts and analyses that seek to illuminate the evolution of Rauzzini as a composer are less successful. This is because so little of Rauzzini's work is generally known that it is well nigh impossible to agree or disagree with Rice's analysis based on the fragmentary moments he presents. The effect of these moments and the analysis of them is to interrupt the reader's engagement with the biographical trajectory of the book. The problem is ultimately an editorial one. So, instead of allowing the fragmentary extracts to be given fragmented presentation throughout the work, it would have been better to provide a separate section devoted to an analysis of more substantial aspects of Rauzzini's compositional output, ideally with a link to a website where complete works could be accessed. In the late 2010s the presentation of online data-sets in support of published research is increasingly standard practice. As the work is currently arranged, the alternation of densely detailed biographical data with selectively glimpsed musical data makes for a bumpy read.

Paul Rice has brought together a great deal of biographical detail about Rauzzini's life and for the comprehensiveness of the endeavor we congratulate him. He has made it possible for us easily to flesh-out the headline facts that are presented in the Grove and Oxford articles and the work of other authors already cited should we ever feel the need to do so. However, far less successful is the inclusion of the fragmentary musical extracts that seek to explain Rauzzini's music-making to us. And while we must acknowledge the helpful inclusion of two appendices that detail some of Rauzzini's concert programmes and the operatic roles he sang, the lack of a complete catalogue of his works seems a rather surprising omission. Ultimately there is no great

'reveal' to be had here. There are no new primary sources brought to light and no seismic shifts of interpretation to revise the currently accepted picture of Rauzzini's achievements or the world in which he worked.

Andrew Pink

Caroline Potter, *Erik Satie: a Parisian composer and his world*. Woodbridge: The Boydell Press, 2016. xxxiii, 269 p. ISBN: 9781783270835. Hardback. £29.95. [With accompanying performed material free of charge at You Tube channel http://tinyurl.com/potter-satie]

There has been no shortage of new biographies and other studies of the enigmatic Erik Satie in the past few decades. While some have been in French – most recently, Jean-Pierre Armengaud's 600-page *Erik Satie* (Paris: Fayard, 2009) – a significant number are in English, reflecting a persistent fascination with Satie on both sides of the Channel. They include Robert Orledge's *Satie the composer* (1990) and, under his editorship, *Satie remembered* (1995); Caroline Potter's own edited volume of essays *Erik Satie: music, art and literature* (2013), and Steven Moore Whiting's *Satie the bohemian: from cabaret to concert hall* (1999), a work frequently cited by Potter in this new book. While she includes a chronology as part of its front-matter (along with a useful list of personalia, and a concluding bibliography and an index of works), this is more a set of essays on various aspects of Satie's life, music, and posthumous reception than a chronologically-straitjacketed biography. Nonetheless, certain themes do feature in more than one chapter – the possible influence on Satie's output of mechanical instruments and their music, for example, which is carefully and interestingly explored in chapter 1, "Satie in Montmartre: mechanical music in the Belle Epoque", but also developed subsequently. Other chapters include "Repetition and furniture music" (a reference to Satie's *musique d'ameublement*); "Science, society and politics in Satie's life", which adds some fascinating biographical detail about Satie's left-wing tendencies, as well as reporting on his popularity and involvement with children; and an essay on "Satie's texted piano works". This last-named is an in-depth investigation – and a very good one, too – of the verbal quips and other phrases that Satie inserted into his keyboard music. In the process, Potter unlocks the meaning (or meanings) behind several texts, her explanation of Satie's *Heures séculaires et instantanées* being particularly noteworthy.

Her final chapter, "Satie's death and musical legacy" reminds us – as we are reminded throughout the book – that Satie was, and remains, a somewhat

divisive figure. Arthur Honegger stated in 1954, for example, "I consider Satie an exceptionally honest spirit, but devoid of all creative ability". Potter notes that Satie was "never temperamentally a group-joiner" (p. 87). However, in spite of a tendency to reclusiveness – in 1898 he moved to a shabby room in Arcueil that lacked even basic amenities, and to which no-one gained admission until after his death in 1925 – he had a wide circle of acquaintances, many of whom we meet in the pages of this book. Guillaume Apollinaire is there, as are Jean Cocteau, Jane Bathori, and a host of lesser names. Satie dedicated pieces to Paul Dukas and Albert Roussel, one assumes with their permission. In 1913 he was being mentioned in the same breath as Stravinsky, Ravel and Manuel de Falla as among the best young musicians of his day – perhaps a bit of a stretch, given that he was by then 47 years old. Debussy regularly appears in Potter's narrative, as he and Satie enjoyed a long friendship based on mutual admiration. The fastidious Ravel, on the other hand, seems a less-likely acquaintance, so the fact that a joint Satie-Ravel festival was held in Paris roughly halfway through World War I may come as a surprise. But held it was, in April 1916.

Satie was, to some extent, an eccentric in a world of eccentrics; a further paradox involving him is that while he famously wrote of himself "I have come into the world very young, in an age that is very old", suggesting that he was somehow born out of his time, and his friend Debussy once described him as "a gentle medieval musician strayed into this century", it is difficult to imagine him fitting into any other world than the one that he did in fact come to inhabit, however awkwardly. Conversely (and perversely), he may actually have enjoyed the fact that when in 1920 the critic Henri Collet first coined the term "Les Six" to designate a loosely-connected group of modern Francophone composers, it was in the context of an article headed "Les Cinq russes, les Six français et M. Erik Satie"; a title that, while seemingly emphasising Satie the outsider, also does him the favour of being the only composer among this dozen actually to be mentioned by name.

As usual the reviewer is expected to find a couple of things to quibble with, and a few will be mentioned briefly in this paragraph, more from a sense of duty to readers of *Brio* than anything else, since by and large we are dealing here with a very accurate and well-researched book. Potter's French-English translations are generally very good indeed, but a few questionable words and phrases might bear revisiting. On p. 118, the translation of "quelques bêches" should be "some spades" rather than "some logs" (bûches). This matters because it affects the discussion in her following paragraph. On p. 126, the phrase "ne nous y fions pas" is translated as "But let's not worry about it", when surely a likelier construction in this context would be the more obvious, and literal, "Let's not trust him". She is enthusiastic about the idea, *à propos* of Satie's famous *Vexations*, that the reflexive "se jouer" in Satie's

instruction "Pour se jouer 840 fois de suite ce motif" implies that the player should perform the piece only for him/herself rather than for a listening public, and she rightly credits Canadian author Christopher Dawson for this idea (unfortunately, his article is slightly incorrectly cited as coming from the non-existent *Canadian Music Review* when in fact it is from the *Canadian University Music Review*). However, does "se jouer" really not simply mean, in this context, "to be performed", as in "This motif to be performed 840 times in succession"? On the other hand, a further idea proposed in Dawson's article, that "*Vexations* is not a performance piece at all. Rather it is an exercise piece, or [. . .] an 'immobility exercise'", is definitely worth exploring further.

Do we finish this book knowing more about Satie than when we began reading it? Undoubtedly; but perhaps having learned more about the music than about the man himself (helped by Potter's accompanying YouTube channel at http://tinyurl.com/potter-satie, which includes performance of several of his works). A nagging concern remains – do we know only a little about Satie the man because he succeeded in hiding himself so well, or is it possible that behind the humour and a lot of very short pieces there was ultimately not much to know? Was Satie little more than a moon orbiting the more creative suns of his generation, with no light of his own but always reflecting the illumination of others, never really committed to anything, flitting and punning his way through the "very old" time in which he considered that he lived, and returning each evening to his own darkness? Potter points out, very perceptively, how so many of Satie's works have the character of entr'actes – pieces that have real meaning only in the context of the action surrounding them, rather than being part of that action. In the end, we all decide what we think; Satie is Satie, and defies a biography delineated by the conventional seven ages of man. His music starts, and it ends; and through it, he lives on.

John Wagstaff

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