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BRIO

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Spring / Summer 2018

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Brio: Journal of IAML(UK & Irl)

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BRIO **Vol. 55 No. 1** **Spring/Summer 2018**

EDITOR: Martin Holmes

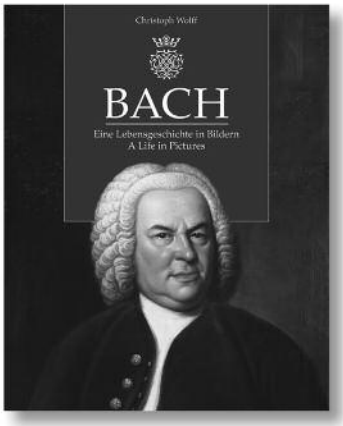
CONTENTS

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

What did Johann Sebastian Bach's world look like?
Which people were close to him? Who did he work with?
What writings document his life and work?

The definitive picture book on

Johann Sebastian Bach



This lavish picture book helps to bridge the 300-year historical gap and vividly brings to life Bach's personal history.

The illustrations present Bach's life from his beginnings in Eisenach, Ohrdruf and Lüneburg, through his years as an organist in Arnstadt, Mühlhausen and Weimar and his period as Kapellmeister in Cöthen, to his tenure in Leipzig as music director and cantor at St. Thomas's.

Expanded legends directly explain the meaning of each picture without the reader having to refer to another section in the book.

Short introductions to the various periods of Bach's life, an essay on issues of the Bach iconography, as well as a detailed Appendix round off the volume.

NEW

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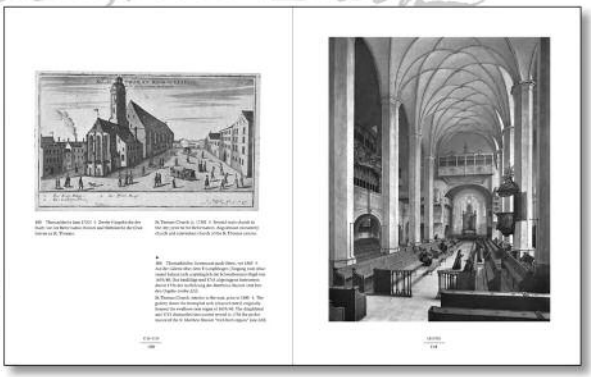

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Brio Volume 55, Number 1. pp 1-2

EDITORIAL

Martin Holmes

Welcome to the Spring/Summer edition of *Brio*. I write with memories of the 2018 Annual Study Weekend at the University of Edinburgh still fresh in my mind. As usual, this was a stimulating event, with plenty of interesting presentations, discussions and visits. It was also a good opportunity to meet new people and catch up with old friends, all in the baronial splendour of St Leonard's Hall, in the shadow of Salisbury Crags and Arthur's Seat.

This edition of *Brio* opens with a tribute to a well-loved former member of the Branch who sadly died in the autumn of 2017. Graham Muncy remembers Peter Horne, who was the distinguished Music and Arts Librarian at Sutton Library in Surrey until his retirement in 1998.

We then move on to cover an even more diverse range of topics than usual, and we have a bumper crop of reviews.

Firstly, Nick Clarke celebrates the 30th anniversary of the National Jazz Archive with an article on the history and scope of the collection. Based at the Loughton Library in Essex, the NJA holds the UK's finest collection of written, printed and visual material on jazz, blues and related music, from the 1920s to the present day, and hosts a vibrant programme of events and outreach activities.

As the commemoration of the centenary of the First World War continues, Christopher Latham gives an account of one of its lesser-known but no less important musical casualties who was killed on the Somme in 1916. Born in Sydney in 1881, Frederick Septimus Kelly has been described as 'Australia's Vaughan Williams'. Distinguished as both a concert pianist and composer, Latham argues that Kelly had achieved just as much by the time of his death as RVW had at the same age, and Kelly was additionally an Olympic gold-medal-winning oarsman! Kelly's music deserves to be much better known but some is thought to be lost and Latham takes this opportunity to appeal to librarians and archivists across the world to check their collections for Kelly's missing manuscript books.

Adrian Yardley retired a few years ago from the Library of the Guildhall School of Music and Drama so is well-placed to provide a brief description of the School's little-known special collections, on some of which he has been working in his retirement. Many, but not all, of the collections are connected

with people who were associated with the School in some way, and cover a wide range of material.

Finally, Lynnsey Weissenberger discusses her work at the Irish Traditional Music Archive in Dublin on the Linked Irish Traditional Music project. This is a two-year undertaking to develop an ontology for the study of Irish traditional music and represents the first time such a thing has been attempted for an orally-transmitted musical tradition.

Reviews include books on English music of the 19th and 20th centuries, Beethoven's quartets, Rimsky-Korsakov and what we used to call music 'cataloguing', now known as 'resource description' in certain circles. There is also a review of the first volume to appear in the new critical edition of the works of Béla Bartók.

I hope you will find something of interest.

Brio Volume 55, Number 1. pp 3-3

OBITUARY

Peter Horne: a tribute

Peter died suddenly whilst on holiday in southern France on 18 October 2017. His well-attended funeral took place at the West Wiltshire Crematorium, near Trowbridge, on a beautifully sparkling late autumn day, 23 November when his wife, Sheila, his sister, Judith, and son, Andrew, gave fittingly heartfelt tributes.

Most of us will remember Peter as the Music and Arts Librarian of Sutton Library, part of a very go-ahead and cutting-edge service, which was, in the '70s and '80s, the London music library to emulate. Peter was a major player in co-operation and chaired the London Music Librarians' Group at some point as well as driving significant developments in promotional activities in Sutton, including a high-profile concert series in the Central Library. I met him at many IAML Annual Study Weekends where he gave occasional presentations on his outreach work.

Born on 23 July 1943, in Hounslow, Peter attended Isleworth Grammar School and took a music degree, after dropping science, at Trinity College, London. He embraced the 'New Music' scene in the late '50s and early '60s, attending the Darmstadt Summer Schools, studying in the classes of Berio, Boulez and Stockhausen, while his first job was as a Music Editor with Stainer & Bell as assistant to Thurston Dart, the musicologist and early music pioneer. A decision to take a librarianship qualification was followed by a job in Kensington and Chelsea before he took the post with Sutton where he spent the rest of his career until his early retirement in 1998.

At this stage in life, Peter became involved in genealogical research and started a consultancy specialising in military enquiry. He also worked for Surrey Libraries as an occasional cataloguer and as cover for me at the Surrey Performing Arts Library, where he employed his impressive musical knowledge and background.

After the death of his first wife, Jane, Peter became reunited with a friend from his earlier years, Sheila, marrying her in 2013 and enjoying a full life that included his many interests and passions—travel, golf, croquet and, of course, music. His skill as a pianist was very impressive.

My memory of Peter will be of a gentle, kind and generous man with a wry but subtle sense of humour who enjoyed life to the full and whose friendship was a special privilege.

Graham Muncy
(Formerly Senior Librarian, Surrey Performing Arts Library)

Brio Volume 55, Number 1. pp 5-22

THE NATIONAL JAZZ ARCHIVE: 30 YEARS OF GROWTH AND DEVELOPMENT

Nick Clarke

Introduction

The National Jazz Archive (NJA)[1] was founded in 1988 by trumpeter Digby Fairweather, with the aim of systematically collecting printed, written and photographic material documenting the history of jazz in the UK. Digby had been a public librarian before he became a professional musician, and his former boss, Essex deputy county librarian Frank Easton, generously made available a small office in Loughton public library. A small committee recruited to establish and manage the Archive registered it as a charity (Reg. No. 327894) with these broad aims:

> '. . . to promote, maintain, improve and advance the education of the public by encouraging and fostering the understanding, knowledge, appreciation and development of music, especially jazz and its associated forms of music.'

The Archive's trustees have the following powers:

- 'to establish, maintain and support centres for collections of publications, memorabilia, recordings (audio and visual) and other material of all descriptions regarding or relevant to jazz and its associated forms of music;
- to present, promote, organise, provide, manage and produce such concerts, films, radio broadcasts, television performances, lectures, exhibitions and other musical, dramatic and artistic entertainments, performances and exhibitions as are conducive to the promotion, maintenance and advancement of the education of the public or to the encouragement of music and especially jazz and its associated forms of music;

[1] All images in this article are reproduced with the permission of the National Jazz Archive.

- to purchase, acquire and obtain interest in the copyright of or the right to perform or show any material which can be used or adapted for the above purposes.'

The aims are usually expressed simply as follows: 'The Archive's vision is to ensure that the rich tangible cultural heritage of jazz is safeguarded for future generations of enthusiasts, professionals and researchers.'

The Archive is still based in Loughton library, but moved from the small office initially occupied into a much larger reading room in 1993 [see Fig. 1]. This houses most of the book collection, current journals, concert and festival programmes, and a display of photos, paintings and other images. Posters, older journals, personal papers, photos, and recently donated material that has not yet been catalogued are all kept in other storage areas in the building. The Archive's complete set of *Melody maker* is held in the Essex Record Office in Chelmsford and several duplicate collections are held by outreach partners.

Fig 1: Members of Loughton Youth Project enjoying some of the hundreds of magazines held in the National Jazz Archive at Loughton Library in Essex.

A 25-year service-level agreement between the Archive and Essex County Council was signed in 2002. The Council continues to support the Archive, not only by providing accommodation and space at Loughton, but also by supporting the employment of a part-time research archivist, who deals with visitors, enquiries and day-to-day running. The ongoing support of the Council is greatly appreciated by the Archive and is critical to its sustainability, given the absence of any other permanent source of funding. Until 2015, the Council also funded many book purchases and journal subscriptions to ensure that the Archive was up to date with new publications.

The post of research archivist has been occupied by just two people since the Archive was founded 30 years ago. Ken Jones was the archivist for the first ten years, and David Nathan since then. Both have been wonderful ambassadors and have made many friends through the enthusiastic and expert help they have provided for people using its resources.

Small teams of staff have been employed to deliver two projects supported by the Heritage Lottery Fund, the second of which was concluded in June 2017. Since July 2017, the Archive has engaged the organiser for both projects as a part-time volunteer organiser.

Apart from the part-time research archivist and volunteer organiser, the Archive is run entirely by an excellent team of trustees and volunteers who carry out a wide range of tasks—routine administration, organising concerts and talks, assessing and cataloguing donated items, and transcribing recorded interviews.

The Collections

The National Jazz Archive collections include:

- more than 4,500 books
- around 700 journals and periodicals
- photos, programmes and posters
- special collections of letters, memorabilia and personal papers donated by musicians, writers, journalists and collectors
- oral histories.

The catalogue is held on a CALM database and can be searched or browsed online (https://www.nationaljazzarchive.co.uk/catalogue).

A selection of the most interesting journals, photos and programmes has been digitised and can be accessed on the Archive's website. A detailed guide to the collections and how to search them can be downloaded from the website.

The Archive's collections policy sets out the overall objectives as follows:

- to establish, conserve and develop collections reflecting the history of jazz, blues and related music—with a particular focus on the UK—and to make them widely accessible
- to encourage the study of the history of jazz and blues and an understanding of its impact throughout the UK
- to promote the use of NJA materials as a repository of jazz and blues history
- to promote and support education around jazz, and its impact on society.

The Archive does not collect sound recordings but works closely with the British Library Sound Archive, which collects records, CDs, tapes and videos, as well as unpublished recordings.

—Books

Over 4,500 books on jazz and related subjects are available for reference in the Archive. These are broadly classified as:

- biographies and autobiographies
- reference books
- discographies
- critical works, reviews and histories
- record guides.

Most of these sections are arranged alphabetically by author but the reference books are arranged by topic. Some specialist discographies and other books are kept in a store at the Archive. The earliest book in the collection is *The appeal of jazz* by R.W.S. Mendl (London, 1927), while Hilton Schleman's *Rhythm on record* (London, 1936) was a pioneering title on the art of discography.

The Archive aims to acquire all new books on jazz and blues that are published in the UK and we are grateful to authors and publishers who donate copies of their new titles. It is always pleasing to receive copies from authors who have used the Archive for research while writing their book.

—Journals

Donations over the years have enabled compete runs of many journals to be built up, though there are still gaps to be filled. The Archive is in possession of approximately 27,000 periodicals, representing around 700 different titles, including 340 from the UK, 135 from the US and a further 200 from over 20 other countries. [see Fig. 2] Among the UK collection are complete runs of:

- *Ballroom & band* 1934–35
- *Crescendo* 1962–2009
- *Jazz journal* 1948–present
- *Jazz monthly* 1955–71
- *Melody maker* 1926–81 (also on CD-ROM)
- *Rhythm* 1927–39 (a nearly complete run)
- *Storyville* 1965–95
- *Tune times* 1933–35.

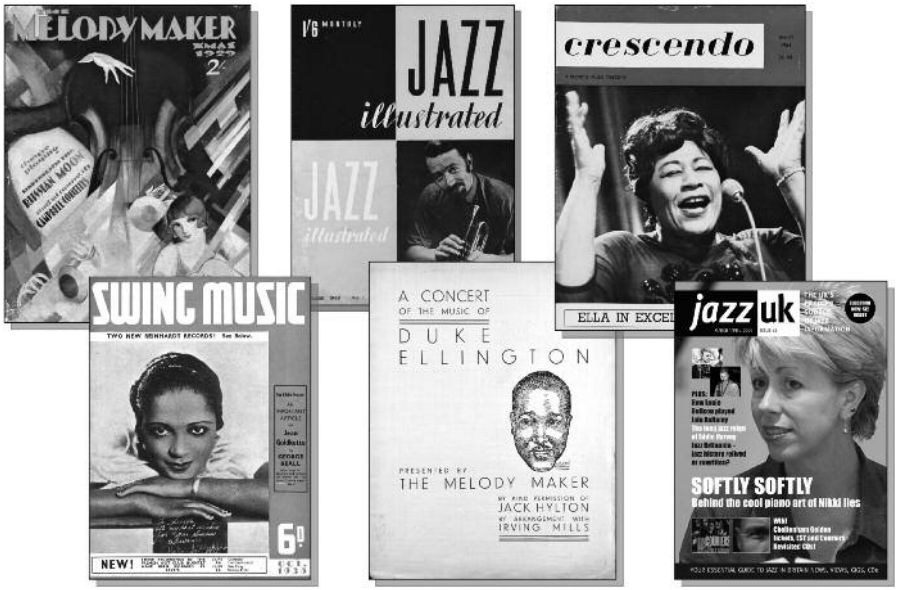

Fig 2: A collage of journals and programmes from the NJA collection.

Many journals offered to the Archive are widely read titles, such as *Jazz journal*, and we cannot accept further copies of these. However, people who collect journals often also attend concerts, clubs and festivals, and keep photos, posters, programmes, tickets and other ephemera, which provide fine-grained detail about the music and its performance, so we are pleased to accept donations of such items.

Melody maker was published between 1926 and 2000. It began as a monthly magazine, often running to more than 100 pages, and moved to weekly issues in June 1933. Its format and focus changed over time but for

decades it was central to the jazz and popular music scene. The Archive holds a complete run of the magazine up to 1981, when its jazz content had become negligible. A grant from the Andrew W. Mellon Foundation in 1996 made it possible to scan the complete run onto microfiche, which was subsequently converted to digital files on CD-ROM. Copyright restrictions mean that online access to *Melody maker* cannot currently be provided but every issue is accessible on computer terminals within Loughton library, and these are among the most widely used of our journal holdings.

Because of the way in which the issues were scanned, it is not possible to convert the images into text using OCR software, so searching the issues can be time-consuming. However, we are fortunate to hold the remarkable 16-volume series *Dance band diaries*, compiled by *Melody maker* journalist Chris Hayes, which details all the major events covered by the paper between 1926 and 1955. He worked for *Melody maker* as office boy from 1930 to 1934, when he was given a job as a reporter which he held until his retirement in 1981, a total of 50 years and one month, less wartime service in the Royal Artillery. Chris Hayes also donated his collection of press cuttings about jazz, popular music and variety (with information on performers hard to find anywhere else), which has been well used over the years.

Thirty journals have been scanned and digitised and most are available online. These include long-running journals such as *Jazz news*, *Crescendo*, *Jazz UK* and *Storyville*, and also rare, short-lived publications such as *Swing music* (1935–6) and *Jazz illustrated* (1949–50).

Many journal publishers generously provide a complimentary subscription to their titles.

—Photos, programmes and posters

The Archive holds extensive collections of photos taken by musicians, professional photographers and enthusiasts, featuring musicians performing in clubs, at festivals and concerts, and offstage. Among the most interesting collections are those of:

- pianist and bandleader George Webb, taken between the mid-1940s and 1961 [see Fig. 3]
- press photographer Denis Williams, who captured hundreds of images of American and UK musicians between 1955 and 2004
- professional photographer Terry Cryer, starting with Louis Armstrong's 1956 visit to the UK
- writer and historian Jim Godbolt, whose collection of over 2,250 photos has recently been catalogued by volunteer Judy Atkinson
- Brian Foskett, who photographed British and visiting American jazz and pop musicians between 1961 and 1989.

Fig 3: Riverboat Shuffle on the River Thames in about 1946, with the Dixielanders, featuring Reg Rigden, Bud Vallis, George Webb, Rex Harris and Owen Bryce (photo from the George Webb collection).

Programmes and posters are evocative records of events and performances, reflecting the designs and fashions of the period. Many of our copies were donated by jazz enthusiasts who saved them at the time they attended the event and annotated them with comments on the music played, the musicians and incidental details.

Programmes for well over 1,000 concerts and festivals are arranged alphabetically by performer, and many more are held within some of the special collections that have not yet been fully catalogued. Thirty-six of the most interesting programmes have been scanned and digitised and can be viewed online, including those for:

- the London Palladium in April 1919 where the Original Dixieland Jazz Band played a short season as part of a variety bill, just two years after the band had recorded what is regarded as the first jazz record, *Dixieland Jass Band One-Step*, which began the transformation that jazz made to popular music
- the first UK tour by Duke Ellington and his Orchestra in 1933
- the Queensberry All-Services Club for the week commencing

11 December 1944, starring the American Band of the Allied Expeditionary Forces, led by Glenn Miller, just days before the plane in which he was flying was lost over the Channel

- a concert by Billie Holiday at the Royal Albert Hall on 14 February 1954 during her only visit to this country.

—Special collections

The Archive holds collections of the personal papers of more than 50 musicians, writers, journalists, broadcasters, and club and festival organisers. These are enormously varied but commonly include photos, letters, diaries, scrapbooks, cashbooks, family history documents, publicity material, brochures, cuttings, contracts, scripts and press releases. They also vary greatly in extent. They include, for example, a series of letters between artist and illustrator **James Hall Thomson** and American clarinettist Pee Wee Russell, more than 3,000 letters that the Swiss writer and music critic **Johnny Simmen** exchanged with American jazz musicians, and the collected papers of **Charles Fox**, who wrote and broadcast about jazz for more than 50 years, and which occupy some 13 large boxes.

Another major collection is that of multi-talented pianist, composer and band leader **Mike Westbrook**. This comprises photographs and slides, concert and festival brochures, posters, handbills and publicity material, correspondence, contracts, recording details and tour itineraries, all of which document Mike's career from the early 1960s. Mike and Kate Westbrook are patrons of the Archive.

Three other collections are typical of the wide range of material that can now be accessed. By coincidence, they come from trumpet players and band leaders who were also writers. The respective papers of John Chilton and Rod Hamer have only come to the Archive in the past 18 months and have not yet been fully assessed or catalogued, so it is hoped that volunteers will be found to prepare detailed listings to unlock these rich resources for research into the British jazz scene from the 1950s.

John Chilton (1932–2016) was a trumpeter in mainstream and traditional jazz bands in the 1950s and 1960s. He led his own Swing Kings, who backed leading American musicians touring Britain, including Buck Clayton, Ben Webster, Bill Coleman and Charlie Shavers. In 1974 he formed John Chilton's Feetwarmers, who accompanied singer George Melly for nearly 30 years.

John was also a distinguished author of reference books and biographies about jazz musicians. The bulk of the material donated by his son Martin consists of correspondence files and other material connected with the biographies that John wrote of Coleman Hawkins, Roy Eldridge, Bob Crosby, Louis Jordan, Sidney Bechet, and Red Allen, and his major reference books *Who's who of jazz* and *Who's who of British jazz*.

Ian Carr (1933–2009) was a trumpeter, composer, bandleader and author. The materials relating to his performing career include files of news clippings, performance contracts, recording royalty assignments, correspondence, diaries and photographs, while those relating to his writing include research materials, drafts and transcripts for his biographies of Miles Davis and Keith Jarrett, and other publications.

Rod Hamer (1940–2017) was a trumpeter (also pianist and drummer) who played in traditional jazz bands in the Manchester area from the late 1950s, and later in Buckinghamshire and the south-east. He was an artist who taught in colleges and schools, and in parallel, led his own band and wrote for jazz magazines. The papers donated by his son Julian contain correspondence, diaries, contracts, articles by Rod, publicity material for his band, press cuttings and obituaries, programmes and tickets for concerts and festivals.

All these collections are available to be explored and studied by anyone with an interest in jazz—members of the public, journalists, authors, musicians, students and researchers. Enquiries range widely in nature, for example: investigating family history; checking precise dates of concerts or festivals; or research into the history of a venue or a band for a book, article or thesis.

Growth and development

For many years, the Archive was managed by a small committee of four or five committed jazz musicians, collectors, writers and enthusiasts. In preparing for the Heritage Lottery Fund (HLF) projects in the mid-2000s, it became clear that a wider range of expertise was needed for effective governance of the Archive, so the board was expanded to 12 members, with experience in heritage, archives, publishing, finance, museums, fundraising, marketing, law and audience development. The need to ensure that the trustees bring appropriate knowledge and skills has continued and the most recent appointees have expertise in IT, sound recordings, and archive management.

Since its founding, the Archive has regularly arranged live concerts by leading musicians, celebrity interviews and talks. These are usually held in the main Archive room at Loughton Library, which can seat up to about 60 people, or at Loughton Methodist Church, a few hundred metres away. The Church has excellent acoustics and facilities, and can seat 200 people comfortably, with a large foyer. We are very grateful for the support that comes from the many musicians who often play for little more than their expenses. Over the past 30 years the list of contributors to fundraising events and concerts reads like a Who's Who of the British jazz scene. They include contributions from NJA patrons, such as Sir Michael Parkinson, Dame Cleo Laine, Paul Jones, Liane Carroll and Clare Teal. Other eminent musicians who have played recently include Clark Tracey, Julian Mark Stringle, Simon Spillett and Trio Manouche [see Fig. 4].

Fig 4: Trio Manouche playing at a fundraising concert in Loughton.

The personal contacts of Digby Fairweather and other musicians on the board have been most valuable in setting up and running these events, which have built up a community of loyal local supporters. These events have provided a regular means of raising funds to meet the costs of running the Archive, but financial donations from individuals, on a one-off or regular basis or as bequests, have been vital, as well as regular generous donations made by Ongar Jazz Club.

Fundraising concerts have been held at the iconic 100 Club in Oxford Street in central London on a number of occasions and, in recent years, several highly successful concerts have also been held at larger venues such as Chingford Assembly Hall.

Over the past decade we have become more effective at publicising our collections and more professional in the practical aspects of maintaining and developing access.

Printed newsletters issued every 6 or 12 months provided the main means of communication with our supporters for many years but the HLF *Story of British Jazz* project gave us the opportunity to develop a far richer website and to produce a regular e-newsletter. This has grown into a regular monthly issue, publicising our events, particularly fundraising concerts, developments at the Archive and news from our partners and related organisations. More recently, social media (Facebook and Twitter) have been used to reach out more widely.

The Archive does not collect recordings but enjoys an informal partnership with Rabbit Records that has been in place for a number of years and by which it has been possible to raise funds for the Archive through the sale of donated collections of vinyl and CDs, including those bequeathed by people keen to support the Archive and ensure that their beloved collections find a home with appreciative new owners.

Exhibitions are taken to several jazz festivals each year to publicise the Archive and to encourage jazz fans to attend our fundraising events, and to donate money and materials.

The Archive developed an outreach programme in 2005–6 to help the libraries of other archives, music colleges and universities through the donation of duplicate books and periodicals. Current partners are the Institute of Popular Music at Liverpool University, Jazz Heritage Wales (Swansea), Leeds College of Music, Newcastle College (now held at The Sage, Gateshead), and the Royal Conservatoire of Scotland (Glasgow). Other partners have withdrawn from this programme so the Archive still has materials available for such loans.

Heritage Lottery Funded Projects

From the mid-2000s onwards, the Archive obtained several grants from the Heritage Lottery Fund (HLF). These have made an enormous impact and have enabled the Archive greatly to improve access to, and care of, the collections, and to engage with a wider audience.

An HLF project-planning grant in 2008 was the first formal step towards developing a professional archival approach to our holdings. A development grant in 2010 enabled professional advice and assistance to be commissioned to prepare a large-scale application for a three-year project, which aimed to explore ***The Story of British Jazz*** through four key areas: Chronology, Social and Cultural Dimensions, Places and People. This ran from 2011 to 2014, and the £346,300 funding, with an additional £42,529 secured through match funding, enabled the Archive to employ a professional archivist, outreach officer, imaging and indexing assistant and project manager.

Ten new volunteers were brought in to support the continuing processes of storage, preservation and cataloguing. More than 40,000 archive items are now stored and conserved, while over 4,500 have been catalogued. All journals have been catalogued to series level, alongside five personal collections. In addition, nearly 5,500 items are now listed on the NJA catalogue.

A new website was launched in May 2013 to promote the project, its learning resources and events programmes, and to provide online access to the collections. A total of over 23,000 images of archive holdings are now available online. A series of 360 interviews from the *Jazz professional* website were re-homed in a ‘Jazz Stories’ section of the new site.

Teaching resource packs were produced and a programme of talks, events and exhibitions was arranged, in order to provide greater access to the Archive's rich and diverse collections. Partnerships with over 25 organisations were established, many of which have continued to develop since the end of the project.

A second major HLF project ran for 18 months in 2016 and 2017, to the value of £83,300. This ***Intergenerational Jazz Reminiscence*** project explored the investments made by different generations in promoting, performing, supporting and documenting this country's jazz heritage. Partnerships were developed with Loughton Youth Project, University of Essex, Age UK, Black Cultural Archives, Open University, local jazz clubs and Eastern Roots.

Among the outcomes were:

- a programme of open days, celebratory jazz club events and exhibitions
- direct youth involvement through interviews and recordings made at reminiscence sessions, jazz club events and open days
- recorded interviews with over 60 older jazz professionals, club promoters and organisers, musicians and individuals who have made a significant investment in developing jazz in the community, reflecting on a lifetime of musical heritage
- many of these interviews have been transcribed, summarised and edited for the NJA website and the end-of-project exhibition *Say it with Music* in Southend-on-Sea in May 2017. Interviewees thoroughly enjoyed the experience and appreciated the opportunity to reflect on their contribution to the jazz community [see Fig. 5].

Fig 5: 'Say it with Music'—the NJA exhibition in Southend in May 2017 at the end of the HLF Intergenerational Jazz Reminiscence project.

It has been of great help that the same project manager, Angela Davies, has been employed throughout the series of projects as this has provided invaluable continuity.

Outreach activities

The first opportunity to reach out beyond the immediate environment of Loughton was at the Barbican Music Library in 2011, with a display of highlights from the collections. This was a wonderful showcase for the Archive, and an exhibition derived from the first HLF project (*All that jazz: the golden age of British popular music*) was mounted at the Barbican in 2014. A third exhibition is planned at the same location for autumn 2018.

As part of the **Story of British Jazz** project, the project staff and volunteers took displays of Archive material to several jazz festivals, and this practice has since been continued every year. This first took place at the Bude Festival in 2012 and then the Norwich Jazz Party in 2013. The following year, a display was taken to the Love Supreme Festival at Glynde Place near Lewes in Sussex. Such exhibitions create a number of practical challenges for matters of security and display but have been of huge benefit in terms of interacting directly with music fans who are keen to make the most of their weekend listening to live music.

Several other festivals have kindly provided facilities for the Archive to display material, including Keswick Jazz Festival, the South Coast Festival at Shoreham, Cheltenham Jazz Festival and Black Mountain Jazz in Abergavenny, Wales [see Fig. 6].

Fig. 6: Part of the Archive's display at the Cheltenham Jazz Festival, April 2017.

Most recently, The Arts Society and the Bulldog Trust have staged *Rhythm & Reaction: the Age of Jazz in Britain* at Two Temple Place on the Embankment in London. This remarkable exhibition, visited by approximately 40,000 people in three months at the beginning of 2018, brought together painting, prints, cartoons, textiles and ceramics, moving film, instruments and jazz, to examine the influence of jazz on British art, design and society in the 1920s and 1930s. The Archive loaned rare items and publications to the exhibition.

Partnerships with other organisations have been developed in recent years and have proved to be very productive. They enable us to reach out to an audience that is more diverse in terms of location, age and background. Such connections have been made with the National Youth Jazz Orchestra, National Youth Jazz Collective, Essex Youth Jazz Orchestra, the Arts Society, Fashion Action Direct, Essex Book Festival, and Essex on Tour, among others.

Other jazz archives

While the NJA is the principal archive in its field in the UK, and one of the principal archives in Europe, a number of other archives cover complementary or more specialised fields. It is hoped that closer co-operation can be developed between collections to ensure that the limited resources available are used most efficiently.

The British Institute of Jazz Studies (BIJS) was founded by Graham Langley in the 1960s in Crowthorne, Berkshire, and has one of the largest reference collections of jazz literature in the country, including books, magazines, programmes and newspaper cuttings. The strength of the collection is the holding of British magazines dating back to the 1920s, which is estimated to be over 80% complete. Graham was a trustee of the NJA from its founding through to 2012, and the two organisations have worked closely together over the years and are now in the process of formally merging.

British Library Sound Archive houses the *Oral History of Jazz in Britain* collection, with around 200 interviews recorded between 1984 and 2003. These shed light on neglected or poorly understood aspects, such as the influx and impact of musicians from overseas, Britain's role in the development of free improvisation in the 1960s, jazz in the regions, and the involvement of women (https://sounds.bl.uk/Jazz-and-popular-music/Oral-history-of-jazz-in-Britain).

Exeter University's **American Music Collection** is the largest university collection outside the US. It represents all types of American music but has particular strengths in jazz and blues. The recordings are on various formats: compact and vinyl disc, cassette and reel-to-reel tape (http://as.exeter.ac.uk/library/librariesandcollections/av/exeter/materials/soundrecordings).

Jack Hylton Archive, Lancaster University. Hylton was a bandleader and theatre impresario. The archive reflects his career spanning the 1920s

to the 1960s. It contains material relating to popular music from the ’20s to the ’40s, and theatre productions from the ’40s through to 1965 (http://www.lancaster.ac.uk/library/resources/special-collections/archives/jack-hylton-archive).

Jazz Heritage Wales is based at the library of University of Wales Trinity Saint David (formerly Swansea Metropolitan University) and is active in several areas, including performance, archive, research and education. The organisation traces the history of African American music and the role of women in Wales’ popular culture. It was founded by jazz pianist and historian Jen Wilson in 1986, who is a former trustee of the NJA (http://www.smu.ac.uk/jazzheritage).

Leeds College of Music holds extensive collections of jazz scores including material from the Ted Heath, Joe Daniels and Ronnie Aldrich bands, as well as collections of recorded music. This is complemented by the Ted Heath Musical Appreciation Society Archive of articles, letters, programmes and autographs (http://www.lcm.ac.uk/student-life/library-jazz-archives).

Paul Oliver Collection of African American Music and Related Traditions is the personal archive of the distinguished historian and writer on the blues. It is thought to be the largest collection of blues-related items outside America and contains books, recordings, photographs, magazines and rare publications, such as songbooks and music sheets. It was set up in association with the European Blues Association at the University of Gloucester but is now at Oxford Brookes University. An outline of the collection is available online (http://euroblues.org/paul-oliver).

The Jazz Centre (UK) was launched in late 2016 in the Beecroft Gallery in Southend-on-Sea, Essex. It began as a branch of the National Jazz Archive earlier that year. It was amicably agreed to transfer the agreement with Southend-on-Sea Borough Council to the newly formed charitable trust, headed by Digby Fairweather and supported by volunteers local to Southend. The Jazz Centre (UK) celebrates the music’s heritage, art and memorabilia and arranges performances and film showings in its cinema/lecture theatre. It holds a set of duplicates books and journals from the National Jazz Archive and is developing a wider collections policy. It has ambitious plans for developing a museum, art gallery and a jazz café (http://thejazzcentreuk.co.uk).

There are many notable jazz and blues archives around the world, particularly in the US, where several hundred jazz collections are devoted to individual musicians, such as the **Louis Armstrong House Museum** in New York (https://www.louisarmstronghouse.org), or cities, such as the **New Orleans Jazz Museum** (http://www.nolajazzmuseum.org).

Several US archives encompass the whole field of jazz and pre-eminent among these is the **Institute of Jazz Studies** at Rutgers University in Newark, NJ, the largest and most comprehensive library and archive of jazz and jazz-

related materials in the world. IJS began life as the collections of jazz lover and pioneering historian Marshall Stearns in 1952. In addition to over 200,000 recordings in all formats, a 6,000-book library and extensive archival collections of such jazz icons as James P. Johnson, Mary Lou Williams, Abbey Lincoln, and Benny Carter, it houses such treasures as the saxophones of Lester Young, Ben Webster, and Don Byas, a handwritten memoir of Louis Armstrong, Billie Holiday's jewellery, and Ella Fitzgerald's gown and wig (http://www.libraries.rutgers.edu/jazz).

There are many jazz collections in Europe which have a wide range of funding, access and collection policies. The principal ones are noted here:

Dutch Jazz Archive, Rotterdam, Netherlands. Founded in 1982, the archive merged into Music Centre The Netherlands (MCN) in 2007. After the liquidation of MCN at the end of 2012, a number of enthusiasts continued the archive and its activities under its original name. The Archive has documented jazz in The Netherlands for over 30 years. The collection includes books, magazines, photos, posters, arrangements, sheet music, recordings, videos and films in a variety of formats (https://www.jazzarchief.nl).

International Research and Information Center on Jazz, Darmstadt, Germany. The Jazzinstitut Darmstadt houses Europe's largest public jazz archive. The collection includes books, periodicals, recordings and photos and there is a performance space for intimate concerts. The most used part of the collection is the journal collection with more than 1,000 different journal titles, and more than 80,000 individual issues (http://www.jazzinstitut.de).

Siena Jazz, Italy. The archive of the Centro Studi Arrigo Polillo was established in 1989 and has more than 2,000 volumes on jazz and related topics, such as the African diaspora and music influenced by jazz, a sound archive of more than 30,000 recordings (the largest Italian collection and one of the biggest in Europe), and a photo and video archive (http://centrostudi.sienajazz.it).

Looking ahead

The National Jazz Archive has steadily grown and developed over a period of 30 years and enjoys strong support from those who use its resources for research and enjoyment, and from individuals who generously support it with financial donations. In common with many small heritage organisations run by volunteers, the future holds many uncertainties.

Jazz as a genre receives negligible government support in comparison to classical music and there is no prospect of this changing in the foreseeable future. So the Archive's continuing viability will depend on the efforts of volunteers and individuals for giving their time, expertise and financial support. Among the future challenges are the following:

- *Space and storage conditions*. Space is extremely limited at the Archive's present location at Loughton library and the environmental conditions are not ideal. However, discussions are well advanced with a view to establishing a second branch of the Archive at Birmingham City University, which is already an important and highly regarded centre for jazz studies and research.
- *Volunteers*. It is hoped that the skills of the team of volunteers can be developed to manage the steady stream of donations, and to make them fully accessible. A paid part-time volunteer organiser has been engaged since July 2017 to facilitate this.
- *Staffing*. The skills of a professional archivist to supervise volunteers and ensure high standards in all of the Archive's operations are highly desirable. Arrangements are in hand to recruit a part-time archivist during 2018.
- *Governance*. The trustees take their responsibilities for prudent management of the Archive very seriously, particularly in relation to finance.
- *Finance and fundraising*. In the long term, sustainable funding must be found for the Archive, through the development of partnerships with organisations that can make the most effective use of our collections. Identifying sources of funding for particular projects will continue to be a priority.
- *Digitisation and access*. The future of archives is digital. The Archive has made an excellent beginning through digitising key items from the collections, but this process needs to be greatly extended to ensure that they are used to their full potential.

Further information

National Jazz Archive, Loughton Library, Traps Hill, Loughton, Essex IG10 1HD
https://www.nationaljazzarchive.org.uk
T: 020 8502 4701
E: mailto:enquiries@nationaljazzarchive.org.uk

The Archive is open from 10am to 1pm on Mondays, Tuesdays, Wednesdays and Fridays, and is fully accessible for all. To carry out specific research, please get in touch with our research archivist, who will be glad to help. Visit our website to register for our e-newsletter and receive regular updates and news of all our activities, or follow us on Facebook (http://www.facebook.com/nationaljazzarchive) or Twitter (@JazzArchive)

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- Essex County Council for their continuing support
- the many jazz musicians and experts in various fields of jazz who have played at or spoken at fundraising events and concerts
- all donors of material and financial support over the years, and
- all the musicians and public figures who have given their support to the Archive as patrons. Our current patrons are: John Altman, Baroness Amos, Liane Carroll, Deirdre Cartwright, Gary Crosby, Paul Jones, Soweto Kinch, Dame Cleo Laine, Professor Stuart Nicholson, Sir Michael Parkinson, Courtney Pine, Lord Prescott, Clare Teal, Kate and Mike Westbrook.

Abstract
The National Jazz Archive holds the UK's finest collection of written, printed and visual material on jazz, blues and related music, from the 1920s to the present day. The Archive celebrates its 30th anniversary in 2018, and this article introduces the Archive and its holdings, discusses its development and operation, and the achievement of two projects supported by the Heritage Lottery Fund. Other jazz archives in the UK and elsewhere are identified. Challenges and plans for the future are outlined.

Nick Clarke has been a trustee of the National Jazz Archive since 2012 and chairs the Archive's marketing and fundraising group. Before he retired he worked in publishing and information for the construction industry.

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A RACE AGAINST TIME: THE MUSIC OF FREDERICK SEPTIMUS KELLY

Christopher Latham[1]

Frederick Septimus Kelly was one of the great cultural losses of the First World War, but as an Australian who had largely studied and worked in England, he fell between two stools, claimed by neither country, his music largely unknown. Born in Sydney in 1881, he was also disadvantaged by the breadth of his talents. He was considered the greatest amateur rower of the period, an Olympic Gold medal winning rower, Pablo Casals' preferred pianist as well a composer of undeniable genius. To give a clear comparison, if Ralph Vaughan Williams had also died in the Battle of the Somme and if their two catalogues were compared side by side at the same age of 35, their musical output would be an almost exact match in quality and quantity, with Kelly (as a pianist) writing more piano works, and Vaughan Williams more chamber works. It seems impossible that such a significant talent could still be largely unknown, but with new editions of most of his major works to be posted to imslp.org in the coming year, and recordings completed of all his major works, it is likely that his status will soon be reassessed.

The purpose of this article is to raise awareness of him as a composer specifically so that his last remaining manuscript books can be located and found. For reasons that are unclear, his papers became scattered, with at least two of the commercially bought books of manuscript paper (the word 'music' prominently printed on their red covers), still missing. Those missing volumes contain some of his songs, and also works he wrote while serving in the trenches at Gallipoli.

Kelly was unusual in that he would not write down his early drafts, composing in his head, polishing them until they were perfect. Sometimes there is a clean sketch with few, if any, corrections, but mainly we have only the final 'clean copies' in his perfect hand. As with Mozart, the pieces seem to come into being perfectly formed, as if they had always existed. When he was killed in 1916, he had over two hours of music composed and stored in his head, which due to his war service he had not time to write down. While

[1] This article is a reworking by the author of liner notes originally written for the CD set *Frederick Septimus Kelly: A race against time*. ABC Classics 4814576. Some quoted passages have been adapted slightly or compressed in order to assist the narrative. Images from the collection of Christopher Latham.

those works were lost at his death, there is still a chance we will be able to add to his catalogue in the coming years. I hope this article prompts readers to check library collections to see if, on the off-chance, some manuscript books of his remain, unclaimed on a long forgotten shelf.

For an accurate portrait of Kelly's talent, the person who had known 'Sep' best was his brother Bertie Kelly, an amateur violinist who had studied with Joseph Joachim, and a founding member of the Sydney Symphony.

> *To the unobservant, all babies seem alike, but nothing is more remarkable than the very definite way an individual asserts its true nature from birth. My brother Sep was an excellent example.*
>
> *As the youngest member of a musical family, he soon decided to try to copy his elders. I can remember him as a baby climbing onto a music stool and imitating of the actions of a pianist. This became his favourite pastime. For a while Sep was limited to what he could create with his small closed fist, but clearly was not satisfied. To the astonishment of his family he rapidly succeeded in playing what he wanted. He seemed to pass in one bound from the stage of a boisterous child using the piano as a toy, to that of a miniature musician. I cannot remember him ever learning the piano. He just seemed to play it as a duck suddenly finds it can swim. From the very beginning his performances were pleasant to listen to; they soon became a source of delight and astonishment to all our friends.*
>
> *Sep did not take his music or anything else at all seriously. He played because he loved it. He practised because he wanted to play things. At the age of eight Sep had a considerable repertoire. He learnt things by heart with astonishing rapidity—he seemed to find it irksome to read music and much preferred to play without it, entering into the spirit of the music instantaneously.*
>
> *Sep's nature was such that he readily made warm friendships. Even as a 12-year-old Australian arriving as a complete stranger at Eton, he soon found his feet. His vitality and spontaneous merriment seemed to win him friends and his music brought him to prominence from the start. He had a piano in his room and even the most unmusical seemed to tolerate his constant playing. He made up his mind from the beginning that he would explore music as his profession.*
>
> *In Paris he played for the famous piano teacher Antoine Marmontel, Chopin's last surviving pupil. The old man listened with evident interest and pleasure to Sep's playing. He sat close to the piano murmuring 'bien, bien,' under his breath, showing his satisfaction with the young boy's interpretation of the music. Marmontel declared afterwards that Sep had exactly the right spirit in all Chopin's works. Meetings like this took place wherever we went.*

Fig. 1: F.S. Kelly as a young boy.

> *Sep's introduction to rowing was through being a cox of one of the boats at Eton. He had always loved the water. However his eventual celebrity as an oarsman put many obstacles in the way of his success as a musician. The public thought he was an athlete dabbling in music, rather than the other way round.*[2]

Kelly's idyllic childhood, spent sailing on Sydney Harbour and swimming at Bondi, rowing at Eton, came to a crashing end with the deaths of his beloved

[2] Private correspondence from the Kelly family collection, printed with permission of Carol Jones (F.S. Kelly's great niece).

older brother Carleton, his father Thomas Kelly in 1901, and his mother Mary the following year. By then Sep was 21. This great shock can be seen in the gaunt hollowness of his eyes which caused him to hate being photographed. In the very few mature photographs that exist, his eyes are marked by a shocking blankness born of deep world weariness. It is the face of the genius boy saddened and wary. He buckled academically under the weight of this grief and only just passed his degree at Oxford.

His early songs from this time are miniature elegies that speak of death and dying.

Germany

At Eton College, Sep studied piano under Gustav Morsch, who had played viola under Wagner at Bayreuth at the premières of his operas. He would undoubtedly have told Kelly that Frankfurt's Dr Hoch Konservatorium, where Clara Schumann had taught, was the finest place in the world to study music. Sep spent five years studying piano with Ernst Engesser and composition with Ivan Knorr, along with such other notable composer-pianists as Percy Grainger, Cyril Scott and Roger Quilter. He composed extensively, creating such works as his monumental *Theme, Variation and Fugue* for two pianos, op. 5. During this period he also began a diary, which documented his development as pianist and composer and ran to the end of his all too short life.[3]

> Wednesday 4 December 1907, Frankfurt
> *I read about 70 pages of Professor Hamer's Talks on Psychology and Life's Ideals. I was particularly struck by a passage 'if only you care enough for a result, you will almost certainly attain it.' I thereupon decided to be a great player and a great composer.*
>
> Monday 17 February 1908, Frankfurt
> *At 4pm I went to Andre's shop and asked if I might hear the (reproducing) Mignon piano . . . and I sat there for half an hour to the playing of Paderewski, Busoni and d'Albert. I came away bursting with ambition to become a great player and have my playing recorded.*
>
> Tuesday March 3 1908, Frankfurt
> *At 6pm I went to the evening concert at the Conservatorium, where Franzen and I gave the first performance of my Theme, Variations and Fugue for two pianos. It was greeted with a good deal of applause. Afterwards at lunch Lulu Engesser brought in an absurd little*

[3] National Library of Australia, MS 6050, MS Acc13.201 and MS 3095. Selections from the diaries have been published in: Frederick Septimus Kelly, *Race against time: the diaries of F.S. Kelly*, selected, edited and introduced by Thérèse Radic (Canberra: National Library of Australia, 2004) and *Kelly's war: the Great War diary of Frederick Kelly, 1914-1916* (London: Blink Publishing, 2015).

> *wooden boat with a wooden figure in it which rowed when wound up by clockwork and which was placed in front of me in full rowing action. The effect was instantaneous and we all laughed ourselves silly. On the boat was inscribed in pencil: 'To Mr Kelly—in eternal memory—whoever can command soundwaves, he is certainly a great man'.*

Kelly's final performance in Frankfurt came on Sunday 31 May 1908. It was a performance of Brahms's second piano concerto, and also the première of his own *Orchestral Suite in E-flat major*. This work (which is being recorded by the Tasmanian Symphony Orchestra for release in 2019) is surprisingly fine, and has a stunning fugal closing movement. Kelly's teacher Ivan Knorr stated he had never had a pupil grasp the principles of counterpoint as fast as Kelly had, and the evidence of that assessment is clearly on display here. Mozartian in brilliance and effect, it comes at the end of a work whose form can only be described as that of a symphony, modesty having probably been the reason Kelly gave it the diminutive title of 'Suite'.

> *I sat by myself while my Suite was being played and was much gratified by its going twice as well as it ever did in the rehearsals. It had a much greater success than I anticipated and I had to bow twice afterwards.*
>
> *When it came time for the Brahms Concerto I was not the least nervous. The whole work went better than it had done in any of the rehearsals and all the difficult passages came off well. I thoroughly enjoyed playing it and played with complete ease and freedom. There was a good deal of applause after each movement and at the end I was recalled twice.*
>
> *Professor Engesser was delighted with the way it had gone and at dinner that night his wife left me a letter which read:*
>
> > *– from Johannes Brahms, No. 1 Paradise Lane, Valhalla,*
> > *Dear Colleague,*
> > *Many thanks for playing my concerto so beautifully.*
> > *I had great joy listening to you from above.*
> > *Greetings,*
> > *Johannes Brahms*
>
> *After saying goodbye to all I went home and spent a dreary two hours packing.*

The next day Kelly would leave his studies in Frankfurt behind and return to live with his sister Maisie in Bisham, near Henley, to start to train for the . . . London 1908 Olympic Games.

The Olympics

Friday 31 July 1908, Henley

I hardly slept a wink the whole night in anticipation of having to race the Belgians in the Olympic finals of the 8s and when we assembled for our morning run it appeared nearly everyone had had a sleepless night. We went out for a warmup and then hung around the club in misery. We knew we should win but we wanted to establish once and for ever the dominance of our British style of rowing over theirs.

After ten strokes we were travelling faster than we had ever done and we began steadily to draw ahead. We had never settled down so well as we did in this race and our stroke was beautifully long and together for the whole of the way. The Belgians had a grande attaque at the top of the island but made no impression upon us and indeed we increased our lead to a little over half a length, and it became evident that every stroke, very gradually, increased our lead.

Wanting to win by a comfortable margin, we had decided before the race to go as hard as we could the whole way. They said the margin in the end was two lengths but it felt like three.

We ended up equalling the 1897 record and winning gold.

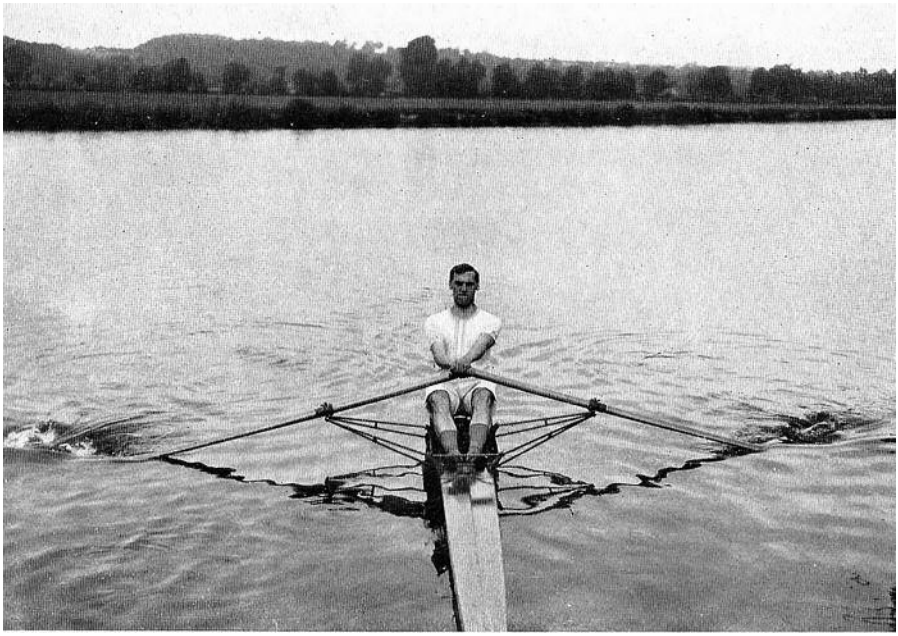

Fig. 2: Kelly on the river.

Sep's life was dominated by sea crossings, vast circumnavigations of the globe, as he travelled backwards and forwards between Australia and the UK. In 1911 he returned home to Sydney to present an ambitious series of concerts, profiling himself as pianist and composer, and also as a conductor.

> Saturday 11 February 1911, Glenyarrah, Double Bay, Sydney
> *There was a full moon after dinner and I walked about the ground in front of the house and by the water's edge composing and considering programs for the upcoming piano recitals I will give in Sydney.*
>
> Thursday 8 June 1911, Glenyarrah, Double Bay, Sydney
> *I am beginning to be alarmed at the close proximity of my concerts. I have never undertaken such a large task as a series of three piano recitals before and as about a third of the things are new to me I am not feeling particularly bright at the prospect.*

Kelly would appear as soloist with the Sydney Symphony in Beethoven's fourth piano concerto in an all-Beethoven programme on Friday 16 June 1911, in the Sydney Town Hall. The review in the *Bulletin* read:

> *The orchestra had the help of F.S. Kelly, a returned Australian, in a Beethoven concerto for piano and orchestra. This was his first appearance in Sydney after many European successes; and his brilliant performance justified a remarkable outburst of enthusiasm, though Beethoven worshippers gasped at the introduction of (Kelly's own) cadenzas in a composition of the master!*[4]

He also played three enormous piano recitals in ten days in the now destroyed St James Hall, near St James Church in King Street, including the then 'modern' composers Scriabin and Debussy, as well his own *Studies for solo piano* and his *Cycle of lyrics*. He also conducted a chamber orchestra concert there, including his own *Serenade for flute, harp, horn and strings*, before finishing with two chamber recitals, the first of which included the première of his masterful *String trio*.

Kelly in London

On his return to London, Kelly threw himself into concertizing with customary gusto, performing recitals and appearing as soloist with the London Symphony and the Queen's Hall Orchestras. He was the Artistic Director of

[4] *The Bulletin* (Sydney, NSW) 32:1636 (22 June 1911), p. 8, col. 2 (http://nla.gov.au/nla.obj-646630057/view?partId=nla.obj-646652937#page/n9/mode/1up [Accessed 29 April 2018]).

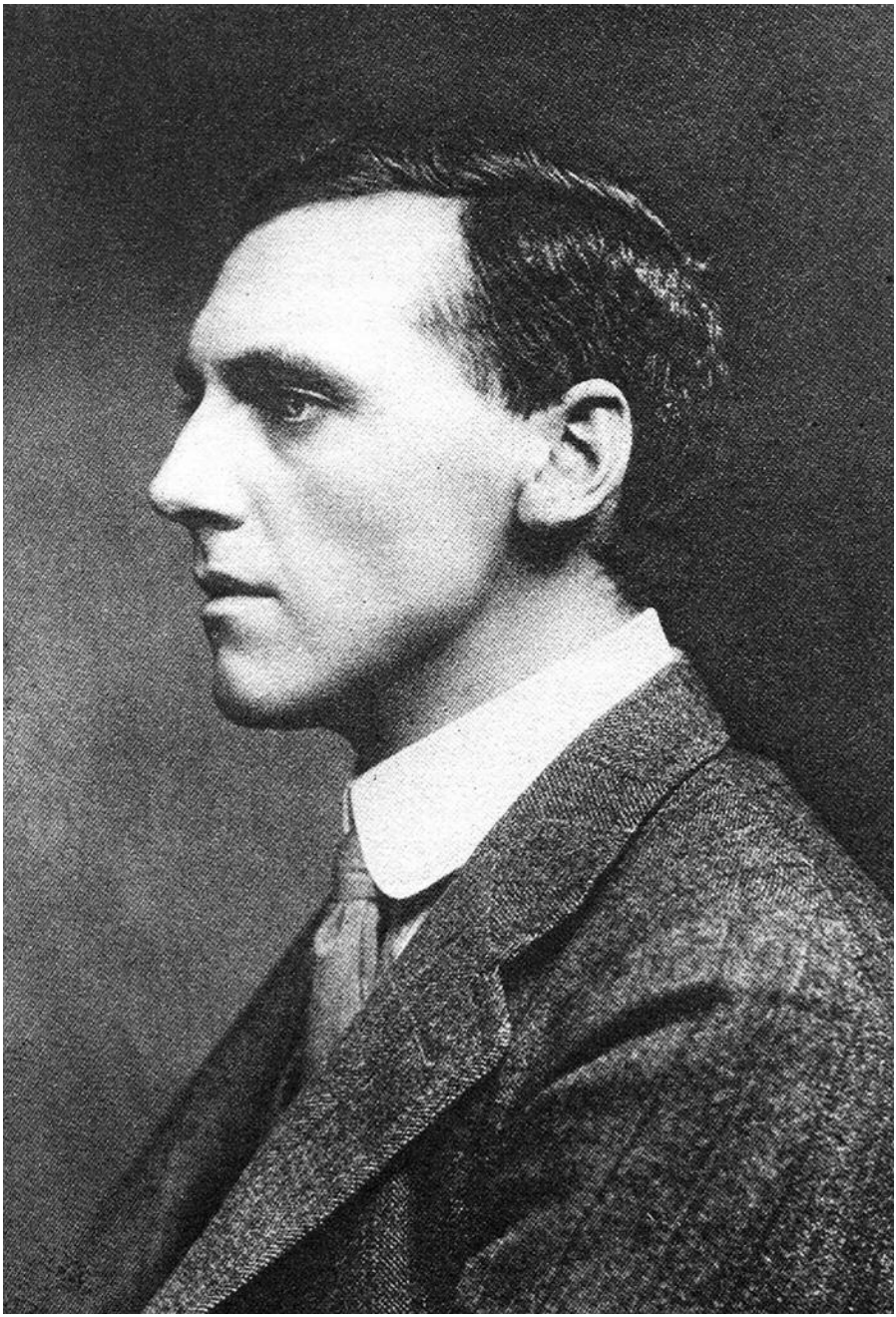

Fig. 3: F.S. Kelly.

London's Classical Concert Society, and frequently appeared in concerts with the cellist, Pablo Casals.

In March 1909, Kelly had been asked to introduce to London Jelly and Adila D'Arányi, two Hungarian violin virtuoso sisters, protégés of Joseph Joachim. Kelly and Jelly made a powerful musical connection and performed together as often as they could during this period, Kelly even conducting her concerto performances and finally forming a piano trio with her and Pablo Casals. He also composed a number of very fine songs during this period and began his cycle of *24 Monographs for solo piano*.

Fig. 4: Jelly D'Aranyi.

Most of Kelly's songs were written for Maisie Kelly, Sep's beloved sister with whom he lived at the weekends at Bisham Grange, on the banks of the Thames, where Kelly loved to row. She called him 'Bootface' and clearly loved him. While the death of both parents and their brother Carleton had been a terrible blow to endure, it also meant that as a result of the division of the family's significant estate, both Sep and Maisie were able to pursue their interests without any concerns about having to make a living. Like Kelly, Maisie was also a fine pianist and singer whom Sep would use to try out his new compositions. He constantly appealed to her to take her singing seriously and turn professional but she seemed more interested in the goings-on of the London social scene. He would dedicate his first published song, *Shall I compare thee?* op. 1, no. 1, to her.

After Sep's death, it was Maisie who would receive his pack containing his kit and all his belongings. She could not bring herself to open it for almost 20 years.

The Outbreak of War

When war broke out in 1914, Kelly was in London. He rushed to sign up and was soon commissioned as an officer with the Royal Naval Division (RND), ending up in the famous 'Latin Club', a group of officers of the Hood Battalion. Kelly would serve alongside the poet Rupert Brooke, the composer William Denis Browne, the British Prime Minister's second son Ock (Arthur) Asquith, Lord Ribblesdale's son Charles Lister, Patrick Shaw Stewart (a great Classics scholar who at 25 was already a director of the Barings Bank), and finally the New Zealand adventurer, Bernard Freyberg, later commander of the NZ forces in WW2 and the first NZ born Governor General of that country. The war would take all of them but Asquith, who lost his leg, and Freyberg, who was wounded seven times, eventually dying from one of those wounds when it ruptured 50 years later. They would call Kelly 'Cleg', after the adventurous hero of the popular novel *Cleg Kelly: Arab of the city* by Samuel Rutherford Crockett.

Before leaving for Gallipoli, Kelly wrote:

> Sunday 3 January 1915, Bisham Grange
> *For an hour and three quarters before dinner I looked through most of my recent unpublished songs and revised some passages before going to bed. In view of going to the front I am somewhat conscious of the spirit of Keats' sonnet:*
>
> > *When I have fears that I may cease to be*
> > *Before my pen has glean' d my teeming brain*

> *I am anxious to leave my unpublished work as far as possible ready for the press. Unfortunately there is no time to notate the works in my head – the Symphony in E major, the Lyric Phantasy (for large orchestra), the F minor piano sonata, the Aubade for flute with accompaniment of strings, horn, bassoon and harp, a String Quartet in E minor and about a dozen songs.*

There would not be enough time to write down all those works and record them for history. They live now only as titles, the music dying with the bullet that cleaved his 'teeming brain'.

The Death of Rupert Brooke

> *If I should die, think only this of me:*
> *That there's some corner of a foreign field*
> *That is for ever England.*
> from *The Soldier* by Rupert Brooke (1887–1915)

After the Hood Battalion left England, the friendship between Kelly and Rupert Brooke deepened. Kelly's diary records frequent references to their being together on group outings on leave, nights spent together at the dinner table, of W. Denis Browne and Kelly entertaining their fellow officers with Brooke at the fore, and, towards the end, accounts of Brooke coming alone to Kelly's cabin to read his poems and discuss literature. What happened next, however, rocked the Latin Club to their core.

> Friday 23 April 1915, SS Grantully Castle, Skyros
> *The events of today have made a deep and grave impression on me. Rupert Brooke died suddenly from infection, on board the French hospital ship at 4.45pm and, in view of the ship's orders to sail at 5am the following morning due to the upcoming Gallipoli landings, arrangements were at once made to bury him on the island he loved so well. It was about a mile from the shore to the grove over very difficult stony ground and the petty officers who bore the coffin were obliged to go very slowly. We reached the grove at 10.45pm where in the light of a clouded half-moon the burial service was read . . . It was a most moving experience. The olive trees in the narrow valley and the scent of the wild sage gave a strong classical tone, almost pagan, which was so in harmony with the poet we were burying that to some of us the Christian ceremony seemed out of keeping. When all others had gone, Lt Commander Bernard Freyberg, Ock Asquith, Charles Lister, Denis Browne and I covered the grave with stones and as many pieces of marble as we could find . . .*

The body lies looking down the valley towards the harbour and, from behind, an olive tree bends itself over the grave as though sheltering it from the sun and rain. No more fitting resting place for a poet could be found than this small grove, and it seems as though the gods had jealously snatched him away to enrich this scented island. For the whole day I was oppressed with the sense of loss, but when the officers and men had gone and when at last the five of us, his friends, took a last look in silence—then the sense of tragedy gave place to a sense of passionless beauty, engendered both by the poet and the place.

Friday 21 May 1915, Cape Helles, Gallipoli

There is a very active body of snipers somewhere up by the firing line and the whole of the afternoon bullets have been whistling continuously over my dug-out. Ever since the day of Rupert Brooke's death, I have been composing an elegy for string orchestra, the ideas of which are coloured by the surroundings of his grave and circumstances of his death. Today I felt my way right through to the end of it, though of course, much still has to take on definite shape. The modal character of the music seems to be suggested by the Greek surroundings as well as Rupert's character, some passagework by the rustling of the olive tree which bends over his grave. It should work out to some nine minutes in performance.

On June 4 1915, Kelly was wounded in the foot and was evacuated to Alexandria where he was able to buy manuscript paper and finally notate his *Elegy for Rupert Brooke*.

Tuesday 29 June 1915, Majestic Hotel, Alexandria

I worked at my Elegy for string orchestra in the morning and from 2.45 until 4.45 p.m., by which time I finished filling in the phrasing and marks of expression. It is so entirely bound up with Rupert Brooke and the circumstances of his burial that in a sense I feel myself the chronicler of its ideas rather than the composer. As we slowly made our way behind the coffin to the olive grove a particular phrase constantly recurred to my mind. The work is a true portrayal of my feelings on that night and the passionless simplicity of the surroundings with occasionally a revealing of my personal anguish.

Kelly at Gallipoli

Following Kelly's return to the peninsula on 11 July, he spent the remainder of the summer maintaining the RND's defensive positions. At the end of August, he began work on a violin sonata for Jelly D'Arányi. Jelly had long been requesting a concerto but Kelly wrote to her from Gallipoli to say he had written a violin sonata in G major for her instead (now known as the *Gallipoli Violin sonata*).

> *I began composing it about three and a half months ago and I have now about half of it written down . . . You must not expect shell and rifle fire in it! It is rather a contrast to all that, being somewhat idyllic.*
>
> Monday 4 October 1915, Hood Battalion, Cape Helles, Gallipoli
> *Two of our Officers provided a great luxury for dinner in the form of seven fish which they had caught by throwing hand grenades into the sea. We now have a cook who is quite the artist. I felt quite proud of the menu—soup, fried fish, fried steak and onions, jelly and stewed prunes and savoury relish on toast, Vermouth, French red wine, beer, orange curaçao and coffee! I was rather hung up with the first movement of my violin sonata and had to give the matter some hard thought to get the details right.*
>
> Sunday 28 November 1915, RND Winter camp just north of X Beach, near Tekke Burnu
> *I was obliged to leave my dugout about 3 a.m. when I found it was sleeting. The north wind blew a gale all day and it was bitterly cold. I worked a little at the slow movement of my G major violin sonata. I heard several days later that one of these nights went down to 20 degrees below freezing.*
>
> Thursday 16 December 1915, RND Winter camp just north of X Beach, near Tekke Burnu
> *I began the morning with a bathe in the beach just below the camp. I wrote several letters and before dinner I did a little work at my G major violin sonata (2nd movement). I very nearly came to an end at 10 a.m. I was talking with Heald when a shell pitched in a dugout . . . about 35 yards away. We went along to lend assistance to a few men who were wounded and, as we stood there, a second shell exploded a couple of yards away from me, blasting me with stones and earth—which stung like blazes. By chance, I only received a scratch on my neck.*

Sunday 19 December 1915, new camp in French area, North East of Sedd el Bahr
I heard that they had carried out a successful evacuation of Suvla last night, and that Anzac was to be evacuated tonight. There is much speculation as to whether we shall evacuate this end of the Peninsula. Meanwhile I worked again on the slow movement of my Violin Sonata after tea.

Tuesday 21 December 1915, new camp in French area, North East of Sedd el Bahr
A south wind had sprung up during the night and it was blowing pretty hard all the morning. Rain came about midday and a very heavy shower flooded the uncovered trenches. I spent nearly my whole day writing down the ground bass for the last movement of my G major Violin Sonata.

Friday 31 December 1915, rest camp, North of Sedd el Bahr
Every sign seems to point to an evacuation including suspicious notices coming round as to all Officers' gear having to be ready at a moment's notice. I spent the morning and afternoon working at the last movement of my G major Violin Sonata and had the satisfaction of finishing it at tea time. It has been rather a race against time as I was anxious to get it packed up and sent off with my gear. I am not displeased with the violin sonata. I am still serving my apprenticeship in sonata form but in lyric form I feel I have every now and then said something good and original, such as my Monographs in E-flat major (#19), B minor (#22) and C minor (#24). I had no time to put in phrasing nor expression marks and the indications of tempo are of the scantiest. I am filled with forebodings as to our safety if we really are carrying out an evacuation. A really bad spell of weather might mean a disaster. As I write the wind is increasing.

The Island of Serenity
After their evacuation from Gallipoli, Kelly and the Royal Naval Division were moved to the island of Tenedos (in Turkish, Bozcaada), seven nautical miles from the Turkish mainland, where he spent a fairly blissful and peaceful month playing on a rented piano, including reading through his G major violin sonata for the first time from the music, leaving him feeling well satisfied with its form.

> Saturday 5 February 1916. Hood Battalion, Paraskevi camp, Tenedos
> *It was a wet day and I played for about an hour or more in the morning in the headquarters bell tent a number of pieces, including my Monographs nos. 13 and 24.*
>
> Sunday 6 February 1916. Hood Battalion, Paraskevi Camp, Tenedos
> *Our camp promises to be very comfortable. The huts are well sheltered in a little valley which leads in a few hundred yards down to a beach where we can bathe when the weather becomes warmer. In addition to our Officers' messes we have a room which will do for a wardroom in which we are placing the piano. There are trees dotted about the fountain, and buildings and the sound of the running water and the shade should make it very delightful when the weather becomes hot. There was a wedding going on in Tenedos and a very pretty effect was made by a number of the guests joining hands and moving round in a circle. I played among other things Beethoven's Sonata in A-flat major, Op. 26, Chopin's Barcarolle, and my Monographs nos. 13 to 18 and Waltz Pageant (op. 2) after dinner.*
>
> Saturday 19 February 1916. Hood Battalion, Paraskevi Camp, Tenedos
> *I found my first opportunity for using the booklets of folk songs which I had printed a year ago. Heald and I collected 15 men from B Company at 3.15pm and we sang though Green Grow the Rushes Oh three times.*

Sep's life had always been guided by a deep faith. Born into a family of wealthy Irish-Australian Anglicans, he had struggled with whether being rich would make it impossible for him be a true Christian and eagerly read and discussed the latest theosophical works. During the war, Sep had encouraged his men to sing English folk songs and the Hood Battalion adopted *Green Grow the Rushes Oh* as their anthem, which they sang with great gusto. It is a Christmas carol full of veiled references to God and angels. It is a telling choice by soldiers who knew what was coming, and the odds of their survival.

Kelly in the Somme

Given two months leave in London, Kelly took full advantage of the time to present his recent compositions at such distinguished places as 10 Downing Street and to all the leading musicians still left in London. Then, in May 1916, the RND was moved to France and stationed in the Souchez sector where Kelly was put to work improving the Hood Battalion band, famously

performing Tchaikovsky's *1812 Overture* so that the climax coincided with a dawn artillery barrage. In October the RND was moved over to the Somme for the big push, the final battle at Beaumont-Hamel.

Monday 16 October 1916. Hood Battalion, Ancre sector, The Somme, France

We are posted half-way between Hamel and St. Pierre Divion. Across the river is Thiepval and the high ground on which both sides send a great many shells. There is about three hundred and fifty yards of low-lying wooded ground between me and the rising ground on the further side of the Ancre where the river has two channels, supplying the water for numerous pretty pools. The German line is about three hundred and fifty yards in front of us.

Wednesday 18 October 1916. Hood Battalion, Ancre sector, north-east of Hamel

There was a Company Commanders' meeting at 10 a.m. at which information about the German lines in front of us, culled from the experience of some Officers who had managed to survive the last advance, was imparted to us. I spent an hour and a half after dinner reading the notes as to enemy dispositions dugouts, machine gun positions, etc. on our front and flanks and looking at the map references. It was not reassuring reading.

Thursday 26 October 1916. Hood Battalion, Mesnil

I set out again with some men at 10.30 a.m. to try to see Beaucourt and the line of our forthcoming push. We walked up the hollow behind Thiepval Wood until we got on to the high ground north of it. From here we walked over the shell holes till we got into the front line and were rewarded with an excellent view of our objective. The land up there is an indescribable scene of desolation. For acres and acres (as far as one could see) there was no sign of vegetable life just a sea of lacerated earth, with here and there the traces of a former trench system. The presence of these former communication trenches was confirmed by the corpses—some of them horribly mangled and with glazed eyes, others trodden almost out of sight into the mud.

Though I was quite callous—as everyone appears to be at the front—I was haunted by the sense of terrible tragedy—the triumph of death and destruction over life. Why is it that such a terrible scene does not touch the depths within me the way a great poet would do? It seems Art goes deeper than reality.

> *There were no trenches to speak of—just tracks from shell hole to shell hole. The ground was newly won and no one knew the way about the featureless wilderness, though I guess we must have been near the famous Schwaben Redoubt. I cut my finger badly on a jagged piece of shell, but luckily found some iodine in my pocket.*
>
> *As we returning they were shelling Mesnil and as we came down the river two big shells pitched in the water and made lovely fountains. The river marshes are beautiful in spite of the desolation, and are filled with moor hens.*

Lt Commander Bernard Freyberg wrote:

> *Kelly and his fellow officers are situated in a small cellar of a bombed out house—indeed the whole town of Mesnil has been reduced to rubble by shell fire and in this basement, only a few feet square, they cook, eat and sleep—the stair case serving the dual role of chimney and entrance. Mesnil is in the middle of our artillery line so guns of all calibres stand wheel to wheel around us. Each morning in the lead up to X day starts with a hurricane bombardment at dawn, so there is no need for reveille. When the bombardment opens up, all those who aren't already about, creep from their holes in the ground and stand in the misty darkness watching the fury of the scene all around them. The guns deafen us, chucking their shrieking projectiles just clear of our heads. We all stand with our watches in our hands, counting the time it takes the German gunners to answer our bombardment—that will be the exact amount of time we will have to cross no man's land.*[5]

Kelly's diary on 25 October 1916 records:

> *We live amongst the ruins of Mesnil in great discomfort, though the cellar in which we sleep is safe and dry and not so uncomfortable as the remains of the ground floor room, which is open to the rain, where we sit and eat.*

In the following days Kelly wrote out the harp part for his *Elegy for Rupert Brooke*, taking to heart Leonard Borwick's suggestion that it might 'sweeten the solemnity without detracting from the elegiac character' of the work. He also composed his last completed work, a slow *Lament*, which would have been the theme for a planned set of orchestral variations. The manuscript, which contains only the introduction and theme (written in short score for

[5] For more information on Bernard Freyberg, see: Paul Freyberg, *Bernard Freyberg, VC: soldier of two nations* (London: Hodder & Stoughton, 1991).

piano, with some details of orchestration), is marked as being completed 'October 28th 1916 in Mesnil, near Thiepval'. The present author has arranged the material for chamber and orchestral forces under the title *The Somme lament,* as an addition to the commemorative repertoire, in a similar manner to Cecil Coles' *Cortège*.

The score is in his perfect handwriting, containing not a single correction or error, not a single blemish, neither from dirt nor soot. It seems impossibly clean and new.

The Death of Kelly

Lt J.H. Bentham, Kelly's No. 2, wrote on 12 November 1916, the day before the attack on Beaumont-Hamel:

> *Kelly made a speech and we all exchanged cheques for 5 pounds as a joke. The idea being that those who survived cashed the cheques of those who were killed. Needless to say no cheques were cashed but were instead passed on to the next of kin as the last document signed by the deceased. Kelly seemed insistent that he would not survive.*[6]

Bernard Freyberg wrote about the last fifteen minutes before they left their trenches:

> 13 November 1916:
> *On the extreme right I stopped to talk to Kelly who was in command of B Company. We had been daily companions for the last two years and he, Asquith, Edgerton and I were the sole survivors of the Battalion who left Avonmouth for Gallipoli in February 1915. I wanted to take both his hands and wish him 'God speed' but it somehow seemed too theatrical, so instead we talked awkwardly and synchronised our watches.*
>
> *Our task in the battle was to capture the front line system, and as we advanced we passed the burning entrances of dugouts. These dugouts were elaborate, two story affairs with electric lights and in one case a lift. It was in rushing a strong point at the entrance to one of these that Kelly was killed.*
>
> *Owing to our heavy casualties, it was never known really how it all happened, but it appears that someone on Kelly's left had missed a dugout entrance from which the enemy was starting to shoot.*
>
> *The situation was critical. Unless the strong point was captured*

[6] Sublieutenant John H. Bentham's diaries are held in the Liddle Collection at the Edward Boyle Library, Leeds University. They are quoted extensively in: Leonard Sellers, *The Hood Battalion, Royal Naval Division: Antwerp, Gallipoli, France 1914-1918* (London: Leo Cooper, 1995).

> *at once enemy machine guns would pop up everywhere. Hesitation would have endangered the success of the whole attack on our front.*
>
> *Kelly, being an experienced soldier, knew this quite well, as he must have known the risk he was taking, when with the few men he had hastily gathered, he rushed the machine gun. A few men reached the position, but Kelly, with most of them, was killed at the moment of victory.*

Of the 25 officers and 535 other ranks, 4 officers and 250 men answered roll call at the captured objective. Freyberg, wounded four times, won the Victoria Cross. Kelly's surviving men, as a sign of respect, carried him back through No Man's Land so he could be properly buried, and his body find safe rest.

Sep's grave is in Martinsart's British Cemetery. His men are buried nearby in Hamel, where they fell.

Patrick Shaw Stewart, a rare Latin Club survivor, who would be killed in 1917, wrote to Freyberg saying:

> *I can't tell you how sad I am about Sep. I got very attached to him at Gallipoli as I know you did. I admired him enormously for the way he militarised himself, quite against his nature, and the way he stuck to the Battalion. Do you remember how quaint we thought he was at first and how absolutely we all came round to him. How the men would try to make him laugh by singing, 'Has Anyone Here Seen Kelly'.*

Freyberg wrote back:

> *God how we miss Kelly—I remember him more vividly each day—he was a rare and beloved creature—I hope he misses us a little.*

The most eloquent expression of the loss of Kelly would come, however, from Jelly D'Arányi. It is clear that while Kelly loved Jelly's playing, she was smitten with him as a man, and her deep love for him endured throughout her life. She had wished that he was her fiancé and later told people that he was, although that would have been a surprise to Sep. After his death, she wrote of how he came to say goodbye to her. She woke to hear him playing the opening tune of the violin sonata he had written for her, like a beginner (Kelly didn't play the violin) coming from afar, as if over a large body of water. She would die, unmarried, with his photograph on her piano, constantly looking back at her.

Epilogue

Throughout the centenary of the Great War, there has been a deeper reassessment of F.S. Kelly's music. He was an immense loss to Australia's fledgling, developing musical culture—its small population did not have composers to spare. Britain would also lose so many composers of talent, particularly in the Battle of the Somme, Butterworth being the most famous, though he was probably not a greater talent than Kelly. I remember an archivist at Eton dismissing Kelly as being of little importance in comparison to Butterworth, yet time may show that to be a deeply ill-informed opinion.

One can only speculate what would have happened if Vaughan Williams had died in the Somme and Kelly had lived. Would Kelly's mature works have revealed a deeper, greater emotional gravity as RVW's did, as a result of surviving the horrors of the war? Would time have allowed his undeniable talent to have similar potent expression? We are left only with a torso, but that even abridged catalogue clearly contains at least one masterwork of the Classical canon—his *Elegy for Rupert Brooke*—and I would argue there are significantly more works that remain which require performance and assessment.

The stories from this period are our modern day Greek tragedies and yet too often they are stories we do not know. If we did, we would not be so quick to risk war again. It is well past time for us to understand what kind of talent was lost when Kelly was killed. All we have left is the chance to get to know him through his music, as Kelly, himself, foresaw when he quoted Callimachus in the foreword to his *Elegy for Rupert Brooke*:

> *Still your works live on, and Death, the universal snatcher, cannot lay his hand on them.*

Discography

Frederick Septimus Kelly: A race against time. ABC Classics 4814576 (2 CD set)

Sacrifice: the lost Songbirds of the Somme (Les Musiciens et la Grande Guerre, vol. 25). Hortus CD 725

FS Kelly Complete works for Two Pianos, String Trio and works for solo piano. Flowers of War (2 CD set: to be released in late 2018)

FS Kelly Orchestral works. Tasmanian Symphony Orchestra. ABC Classics (to be released in late 2019)

For further information, contact Christopher Latham (http://theflowersofwar.org/).

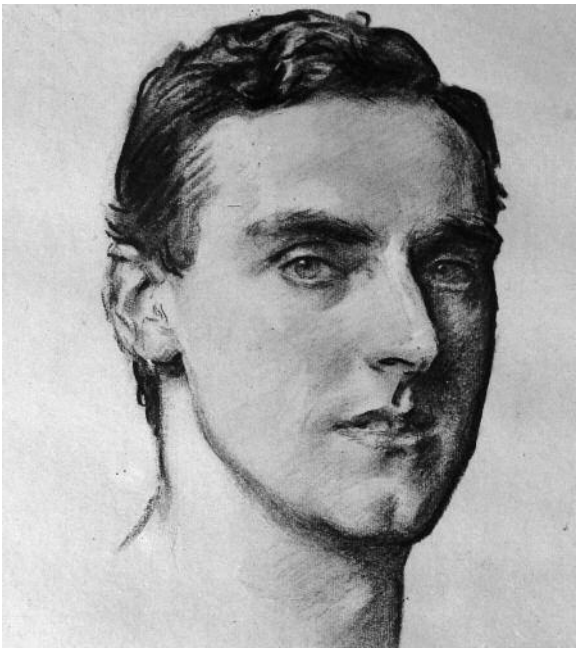

Fig. 5: F.S. Kelly: Sketch by John Singer Sargent.

Abstract
In this article, the author draws upon extracts from F.S. Kelly's wartime diaries to outline the brief but extraordinary life of a man whose death on the Somme in 1916 robbed the world, and Australia in particular, of one of its most promising musicians and sportsmen. Born in Sydney but educated at Eton and Oxford, Kelly excelled as a concert pianist and composer but also as a gold-medal-winning Olympic rower, yet his music is virtually unknown today. The author argues that Kelly's music is long overdue a revival and re-assessment.

Christopher Latham began his career as a violinist with the Australian Chamber Orchestra before moving on to be a music editor for several leading Australian composers at Boosey & Hawkes. He has been director of several Australian music festivals and was Canberra's 'Artist of the Year' during its 2013 centenary. He was music director of the Gallipoli Symphony (2005-2015) and currently directs the Flowers of War, which measures the cultural cost of the Great War. He has been awarded an honorary doctorate by the University of Canberra for his work on the music of WW1 and was recently appointed Artist in Residence at the Australian War Memorial, the first musician in that role.

Brio Volume 55, Number 1. pp 44-51

ARCHIVES AND SPECIAL COLLECTIONS AT THE GUILDHALL SCHOOL OF MUSIC AND DRAMA

Adrian Yardley

The Guildhall School of Music and Drama has a long and unique history. Founded in 1880 by an enlightened City Corporation, it first opened its doors as the Guildhall School of Music in September of that year in a disused warehouse in Aldermanbury with just 62 part-time students. The purpose was to promote music education in the City amongst the workers and residents of an increasingly busy London and remained solely a part-time institution until 1920 when full-time courses began to be offered.

Such was the demand at the School's opening that a new building was quickly proposed. This was soon created in John Carpenter Street and the School moved to this purpose-built building in 1887. Designed by Sir Horace Jones, facilities here included practice rooms, an organ room and a small concert hall—although with very little room for an audience! No proper theatre existed until a large extension was completed in 1898, after which opera and operetta could at last be properly given a fuller place in the curriculum. Speech and acting courses became increasingly important, therefore, but it was only in 1935 that the present name of 'Guildhall School of Music and Drama' was formally adopted.[1]

The building in John Carpenter Street was loved by many but became increasingly inadequate as a modern conservatoire building. The post-war redevelopment of the heavily bomb-damaged Aldersgate area of the City to form the Barbican Complex gave an opportunity in 1977 not only to move into new purpose-built premises but also to set up important collaborations with the Centre itself. This collaborative framework has continued to develop and expand ever since.

One area where the School has perhaps fallen behind other, more recently-founded institutions, however, was in both the collection and dissemination of archive collections. The reasons for this are connected to the original purpose of the School, which was primarily devoted to contemporary education, and the City of London already had its own extensive archives. These included many music manuscripts and early prints associated with Gresham College.

[1] See: Hugh Barty-King, *GSMD: a hundred years' performance* (London: Stainer & Bell, 1980).

Space was (and still is!) a major problem. In both new buildings little thought was given to the expansion of library provision at the planning stage. The library in John Carpenter Street was just a large room with no provision for study space, whilst the space given to the new Barbican building quickly proved to be inadequate. A major extension was built in 1992 but, even with this extra space, shelves have become alarmingly full for materials serving the teaching at the School, leaving little room for the provision and exploitation of special collections and archives within the library.

The growing realisation of the importance of these collections for research purposes, plus the recent provision of greater off-site space for their storage, has given the library team a greater chance to support these hitherto rather hidden collections and bring more of them to the notice of both the School and wider research communities.

In the rest of this article, therefore, the various archives and special collections that the library holds and are available for researchers to view will be described, even if uncatalogued at present; for the sake of brevity those that are of only very minor importance have been omitted. Furthermore, the School archives directly relating to the history of the School and its teaching (student and teacher records, for example) are now all held by the London Metropolitan Archives, https://www.cityoflondon.gov.uk/things-to-do/london-metropolitan-archives/, so are not included here.

Mary Anderson Lucas Archive

These are manuscripts of the composer Mary Anderson Lucas (1882-1952) which were donated to the School by Victor Slaymark, a teacher at the School, in 1987. The Collection also includes a very small number of printed editions, plus a file of programmes and papers.

Mary Anderson Lucas studied in Dresden before attending the Royal College of Music where she was a pupil of Herbert Howells and R.O. Morris. She married engineer Ralph Lucas in 1903 but continued to use both her maiden and married name in compositions. Little of her work was published but she wrote in all forms, especially for the ballet, encouraged by her brother-in-law, the dancer, conductor and composer Leighton Lucas. One of her finest chamber pieces, the Clarinet sonata from 1938, is included in the Guildhall's archive whilst all three of her string quartets are also present. Much of the orchestral and ballet music held here (for example, the Ballet Preludes) also include manuscript parts. This collection, therefore, considerably expands upon the Mary Anderson Lucas scores held by the British Library.

Mary's son, Colin Lucas (1906-1984) became a noted architect and advocate of the modern movement, especially in his partnership with Amyas Connell and Basil Ward (from 1933 to 1939). Colin also designed a modernist house and boathouse for his mother beside the Thames at Bourne End,

of which only the boathouse now survives intact. This is a listed building, although, at the time of writing, is in need of conservation.

Cataloguing status: Uncatalogued

Antiquarian Collection

This is an important collection of printed material which was fully catalogued about twenty years ago by Wendy Harrison who wrote the following introduction for internal use by the School Library, which is quoted here in full:

> The Antiquarian collection consists of nearly 200 books and music scores dating from the eighteenth and early nineteenth century up to 1850. The collection is particularly strong in the areas of vocal and chamber music, with a bias towards English composers. Little is known about the origin of the collection. It has been suggested that it could have come from a country house, where the owner used it in private musical performances; however, it is just as likely to have been put together by an enthusiastic collector, who perhaps had a special interest in English and vocal music. Some items were donated in 1899 by a Miss Mary Ashley of Bath, descended from the musical Ward family of Dublin. Other items appear to have come from the library of William Hayman Cummings, third Principal of the School from 1896-1910, acquired in the early twentieth century.

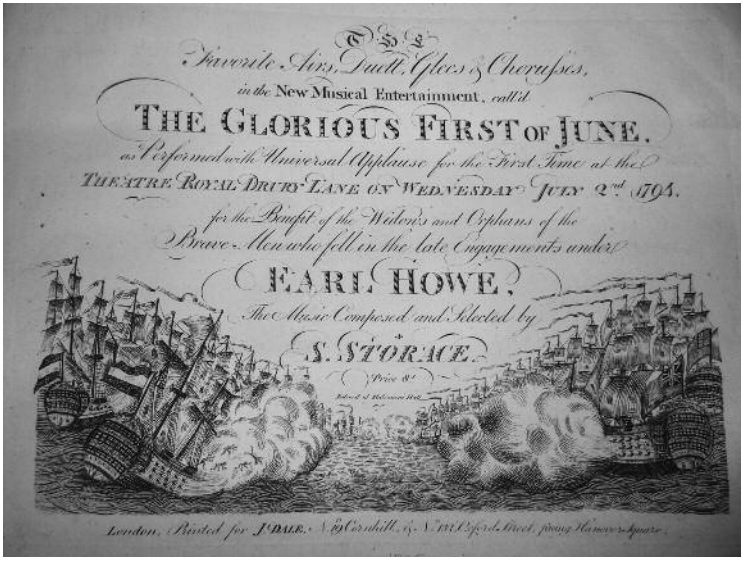

Fig. 1: Title page for The Glorious First of June by Stephen Storace (Antiquarian collection)

The collection contains a number of items of particular interest. These include Walsh editions of Handel oratorios and an Arnold edition of the *Messiah* containing extensive manuscript annotations and the Mozart accompaniments, clearly intended for a performing edition and possibly used in one of the earliest performances of that version in England. Also of interest is a set of parts of concerti grossi, including possibly unique parts for a horn trio by Sammartini, sets of Corelli's Trio Sonatas, op. 1, a large collection of songs from the musical entertainments of Charles Dibdin, vocal scores of operas by Stephen Storace and other lesser-known composers including Venanzio Rauzzini, several French nineteenth-century cello concertos, and a large collection of nineteenth-century glees and part-songs.

Cataloguing status: Fully catalogued

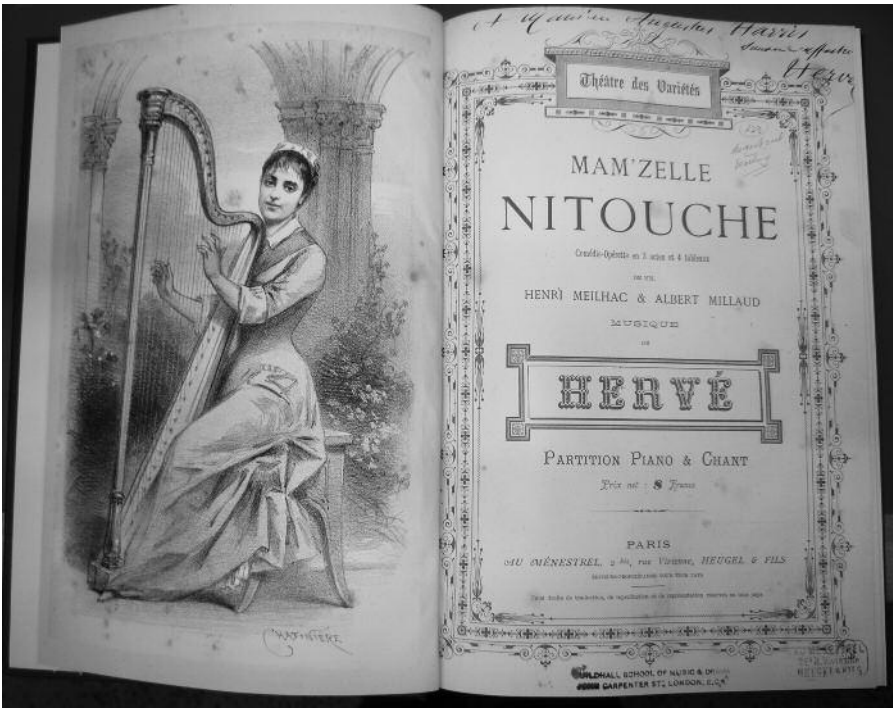

Fig. 2: Vocal score of Mam'zelle Nitouche by Hervé [Florimond, Ronger], personally dedicated to Augustus Harris by Hervé (Harris Collection)

Appleby Guitar Collection
This is an internationally important collection of guitar music, collected by Wilfrid Morrison Appleby, guitar teacher, arranger and amateur poet (1892-1987). The collection consists of over 1,100 printed editions, plus a small number of manuscripts. There are many rarities in this collection, especially of Spanish and Latin American repertoire, including a substantial collection of guitar works by the Basque composer Jose de Azpiazu (1912-1986). The collection is also notable for the inclusion of a large number of both 19th and 20th century guitar tutors.

Cataloguing status: At present, only a very small percentage of this material is catalogued but the shelving in alphabetical order by composer or class number makes the collection easily accessible to users.

Harris Collection
The Harris Collection is of 19th century French opera vocal scores. It is thought originally to have been the collection of the impresario Augustus Harris (1852-1896) and was found at the old School in John Carpenter Street in an unused and painted over cupboard when the building was cleared in 1977. Augustus Harris is chiefly remembered as the flamboyant manager of the Drury Lane Theatre (now Theatre Royal) from 1879 to his early death in 1896. There is a restaurant in Covent Garden named after him (33, Catherine Street, WC2B 5JT) as well as a drinking fountain memorial attached to the theatre. Harris was born in Paris, however, and during these earlier years in France was a friend of Gounod and obviously collected a great many vocal scores of operas and operettas which were current at the time. Many rarities are included here, therefore, including works by Auber, David, Hervé, Lecocq and Offenbach. On Harris's early death, the collection may well have been given to William Cummings, Principal of the Guildhall School from 1896 to 1910, hence its presence at the School.

Cataloguing status: When re-discovered, this collection was in a poor state with many of the covers rotten and falling apart. Approximately half of the collection has been conserved so far and all this material has been fully catalogued.

Leon Goossens Oboe Collection
This collection includes printed scores with parts from the library of the oboist Leon Goossens (1897-1988). It includes some music in manuscript and small orchestral sets. The collection includes some rare material, mostly by twentieth-century composers. Goossens commissioned a number of works from English composers or had works dedicated to him. Most notable here is the

Vaughan Williams oboe concerto where the Collection copy includes a manuscript oboe part, but not in Vaughan Williams' own hand. Other works in manuscript include pieces by Rutland Boughton and Ruth Gipps as well as works by several minor English composers of the period.

The collection was bequeathed to the School by the late Raymond Clarke, founder of KEF Loudspeakers, although Goossens himself is not thought to have had any particular connection with the Guildhall.

Cataloguing status: Fully catalogued.

Leonard Rafter Archive

This is a collection of manuscripts and papers of the composer Leonard Rafter (1912-1964). Rafter taught at the Guildhall School for a short time in the 1940s and also composed music for films. At present, this archive is completely unsorted but includes both chamber and orchestral pieces. Many of these (for example, a violin sonata) remain unpublished.

Cataloguing status: Uncatalogued

Lynex Opera Collection

This collection of opera vocal scores includes works from the 19th and the first half of the 20th centuries. The collection was donated in 1984 and the bookplate reads 'In memory of Nora Sabini (Edith Norah Lynex) [1903-1980], a gift to the Guildhall School of Music and Drama from her husband Richard Antrobus Lynex, July 1984'. Nora Sabini was a soprano and she and her husband were both connected with the Vienna Opera in the 1930s. As a result, many rarer operas are included, and the presence of the first version of *Ariadne auf Naxos* by Richard Strauss is especially important. Annotations are frequent but are largely underlinings of the vocal parts rather than stage directions.

Cataloguing status: In active progress and largely complete.

Max Morgan Papers

These papers, relating to the violinist and teacher Max Morgan (1914-2007), were donated at the time of his death. Max Morgan both studied at the Guildhall School in the 1930s and taught violin there for over forty years from 1947. After his retirement he continued to be a supporter of the School and endowed the Max & Peggy Morgan Prize, awarded alternately for violin and viola players. This is a small file and includes teaching and examination notes.

Cataloguing status: Uncatalogued.

Rosenzweig Archive
The papers of the late Alfred Rosenzweig (Mathis) (1897-1948) were inherited from the estate of his widow, the pianist Edith Vogel (1912-1992), a long-time teacher at the School. Alfred Rosenzweig was a Viennese musicologist and critic who was forced to flee to Britain as a result of the Anschluss in 1938. Here he married Edith Vogel with whom he was romantically involved in Vienna and who also had to flee Austria at about the same time. Whilst living in London, Alfred Rosenzweig continued to write under the name of Alfred Mathis.

This archive is of particular value as it includes the typescript of an unfinished biographical study of Gustav Mahler, which was long thought to have been lost. The text was subsequently published in translation.[2] The collection also includes an as yet unpublished biography of the singer Elisabeth Schumann.

Cataloguing status: Uncatalogued.

Guy Sheppard Theatre Design Archive
Guy Sheppard was a noted post-war set designer who worked at the Guildhall School from 1942 to 1956. Besides the School, he contributed designs for productions to major theatres, most notably the Bristol Old Vic, and also designs for the Festival of Britain in 1951. These designs included both scenery and costume and there are wonderful examples of both in this collection.

Cataloguing status: Uncatalogued.

Westrup Collection
This is an important collection and forms the basis of the reference library at the Guildhall. It was the working library of books and scores of Sir Jack Westrup (1904-1975), musicologist and Heather Professor of Music at Oxford University from 1947 to 1971. On his death, his library was bequeathed to the Worshipful Company of Musicians of which he was an active member. With the move of the Guildhall School to the new Barbican site, the Company decided to place the collection on permanent loan at the School. Here it forms an important part of library resources. It is interfiled with the Library's own reference collection but each volume is readily distinguishable, by both its binding and bookplate. Of special importance here are the facsimile scores, many of which are not easily obtainable elsewhere.

Cataloguing status: Fully catalogued.

[2] Alfred Mathis-Rosenzweig, *Gustav Mahler: new insights into his life, times and work*. Translation, annotation and commentary by Jeremy Barham (London: Guildhall School of Music and Drama [and] Ashgate, 2007).

Abstract
This article describes the historical roots of the Guildhall School of Music and Drama and the most important special collections now accessible in the Library with brief descriptions of their scope and provenance. All these described collections are accessible and available to students, staff and to outside researchers by appointment with the Library. However, there remain a number where access would be difficult at present as these are awaiting both ordering and cataloguing. It is to be hoped that, when extra funding permits, these too can be made available to a wider audience. All catalogued items are searchable on the online library catalogue, accessible via the library page of the Guildhall School of Music and Drama website: https://www.gsmd.ac.uk/

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THE LITMUS LINKED DATA PROJECT AT THE IRISH TRADITIONAL MUSIC ARCHIVE

Lynnsey Weissenberger

Introduction

The Linked Irish Traditional Music project[1] at the Irish Traditional Music Archive (Dublin, Ireland) is an ambitious 2-year undertaking to create linked data tools for better describing Irish traditional music and dance. Our main focus is on developing an ontology specific to Irish traditional music (song and instrumental) as well as dance, along with creating better organisational structures to support ongoing efforts to describe and make these traditions accessible across the web.

In this project, the scope of 'Irish traditional music and dance' is that used in the definition used by the Irish Traditional Music Archive (ITMA):[2]

> *The Archive understands 'Irish traditional music' as a broad term which encompasses oral-tradition song, instrumental music and dance of many kinds and periods. It interprets the term in the widest possible sense, and always tries to include rather than exclude material. Items are collected if they could be considered traditional in any way—in origin, or in idiom, or in transmission or style of performance, etc.—or if they are relevant to an understanding of traditional music and its contexts.*

Linked open data (LOD) has shown great promise in cultural heritage and digital humanities applications, making cultural heritage materials—those found within libraries, museums, and archives—accessible to wider audiences via the semantic web. Recent projects involving music linked data include the DOREMUS (DOing REusable MUSic Data) project,[3] the ongoing Linked

[1] https://litmus.itma.ie - LITMUS, Linked Irish Traditional Music, project results (Marie Skłodowska-Curie Action grant number 750814) were generated with the assistance of EU financial support.

[2] For the full statement, see: https://www.itma.ie/about/our-work/definitions

[3] http://www.doremus.org/

[4] https://linkedjazz.org/

Jazz project,[4] as well as the large-scale Europeana Sounds project,[5] for which the Irish Traditional Music Archive provided content.

There are numerous challenges when representing digital cultural heritage materials within linked data ontologies, with ontology development necessitating 'double experts'[6] in both ontology design and subject domains such as music. This paper will provide an overview of LITMUS to date, present some considerations for documenting and describing Irish traditional music and dance within a linked data ontology, and consider where the LITMUS project might take ITMA in the future.

Description and Access Challenges

Music traditions propagated primarily through oral transmission have additional considerations and present unique representational challenges outside current knowledge organization frameworks, the majority of which are based upon the norms of Western Classical and Western Popular music.[7] Among the few music ontologies developed, none adequately express orally-based traditions like Irish traditional music and dance.[8] An ontology based upon the considerations of oral transmission will allow such items to be described and related to one another using terms musicians and dancers themselves use, and will reflect more accurate relationships than current music ontologies allow.

The LITMUS project must overcome challenges related to documenting traditional Irish music and dance practice. Relationships and terminology are made more difficult due to the informal nature of oral transmission. As collector and scholar Hugh Shields explained, '… terms to describe traditional singing have grown up in a haphazard way: a fact which disturbs its students more than its practitioners.'[9] Several challenges for describing and organising Irish traditional music and dance include the general disagreement among practitioners on common terminology or conflicting uses of terms, as well as terms with more than one applied meaning. An example of this is the term 'jig', of which there are multiple applied meanings:

1. As a dance type, the jig can be rendered within the idioms of seannós ('old style' percussive) dance forms, competition-based solo stepdance using both heavy shoes (a treble jig) or soft shoes (beginner's

[4] https://linkedjazz.org/

[5] http://www.eusounds.eu/

[6] David Stuart, *Practical ontologies for information professionals* (London: Facet Publishing, 2016).

[7] For more discussion on this topic, see: L.K. Weissenberger,'Traditional musics and ethical considerations of knowledge and documentation processes', *Knowledge Organization* 42:5 (2015), 290-295 [http://www.ergon-verlag.de/isko_ko/downloads/ko_42_2015_5_e.pdf]

[8] For more detailed explanations, see: L.K. Weissenberger, *Stories, songs, steps, and tunes: a linked data ontology for Irish traditional music and dance.* Paper presented at the ISKO-UK biennial conference, London, UK, 2017 [http://doi.org/10.5281/zenodo.1002056].

[9] Hugh Shields, *Narrative singing in Ireland: lays, ballads, come-all-yes and other songs* (Dublin: Irish Academic Press, 1993), v.

dances called light jigs), group dances such as within the competition step-dance (such as a dance choreographed for 8 dancers, termed an '8-hand jig', for example), ceili dances (Haymaker's jig), set dances within the solo step-dance tradition which are rendered in jig time, 6/8, such as St Patrick's Day, and the group-based meaning of set dances, where couples dance sets and figures.

2. Next, we also must remember that the term 'jig' applies equally to the dance tunes in 6/8, played both *for* dancers and *separate* from them; the term might also be seen as an umbrella term for dance tunes and dances that are based in 6/8 and 9/8 metres, where three quavers are grouped to form one beat. While dancers use shoe type to differentiate between types of jigs, musicians use tune rhythms to denote either a 'single jig', where crotchet-quaver combinations predominate, or 'double jig', where groups of three quavers predominate.[10]
3. Jigs can also be sung (termed 'jig songs'), usually in the Irish language, and several examples are to be found here: An Rogaire Dubh and Na Ceannabháin Bhána, just to list a 6/8 jig song and a 9/8 slip jig song.

Within the above terminology example, relationships between different meanings of the same term illustrate the interwoven nature of Irish instrumental music, song, and dance. Relationships between people, music, place, and other aspects of the traditions are predominantly based in oral transmission and the kinds of associations that produces.

Ontology Development Overview

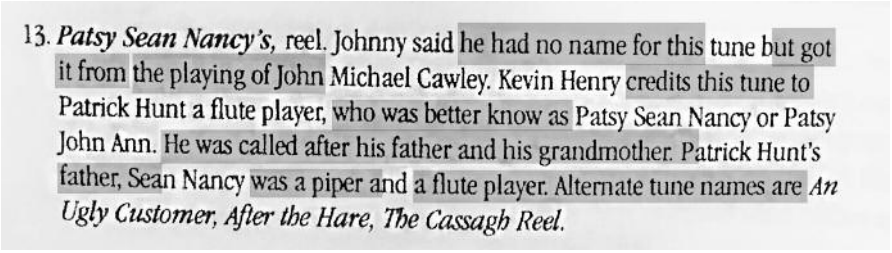
Irish Traditional Music Archive staff provide guidance and expertise with regard to source materials, examples, contextual information, and bibliographic data throughout the development of the ontology, which is still ongoing. For the development of classes and entities, along with properties, our approach is to model a small number of highly-complex use cases to try and account for the scope and range of eventual representation in linked data. Two exemplar use cases are 1) the air/song with numerous titles, a few of which are 'Danny Boy' and '(London)Derry Air', and 2) the song, instrumental slow air, hornpipes, and set dance known as An Lon Dubh / The Blackbird.[11] Eventually, these graph models will be converted into classes and entities using OWL (Web Ontology Language).

[10] In everyday practice, it might be unusual to hear musicians use 'single jig' or 'double jig' when discussing tunes, however the terms would appear within compilation books of tunes and tutors, as well as between scholar-musicians of Irish traditional music.

[11] An Lon Dubh is rarely performed as a song today. It is heard as a non-metred instrumental air as well as metred dance tunes derived from the air, and a set dance with regional and stylistic variants in dance steps.

In addition to developing the classes and entities within the ontology, the properties[12] are a particular focus. The LITMUS ontology's properties are derived both from existing ontologies and also from these written or oral liner notes. The methodology for developing the ontology properties centres around content analysis of album liner notes, which is rich in contextual detail. Selected recordings represent musicians from a variety of eras, geographic locations, instrumental and vocal traditions, and both solo and group recordings. The length and detailed nature of some album notes made them better candidates for analysis over those where only tune or song names/lyrics were provided. For older recordings where the musician can be heard talking and giving information about the tunes, these musings were recorded as 'oral liner notes'.

A small example of liner notes used can be seen in Fig. 1, taken from an album of Johnny 'Batt' Henry's fiddle music, recorded over the span of almost two decades (1964, 1977-8, 1973, and 1981) and compiled in an album released in 2012. The notes are by renowned fiddle player James Kelly, who has an encyclopaedic memory of people, places, and tunes.



13. ***Patsy Sean Nancy's,*** reel. Johnny said he had no name for this tune but got it from the playing of John Michael Cawley. Kevin Henry credits this tune to Patrick Hunt a flute player, who was better know as Patsy Sean Nancy or Patsy John Ann. He was called after his father and his grandmother. Patrick Hunt's father, Sean Nancy was a piper and a flute player. Alternate tune names are *An Ugly Customer, After the Hare, The Cassagh Reel.*

Fig. 1: Liner notes taken from an album of Johnny 'Batt' Henry's fiddle music.

Language used within the album notes appears fairly consistent from the 1970s up to the albums released within the past few years. For example, musicians and singers note which tunes/songs are related to the one they are performing. Likewise, they often explain what makes the particular version of tune or song performed on the album different from the others. Musicians frequently provide sources for their tunes, such as where they first heard the tune or from whom they learned their version. In explaining these relationships, album notes reference titles, or events, or geographic places, other musicians, as well as collectors and published collections.

[12] Properties describe relationships; Stuart's (2016) definition is 'attributes that describe classes'.

This methodology for developing ontology properties allows us to analyse language used by practitioners over time to express relationships found in transmission and learning of Irish traditional music. Anecdotally speaking, the language contained within the album notes mirrors language used when introducing tunes and songs in both formal and informal performance settings. Using practitioners' own language will benefit the application of the ontology within traditional music collections in Ireland, as well as when applied to other European and non-European music collections.

Looking to the Future

The Linked Irish Traditional Music (LITMUS) project's overall aim is to improve searching and access to web-based Irish traditional music, song and dance resources through the development of a linked data ontology, and eventual framework. Once completed, the LITMUS ontology will facilitate research in a variety of disciplines–including musicology/ethnomusicology, ethnochoreology, digital humanities, and library and information science–as well as enable discovery of new resources for students and performers of Irish music and dance worldwide. As global interest in Irish traditional music remains high, this will necessitate further digitisation efforts and investment in the Irish Traditional Music Archive's digital library infrastructure to reach users worldwide.

For future projects stemming from LITMUS, we look to incorporate aspects of crowdsourced knowledge and aim for closer collaboration with the traditional music and dance communities. A similar project to LITMUS, the Linked Jazz project led by Cristina Patuelli of the Pratt Institute, derived many of their relationship data for musician-musician relationships from oral history interviews of jazz musicians; transcriptions were either made by Linked Jazz researchers or crowdsourced by the public. For large-scale linked data implementation, strategic crowdsourced knowledge generation could prove a tremendous asset to our diverse and ever-expanding collections.

Although tailored to Irish traditional music, it is hoped that LITMUS will provide a working model for other European and non-European traditional musics with similar considerations. Properties are potentially the most transferrable aspect of the ontology for other traditional/folk music outside the Irish tradition as the types of relationships and descriptors/attributes useful for describing relationships in Irish traditional music and dance may very well extend to other European and non-European music/dance traditions also reliant upon oral transmission. Collaborative efforts between the Irish Traditional Music Archive and other institutions with folk or traditional music and dance materials may be fertile ground for further development and implementation of the ontology.

Abstract
LITMUS (Linked Irish Traditional Music) is a two-year cultural heritage linked data project at the Irish Traditional Music Archive in Dublin, Ireland. It focuses on the creation of a linked data ontology specific to Irish traditional music and dance–the first such ontology based around a music primarily propagated by oral transmission. While efforts to accurately represent, describe, and organise traditional music have numerous challenges, the methodologies used to develop the ontology centre around text-based sources from traditional musicians' album notes, mirroring language used by musicians when introducing tunes and songs in both formal and informal performance settings. Using practitioners' own language will benefit the eventual application of the ontology within traditional music collections in Ireland and have potential applications to other European and non-European folk/traditional music collections with similar considerations.

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Brio Volume 55, Number 1. pp 58-78

BOOK REVIEWS

Eric Saylor, *English pastoral music: from Arcadia to Utopia, 1900-1955.* Urbana: University of Illinois Press, 2017. xi, 245 p. ISBN: 9780252041099. Hardback. $45.00.

Tim Rayborn, *A new English music: composers and folk tradition in England's musical renaissance from the late 19th to the mid-20th century.* Jefferson, North Carolina: McFarland & Co., 2016. v, 306 p. ISBN: 9780786496341. Paperback. $39.95.

It is good to welcome a pair of excellent studies of British early twentieth century music. Both bring a fresh and positive perspective to related subjects we might have felt had been settled. Eric Saylor's fascinating earlier edited volume *The sea in the British musical imagination* (2015) was a notable achievement among studies of British music and now, with this pioneering exploration of a familiar topic, he brings a new perspective to a repertoire beloved of audiences and record collectors, and finds 'the mysterious beauty of pastoralism stands revealed not only in its timbre and technique but in the complexity of its meaning and message'. He continues: 'In its depth, scope, and originality, pastoralism played a central role in shaping twentieth century art in Britain, helping the nation claim its long overdue musical inheritance' (p. 178). Saylor does this by presenting an extended discussion encompassing its literary and classical roots, exploring what constitutes pastoralism, and then deals with four concepts: Arcadia, War, Landscape and Utopia, which gives his analysis a completely fresh and illuminating thrust.

Saylor is selective in his choice of composers to discuss: in fact, he covers Vaughan Williams, Holst, Bantock, Bliss, Britten, Butterworth, Delius, Elgar, Farrar, Finzi, Gurney, Heseltine, Howells, Ireland and Moeran. He articulates the fact that music we wish to describe as pastoral is revealed as the catalyst that transformed accepted artistic conventions, while producing music that has become cherished central works of the British musical repertoire. This highlights the disconnect between audiences' preferences, notably between popular responses to music on CD and radio, and more academic and critical attitudes. He is eloquent in presenting pastoral music as a cultural phenomenon which has become accepted over time, and challenges the academic line that has dismissed it as antiquated, insular, and reactionary. He writes that pastoral music 'therefore represents not only a set of technical

traits but also a direct response to many challenges of the age, especially the pressures of urbanization and military conflict. The comparative conservatism of its language should not blind us to its significance in English life and culture' (p. 6). He opens his account with a wide-ranging exploration of the meaning of pastoralism in literature and highlights its division into what he calls 'hard' and 'soft' categories. He argues that 'it is reasonable to posit that pastoral music demonstrates a similar taxonomy' (p. 17).

The book is then divided into four extended essays taking the themes of Arcadia, War, Landscape and Utopia, concluding with 55 pages of notes, a nine-page bibliography and an eleven-page index. The appearance of occasional sub-headings within his chapters illustrates the independent wide-ranging treatment that Saylor brings to his analysis. The first of these, Arcadia, sets out with 'Arcadian antecedents and Elgar's *In the South*' and soon arrives at '*The Great God Pan*'. The latter is, of course, the title of a major but long unheard work by Bantock, a composer who rarely figures in discussion of pastoral music. This is really useful because the only previous easily accessible account of Pan in British music came in Fiona Richard's chapter on Paganism (pp. 63-88) in her book *The music of John Ireland* (2000) and could easily be missed by the general reader.

After the discussion of Pan we come to a section focused on Moeran's choral cycle *Phyllida and Corydon*. Saylor reminds us 'the most famous shepherd in the Arcadian literary tradition is Corydon' (p. 41) but in remarking that 'Corydon was no less popular in musical settings' he mentions Arnold Bax's song *Phyllida and Corydon* as an example. In this overview, I am not sure it is very persuasive to cite an item of surviving juvenilia by a 16-year-old composer which, as far as I am aware, remains unheard.

When he comes to his chapter headed War, we reach the key area of this study, analysing the place of the war in stimulating responses in which pastoral elements find a role. He headlines this discussion with a photograph of the Royal College of Music's war memorial (which dominates the lobby, facing one inside the main entrance). There are many familiar names inscribed here, notably George Butterworth, and it deserves to be reproduced with all fully legible. The photograph included here is a bold attempt and better than the similar shot I took for my book *Oh! my horses: Elgar and the Great War* (2001, corrected ed. 2014), but such is the importance of this memorial in any discussion it is surely time to set up a proper session with lights and tripod to get a crisp perfectly legible image.

It was Vaughan Williams's admission in a celebrated letter that there was a lot more to his *Pastoral* Symphony than early critics had realised, though this understanding was not widely disseminated until the 1960s. In this light we found that here we had music evoking the tragedy of the First World War as experienced first hand by VW during his war service on the western front.

It gives the apparently idyllic pastoral a totally new perspective, as yet another modernist utterance in the post-1918 world. Saylor analyses this with a fresh vocabulary that is fully convincing. He examines how three different groups of composers 'engaged with pastoralism against the backdrop of the Great War and what their efforts reveal about the relationship between art and conflict'. Using sub-headings again he spends nearly a dozen pages explor ing 'The vigilant: Edward Elgar and John Ireland'. Following this 'The victims: George Butterworth and Ernest Farrar' and then 'The veterans: Ralph Vaughan Williams and Arthur Bliss'. Saylor writes about the closing movement of Bliss's choral symphony *Morning heroes* that it 'represents in microcosm the expansive range of applications that pastoral music, texts, and imagery encompassed as artists struggled to come to grips with repercussions of the Great War . . . The new culture that pastoralists spoke of so quietly—yet paradoxically, with such force—was overwhelmingly one of peace . . . In so doing, they invested it with a power and significance it had not hitherto received' (p. 97).

Saylor thus comes to his third concept, and the one traditionally associated with the pastoral—Landscape. Here his sections are: 'Melodious birds: the cuckoo and the lark'; 'In Shropshire: A.E. Housman and *A Shropshire lad*'; 'Green and pleasant lands: Vaughan Williams, Forster and political pageantry'; and 'In Someset and Wessex: the pastoral journey of Gustav Holst'. Bracketing it with Delius's *Cuckoo*, the discussion of Vaughan Williams's *The lark ascending* is especially illuminating. For this reviewer those other short rhapsodic pieces of the time featuring a solo violin or viola immediately came to mind. Saylor had already drawn attention to the viola solo in 'Bredon Hill', the middle movement of Farrar's *English pastoral impressions*, and we might also remember Robin Milford's *The darkling thrush* for violin and orchestra; also the BBC announcer's treatment of Julius Harrison's *Bredon Hill* for violin and orchestra, where the First World War evocation of an imagined rural England was again re-created at the end of September 1941, the announcer saying: 'It is a fact remarkable in itself that such music as this comes out of the present time . . . the eternal spirit of England.'

This is a book of pleasurable surprises and insights and the section headed 'Green and pleasant lands: Vaughan Williams, Forster and political pageantry' discusses those two long-forgotten open-air country pageants of the 1930s, the *Abinger pageant* of July 1934 and *England's pleasant land* in July 1938. The latter was a challenge to urban development, championing the preservation of the countryside, given even higher profile because its words were by E.M. Forster. Here we are dealing with concepts and history rather than actual musical scores because most of Vaughan Williams's music that was played has not been heard since. Interesting that before writing this

review the present author had been writing notes for Martin Yates's world-premiere recording of Vaughan Williams's music for another forgotten EFDS Masque, also written in 1934, giving the flavour if not the notes of the Abinger Pageant and featuring an extended medley of Morris tunes (Dutton Epoch CDLX 7353).

More insights in the final chapter, 'Utopia' which opens with 'A pastoral episode: *The shepherds of the delectable mountains*'. Saylor comments 'one would be hard-pressed to find another work so consistent in its pastoral tone throughout Vaughan Williams's oeuvre in both its imagery and its musical idiom' (p. 149). We move on to Constant Lambert and Benjamin Britten, 'composers who repeatedly proclaimed their antipathy for the English pastoral style but nevertheless made use of it within their own works' (p. 156). Here the discussion of Lambert's Second World War elegy *Aubade héroïque* and its relationship to VW's *Pastoral Symphony* is fascinating, though I wonder whether we may be reading too much into the harmonic detail of some of these textural comparisons.

Certainly in his early years, Benjamin Britten could be vitriolic in his condemnation of Vaughan Williams, finding him amateurish and lacking in the professional technique he espoused himself. So, when we reach a discussion of the role of a pastoral scene—Act II, Scene 2—in Britten's opera *Peter Grimes*, in the section "What dreaming can disown": the pastoral in *Peter Grimes*', we find Britten 'shown that pastoral music could serve not only nostalgic or elegiac Arcadian ends but also visionary and potentially hopeful utopian ones as well'. Saylor concludes that the passage demonstrates that 'pastoral music was adaptable to the aims of more conventionally modernist artistic aesthetics and could provide extraordinary results when so employed' (p. 169).

The book ends with Gerald Finzi's *In terra pax*, his 'Christmas scene' for baritone, soprano, chorus and orchestra, first performed locally at Ashmansworth in December 1954 and more widely in a broadcast in February 1955. In an enlarged orchestration it was heard at the Three Choirs Festival at Gloucester in 1956, three weeks before Finzi's untimely death.

This delightful and stimulating book covers an enormous ground in a refreshingly new analysis and in a comparatively small span. Indeed, one would love to see Saylor give us another 178 pages in similar vein. His end notes, too, are remarkably readable, both for their often extended commentary and the range and detail of sources cited.

Dealing with a similar period, the second of these volumes is Tim Rayborn's *A new English music*, which covers more than is suggested by his wordy sub-title. This up-to-date and detailed account of British composers influenced by folk traditions in the first half of the twentieth century provides us with a worthy successor to those various composer-focused histories such

as Peter J. Pirie's *The English musical renaissance* (1979) and Michael Trend's *The music makers* (1985). One has some cause for regret that Rayborn limits himself to just seven composers—Vaughan Williams, Holst, Butterworth, Moeran, Warlock/Heseltine, Finzi and Percy Grainger—but he treats them at useful length (the longest, Vaughan Williams, takes 30 pages; the shortest, Butterworth, 18). (At this stage I should, perhaps, declare a small interest in that I supplied the author with a number of the well-reproduced mug-shots of the composers concerned, but had not seen the text before this reading.)

The first two chapters set the scene: the first, 'English music from the later 19th century: a renaissance and a revival', is an elegant, substantial and well-informed account but with one notable omission—the lack of extended discussion of most of the music that has been revived and, more to the point, the music still requiring attention; the second chapter, 'The revival of folk and early traditions', takes us through a useful and detailed account of the principal players in the early twentieth-century folk song revival. In discussing the assessment of their achievement by later commentators, we reach a more contentious area and Rayborn attempts an objective summary of the contemporary criticisms of the early folk song revival by 'left-leaning scholars' and balances it with the original reception in its time. He concludes: 'The folk music revival continues, in ways that its Victorian and Edwardian originators could never have imagined'.

In both books the notes appear as a sequence at the end, and both are much more than mere citations of sources. Indeed, Rayborn's discussions of the literature of each composer in his notes constitute valuable and up-to-date thumb-nail guides to sources and indicate very wide reading of the subject. The only area neither author deals with, other than occasionally, is the recorded legacy of the music discussed, which for this reader is a pity. Nevertheless, here are two eloquent and authoritative authors; both books cast fresh light on their subjects and are strongly recommended.

Lewis Foreman

Nancy November, *Cultivating string quartets in Beethoven's Vienna*. Woodbridge: The Boydell Press, 2017. ix, 258 p. ISBN: 9781783272327. Hardback. £60.00.

In recent years there have been several approaches to the social and analytical aspects of the string quartet form, such as Dean Sutcliffe's exploration of the conversational elements in Boccherini, or Marie Sumner Lott's work on the social history of chamber music performance in the nineteenth century. In both cases (and there are others) what had been a concentration on the canon, with a particular kind of structural analysis, has been enhanced by a wider awareness of alternative analytical methods and a richer appreciation of chamber music culture in general. What amateur performers actually played for enjoyment was often very different from Beethoven (anyone for Veit?), and sales of that repertoire in effect subsidised publishers such as Peters.

Nancy November's study of quartet culture in the first few decades of the nineteenth century takes these threads and explores them in greater depth. She ranges from examining the market conditions that drove earlier nineteenth-century music publishing, to the useful and illuminating detailed study of individual, mostly unfamiliar, works, and in the process discusses concert venues, the place of chamber music in Viennese musical life, music criticism, and much else. Here we have amateurs, professionals, the (now, and emerging then) canonic and the *Kleinmeister*. It is a substantial achievement, with thought-provoking material presented on every page. If the cross-currents she details occasionally seem to go in different directions at once, that is because the period she examines is itself a period of change.

A detailed study would far exceed the limitations of a review, but there are some particularly interesting concepts and methods well worth underlining. The study of the Traeg catalogues of 1799 and 1804 yields rich statistical information. She shows that far more string quartets than symphonies were listed (here she revises earlier scholarship), that Haydn was second to Pleyel in quartet listings, and that the most heavily represented Viennese composers were Franz Krommer (1759-1831) and Peter Hänsel (1770-1831), whose quartets are almost unknown to modern players. Reading these documents with such attention to detail is no small thing. November also stresses, quite correctly, the importance of arrangements (often of operatic material) for string quartet. These include 're-packagings'—her apposite term—of Handel overtures, items from *Singspielen*, operas by Mozart and many others, ballet music, and symphonies. Her suggestion, following Mary Hunter's work on Viennese *opera buffa*, that quartet players would have been able to 'engage with aesthetic and social ideals, such as sympathy and the rewarding of virtue' may well have been true of a group playing in urban Vienna. Perhaps this might be less obvious to amateur players in more provincial towns or villages, but her fundamental point about the value of string quartets in encouraging

sociability is well made. I would only add that the social, interactive value of this chamber music is enhanced by the almost total lack of rehearsal marks in published quartets at this time—in order to retrace one's steps when things go wrong it is necessary to have a conversation about an identifiable point from which one can restart. November's approach to quartet venues, a topic that has hitherto been seen in terms of a simple binary of 'private/public', is to talk of a 'continuum from private to public'. She makes the excellent point that there was a range from the entirely private small-scale concert for an invited audience to the public, ticketed, and reviewed event: she talks of 'semi-private' and 'semi-public' concerts. Here the material concerning music in Viennese salons of the period, drawing on Sonnleithner, is especially interesting.

The scholarly literature on performance practice relies heavily on concert reviews in journals such as the *Allgemeine musikalische Zeitung*, but often a wider view of what November calls 'review culture' is missing. This is understandable in that reviews can be rare enough, and detailed reviews even rarer. She points out the prevalence of some criteria such as precision and fidelity to the composer; those who work in this field frequently encounter the trinity of *Reinheit*, *Fertigkeit*, and *Sicherheit*. But she also finds a concern with the performer's individuality and expressiveness, even in the context of an emerging work-concept where 'selflessness' was also prized. November captures the different trends in this watershed period well, by constantly avoiding easy generalisation—this is one of the strengths of the book in general. Of the many unfamiliar composers who people the pages of this book, Friedrich Fesca (1789-1826) is particularly interesting, praised by Spohr and Weber and included with Mozart and Haydn as one of the 'best quartet composers'. November points out his harmonic richness, rapid modulation and thematic development, and cites several reviews that suggest that Fesca would deserve attention by modern performers. Her comparison of his op. 12 with Beethoven's op. 95 is fascinating. As well as composers and performers, November closes the triangle by discussing modes of listening in early nineteenth-century Vienna: listening as a connoisseur in silence while absorbing surface details and larger structures, or listening as an audibly engaged audience member applauding particular moments. The shift to what is now normal audience behaviour—'still, silent, listening'—appears to have arrived in Vienna by the 1820s, but nonetheless November draws attention to the sheer diversity of listening experiences. This plurality exactly parallels current work in historical performance practice; just as there are practices, so there are listeners. If her final chapter comparing Beethoven with Schubert seems to lose focus, her conclusion broadens the picture by looking at Hanslick and Nohl, whose relatively narrow views of what constitutes chamber music and its canon suggest a hardening of boundaries.

The sheer diversity of material means that there is inevitably a certain amount of repetition, but the book is well-organised, with potential digressions being kept under control. Musical examples are generous and substantial, although the resolution could have been higher (and there are two examples 6.2, the first of which is not included in the index). These are small points. November's study of earlier nineteenth-century Vienna shows us above all a richly varied, often uncategorisable, musical and social culture founded to a significant degree on sheer pleasure, combining the sensual, the sociable, and the intellectual. It has much to offer musicologists, performers, and *Liebhaber und Liebkenner.*

George Kennaway

Musicians of Bath and beyond: Edward Loder (1809–1865) and his family. Edited by Nicholas Temperley. Woodbridge: The Boydell Press, 2016. xvi, 314 p. ISBN: 9781783270781. Hardback. £70.

This volume comprises a series of substantial essays that are the result of a study-day in October 2015 organised by Dr Matthew Spring of Bath Spa University's 'Centre for Musical Research' in collaboration with Bath's Holburne Museum, under the banner 'The Loder Family and Music in Provincial Britain'. The book's editor, Professor Nicholas Temperley, has long been associated with the Loder name having been the instigator of the 1966 revival of Edward Loder's opera *Raymond and Agnes* at the Cambridge Arts Theatre, and the story of that revival is documented by Temperley in the book's Epilogue. It provides us with a useful record of that point in time when the word 'Victorian' slowly began to lose its derogatory emphasis in discussions of British art and cultural production.

The main thrust of the book is focussed not only on the musical life of Bath (covering a period from the late eighteenth century up to the middle decades of the nineteenth) but also on the activities of the highly talented and entrepreneurial Loder family whose members were not only an essential element of musical life in Bath but also had influence far beyond the city in London and Manchester, in Australia and New Zealand, and in the Americas. The broad facts about the most active members of the Loder family are readily available via the authoritative *Oxford music online*, but those entries are necessarily brief and thus highly selective in the information they provide. The importance of this book is in drawing together and developing the stories of all these and several of their less well-known relatives, using their achievements

as an analogue to explore Britain's musical culture during the 'long nineteenth century', especially that generated by British-born musicians and of 'English opera' in particular. The various essays are as follows:

1) 'Earning a musical living: the Loders' career choices' by Stephen Banfield is a straightforward survey of the prospects of earning a livelihood as a musician in the period covered by the book, making much use of older standard texts such as Betty Matthews's *Members of the Royal Society of Musicians* (London, 1985), Cyril Ehrlich's *The music profession in Britain* (Oxford, 1985) and Deborah Rohr's *Careers of British musicians* (Cambridge, 2001).

2) 'The musical life of Bath, 1800-1850' by Matthew Spring presents us with a comprehensive and lively picture of Bath's diverse musical culture. Despite the city's steady decline as a destination for health tourism and sometimes racy pleasures, and its steady ascendance as a destination of genteel long-term retirement, Bath's musical life continued to provide a living for many musicians. The city's many churches and proprietary chapels formed a secure base from which their musicians developed polite, portfolio careers performing in the assembly rooms, pleasure gardens and theatres and as teachers and music retailers.

3) 'The Theatre Royal, Manchester, in Edward Loder's time' by Liz Cooper offers us a journey through the data provided by the theatre's playbills to be found in the Manchester City Library collection in the period 1854-55, listing productions, performers and associated personalities.

4) 'The climate for opera in London, 1834-1865' by Alison Mero is an expert and compelling discussion of 'English opera' as a discrete genre in its own right, describing its evolution through the amalgamation of continental (French, German, Italian) operatic elements with distinctly home-grown elements (ballads and glees and a preponderance of spoken dialogue). We come to appreciate the difficult commercial and legal obstacles that shaped the genre, and the author makes excellent use of the rapidly emerging musical press to assess its progress and reception.

5) 'Loder & Sons, Bath: a band of musicians' by Andrew Clarke comprises a series of thumbnail biographical sketches about the Loder family from its origins in Dorset to its arrival in Bath in the eighteenth century, where for a hundred years it formed perhaps the most prestigious of Bath's musical clans whose scions became leading lights at the London Philharmonic Society and Royal Academy of Music and created flourishing concert audiences in America and the Antipodes. I found quite fascinating the lives of several Loder women who became successful professional musicians. Of course Kate Loder features most strongly, but among others—albeit briefly glimpsed—there is Charlotte Loder, who eloped to France with Nicolò Paganini, and Emily Loder (née Woodyatt) who was a founder member of the Royal Society

for Female Musicians and an associate of the Philharmonic Society. At some future date they deserve more detailed attention.

6) 'A master violinist and teacher: John David Loder (1788-1846)' by David J. Golby focuses on the publication and the impact of musical treatises written by British authors in the early nineteenth century with particular reference to John Loder's own treatises on playing the violin (1824) and on bowing (1842), which easily rivalled the then dominant instructional works of the violinists Geminiani and later Spohr. John Loder was a pedagogical pioneer in paying close attention to beginners as well as advanced players. In this essay we also learn how, despite his very real natural gifts, he was for many years marginalised by elite patrons' preferences for continental players. But through steadfastness to his craft this British talent eventually achieved due recognition as a much-loved leader of the Philharmonic Society and of the Ancient Concerts and as a highly respected teacher at the Royal Academy of Music.

7) 'Edward James Loder (1809-1865): a life in music' by Andrew Lamb. This essay makes extensive use of contemporary journalism to build the picture of an industrious entrepreneurial musician (composer and theatre and opera-house conductor), and a member of Britain's mainstream commercial musical establishment for whom sustained success and financial security remained elusive. Although a steady stream of work appeared in print during his lifetime—ballads, piano works, string quartets, incidental music and operas, treatises for piano and singing—much is now lost.

8) 'George Loder's contribution to musical life in colonial Australia' by Julja Szuster relies largely on local press reports and George Loder's own published memoirs. This essay paints a fascinating picture of Britain's nineteenth-century professional musicians' willingness to embark on global travel, making use of professional relationships established in one country to gain a presence in another. In George Loder's case travelling from Britain to the USA, Australia and South America, tracking his fellow musicians through press reports and correspondence to maintain a network of professional support. What is particularly interesting is the description of Australia's early European settlers quickly establishing patterns of 'polite society' in their new communities, with an eager appetite for contemporary high-art culture including opera and concert series even in far-flung mining settlements.

9) '"A Magnificent Musician": the career of Kate Fanny Loder (1825-1904)' by Therese Ellsworth gives us perhaps the most complete picture to date of this—in her day—highly regarded female composer, performer and teacher. She was a student at the Royal Academy of Music and rose to become there a much sought after professor of piano. She knew Mendelssohn, being an avid exponent of his work and maintained close links with Clara Schumann, the two women exchanging pupils. As a performer her repertoire

was overwhelmingly contemporary. As a composer she focussed particularly on chamber scale works—apart from an opera, a student piece now lost—and songs.

10) '"Three Fifths of him Genius and Two Fifths Sheer Fudge": heights and depths in Edward Loder's work' by Nicholas Temperley looks in detail at the social context of the composition of Loder's operatic output and its critical reception.

11) '"Ah, trait'ress, me betraying": Edward Loder and his librettos' by David Chandler details the perilous journey of an 'English opera' from pen to stage, tossed about and haggled over by author, composer and theatre management and Chandler makes the point that many 'English operas' failed not because of their music but because of the libretto then usually held to be of greater importance, not least because of English opera's distinctive reliance on spoken dialogue. Thus while many of the period's English operas (including Loder's) contain fine music, Chandler argues convincingly that they have been unfairly consigned to obscurity.

12) 'Edward Loder's serious operas' by Paul Rodmell looks in detail at the critical reception and compositional style of Edward Loder's three 'serious' operas: *Nourjahad* (lib. Samuel Arnold, 1834); *The Wilis, or The night dancers* (lib. George Soane, 1846); *Raymond and Agnes* (lib. Edward Fitzball, 1855). Rodmell makes use of contemporary criticism, and musical examples to assess Loder's operatic achievements and good use is made of musical extracts to illustrate Loder's increasing skill in composing for the operatic stage. Despite Rodmell's obvious admiration for Loder's work he remains equivocal about the overall success of these operas, due largely to weak libretti (imposed by theatre management) and English opera composers' tendency to keep an eye on the 'ballad' potential of individual items to make a ready sale in the music shops. Had this essay laid a greater emphasis on providing musical extracts and analysis and less emphasis on contemporary criticism—already sampled in chapter 10—the reader would have had more scope directly to judge for themselves the qualities of the music and assess Rodmell's observations.

13) '*Raymond and Agnes*: orchestration and dramatic characterisation' by Valerie Langfield covers ground similar to Paul Rodmell, but pays particular attention to Loder's use of percussion in his orchestral writing. As with the other analytical essays in this collection it is hard for the reader to come to a judgement on the opinions expressed without access to a score or recording. We should note however that the conductor Richard Bonynge is currently (October 2017) making a recording of *Agnes and Raymond* under the aegis of the UK's Retrospect Opera.

Alongside the book, the publisher has usefully provided open-access online sources of performances of music by Edward Loder (piano and chamber

music, songs and extracts from the operas *The night dancers* and *Raymond and Agnes*) as well as songs by Kate and George Jnr., together with programme notes (https://boydellandbrewer.com/musicians-bath-beyond/—N.B. the URL given in the 'Introduction' (p. 5) is invalid). Given the almost total absence of the Loder name from commercial catalogues of recorded music and from concert programmes these music samples are a very useful starting point from which to judge the Loders' music making for ourselves. The music is a delight and fully explains the enthusiasm that was the genesis for this book. (However, the reference made by Temperley in the Epilogue (p. 298) to the availability of BBC CD recordings of *Raymond and Agnes* gives no references by which to locate them.)

Andrew Pink

Gerald R. Seaman, *Nikolay Andreevich Rimsky-Korsakov: a research and information guide*. 2nd edition. Abingdon: Routledge, 2015. xxxv, 377 p. ISBN: 9780415810111. Hardback. £110.00.

It is an interesting phenomenon of present day research into the lives of renowned artists that it is not only their art, be it literature, paintings or music, that is of interest but also their socio-political background.

For anyone embarking on research into the life and works of the Russian composer Nikolai Rimsky-Korsakov and Russian 19th century music this work by Gerald Seaman is a must. The author must be congratulated on a number of matters. First and foremost is his dedication to the task. The first edition of this *Guide* was published in 1988. As has been seen with a number of composers, attitudes towards them change and develop. In this respect since the original work was published many archives in Russia have become more easily available to scholars following *perestroika*, and when looking at the resource material section this has been extensively expanded to reflect this change. To follow new developments be they via direct references to the subject in question or through cross-references to other works is a continual and difficult task requiring a systematic approach. But in addition to this it is also essential to be self-critical. When comparing the 2nd edition to the first it is comforting to note that this self-criticism has been paramount and the present work is a much more reader-friendly edition and includes a sensible reorganisation of the material available.

The *Guide* is clearly divided into sections reflecting not only Rimsky-Korsakov's artistic output but also his relationships with family and close associates, his military life and literary works. The guide is a wealth of

information covering every aspect of the composer's life. The twists and turns within a life are invariably reflected in the artistic output, and so is the case with Rimsky-Korsakov. It is essential in any research of this kind to be able to delve into the vast quantity of information to be found in the country of origin of the composer and in this respect in Russia. This brings one to the philosophical question of whether it is easier to find these documents via transliteration or use of the original Cyrillic since any researcher will need to be able to read Russian. The reviewer favours the latter. References to research on the composer have also been extended to become worldwide and it is very positive to find the author becoming universal in this respect.

There are a number of general points concerning presentation to be highlighted. Compared with the 1st edition the introductory section has been revised. It is very useful to see that the author updates the names of many Russian institutions, which have been renamed since *perestroika*. The transliteration of Russian names could have been more extensive since both places and individual names are later found in the text only in the new form rather than in what has previously been accepted e.g. Shteynberg not Steinberg and Kronshtadt instead of Kronstadt. There are also some inconsistencies in the use of the new transliteration, sometimes the composer Kyui is also referred to as Cui being one example, in particular. A significant and important change has been to include a list of performers in alphabetical order rather than according to the authors of the articles. However, the name of soloists mentioned in articles concerning operas and works should, when possible, include the Christian names, to assist a researcher in finding the right artist. In addition some further explanations could have been given concerning name changes. The Russian Private Opera, for instance, changed its name seven times. With respect to the categorization of the works in the Rimsky-Korsakov *Complete collection of compositions*, an example of how these would appear later in the Guide would have been useful. The list of abbreviations is now shorter than in the first edition; however, one should not assume that the reader will always be familiar with a knowledge of standard usage.

The explanations added to the majority of the references are very useful since from the dedications, for instance, it is possible to sense who was close to the composer. In addition it gives an indication of the relationship any author had to the composer or to the musical world in general. These have been added to significantly since the first edition. Since many of the compositional works quoted are not well known the addition of known recordings would add significantly to the Guide as would an update on recently published scores and their availability.

When collating a review of this enormity it is often difficult to encompass and follow all the intricate works that touch on the subject. The correspondence between the composer and Yastrebtsev and Belsky, for instance, was

collated and published in St. Petersburg in 2004. It was disturbing to find that the author omitted the work by Olga Haldey *Mamontov's private opera*, which was published in 2010 and outlined the turbulent relationship between Mamontov and the composer, but which also was a turning point for Rimsky-Korsakov's socio-political commentary. Richard Taruskin's work *Defining Russia musically* is not mentioned although it has extensive references to Rimsky-Korsakov. The work of Marina Frolova-Walker also warrants a mention. There also appears to be a number of collections of papers from Rimsky-Korsakov-related publications and conferences which could have been included such as the *N. Rimsky-Korsakov and his heritage in historical perspective* (St Petersburg, 2010).

It is important how one refers to a published work to facilitate the researcher. In his analysis the author has now taken this into account and is consistent with referring to works in both their original Russian name and giving the English name in brackets. It is also important to give cross-references to original works that have been translated since through this it is also possible to expand the readership. The author has also revisited many of his entries from the original edition and added significant information to the original text and being in a more readable style rather than just précised. The separation of the entries for 'Solo Instrument' works is also important since Rimsky-Korsakov essentially worked with wind orchestras during his time as Inspector of Music Bands, which ended in 1884. In a similar vein the division of the Choral Music is pertinent since the sacred works are all from his ten-year period of service at the Court Kapella from 1883.

A very significant change in the *Guide* is also what the author previously viewed as 'Attitudes and Relationships' and has now been renamed 'Personal Relationships'. Rimsky-Korsakov had close relationships with fellow composers, critics and collaborators. Whilst the list is extensive it could have been expanded to include, for instance, Jurgenson (Yurgenson), Nadezhda Zabela-Vrubel (correspondence published in 2008) as well as his scenic designers, with all of whom he corresponded since this expands our appreciation of his views on presentation. The 'Biography' section is well researched; however, whilst the author has outlined the significance of the majority of the authors (although in some instances too briefly, e.g. Gozenpud), there are many omissions. The 'Literary Works' section appears to have works added at a later date that do not appear in alphabetical order.

The 'Index' section has been revised, making it much easier for the reader to find information pertaining to their own field of research. In this respect, perhaps the various sections of the index relating to Rimsky-Korsakov's 'Life and Creativity' could have been arranged in alphabetical order.

For any researcher, a comparison with the first edition is also an exciting experience. An analysis gives an indication of what are the significant areas

of interest and where it is felt that there is more to be understood; it should also be accepted that some entries relate to translations of works into other languages. From an overview it appears, with respect to operas for instance, that extensive new research has been carried out on *Kitezh*, followed by *The snow maiden* and *The golden cockerel*. As can be expected, interest and controversy concerning Musorgsky and *Boris Godunov*, and Rimsky-Korsakov's editing of his scores continues. Stephen Walsh's book (*Musorgsky*, 2013), although not mentioned, gives an intriguing view of the relationship between the two composers.

It is not easy to judge but, perhaps as a result of the previous *Guide*, research into different aspects of Rimsky-Korsakov—his views on music, his teaching and influence on major composers, both Russian and foreign, and the octatonic scale appear to have been of increasing interest. It is also interesting to note that his influence on Jewish and other national music has become of interest. The author has carefully noted the various dictionaries and histories on Russian music that now include or have updated data on Rimsky-Korsakov indicating that there is also a growing interest in his influence on cultural history and developments within Russia.

It must be accepted that a reference work of this depth and breadth will never be able to encompass all the work carried out, not only directly on Nikolai Rimsky-Korsakov, but also on all the aspects of his vast interests and direct and indirect associations. To attain the level of success shown by this *Guide* can only be achieved by someone having both a detailed and broadly-based understanding of Russian music and culture, and one must congratulate the author on his success and dedication to this difficult task.

John Nelson

Richard Smiraglia with Jihee Beak, *Describing music materials: a manual for resource description of printed and recorded music and music videos*. 4th edition. Lanham, MD and London: Rowman & Littlefield, 2017. xxi, 199 p. ISBN: 9781442276284. £37.95

Like the earlier ones, this latest edition of Richard Smiraglia's guide to cataloguing music has grown out of his activities as a teacher. The first version, issued in 1983 as *Cataloging music: a manual for use with AACR2*, was initially tried out on students at the University of Illinois at Urbana-Champaign, while material for the third (published as long ago as 1997) was tested at the

Palmer School of LIS at Long Island University. Twenty years on, the beta-testers for this fourth edition, which in line with the principles behind RDA uses the word *describing* rather than *cataloging* in its title, have included Smiraglia's music cataloguing class at the University of Wisconsin-Milwaukee, where he has taught since 2009. Probably the most important thing for potential users to know from the outset is that, just like the earlier editions, this one is not intended as a primer in music cataloguing—as its author himself notes (p. xiv), 'This manual does presuppose a thorough understanding of Resource Description and Access and the RDA Toolkit, as well as a familiarity with certain basic source material for cataloging'. Nonetheless, practising music cataloguers of any sort are still likely to benefit from reading it, though real beginners will certainly need other material too, including online videos such as Kathy Glennan's *RDA Basics: Scores*, and *RDA Basics: Sound Recordings* on YouTube. Although dating from 2011 these are still useful. Material posted on the Music Library Association's website by its Cataloging and Metadata Committee, including *Best practices for music cataloguing using RDA and MARC 21*, can also be recommended. *Music Cataloging at Yale: RDA* (http://web.library.yale.edu/cataloging/music/rda) is rather daunting to find your way around but may still be of use.

Following a short introduction, the new book proceeds through three chapters devoted to different sorts of music manifestations—printed music, sound recordings, and music video recordings—to a concluding one on authorized access points that examines familiar issues such as name authorities and 'preferred titles' (the RDA term for AACR's uniform titles). This chapter also looks, among other things, at expressions of a musical work within RDA. A glossary of terms on p. 165-167 may be useful, although those with music cataloguing experience are unlikely to need it often; and to finish, the authors provide an appendix in which the cataloguing examples introduced as case studies earlier in the book are presented in MARC 21 format (many of these same examples are also to be found in previous editions). Smiraglia's text includes many practical and occasionally thought-provoking observations, such as a reminder that sound and video recording catalogue records are likely to require a large number of cataloguer's notes both because of the complex nature of such recordings and the necessity of deriving cataloguing information from many different places on the item; the idea (p. 41) that a printed version of a pop song with vocal line and guitar chords is a 'manifestation' (in RDA-speak) of a sound recording (with the sound recording being the primary expression of the 'work' in such cases); the notion that a catalogue record should mention programme notes that accompany a recording only where these are substantial, or contain information 'that cannot be found in standard reference sources' (p. 62); and the reminder that preferred titles serve the dual function of identification and disambiguation (p. 133). The suggestion (p. 97) that

video cataloguing requires the viewing of the video in its entirety may gladden the hearts of cataloguers but dismay the time-conscious managers of cataloguing units, even though this recommendation has previously appeared elsewhere.

Those struggling to understand RDA 'Group 1' Entities of Work/Expression/Manifestation/Item [WEMI] will welcome some of the common-sense advice here, such as the reminder that 'manifestations' are likely to have publishing identifiers such as ISBNs, plate numbers, or recording numbers, while 'expressions' can include—in the case of a piece of music—an autograph score, an arrangement (either by the original composer or by someone else) for different performing forces, and excerpts from the original work—all those things designated 'Selections' or 'arr.' in the MARC21 240 field, in fact. Cataloguers in their daily work are probably likely to spend more time considering manifestations and items (i.e. their own library's copy of a manifestation) than the generally more abstract concepts of works and expressions. Indeed, being pragmatists, they may well base at least their initial understanding of RDA cataloguing on the differences between an RDA catalogue record and a record for the same manifestation but formulated using AACR2—those new 336/337/338 content/media/carrier fields, the 264 #4 field to record copyright date, and so on. One wonders for how long this 'compare and contrast' mentality is likely to continue, given that AACR records will persist for the next several decades. Having to remember that 'AACR2 does this, but RDA does that' is not likely to encourage deep thinking about WEMI relationships.

Returning to the book in hand, the time has come to make a few criticisms. The chief one concerns the quality of the photographic illustrations, which in many cases are too small and occasionally illegible (figure 2.2 on p. 55 is a particularly bad example). The previous editions were larger—almost 30 cm tall, in contrast to the 23 cm of the new one—and a larger format would have helped with this problem. These earlier editions did not use photographs of items, relying instead on diplomatic transcriptions of title and other item data that were then converted into catalogue exemplars on the printed page; it might have been better also to retain that practice here too, and dispense with the photographs completely. Typographical errors may occasionally confuse—for example, the unfortunate substitution of 'I' for '/' in the example on p. 22-23, the out-of-sequence examples of CD, LP and cassette on p. 61, and the mention of 'As Vesta was from Latmost [sic] Hill descending' by 'Thomas Weekles' on p. 108. However, it would be unfair to over-emphasize these technical faults, which may be due to problems with typesetting or to a lack of proof-reading expertise on the part of the publisher. On the other hand, the statement on p. 16 that the ISMN has happened 'more recently' does need correcting, given that ISMN celebrates its silver anniversary this year.

It seems very likely that this fourth edition of Smiraglia's original text will

be the last to appear in a traditional print format. If it is to continue to be useful in the future it will surely be as part of a dynamic, online guide to music materials description that will also draw in, and link out to, content from other agencies such as the Music Library Association, the British Library and the Library of Congress, supplemented by everyday practical tips from music cataloguing practitioners. IAML, incidentally, does not yet appear to have published any statements on RDA for music, or guidance on how to apply it, in spite of quite extensive discussion by its Cataloguing Commission and the publication of several RDA-related articles in vol. 59 no. 3 (2012) of *Fontes artis musicae.*

John Wagstaff

Béla Bartók, *For children: for piano*. Early version and revised version. Edited by Lászlo Vikárius in collaboration with Vera Lampert. (Béla Bartók complete critical edition, v. 37). München: G. Henle ; Budapest: Editio Musica, 2016. 132, 265 p. ISMN: 9790201862002. Hardback. €357.

If my own listening experience is to be trusted it would seem to be the case that the music of Béla Bartók is performed—or at least broadcast—much more infrequently today than in my formative listening years of the 1970s. In those experimental and forward-looking times, when one school of composers was working out the implications of the Second Viennese School, another working with the aesthetic of repetition and slow mutative development over large periods of time, and numerous others pursuing more radical paths, Bartók's part in the ebb-and-flow of contemporary music was quite hard to see (excepting the early music of Ligeti, which owes a huge debt to Bartók). Yet his music was very much in the public eye and ear. Not just the *Concerto for orchestra* but the first two piano concertos, the second Violin concerto and the two ballets, *The miraculous mandarin* and *The wooden prince*, were heard regularly at major festivals all over the world. His musical language was one of the first 'difficult' styles I sought to get to grips with, both as listener and performer and I return to his music regularly with great affection and admiration. However, there is not a note of Bartók's scheduled to be broadcast on BBC Radio 3 this week, and I suspect most other weeks as well. Maybe our perception of Bartók will change now that his music is out of copyright and we have the shining example of the new Complete Critical Edition jointly undertaken by G. Henle Verlag and Editio Musica Budapest.

That his importance is recognized internationally is demonstrated in that, since coming out of copyright, no fewer than three new editions of *Mikrokosmos* have appeared (Chester Music in one chunky volume, Henle Verlag, using the text of the Complete Critical Edition volume that is yet to appear, and Wiener Urtext, each of the last two being in three volumes). When choosing to issue the first volume of any composer's complete works, publishers vascillate widely. It would be easy to start with Bartók's rather Brahmsian early works, but this doesn't really capture the imagination; or to plunge in with his most popular work, the *Concerto for orchestra*, though this would seem too obvious. Henle/EMB have struck gold by embarking on the project with *For children*, four books of piano pieces based on Hungarian and Slovak folk tunes that occupied Bartók throughout his life from their first publication by Rosznyai, between 1909 and 1911, to their posthumous publication in 1946 in New York by Boosey and Hawkes, in a revised edition by the composer. While *Mikrokosmos* may have been the first choice of the editors I think that Bartók would have been very pleased to see *For children* take centre stage. Firstly, all the pieces are based on folksongs either collected by himself or others. Apart from his nationalistic and ethnographic concerns about the preservation of this vast vernacular musical heritage, Bartók believed in the artistic power and directness of folksong as a compositional tool. Middle European folk styles permeate his music like veins in blue cheese. In his essay from 1921, *The relation of folk songs to the development of the art music of our time*, he wrote that folk song was 'the classical model of how to express an idea musically in the most concise form, with the greatest simplicity of means'. Secondly, this publication puts his role as musical educator to the fore. Although not a systematized method in any sense, *For children* seeks to push forward the young player's technique. Only one piece though (book 1, no. 6) makes this explicit through its title (*Study for the left hand*). Others clearly have a technical point to make though; book 1, no. 23 (*Dance song*) is a study in alternating staccato and legato; the untitled book 1, no. 26 is a study in changing time signatures and irrational rhythms, and so on. From beginning to end, Bartók treats each hand as an equal, often entrusting the melody to the left hand. Finally, it is appropriate that it is a volume of piano music that starts off the edition. The piano was central to Bartók's life as composer (he composed at the piano, often improvising) and performer. More than Schoenberg or Stravinsky he pushed the boundaries of what the piano could do and what composers could do with it. His last recording was of a selection of *For children* made in 1945, the year he died.

The Béla Bartók Complete Critical Edition is to consist of seven series comprising forty-eight volumes of music. The sequence will be:

I	Stage works (six volumes)
II	Vocal works (five volumes)
III	Orchestral works (fifteen volumes)
IV	Chamber works (seven volumes)
V	Piano works (nine volumes)
VI	Piano reductions (four volumes)
VII	Appendix (two volumes)

The next volume to appear will be the *Concerto for orchestra*.

The current volume sets the bar high for the rest of the series as it has to deal with the fact that there are two different versions of *For children*. It publishes them side by side which makes for very easy comparison. Obviously, this would be cumbersome in a performing edition, so I await their practical solution with interest. While many of the differences are superficial, some aspects change the look of certain pieces completely. A large chunk of them were published with halved note values in the revised edition. Although this means the pieces are more-or-less the same, the way the first version speaks to the performer is very different from the second. A semiquaver will always be perceived as a faster note than a quaver, even if it is to be played at the same speed. Piece no. 37 in book 2 (renumbered as 33 in the revision) is in 2/4 time and is recast in 4/4 with halved note values in the revision. This totally changes the way the pianist feels the music, making a superficially cosmetic change a significant musical one. Another big change is that Bartók added key signatures to the revised edition (none of the first version pieces has a key signature) although, rather quirkily, in some pieces he puts the F sharp sign on the first space of the stave rather than on the fifth line, which does give a pleasing symmetry to the eye. The most noticeable final difference is in the details of fingering. All the pieces are quite heavily fingered and it is very interesting to see how Bartók's ideas changed over the years.

After a general statement about the aims of the edition, the editors include a list of all the abbreviations and bibliographical references used throughout followed by a detailed history of the work's composition, publication and reception. There follows a chapter on 'Notation and performance' dealing in detail with questions of articulation, dynamics, pedal marking, fingering and the like. This all appears in English, Hungarian and German. The bulk of the academic material features in a series of appendices. Appendix I contains transcriptions of each of the folk melodies on which the piece is based, together with its text in Hungarian and English (for book 1) and Slovak, English and German (for book 2). Bartók suppressed several of the more racy

texts. Thankfully, the editors have had fewer scruples! Appendix II contains 18 pieces as selected by Bartók for the collection *Young people at the piano* plus several early versions and transcriptions from Bartók's own recordings, amply demonstrating how he would fill out the textures to make more 'adult' concert pieces. The publication concludes with a critical commentary of illuminating richness, addressing the exact source of each melody, the various differences between versions and interpretations of obvious misprints and lacunae.

Henle/EMB must also be credited, in these days of cultural austerity, for producing a volume of outstanding beauty and robustness. Bound in a subtle blue/green cloth with embossed silver lettering and stitched binding, the book is a pleasure to hold. The musical text is clear and elegant and invites performance. It will be most gratifying ultimately to have clear and legible scores of the seminal earlier works published by Universal Edition (Violin sonatas 1 and 2, for example). While Emil Hertzke is to be greatly lauded for publishing them, they did come out rather congested and tricky to read.

Peter McMullin

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