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EDITORIAL

Martin Holmes

Welcome to the Autumn/Winter edition of *Brio*. Sadly, the last twelve months have seen the loss of several people with close connections to the music library world. The last issue contained an obituary for Peter Horne, the former Music and Arts Librarian of Sutton Library in Surrey. This edition of *Brio* opens with tributes to two well-loved former members of the Branch who have died in recent months: Richard Chesser remembers Patrick Mills, who was highly active on various cataloguing and other bibliographical working groups and projects over the years, amongst other things; Malcolm Jones has contributed a tribute to former President Roger Crudge, who was the Librarian of the Bristol Music Library from its formation in 1967 to his retirement in 1990. Too late for this issue, news has reached us of the death of our distinguished honorary member Professor John Tyrrell, not a librarian himself but a staunch supporter of music libraries for many years, including a period as chair of the Music Libraries Trust.

The issue continues with an article by Tony Trowles, Head of Abbey Collection and Librarian at Westminster Abbey, who writes about the history and scope of the historic music collections there. Two further articles draw upon the rich content of this year's Annual Study Weekend. Two contributors allowed me to twist their arms into writing articles based on their presentations in Edinburgh back in April: James Beaton traced the development of printed music for the bagpipes in the 19th century and later piped us delegates into the conference dinner! Alasdair Macdonald and Elizabeth Quarmby Lawrence describe the background to the University of Edinburgh's Reid Music Library in the shape of an account of the succession of distinguished figures who have occupied the role of Reid Professor of Music since its inception. We look forward to the second part of their article in the next *Brio*.

Since, for a while, this issue looked as if it was going to be rather thin, I hope readers will forgive me for adding a short contribution of my own marking the centenary of the death of the promising English composer Ernest Farrar, an exact contemporary of Butterworth whose life was also cut tragically short in the trenches of the First World War.

Book reviews include a history of the Three Choirs Festival, biographies of Ernest Newman and Hans Richter, and books on music cataloguing and information literacy.

Finally, I should like to welcome Nick Clark and Tom Dale into the *Brio* team as our new Reviews Editor and Advertising Manager respectively. I am most grateful to them for stepping into the breach.

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OBITUARY

Patrick Mills (1939-2017)

Patrick Mills was well known to IAML members both in the UK and Ireland, and internationally too. He was a keen supporter and follower of professional activities on many fronts, being a member of the Working Group on the Core Bibliographic Record for Music and Sound Recordings, and the Working Group on Uniform Titles for Music Manuscript Collections other than Liturgical (a title which never failed to raise a smile), both of which were active up to the early 90s; he was also a member of the Hofmeister XIX Working Group which was the impetus for the project of that name which began in 2004. Patrick had also been the first Chair of the Working Group on Computerized Cataloguing, which was set up in 1979. Though he retired in 1997, he attended virtually every international congress up to Antwerp in 2014, wherever possible travelling by train.

Patrick began his library career when he joined the British National Bibliography as a clerk in the cataloguing section in 1961. Before then he had been conscripted into the Royal Air Force under national service. For those of us familiar with his later appearance it is hard to imagine him with short hair and in uniform. In 1966 his focus changed from books to printed music, and he began to catalogue modern British publications for the *British Catalogue of Music*. One of his most significant professional contributions was to oversee virtually single-handed the production of those volumes, as cataloguer and editor, for about 25 years.

Patrick formalised his musical expertise by obtaining a Diploma in the History of Music from London University in 1972. In 1974 the BNB became part of the newly formed British Library and formed the basis of its Bibliographic Services Division. In 1986 a structural review transferred Patrick and his work to the Music Library where from then until his retirement his personality, intellect and unfailing good nature contributed much to the congenial working environment that we enjoyed.

The British Library in those days was still in the British Museum building and in many ways computers and automation had yet to evolve from their incunable period. Music cataloguing was hand-written on forms which were then typed up for batch input into a mainframe computer owned by a third party, with monthly diagnostic printouts for proofreading; corrections could

Patrick Mills (1939-2017)

be made a month later, on the next cycle; catalogue records did not appear on the ensuing microfiche unless they had a shelfmark. Although some might feel with some justification that Patrick was not always at ease with technology, nonetheless perhaps it was a wish to improve these laborious processes that interested him and presumably made him well qualified to lead the IAML work on automation referred to above.

BCM's bespoke faceted classification system had been devised by E.J. Coates. Patrick expanded and refined this until it was abandoned in 1998 in favour of the more familiar Dewey system. But for many years he used both without reference to written tables or charts, relying on his own brain and memory as a personal concordance. But then Patrick had a thing about numbers and order, and a few examples outside the professional context illustrate why they were an important part of his personality.

In the centenary years of Mozart and Purcell, Patrick and his wife Eileen listened to all of their works in catalogue number order – Köchel and Zimmerman. A similarly methodical approach was evident in his interest in transport. Patrick and Eileen set themselves the challenge of going on every bus within greater London, once again in numerical order. If a route changed, then they would do it again. And he was a great train enthusiast too. Somehow he acquired an atlas of disused trainlines which he and Eileen liked to explore. But the routes had to be done in alphabetical order of starting point. So if they were doing a walk in Aberdeen they couldn't undertake a neighbouring one in Balmoral if there were a walk they needed to do first in Aberystwyth. With a similar sense of purpose Patrick also made special applications to attend many bye-elections, particularly the count of votes at the close of polling, on the grounds that he wanted to conduct oral interviews of key people as part of the research needed for a book he was writing. Permission to attend was invariably granted, and Patrick played the part out to perfection, turning up with the requisite portable tape-recorder. The book never appeared, but the anecdotes Patrick returned with could have filled a book many times over.

Patrick was teased about these and other things. For example, the British Library's *Thirteenth Annual Report* and that work indispensable to the music cataloguer, Markesinis's *German Law of Torts*, were always on his shelf of personal reference books, no matter how often he consigned them both to the bin; the *Annual Report* even followed him to New York where he was presented with a copy at the Pierpont Morgan Library. But he was a master of similar jokes himself. He once wrote to the BBC about the Festival of Nine Lessons and Carols broadcast at Christmas from King's College, Cambridge, complaining that the choice of music was far too devout, and really needed an interlude of a lighter nature, such as Eric Coates's 'Sleepy Lagoon' – the theme tune for the Desert Island Discs radio programme. He received a deadpan reply which appeared to take the suggestion very seriously.

But all this levity mustn't diminish his achievements, the most significant of which outside the professional library world was his founding of the Peter Warlock Society. He was first struck by Warlock's music as a child aged seven. In due course he read Cecil Gray's biography and got to know all of the music 'until my fervour made my friends avoid mentioning him, so heavy were the hooves of my hobby horse'.[1] Letters to the *Musical Times* and *Gramophone* enlisted further support and publicity, leading up to the inaugural meeting of the Society in 1963. Patrick believed that Warlock's music was 'very much more meaningful than a series of superficial miniatures . . . and deserves to be treasured, and his memory honoured', sentiments which all of Patrick's friends and colleagues would undoubtedly consider apply to Patrick himself.

Richard Chesser

[1] Patrick's autobiographical memoir published in the Peter Warlock Society Newsletter 102 (Spring 2018), ed. Michael Graves, p.10-11

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OBITUARY

Roger Julian Crudge
(1929- 2018)

Roger Crudge died on 11 August while in a care home in Bristol; he was 89 years old. He was a lifelong Bristolian, born in Bristol on 5 July 1929 and educated in Bristol Cathedral School, where he was head boy. He sang, then and for a long time afterward, in the cathedral choir, and played the violin. He started in the central library at Bristol in 1948, gaining his library qualification from Loughborough University and serving in various departments. During this time he met a colleague, Mary; they married in 1956 and were to enjoy some 62 years together.

In 1967 the music library was opened and he became the Music Librarian, a post he held until retirement in 1990. Sound recordings were added to the stock in 1970. During his time he built a significant and well used and respected collection.

He joined the branch executive in 1981 and was president from 1983-1986. If this seems rather 'fast track' by modern standards, I suspect that he was head hunted by his predecessor, John May. At the time, it was unofficially expected of a president that he or she would find a suitable successor; when he suggested to me that I might follow him, he remarked, with characteristic understated humour, that 'democratic elections need a minimum of one candidate'. He travelled to Berlin, Stockholm and Washington DC, both as president, and as a member of the Constitution committee of the International body, at a time when restiveness in the branch over the perceived lack of democratic involvement in the international body, and the suspicion of the (mostly) older members of the Board was emerging, his article in *Brio* 23/1 1986 summarised the position, which led to our present categories of membership. Not content with all this, he agreed to serve as treasurer from 1990-1991. He continued to be involved with, and interested in, the activities of the Branch, after retiring from his post at Bristol in 1990 and, for a number of years, attended the Annual Study Weekend. He was awarded Honorary Membership of the Branch in 1996.

He was a passionate advocate for music libraries and joined the Library Campaign, chairing the Avon branch for some time. He was writing letters to the press up to a year or so ago. These show a concern for music libraries locally, of course, but also a much wider concern for all library provision

Roger Crudge (1929-2018)

nationally. It clearly irked him that like many of us, he had to see the service into which he had put so much of himself dismembered by political vandalism. One published letter he wrote asserts: 'There is no evidence that the [Bristol] City Council understands the importance of library services'.

Privately he was quiet, pursuing sailing and model boatbuilding, and also cultivated an allotment. He never drove and was a member of the Pedestrians Association.

While a doughty campaigner who didn't mince words, he is overwhelmingly remembered as a 'real gentleman of the old school' as several have remarked, with gifts of diplomacy and tact. Many have testified to his kindness to others at some cost to himself, and those who knew him and worked with him, in the library and in the Branch, remember him with affection.

To his widow, Mary, now approaching her centenary, we send our love. Many of us remember her hospitality when we called on them at home. The funeral took place on 31 August 2018 at Canford, Bristol.

Malcolm Jones
with help from branch colleagues and Dawn Dyer,
of Bristol Reference Library

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THE MUSIC COLLECTIONS OF WESTMINSTER ABBEY LIBRARY

Tony Trowles

The English capitular libraries (that is to say the libraries belonging to cathedrals and collegiate churches) contain significant collections of printed books, manuscripts and archives, assembled over many centuries. Often housed in premises which are also significant for their architecture or furnishings, these libraries have distinctive histories which are inevitably bound up with the stories of the individual churches they serve. In most cases however, the theological and political upheavals of the English Reformation represented a common period of disruption when medieval libraries were dispersed or destroyed before new, or predominantly new, collections were assembled and re-housed to support the needs of clergy in the reformed Church of England. The full extent of these changes varied considerably between institutions. Medieval archives were often retained in their entirety, and in some places quantities of manuscript books also survived the reformers' purges, whether by subterfuge on the part of those who cared for them, or oversight by those charged with removing them. For the most part, however, the capitular libraries surviving today contain collections of books and manuscripts which began to be assembled in the later sixteenth or early seventeenth centuries, even though they frequently also contain much material of an earlier date. Few cathedral libraries or archives continue to occupy their original medieval spaces, and while a good number are to be found in re-used medieval buildings, others are housed in buildings which were purposely built to accommodate new post-Reformation collections.

The library history of Westminster Abbey echoes much of this pattern. The medieval library served a Benedictine monastery which had been founded around AD 960 and developed into one of the most important monastic houses in England, second only to Glastonbury in its wealth at the dissolution of the monasteries. This importance mostly stemmed from Westminster's close connections with the crown, for it had enjoyed the particular patronage of King Edward, later St Edward the Confessor, who built the first substantial stone church on the site in 1065, and later of Henry III who began to build the present church in the French Gothic style in 1245.

Fig. 1: Westminster Abbey library. The former monastic dormitory has been a library since 1591 and was furnished with book cases in 1623 © Dean and Chapter of Westminster.

Henry's choice of Westminster for his burial (an example followed by the majority of his successors until the mid-eighteenth century) added the role of royal mausoleum to a church which had already served as the coronation church since 1066.

These connections did not protect Westminster from dissolution in January 1540, but the Abbey's role as a coronation church and as the burial place of Henry VIII's royal forbears (including his own father) probably ensured that, unlike so many other monastic houses, Westminster Abbey had a continued existence. The monastic library, however, was duly dispersed from its occupation of the north cloister. Two decades of changing ecclesiastical arrangements followed, during which the Abbey became successively a collegiate church, a cathedral for a new diocese of Westminster (a short-lived experiment), a second cathedral within the diocese of London and, after the accession of Mary I in 1553, a restored Benedictine monastery. The monastic revival ended shortly after Mary's death in 1558, and in May 1560 Elizabeth I re-founded Westminster Abbey as a collegiate church, which it remains to this day. The new foundation, governed by a dean and chapter (a corporate

body of clergy, originally thirteen in number but now reduced to five), had a duty to educate forty scholars and to maintain daily worship, for which a musical foundation of organist, choristers and singing men was provided. As far as we can tell matins and evensong were sung daily from shortly after the inception of Elizabeth's foundation.[1]

Within a few years a new library was being formed. Little is known about its early contents, but the appointment of a 'library keeper' (the antiquary William Camden) in 1587 and a decision in 1591 to move the collection into part of the former monastic dormitory may be taken as evidence of an increasingly substantial collection. In 1623 the then Dean, John Williams, furnished the library with its present bookcases and presented a significant collection of printed books and manuscripts (the latter were subsequently lost in a fire). The library was principally intended for the use of the Abbey's clergy and its primary focus was on theology in the broadest sense, with bibles and scripture commentaries, patristic and theological works, sermons, and ecclesiastical history dominating the shelves.[2] Classical literature and antiquities were also represented, but there is no evidence that music formed any part of the collection in this early period. Indeed there was little, if any, music on the library's shelves until the late eighteenth, or perhaps even the early nineteenth, century. Although the Abbey's choir built up a considerable library in the course of its liturgical duties, it was the 1970s before any of the music from that source found its way into the main library.

Today the Abbey's library consists of some 12,000 volumes of pre-1801 early printed books, including almost all the books which formed part of the library in the early years of its foundation. Alongside these historic collections is a substantial 'Westminster collection' consisting of printed books and pamphlets on all aspects of the history of Westminster Abbey, its buildings and furnishings and the people and events associated with it. The Abbey's muniments (archives) are housed within the same complex of buildings, and library and archive operate side by side, supporting the work of the Abbey's own staff but also welcoming a steady stream of researchers to use the collections.[3] In the remainder of this article I shall provide an overview of the library's music collections which are both manuscript and printed, and range in date

[1] With the establishment of the Commonwealth in 1649 the Dean and Chapter and the musical foundation were abolished, but the pattern of daily choral matins and evensong resumed at the Restoration. Weekday matins continued to be sung at the Abbey until the early 1970s. Currently the choir sings evensong six days with the addition of matins and the sung Eucharist on Sundays.

[2] For works on the history of the Abbey's library published before 2000 see Tony Trowles, *A bibliography of Westminster Abbey*, Westminster Abbey record ser. 4 (Woodbridge, 2005), 123-4.

[3] The Abbey muniments are extensive and are described in some detail in Richard Mortimer, *Guide to the muniments of Westminster Abbey*, Westminster Abbey record ser. 7 (Woodbridge, 2012). Pages 37-43 in particular cover 'Services and events' including music and the choir. For a list of publications about the Abbey's musical history published before 2000 see Tony Trowles, *Bibliography of Westminster Abbey*, 127-41.

from the middle ages to the present day. The majority of the holdings now relate in some way to the Abbey's own musical history, either as music formerly used in the singing of the daily services, or as music performed at special services or on occasions such as coronations. As will be seen, however, there are also significant collections of printed and manuscript music which have no direct connection with the liturgical life of Westminster Abbey but nevertheless came to be deposited in its library. The only published catalogue of the library remains that compiled by William Barclay Squire and published in a German periodical of music history in 1903.[4] Most of the early printed music is recorded in *RISM* (though there appear to be a small number of omissions) and a small proportion of the printed music is recorded in *ESTC*, but only those works which include some letter-press content. There is a strong wish to make an online catalogue of the collection available as soon as possible, but until that is achieved researchers must visit the library to consult the full catalogue.

The library's holdings of medieval music are not extensive. The only item relating directly to the Abbey's own history is the great missal commissioned for the high altar by Abbot Nicholas Litlyngton in 1383.[5] (Fig 2). Although we cannot be certain why this remarkable illuminated manuscript survived the dispersals of the Dissolution, it was probably because it contained the coronation rite and was regarded as an important source that needed to be retained in the place that would assuredly continue as the coronation church. The missal is not fully 'noted', that is to say it does not include all the plainchant to which the liturgical texts were sung, but a small amount of chant is included, most notably in the folios setting out the coronation rites. This was presumably because these chants, unlike those sung regularly throughout the liturgical year, would have been unfamiliar and therefore needed to be set down. Included here are the chants for the Latin text 'Unxerunt Salamonem Sadoc sacerdos et Nathan propheta regem' which has been used at all English coronations since at least the ninth century though is perhaps more familiar in its English translation, 'Zadok the priest', as set to music by Handel for George II's coronation in 1727.

[4] William Barclay Squire, 'Musik-Katalog der Bibliothek der Westminster-Abtei in London', *Monatsheften für Musikgeschichte*, 35 (1903), 1-45.

[5] Library MS 37. One volume of the missal is on public display in the recently opened Queen's Diamond Jubilee Galleries in the Abbey's triforium. For a full edition of the text in three volumes see J. Wickham Legg (ed.), *Missale ad usum ecclesie Westmonasteriensis*, Henry Bradshaw Society v. 1, 5 and 12 (London, 1891-7). See in particular Appendix 2 (pp. 1400-1403), 'On the music contained in the Westminster Missal' by W.J. Birkbeck.

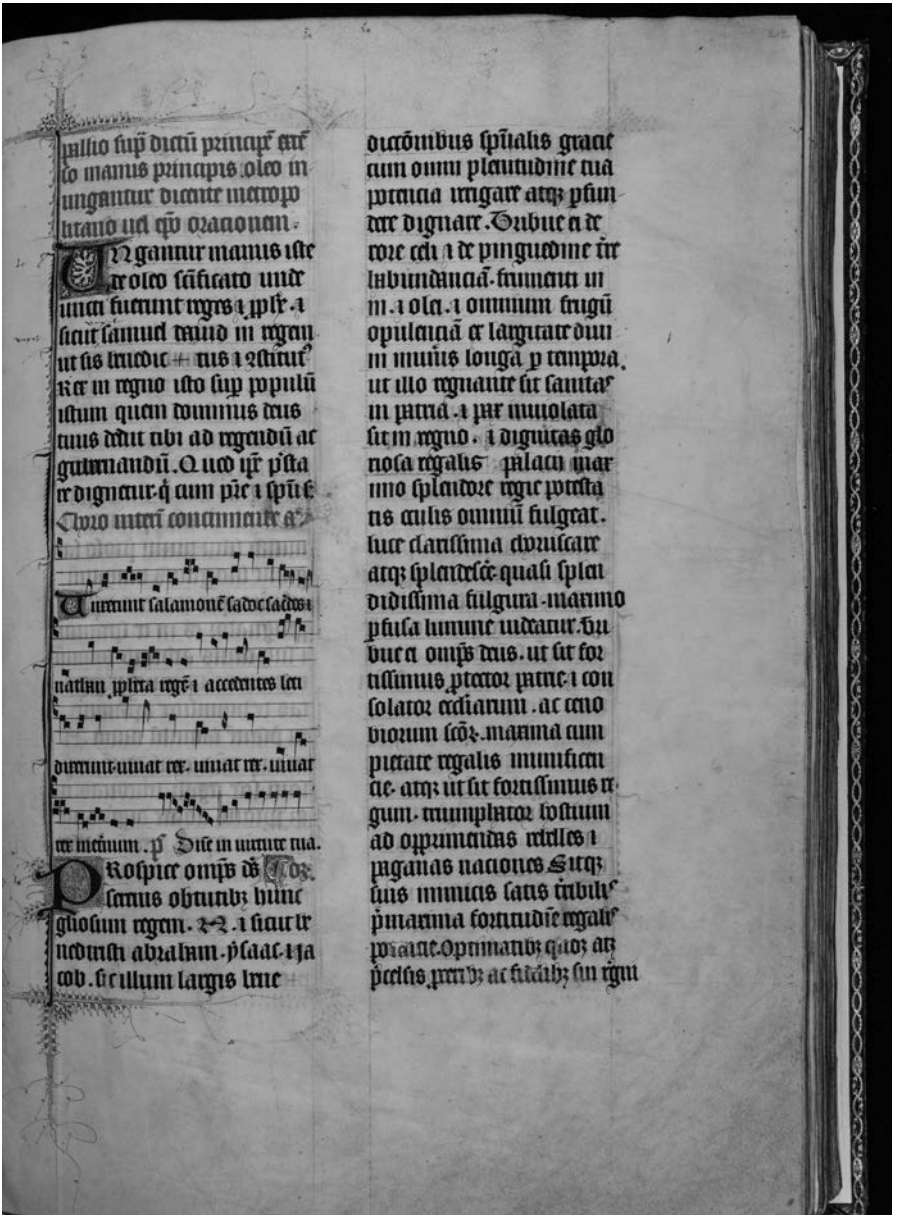


Fig. 2: The Litlyngton Missal (MS 37, f. 212), showing plainchant notation for the anointing of the monarch in the coronation rite
© Dean and Chapter of Westminster

The library also holds two medieval antiphoners (sometimes called antiphonals or antiphonaries). These liturgical books set out the texts and chants used at the offices, the services recited at various fixed hours of the day and night. Consisting principally of psalms and canticles, and collectively known as the *opus dei* (the work of God), the offices constituted the principal worship of monastic houses alongside the regular celebration of the mass. Unlike the *Litlyngton Missal*, these manuscripts are fully noted, but they have no historical connection with the Abbey's medieval past, having been presented to the library in the early twentieth century. Both are large volumes in which the words and music are deliberately laid out so that several singers can perform from a single copy placed on a lectern in the choir. The so-called *Nixon Antiphoner* (Library MS 40) was acquired by the Abbey's precentor, Leigh Hunter Nixon (1871–1941) at the sale of the library of the musician W.H. Cummings in 1917, and was given to the Abbey library by Nixon's family after his death. It is a late fifteenth-century volume of Italian provenance, containing the liturgical texts from Septuagesima to Easter Eve. Its large parchment pages, nearly 60 cm in height, are contained within thick wooden boards covered in contemporary brown leather with the original decorative metal cornerpieces and centrepiece. The *Bray Antiphoner* (Library MS 43) is a rare English survival of a similar date, and was probably made for the private chapel of Sir Reynold Bray (d. 1503). He was an important official in the court of Henry VII and had previously spent many years in the service of the King's mother, Lady Margaret Beaufort. Both are buried in the Abbey, and an important series of letters addressed to Bray in the final years of his life survives in the Abbey's muniments. These associations appear to have prompted the previous owner of the manuscript (J.C. Thomson, formerly an assistant master at Charterhouse School) to bequeath it to the library in 1982.

Other plainchant manuscripts in the collection are, in contrast, much more fragmentary. A handful of stray individual leaves have become part of individual Abbey muniments, folded round archival documents to provide protective wrappers. There are also considerable numbers of single leaves and parchment strips, which were used as pastedowns in the binding of library books but have been subsequently removed. The manuscript leaves now incorporated into the muniments may reasonably be supposed to come from some of the Abbey's own monastic service books which had been discarded and were available to be used in this mundane fashion. This notion is supported by WAM 33327A[6], two parchment folios of thirteenth or early fourteenth century date which were used to cover a set of the Abbey kitchener's accounts for 1516–17. These are a rare survival of medieval polyphony among the Abbey's collections, and as the text includes references

[6] WAM=Westminster Abbey Muniment

to St Edward the Confessor it seems likely that these fragments have a Westminster provenance.[7] Few of the fragments used as pastedowns in book bindings, however, are likely to have come from Westminster manuscripts since the books will generally have been bound before they were added to the Abbey's library. Nevertheless all these fragments await full cataloguing and further more detailed study may well lead to a clearer understanding of their provenance.

For the post-medieval period the library music holdings fall into two categories: those which have found their way into the library because of their association with the Abbey's own history, and those which have been deposited in the library for other reasons. Of the former, a collection of manuscript part books used by the Abbey's choir is undoubtedly the most significant. These books must originally have been kept in the room known as the Song School where the choir rehearsed, but at some point in the late nineteenth or early twentieth century, once the choir was singing exclusively from printed scores, they were moved to the triforium, a large thirteenth century attic-like space some 16 metres above ground level which had long been used as a convenient storage space for anything which the Abbey did not require on a regular basis. Fortunately, like much else that was stored in the triforium at this time, the part books lay neglected but survived intact. Their rediscovery in 1972, along with a number of printed volumes which had also become surplus to the everyday requirements of the choral foundation, provided the first extensive and detailed information about the musical repertoire of the Abbey's daily services for a period of some 200 years, from within a decade of the Restoration of the monarchy until well into the Victorian era.[8] The manuscripts were initially surveyed by Dr Margaret Laurie of Reading University, who by careful study of the copyists' hands, and of payments recorded in the Abbey's muniments for the copying of music, was able to assemble the 28 surviving volumes into 6 sets and to establish the broad dates at which those sets were created.[9]

As in all churches with ancient choral foundations the members of the choir performed in two groups, from choir stalls that faced each other across

[7] For the most recent description of these fragments see Peter M. Lefferts, *Sources of thirteenth-century English polyphony: catalogue with descriptions*, available online at https://www.scribd.com/document/106443674/ accessed 31/10/18. For an earlier account see Luther Dittmer, *Worcester Add. 68, Westminster Abbey 33327, Madrid, Bibl. Nac. 192: facsimile, introduction, index and transcriptions*, Publications of mediaeval musical manuscripts, 5 (Brooklyn, 1959).

[8] In this respect the Abbey's partbooks mirror the much more numerous Chapel Royal part books. See Margaret Laurie, 'The Chapel Royal part-books' in *Music and bibliography: essays in honour of Alec Hyatt King* (London, 1980) 28-50. Since being found the Abbey books have generally been referred to as the 'triforium part-books' but it should be stressed that this designation derives only from their place of discovery and not their use.

[9] Dr Laurie's conclusions have not been published but her notes are available for consultation in the Abbey's library.

an aisle (allowing an antiphonal style of singing when required) and with the different voice parts divided equally on each side. The two sides were traditionally known as 'decani' and 'cantoris', according to the side of the church on which the dean and precentor (or cantor) had their own stalls.[10] Each set of part-books therefore usually consisted of decani and cantoris books, with one or more treble book and at least one alto, tenor and bass book for each side. Each set also had at least one organ book.[11] Set 1 of the Abbey's books now consists only of the cantoris alto and tenor books but is the earliest to survive, with repertoire which was copied between *c*.1677 and 1683. Among the repertoire here, as might be expected, are many services and anthems by John Blow and his pupil Henry Purcell, both of whom served as organists of Westminster Abbey. The alto book contains an example of Purcell's own hand, unique among the Westminster Abbey collection, albeit only in the form of a small correction to his anthem 'Let God arise' which had been copied by William Tucker, one of the Abbey's minor canons and the copyist of most of Set 1.[12] (Fig. 3)

Understanding the collation and history of these part-books can be challenging. Not only were they compiled over long periods of time by more than one copyist, but new gatherings of leaves were often inserted, and others removed, in order to amend the content. Even within the same set the content of individual books may appear in different orders, and the subsequent rebinding of books can add further difficulty to establishing their original form. Set 3 illustrates some of these difficulties. The most complete of the six sets, it includes two alto books (one marked decani, the other unmarked), tenor decani and cantoris books, the bass decani part and an organ book. At least five different copyists worked on this set between about 1712 and the late 1780s. Dr Laurie established that the earliest portions are in the hand of John Church, a Gentleman of the Chapel Royal, who copied music into these volumes between 1705 and 1731. In early items Church attributes some works by William Croft to 'Mr Croft', indicating that they were copied before the composer received his Oxford doctorate in 1713. Similar use of 'Mr' or 'Dr' assists in establishing the copying date of works elsewhere in the set composed by Maurice Greene. The bulk of the books in this set were copied between *c*.1712 and 1760, but there are also later portions not copied until *c*.1785-95.

[10] Usually, but not invariably, the decani side is on the south.

[11] The Chapel Royal part-books include some instrumental books, but there is no evidence for the use of instruments other than the organ in the services at Westminster Abbey.

[12] Triforium Set 1, alto cantoris part-book, f.58v. For a detailed account of the contents of Set 1 in relation to sources for Purcell's music see Robert Shy and Robert Thompson, *Purcell manuscripts: the principal musical sources* (Cambridge, 2000), 193-201.

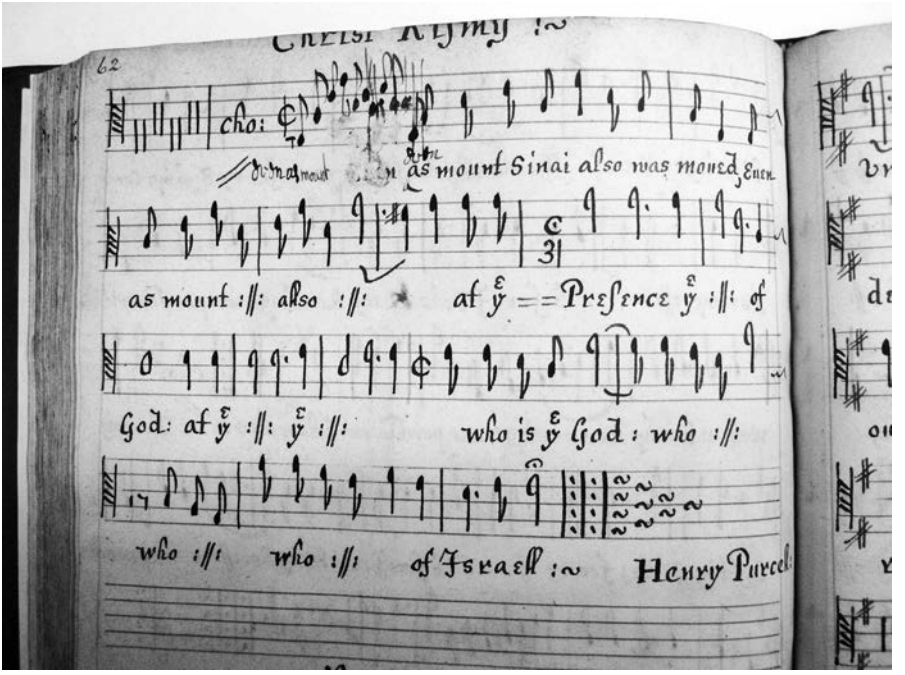


Fig. 3: The earliest choir part book (Triforium Set 1, alto book), showing a correction in Henry Purcell's hand to his anthem 'Let God arise'
© Dean and Chapter of Westminster

Despite their complicated history these part-books merit more detailed study than they have hitherto received. Although they are not the primary source for any of the works they contain, the repertoire of the early books in particular is of great interest and there is probably more that can be deduced about the copying history of individual books. Above all the part-books provide our most important evidence for the repertoire of the Abbey's choir. There is no way of knowing when and how often individual pieces were performed, but the gradual appearance of new repertoire, such as movements from Handel's oratorios arranged for the choir to sing as anthems at matins or evensong, helps to chart the changing fashions in Anglican choral music in the later eighteenth and early nineteenth centuries.

These manuscript sources for the history of the Abbey's music-making are complemented by extensive holdings of volumes of eighteen and nineteenth century printed church music, the arrival of which must have led to the gradual phasing out of the use of manuscript books, though this change

was not rapid. Manuscript and printed copies probably co-existed for a long period.[13] Most of these printed volumes were originally in the Song School and were deposited in the Abbey's main library at various times when they were no longer required by the choir. As has already been noted, a number of printed volumes were also found with the triforium part-books in 1972 and passed to the library. Just as with the manuscript part-books, there were originally sets of many of these printed volumes, with copies for each voice part, but these complete sets have not survived although there are a good number of multiple copies even so. What does survive includes most of the major printed collections of English church music of the time. For example, William Boyce is represented not only by the first and second editions of his *Cathedral Music* (1760–73 and 1788) but also by posthumous collections of his own church music. There are, for example, six copies of various editions of Boyce's *A collection of anthems, and a short service in score* (first edition 1790) and a further four copies of *Fifteen anthems, together with a Te Deum and Jubilate* (1780). Maurice Greene's *Forty select anthems in score* (1743) survives in four copies, with a further copy of a posthumous edition (1795?). Samuel Arnold's *Cathedral music* (1790), a continuation of Boyce's earlier anthology of the same name, survives in four sets.

Many of these works were published by subscription, and the Dean and Chapter of Westminster are often named on the lists of subscribers printed at the beginning of such volumes. They subscribed, for example, for eight sets of Greene's *Forty select anthems* and six sets of Arnold's *Cathedral music*. It seems clear that a number of the copies of these and other works surviving in the Abbey's library are the originals for which the Chapter subscribed. A copy of Williams Hayes's *Cathedral music in score* (1795), bound in contemporary reversed calf and with the Abbey's coat of arms gold-tooled onto red leather and inset into both covers must surely be one of the original five copies for which the Dean and Chapter subscribed.

With only a couple of exceptions, none of this music associated with the Abbey's choir had found its way into the library by the time Barclay Squire's catalogue of the collection appeared in 1903. In that publication he listed quite different collections of manuscript and printed music, mostly consisting of repertoire which clearly would not have been part of the Abbey's own liturgical diet. Barclay Squire made no attempt to analyse the contents of these collections or to speculate on their provenance, but it is now known that most of this music forms two discrete, and apparently unrelated, collections. Thanks to painstaking and prolonged research by Dr Harry Johnstone over the past decade it is now certain that almost all the manuscripts, and a small

[13] This is confirmed by Sets 5 and 6 of the manuscript part-books, the former copied between *c.*1785 and *c.*1810, the latter from as late as *c.*1849-67.

number of the printed items, originally belonged to the London music club known as the Academy of Ancient Music which was founded in 1726 and met regularly to perform choral and instrumental music throughout the eighteenth century.[14]

Key to identifying this collection has been the system of numbering used by the Academy to identify its volumes. Most of the Abbey scores remain in their original bindings and have fortunately retained their Academy reference numbers which were originally gold-tooled into the spine, although occasionally they might also be written on the front page. The identification of many of the copyists of these undoubted Academy volumes has allowed further manuscripts in other libraries to be identified as items which once formed part of the Academy's library. Study of the Westminster volumes has thus led to increased knowledge about works held elsewhere, but though it is now clear that several other libraries hold manuscript scores and performing parts with an Academy provenance, the volumes at Westminster Abbey are unquestionably the largest and most significant survivals from this important eighteenth-century collection.[15] Consisting of forty-seven manuscript volumes and a small number of additional unbound items, the Abbey's collection contains predominantly the sixteenth and seventeenth repertoire which was the mainstay of the Academy's performances. Italian music makes up the lion's share, with Bassani, Bononcini, Carissimi, Domenico Gabrieli, Lassus, Lotti and Pergolesi among the better-known of the composers represented, but there are also several volumes of anthologies of madrigals and motets and a volume including the 'Dettingen' Te Deum alongside other works by Handel.

A small number of printed works also seem to have belonged to the Academy's library. For example, a printed score of Thomas Arne's *Judith*, has 'Academy of Ancient Music 12 March 1787' inscribed on the title-page. A set of Francesco Geminiani's *Concerti grossi* Op. 7 (London, 1746) has no provenance markings to associate it with Academy ownership. However, the parts are bound in decorative paper covers and housed within a red leather portfolio, gold-tooled on the outside and lined on the inside with more floral-design paper. As Geminiani's Opus 7 was dedicated to the Academy of Ancient Music it seems reasonable to speculate that this particular set was presented by the composer himself to the Academy. (Fig. 4)

[14] See H. Diack Johnstone, 'Westminster Abbey and the Academy of Ancient Music: a library once lost and now partially recovered', *Music & Letters*, 95 (2014), 329-73. An unpublished report by Dr Johnstone, summarising his researches and analysing each of the volumes which can be associated with the Academy is available in the Abbey's library.

[15] An appendix in Johnstone, 'Westminster Abbey and the Academy of Ancient Music', pp. 359-64, lists all the surviving manuscripts likely to have belonged to the Academy.

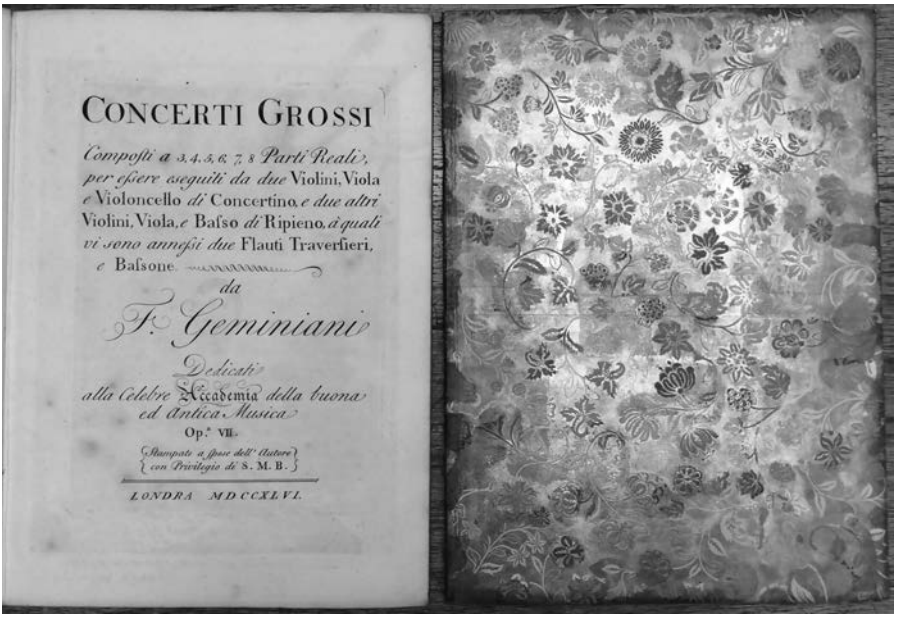


Fig. 4: Part books for Geminiani's concerti grossi, opus 7 (London, 1746). The elaborately decorated covers suggest this set was presented by the composer to the Academy of Ancient Music
© Dean and Chapter of Westminster

While considerably more has become known about this collection over the last decade, nothing at all can be said as to how it came to be at Westminster Abbey. None of the music was originally listed in the manuscript catalogue of the library completed in 1798, although much of it does appear in a list subsequently added at the end of that catalogue in a later hand, suggesting that the music had come into the library by at least the middle of the nineteenth century. Many of the Abbey's organists and singing men were members of the Academy of Ancient Music and it seems most likely that one of them may have been involved in some way in the migration of this music to Westminster. Benjamin Cooke, who served as the Abbey's master of the choristers from 1757, and its organist from 1762, had been much involved with the Academy for most of his career and might seem the obvious candidate, not least as he was effectively forced out of the organisation by Samuel Arnold in 1789. Did Cooke take some of the music with him? There is nothing to suggest this (the Academy had long had its own librarian who one might

hope would have prevented it) and as Cooke's own extensive manuscript collection subsequently found its way to the library of the Royal College of Music rather the Abbey's library it seems unlikely. Dr Harry Johnstone has speculated that Samuel Arnold, who succeeded Cooke as Abbey organist in 1793 may be the link, but as neither Arnold, nor his son Samuel junior appear to have written wills the mystery must remain, at least for now.[16]

Aside from music associated with the Abbey's choir, the library also has historically significant holding of printed music in an extensive collection of late Renaissance and early Baroque part books. The contents are a mixture of sacred and secular music, the former principally represented by collections of motets and the latter by books of madrigals. The majority of the works were printed in Italy and they range in date over a period of almost 150 years. The earliest item, *Il secondo libro de le muse*, is an anthology of madrigals for five voices, printed by Antonio Gardano in Venice in 1559;[17] the latest in date is Giovanni Battista Bassani's *Concerti sacri motetti*, a collection of motets for up to four voices with violin and continuo accompaniment, printed in Bologna by Marino Silvani in 1697.[18] In the majority of cases each set of part books comprises a single publication but can consist of anything between four and ten individual books, each containing the music for a single voice part (canto, alto, etc.). However, there are also thirteen sets in which each part book includes more than one publication, and in some cases these 'composite' volumes constitute significant anthologies of works. In consequence, though the collection consists of 57 distinct sets of part books, within them are more than 100 discrete musical publications, containing the works of more than 50 different composers. The largest of these sets (CF 46) contains eighteen different collections of madrigals, all published in Venice at various dates between 1559 and 1581. A number of the works are either not recorded in *RISM* or are represented in that database by only the Westminster Abbey copy.

The part books contain predominantly (but not exclusively) works by Italian composers. They include, among many others, Giovanni Bassani (his *Armonici entusiasimi di Davide* of 1695, *La moralita armonica* of 1690 and his *Concerti sacri motetti* of 1697, which is also the latest work in the part book collection);[19] Giovanni Colonna (six sets of psalm settings and other sacred works, all published in Bologna between 1681 and 1694);[20] Francisco Foggia (six volumes of sacred music, mostly printed in Rome between 1645 and 1681); [21] Andrea Gabrieli (*Il secondo libro di madrigali* of 1572);[22]

[16] Johnstone, 'Westminster Abbey and the Academy of Ancient Music', 357.
[17] Two copies, CF 46 (11) and CF 47.
[18] CF 2.
[19] CF 1, CF 34 and CF 2.
[20] CF 6 (1–2), CF 7 (1–2), CF 8 and CF 9.
[21] CF 14–CF 19.
[22] CF 46 (15).

Alessandro Grandi (his fourth book of motets of 1616 and *Salmi per i vesperi della Madonna* of 1680)[23] (Fig. 4); Orlando de Lassus (the *Sacrae cantiones* of 1572, *Il secondo libro di madrigali* of 1574, though lacking a portion of the quintus part, and *La fleur des chansons* of 1612);[24] Luca Marenzio (the first two books of madrigals for five voices in the Venetian editions of 1580 and 1581, and the later *Madrigali a cinque voci* printed in Antwerp in 1593);[25] Claudio Monteverdi (his seventh book of madrigals in the Venetian editions of 1628 and 1641, and the ninth book in the Venice edition of 1651);[26] and Giaches de Wert (five Venetian editions of his madrigals issued between 1571 and 1581).[27] Only three English composers are found among these part books, with William Byrd's *Gradualia*, published by Richard Redmer in 1610, also being the only example of English printing. The works of Peter Philips and Richard Dering, both of whom spent at least part of their careers in the Low Countries, are represented by editions published there: Philips by three Antwerp editions of his *Melodia Olympica* (1591, 1594 and 1611) and Dering by his *Cantiones sacrae* (1617) and *Cantica sacra* (1618), both also printed in Antwerp.[28]

Aside from their musical content these printed part books are also of interest for being in excellent condition, with more than three-quarters appearing to be in the form in which they were either originally sold or were bound by their first owner. These sets are stab-sewn and generally have simple paper wrappers or card covers. A small number of sets have been bound more substantially, either in limp vellum or in calf, and of these the most interesting binding is that of CF 46 which contains eighteen different madrigal collections. These books are uniformly bound in a deep red leather with gilded decoration on the covers and the spine. Painted in a central roundel on the front cover is what is assumed to be an heraldic emblem, although it has not so far been identified, and this is flanked by the gold-tooled letters 'C' and 'F' which must surely be the initials of a previous owner. Further study of this binding might perhaps lead to a fuller understanding of the history of the whole collection.[29] For the time being however, the provenance of this collection remains a mystery. It can have had no association with Westminster Abbey's own liturgical music, nor is there any documentary evidence for its acquisition.

[23] CG 1 (4) and CF 20.
[24] CF 26 (1), CF 46 (14) and CF 52 (5).
[25] CF 46 (6–7) and CF 36.
[26] CF 37–CF 39.
[27] CF 46 (1–5).
[28] The editions of Philips' *Melodia Olympica* are respectively CF 49 (4), CF 50 (4) and CF 52 (3). Dering's *Cantiones sacrae* and *Cantica sacra* are respectively CF 12 and CF 13.
[29] The correspondence of these initials with the volume's shelf mark is entirely coincidental. The gold-tooled lettering is contemporary with the binding whereas the library shelf marks were only assigned to the music collection in the twentieth century.

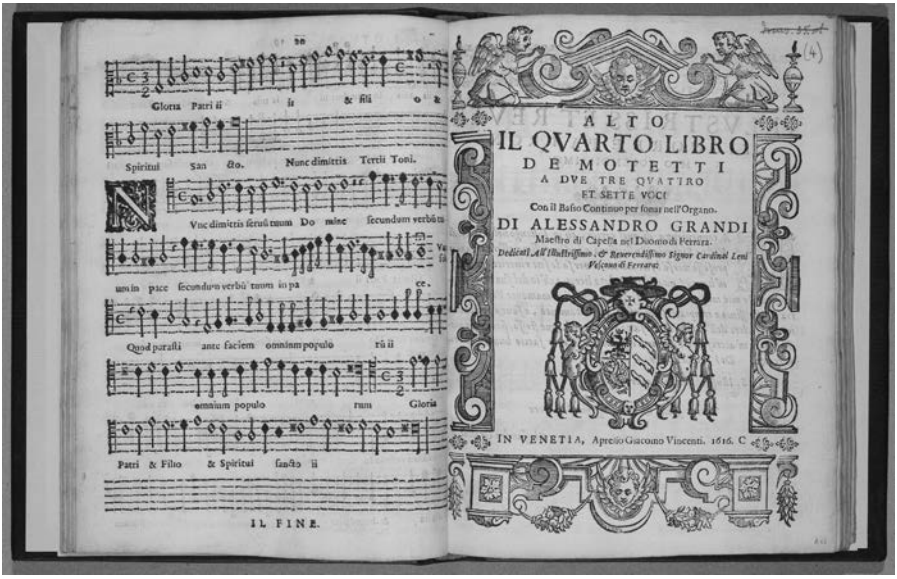


Fig. 5: Alto part book for Alessandro Grandi's fourth book of motets (Venice, 1616)
© Dean and Chapter of Westminster

Some individual part books are marked with numbers, either directly written on the copy, or on pasted labels, but Dr Johnstone has found no evidence to link these printed collections with the Academy of Ancient Music. It is of course quite possible, however, perhaps even likely, that the same unknown person was responsible for both collections finding their way into the Abbey's library.

Although Westminster Abbey has been the coronation church since 1066, coronations are state occasions and have been organised for many centuries under the direction of the Earl Marshal with the assistance of various departments of state. In consequence the Abbey's archival records of coronations are less extensive than is sometimes supposed and this is equally true with regard to coronation music. There are no manuscript sources in the Abbey's library for any coronations prior to 1902 and only limited holdings for the four twentieth century coronations. The survivals are seemingly random and include three sets of orchestral parts for C.H.H. Parry's anthem 'I was glad', the first set being those used at its first performance at the coronation of Edward VII in 1902. A new set of parts was provided for the coronation of

George VI in 1937, and parts for Edward Bairstow's 'Let my prayer come up into thy presence' and George Dyson's 'O praise God in his holiness', from the same occasion, survive with them. From the coronation of the present Queen in 1953 the library holds the scores from which Sir William McKie (the Abbey' organist, and director of music for the coronation) conducted the Parry anthem (for which a third set of parts survives) and Handel's 'Zadok the Priest', both orchestrated for the occasion by Gordon Jacob.

In conclusion it may be useful to mention briefly the importance of the Abbey's muniments as an archival source for those interested in the history of music-making at Westminster. Although the medieval archive does not contain much specific information about music, the account rolls kept by the monk who served as warden of the Lady Chapel include the choir expenses for the daily services held there. Sadly, despite the generally excellent survival of the accounts of the Abbey's obedientiaries (the monks who held specific offices within the monastery) those of the precentor have been lost, and with them no doubt much valuable information about the provision of service books for the monastic liturgy, and indeed about books for the monastery's library for which the precentor was also responsible. After 1560 the precentor became the head of the musical foundation in the collegiate church and there are precentor's papers and files from around 1600 onwards to the present day.[30] The annual Treasurer's accounts provide a record of the payments to individual choir men, and other classes of document shed light, among other subjects, on the musical arrangements for twentieth century coronations and on the history of the Abbey's organs. A published guide to the Abbey's muniments provides the best introduction to all these resources.[31]

The American author Washington Irving once described the Abbey's library as 'shut up from the tumult of the world'.[32] Certainly the old library with its fifteenth-century hammerbeam roof and seventeenth century book-cases can still give this impression and many researchers, regardless of the purpose of their visit, enjoy visiting the library for the sheer pleasure of experiencing this quality. As this overview has attempted to show, however, in the area of its music collections (as indeed in many other scholarly fields) the library of Westminster Abbey has rich resources to offer.

[30] Most modern records are subject to a 30-year confidentiality rule.

[31] Richard Mortimer, *op. cit*. For a summary of the archival sources for the Abbey's services and music see in particular pp. 37–43.

[32] Irving used the phrase in an essay in which he describes a fanciful visit to the library. He removes a book from the shelves and it begins to speak, complaining of neglect. See 'The mutability of literature: a colloquy in Westminster Abbey', in *The sketch book of Geoffrey Crayon*, *Gent. No. IV* (New York, 1820), 5–27.

Abstract
The library of Westminster Abbey contains important collections of manuscript and printed music ranging in date from the middle ages to the present day. Some of these holdings reflect the Abbey's own history, especially as a post-Reformation collegiate church with a choral foundation that has been singing daily services according to the Anglican rite since 1560. Other music holdings in the library have no direct connection with the Abbey but are nevertheless of great interest to musicologists. They include a large number of mostly Italian printed part-books of the 16th and 17th centuries, and a collection of 18th century manuscripts which have now been identified as the largest surviving portion of the library of the original Academy of Ancient Music. This article provides an overview of these collections and draws attention to some of the more significant items held in this historic library.

Tony Trowles is Head of the Abbey Collection and Librarian at Westminster Abbey, and is a Fellow of the Society of Antiquaries of London. He led the curatorial team which was responsible for the exhibition of Abbey treasures (including manuscripts and printed books from the library) in The Queen's Diamond Jubilee Galleries which opened in the Abbey's 13th-century triforium in June 2018. He is the author of Treasures of Westminster Abbey (2008) and the compiler of A Bibliography of Westminster Abbey (2005), a reference guide to published works on the Abbey and its history.

Brio Volume 55, Number 2. pp 27-49

FROM GENERAL REID TO DCRM(M): CATALOGUING THE MUSIC COLLECTIONS OF EDINBURGH UNIVERSITY LIBRARY.

PART 1, THE EARLY REID PROFESSORS AND THE FIRST CATALOGUES, 1807-1941

Alasdair MacDonald & Elizabeth Quarmby Lawrence

General Reid and the first Professors of Music: 1807 to 1865

Although the University of Edinburgh Matriculation Album records John Reid as having attended the class of Law only for the academic session 1743-1744,[1] his fondness for his alma mater and love of music would see him become one of the University's most significant benefactors. He was born into an aristocratic Perthshire family, the Robertsons of Strathloch, on 13 February 1721. Leaving the University of Edinburgh without taking his degree (at the time quite common), in June 1745 he took his commission in Lord Loudon's Highlanders. Enjoying a long and successful military career, he served in campaigns in Europe and America, rising to the rank of Major General.[2] [3] An accomplished flautist and composer, his march *The Garb of Old Gaul* remains as the regular slow march of the Scots Guards and other Scottish regiments.[4]

He was no less successful in accumulating wealth, inheriting the Strathloch Estate and acquiring lands near New York; but his family life had brought him troubles. His only daughter, Susanna, whom he held in great affection, had married a cousin, John Stark Robertson, variously described as chemist or doctor. This does not appear to have been to his liking, with Reid referring to his son-in-law as 'that vile apothecary'.[5]

In his will, drafted on 19 April 1803, he decreed that his properties be sold and the proceeds placed in the hands of Trustees, from which the annual dividends be paid to his daughter for the term of her life, with the proviso

[1] Allan, J. M. (1975). 'The Beginnings of "The Reid"'. *University of Edinburgh Journal*, 27, pp. 133-138
[2] Ibid.
[3] Morgan, A. (1939). 'The Reid Chair of Music'. *University of Edinburgh Journal*, 10, pp. 36-42
[4] 'John Reid (British Army Officer)'. https://en.wikipedia.org/wiki/John_Reid_(British_Army_officer) accessed 9 October 2018
[5] Allan, J. M. (1975) op. cit.

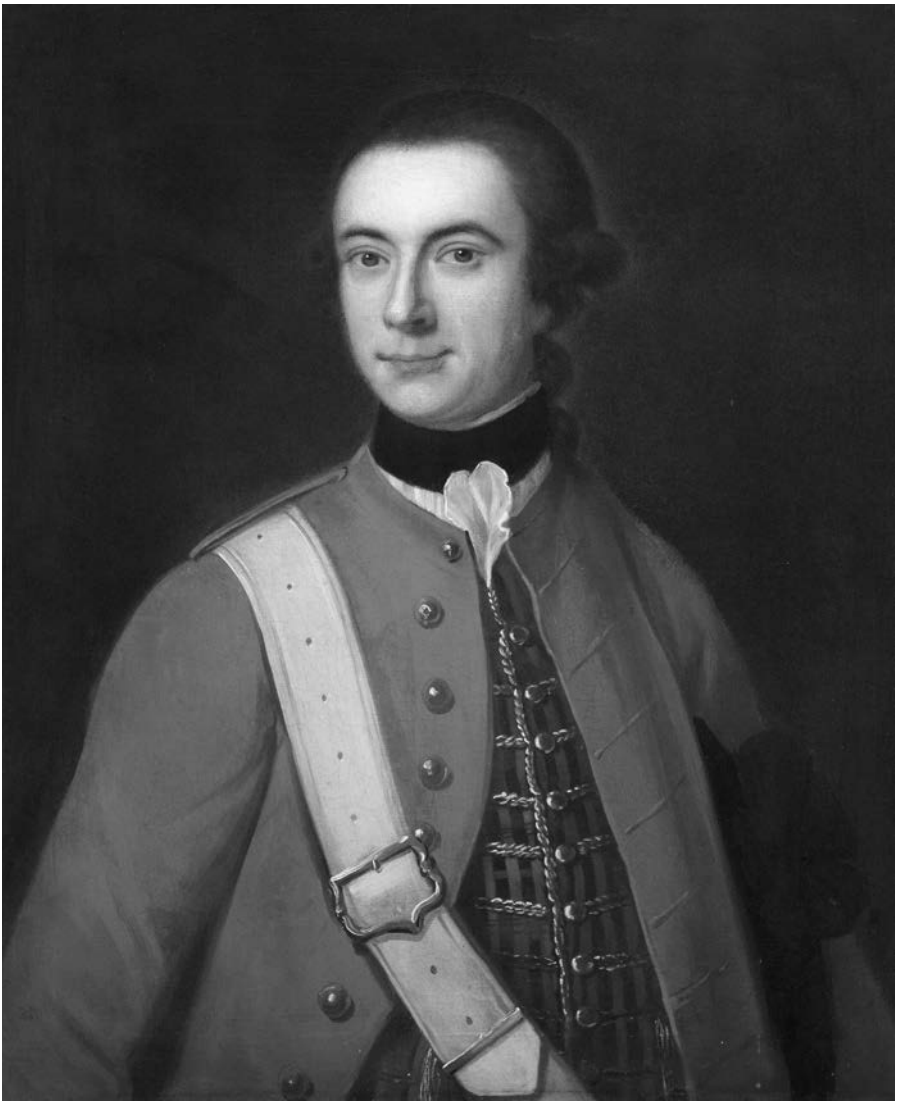


Fig. 1: Portrait of General John Reid as a young man, ca. 1745, artist unknown. Image © The University of Edinburgh. The original work is out of copyright.

that this money 'may not be subject to the debts, control, disposition or engagements of the said John Stark Robertson, her present husband, or any person or persons whom she may, after his decease, happen to intermarry' and that 'the said John Stark Robertson shall not inherit or possess any part of my property'.[6]

Should John and Susanna Robertson have any children, they would inherit equal shares following their mother's passing and reaching the age of 21, with the condition that any male children 'be styled or called by the surname of Reid only'.[7] This was unlikely as the Robertsons remained childless and Susanna was already past her fortieth year.[8] In the event of her passing with no family, Reid then bequeathed his estate to the University of Edinburgh, 'where I had my education and passed the pleasantest part of my youth'.[9]

The Trust was to be used firstly for the establishment and endowment of a Professor of Music, setting the salary at not less than £300 per annum, then for additions to the University Library and promoting the general interests of the University in any way in which the Principal and Professors saw fit. In his instruction for the endowment, he strikes a patriotic tone, observing that music is 'an art and science in which the Scots stand unrivalled by all neighbouring nations'.[10]

But the end of his line was clearly a source of sadness for him and he reflects on this in bequeathing two portraits of himself to the University: 'And as I am the last representative of an old family in Perthshire, which on my death will be extinct in the male line, I therefore leave two portraits of me, one when a Lieutenant in the Earl of Loudon's Regiment . . . and another when a Major-General in the Army, to the Principal and Professors of . . . the University of Edinburgh'.[11]

In the Codicil, dated 4 March 1806, Reid accepts that his legacy will rest with the University. He bequeaths his library and music books, particularly those of his own composition, and includes the caveat that in the event of the University inheriting the Trust, a concert be held each year on his birthday, with his own compositions beginning the proceedings.[12] General Reid died on 6 February 1807, just short of his 86th birthday, leaving an estate valued at £54,000 in bonds, along with various other stocks and funds. Although only benefitting from the life rent of the estate, Susanna inherited her father's longevity, passing away on the 31 May 1838 in Paris. The fund by this time

[6] Reid, J. *Will and Codicil of General Reid*. Printed by Neill & Co., Edinburgh, [1807?]. University of Edinburgh Special Collections, P.455/15, p. 12
[7] Ibid., p. 8
[8] Allan, J. M. (1975) op. cit.
[9] Reid, J. op. cit., p. 12
[10] Ibid., pp. 12-13
[11] Ibid., p. 15
[12] Ibid., p. 26

had increased in value to £73,590 and, following legal expenses and some private benefaction, the surviving Trustee transferred £68,877 in bonds to the Principal and Professors of the University on 7 July 1840.[13] However, the University had already been making use of the Trust. Noting that Susanna Robertson was of advancing years and childless, considerable loans were raised, beginning with a loan of £3,000 in 1819. Funds raised were used for library acquisitions and the Natural History Museum and now had to be repaid, leaving the capital at roughly £60,000 in 1841.[14] These activities and other uses of the fund for general expenditure would form the basis of a bitter legal dispute in the following decades.

While the probate process was ongoing, the University Senatus and surviving Trustee began the process of establishing the Professorship, which would require the consent of the Crown or the Town Council of Edinburgh. The appointment of John Thomson, a highly regarded young Scottish composer, was acceptable to the Town Council, who passed an act in January 1839 to establish the Chair with a salary of £300, along with instructions for the content and scope of the Professor's public lectures in the science of music.[15]

Thomson was seen as a highly suitable candidate, both in terms of his professional abilities and character. His musical criticism was highly admired; as a conductor, he was one of the first to provide his concert audiences with programmes containing critical notes.[16] [17] After taking up his post, he married the daughter of Dr John Lee, Principal of the University,[18] and duly convened the first Reid Concert one day before the General's birthday on 12 February 1841 at the Assembly Rooms venue, with Reid's *Grand March no. IV* included in the bill.[19] Given his disposition and his high regard within the University and Edinburgh society, perhaps Thomson might have elevated the teaching of music to its proper position, avoiding the strife and acrimony of the years to come; but in 1841 his health was already failing and he died on 18 May 1841 at the age of thirty five.[20] [21]

[13] Morgan, A. (1939) op. cit.
[14] Ibid.
[15] Grant, A. *The Story of the University of Edinburgh During its First Three Hundred Years*. London : Longmans, Green, 1884, v.1, pp. 352-353
[16] Allan, J. M. (1975) op. cit.
[17] 'Thomson, John, 1805-1841', available at https://www.reidconcerts.music.ed.ac.uk/professor/thomson-john-1805-1841 accessed 9 October 2018
[18] Ibid.
[19] 'Annual Reid Concert, 1841', available at https://www.reidconcerts.music.ed.ac.uk/concert/annual-reid-concert-1841 accessed 9 October 2018
[20] Grant, A. op. cit., v.2, pp. 458-459
[21] Morgan, A. (1939) op. cit.

The election of the Professor now passed to the Senatus, but the second and third appointments were far from successful. Henry Rowley Bishop, although a celebrated operatic composer and seemingly well suited to the post, was unable to give it his full attention and, under pressure from the Senatus, resigned in 1844 with no Reid Concert held in that year.[22] [23] The Senatus may have had misgivings about his successor, Henry Hugo Pierson, as Alexander Grant notes in his 1884 *Story of the University of Edinburgh*. A clause was inserted into his commission stating that 'if he should be found to have such an impediment in his speech as would disqualify him from lecturing it shall be in the power of the Senatus to revoke the appointment'. If such misgivings existed, they were well founded, as there is no evidence that Pierson ever presented himself at the University, and by 1845, the Chair was again vacant.[24]

In the 2003 volume, *The University of Edinburgh*, *an Illustrated History*, the authors suggest that the early professors were 'mainly concerned with promoting the musical life of the University and the City' and that the academic teaching of music really began with the appointment of Frederick Niecks in 1891.[25] There is truth in this assertion: nearly sixty years would elapse between the appointment of John Thomson and the first graduates of music;[26] but it arguably does a disservice to John Donaldson, appointed 4th Professor in 1845.

Donaldson was perhaps a fall back candidate for the Senatus, having lost out to Thomson and Bishop on his previous applications. He was certainly different from his predecessors: an accomplished pianist and music teacher rather than a practising composer.[27] [28] His education had included studying law at Worcester College, Oxford and he was he was called to the Scottish Bar in 1826, practising as an Advocate.[29] His approach to teaching included a focus on the new scientific discipline of acoustics, believing this to be essential to the appreciation and performance of music. In addition to the acquisition of music books and scores, which included starting to acquire the collected editions of the great composers, he assembled an eclectic collection

[22] Grant, A. op. cit. p. 459

[23] '[Reid] Concerts by Year', available at https://www.reidconcerts.music.ed.ac.uk/concerts-by-year accessed 9 October 2018

[24] Grant, A. op. cit., v. 2, p. 459

[25] Anderson, R. D., Lynch, M. & Phillipson, N. *The University of Edinburgh: an Illustrated History*. Edinburgh: Edinburgh University Press, 2003, p. 170

[26] Shirlaw, M. 'The Faculty of Music'. *History of the University of Edinburgh, 1883-1933*. Turner, A.L. (ed.). Edinburgh : Oliver and Boyd, 1933, p. 300

[27] Allan, J. M. (1975) op. cit.

[28] Morgan, A. (1939) op. cit.

[29] Donaldson, F. M. *The Reid Concerts at The University of Edinburgh: the First 100 years, 1841-1941*. (PhD. Thesis, University of Edinburgh, 2018), p. 75

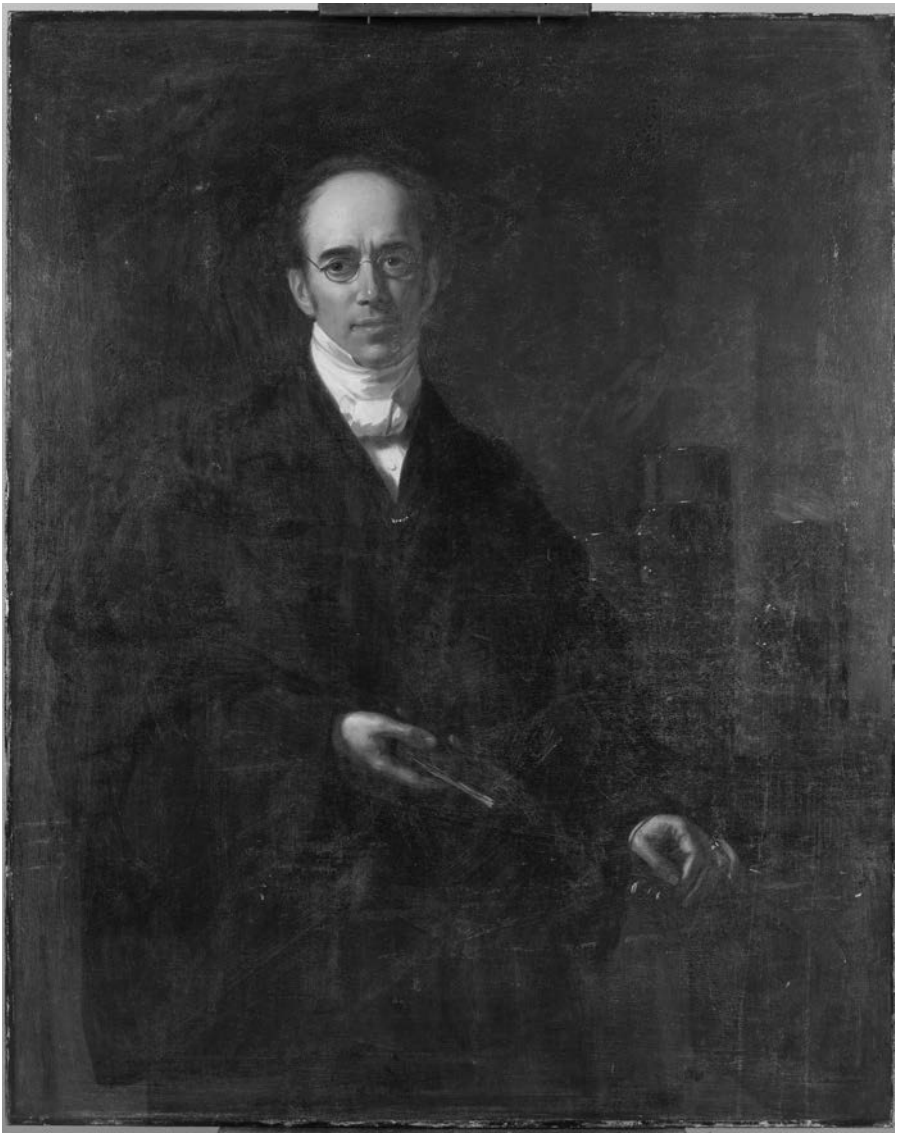


Fig. 2: Portrait of John Donaldson, 4th Reid Professor of Music, in the Music Class Room by William Smellie Watson, 1796-1874. Image © The University of Edinburgh. The original work is out of copyright.

of musical instruments and scientific apparatus, even constructing the latter himself from custom-made components.[30] [31]

As a teacher, he was a polarising figure. Early in his career, he had studied the methods of Johann Bernhard Logier, who would be an influence on his later teaching. He was lauded by the polymath John Herschel who encouraged the University of Cambridge to appoint a professor with similar interests to its vacant Chair of Music,[32] but his approach may not have been popular with his students. Grant's history, although including an appreciative comment from a former pupil, suggests that his focus on the theory of harmony made for 'a somewhat jejune course' and that his class sizes were small and declined throughout his tenure.[33] Unlike other lectures in the Arts at this time, Donaldson's were given free of charge,[34] with the *Edinburgh University Calendar* for 1858/1859 recording three courses of lectures 'two for gentlemen and one exclusively for ladies'. The latter, while certainly a positive development, would be restricted to the theory of harmony and its application in pianoforte performance, with the objective of developing 'the best method of producing gracefully a fine tune'.[35] The scientific lectures would be exclusively for his male students.

He was no less divisive in his dealings with the University; from the start of his professorship, he had raised disputes with the Principal and Professors regarding his rooms in the Old Quad, which he believed were suitable neither for the teaching of music nor for the storage of his valuable collections.[36] His letter of 28 October 1846 to John Lee reveals a formidable debater, determined to put in place the infrastructure and resources to teach his subject to the best of his ability. But rather than focussing directly on the inadequacy of his rooms, Donaldson instead directs his arguments towards the wording of the will, repeatedly returning to the point that Reid intended the fund primarily 'for the establishing and endowing a Professorship of Music' and that without the requisite infrastructure, the Professorship was not properly established. He notes the poorly attended meetings of the current Trustees and the use of the fund for various other means,[37] portraying the Senatus as in pursuit of its own agenda rather than discharging themselves honourably in the fulfilment of their benefactor's wishes.

[30] Bell, M. D. 'Faculty and Class Libraries'. *Edinburgh University Library, 1580-1980*. Guild, J.R & Law, A. (eds.), p. 176

[31] Field, C. & Myers, A. *Introduction to Donaldson's Apparatus, 1997*, available at http://www.euchmi.ed.ac.uk/udeda.html accessed 9 October 2018

[32] Ibid.

[33] Grant, A. op. cit., v. 2, p. 461

[34] *Edinburgh University Calendar for the Session 1858-59*. Edinburgh : Thomas Constable and Co., 1858, p. 9

[35] Ibid., pp. 17-18

[36] Allan, J. M. (1975) op. cit.

[37] Donaldson, J. *Letter to the Very Reverend John Lee, D.D., 18 Oct. 1846*. Edinburgh : Printed by Stevenson and Company, 1846. University of Edinburgh Special Collections, P.455/22.

His arguments carry weight: the loans raised during Susanna Robertson's lifetime were far from an isolated case. Expenditure for the year 1843 shows that from £2,900 of Reid Fund expenditure, £530 of this was for the Professor's salary, Reid Concert and music library acquisitions, with a far greater sum spent variously on general library acquisitions, scholarships and even pensions for emeritus professors.[38] Although these expenses may be seen as a dereliction of duty, Reid's benefaction was not neglected, with the library purchases shelved in the 'Reid Room'[39] along with a dedicated catalogue;[40] from the modern perspective, these acquisitions are among the most treasured in Edinburgh University Library's Special Collections.

However, rhetoric and formal letters were insufficient. The Town Council, then a powerful force in University life, supported Donaldson and in 1847 began proceedings against the Principal and Professors, as Trustees of the Will, at the Court of Session, alleging misuse of the Fund and demanding a suitable teaching space for the Professor. The process of litigation would be long. However, the Court eventually found in Donaldson's favour, with an Interlocutor dated 7 July 1855 raising his salary to £420 per annum (to be funded from an endowment), requiring the Trustees to set aside £8,000 for the construction of a dedicated concert hall and teaching space for music, and with a further £2,000 for the construction of an organ. More disputes would follow around whether the music rooms should also serve as a common hall, but again Donaldson was victorious and the Music Class Room and Hall was constructed between 1858 and 1860 at the Park Place site, forming part of the wider campus expansion into the southern district of the city centre, adjacent to the Meadows public park.[41]

Grant's portrait of Donaldson is of an obsessive and litigious man, noting his continued pursuit of his wife's family over a dowry, even after her decease;[42] but he, and other historians of this time in the University's history acknowledge that his successors, who enjoyed far more cordial relations with the University, did so while 'enjoying the fruits of his struggles' and that he was largely justified in his actions.[43] These struggles, however, had taken their toll on his health by 1860. He remained in post for another five years until his death in 1865.[44]

[38] Morgan, A. (1939) op. cit.
[39] Simpson, S. M. 'The History of the Library, 1837-1939'. *Edinburgh University Library, 1580-1980*. Guild, J.R & Law, A. (eds.), p. 96
[40] *Catalogue of rare books acquired using money from the Reid Bequest, 1845-c1866*. University of Edinburgh Special Collections, Da.1.28
[41] Morgan, A. (1939) op. cit.
[42] Grant, A. op. cit., v. 2, p. 460
[43] Morgan, A. (1939) op. cit.
[44] Ibid.

Fig. 3: Portrait of Sir Herbert Stanley Oakeley, 5th Reid Professor of Music, by Charles Kay Robertson, ca. 1860-1939. Image © The University of Edinburgh. The original work is out of copyright.

Consolidation and expansion: Sir Herbert Oakeley and Frederick Niecks, 1865-1914

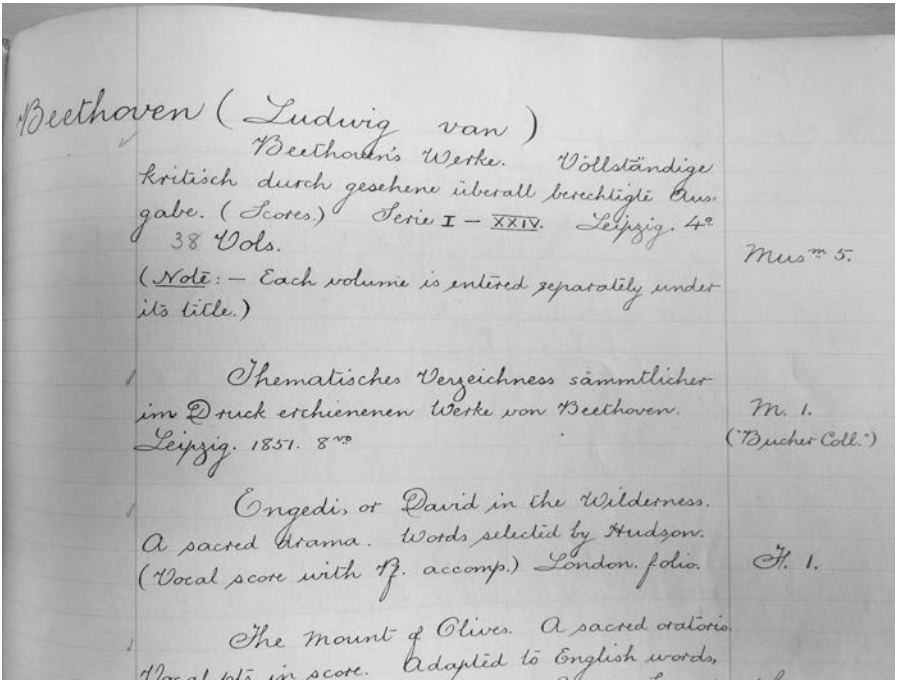
Herbert Stanley Oakeley came from an aristocratic family, being the second son of Sir Herbert Oakeley, 3rd Baronet Oakeley of Shrewsbury.[45] He was at first unsure of whether to stand for election as Donaldson's successor, hearing of the vacancy only by good fortune and considering his chances of appointment to be slim.[46] It is then a good thing that he overcame his uncertainties, as he was eminently suitable for the post. An accomplished pianist and organist, he had received his education at Christ Church, Oxford, and studied harmony and music theory under Stephen Elvey before further study at the Conservatorium der Musik in Leipzig in 1855.[47] Despite a successful career as a performer and composer in the years that followed, both at home and on the Continent,[48] [49] the appointment of this relative unknown garnered surprise and even hostility in the national press. The exception was H.J. Lincoln's comments in the *London Review* of 12 November 1865, where he declared: 'Of the gentleman elected … we know nothing beyond the fact of his being the brother of [4th Baronet] Sir Charles Oakeley'. In his biography of his older brother, the author recalls then forwarding a volume of Herbert's compositions to Lincoln, with an appreciative assessment of his abilities subsequently appearing in the edition of 26 November.[50]

Of his time at the Reid School, he is remembered for his skills of peace making and diplomacy as much as his aptitude for music teaching.[51] Such a figure was essential after the turbulence of the previous decades; and by finishing his inaugural address by granting his students' request for an organ rendition of *The Garb of Old Gaul,*[52] he certainly set his Professorship on a favourable course. During his long period of tenure, his major achievements would come at the beginning and the end, with the annual Reid Concert the first focus of his attentions. In keeping the annual Concert funded by Reid's bequest rather than the sale of tickets, Donaldson's views had been no less strongly held and his correspondence with the Principal no less forthright.[53] [54] Resisting pressure from the University to abolish all free admissions,[55]

[45] 'Oakeley Baronets', available at https://en.wikipedia.org/wiki/Oakeley_baronets accessed 9 October 2018
[46] Oakeley, E. M. *The Life of Sir Herbert Stanley Oakeley*. London : George Allen, 1904, pp. 109-110
[47] Shirlaw, M. op. cit., p. 284
[48] Ibib., p. 285
[49] Oakeley, E. M., op. cit. pp. 58-108
[50] Ibib., pp. 114-115
[51] Allan, J. M. (1975) op. cit.
[52] Shirlaw, M. op. cit., p. 285
[53] Donaldson, J. *Statement of Professor Donaldson, 23 March 1848*. [Edinburgh, 1848] University of Edinburgh Special Collections, P.455/21
[54] *Report on the Reid Concert, 26 May, 1848*. Edinburgh : Printed by Neill and Company, [1848]. University of Edinburgh Special Collections, P.455/23
[55] Oakeley, E. M. op. cit., p. 120

Oakeley realised the value of Donaldson's policy of giving tickets to a select few and the risk of removing such privileges from influential individuals among the Senatus. He chose instead to retain Donaldson's list, with tickets also distributed for sale through the music shops of Edinburgh.[56] [57] With greater funds available from the sale of tickets, he thus focussed his attentions on the content of the Concert. A wider ranging bill would see a greater emphasis on orchestral music from 1866 and the development of the event into an annual season, with 72 concerts held between 1866 and 1891.[58]

His other early achievement was the establishment of the University of Edinburgh Musical Society in 1867, but his final success would be a long time coming. The 'School of Music' did not sit easily within the University framework, with no power to award degrees. Oakeley's first appeal to the Scottish Universities Commission to grant such powers was made in 1870. Like Donaldson, he would face a long battle and have his detractors; but he too was ultimately successful, with a Minute of the Senatus from July 1891


Beethoven (Ludwig van)
Beethoven's Werke. Vollständige kritisch durch gesehene überall berechtigte Ausgabe. (Scores) Serie I – XXIV. Leipzig. 4°
38 Vols. Mus^m 5.
(Note:– Each volume is entered separately under its title.)

Thematisches Verzeichness sämmtlicher im Druck erchienenen Werke von Beethoven. M. 1.
Leipzig. 1851. 8^vo (Bucher Coll.)

Engedi, or David in the Wilderness. A sacred drama. Words selected by Hudson.
(Vocal score with Pf. accomp.) London. folio. H. 1.

The Mount of Olives. A sacred oratorio. Adapted to English words,
Vocal pts in score.

Fig. 4: The Oakeley catalogue, Beethoven entry.
Image © Alasdair MacDonald, 2018

[56] Ibid.
[57] Allan, J. M. (1975) op. cit.
[58] Ibid.

resolving to 'institute a Faculty and Curriculum in Music at the University of Edinburgh'.[59] His health beginning to fail, Herbert Oakeley would retire soon after, spending the remainder of his days in Eastbourne.[60] There is a footnote to the last days of his Professorship, however, which is worthy of attention.

As his successors would do after him, he continued with the acquisition of music books and scores for the Class Room Library. The collection had also been enhanced by the 1872 bequest of the flautist Theophile Bucher. Born in Naples, Bucher was a prominent performer of his day and resided in Edinburgh from around 1833 until his death on 20 December 1871. In his will, he bequeathed the sum of £3,000 to the University in order to endow scholarships for talented young musicians, along with his library of books and scores.[61] The scholarship programme survives into the present day as the Bucher-Fraser Scholarship, offering two scholarships for taught masters courses,[62] but the extent and significance of his library is unclear, with no specific inventory or register known to exist. As a current project to catalogue the earliest parts of the Music Library collections progresses, however, books and scores from his and other bequests are being re-discovered, with provenance information correctly recorded. It is at the end of Oakeley's Professorship that we then find the first attempt to catalogue the library collection. The catalogue does not state who compiled it, but a likely candidate would be Oakeley's assistant, Henry Wellby. Dated at 1890,[63] this is a serious attempt to describe the score and book collections and it is more than a simple shelf-list, with the catalogue arranged by composer or author in alphabetical order. The illustration (Fig. 4) shows a page with the entry for the collected edition of Beethoven at the top. Along with a description of the set, with dates and publisher information, each volume has been entered individually with details of its contents and the catalogue user is advised of this.

The 'Oakeley Catalogue', although incomplete at the time of its making[64] is nonetheless a detailed record, spanning two large volumes; of its time, perhaps, but essentially fit for purpose. Notable also is the provenance information in the margins, with the second illustration showing a selection of Bucher's own compositions from his bequest (Fig. 5).

[59] Ibid.

[60] 'Herbert Oakeley' available at https://en.wikipedia.org/wiki/Herbert_Oakeley accessed 9 October 2018

[61] Moore, Tom. *Theophilus Bucher, Flutist*, available at http://sonograma.org/2018/01/theophilus-bucher-flutist accesses 9 October 2018

[62] Bucher-Fraser Scholarship, available at https://www.ed.ac.uk/student-funding/postgraduate/uk-eu/humanities/edinburgh-college-of-art/bucher-fraser accessed 9 October 2018

[63] *Catalogue of Manuscripts, Printed Music and Books up to 1850*. Gál, H. (ed.). Edinburgh : Oliver and Boyd, 1941, p. vii

[64] Ibid.

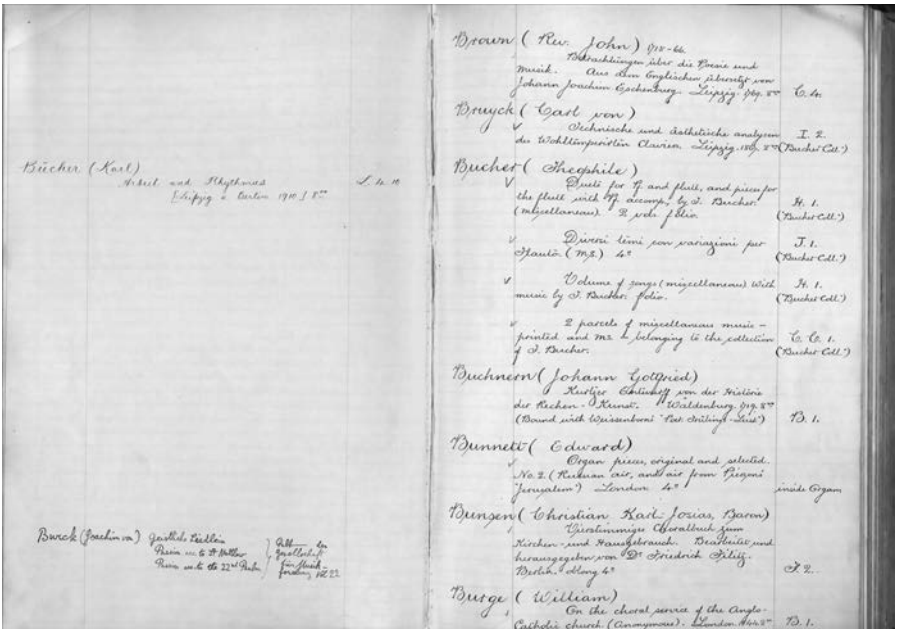


Fig. 5: The Oakeley catalogue, Bucher entry. Image © Alasdair MacDonald, 2018

More years still would elapse before the first graduates in the Bachelor of Music degree would emerge. Herbert Oakeley's successor, Frederick Niecks, was a German musical scholar, residing in Scotland since 1868.[65] Working as a violinist, conductor and music teacher, he is perhaps best remembered for his 1888 biographical work, *Frederick Chopin as a Man and Musician* and his posthumously published *Life of Schumann.*[66] [67] Inducted into the Chair of Music in December 1891, he began the process of fully establishing the new Faculty, but once again, this would not be without its troubles. The Faculty of Arts had submitted a programme for Graduation in Music in 1891, but uncertainty remained as to whether the University could award such a degree or not. Although on this occasion the will to make progress was there on all sides, the first Draft Ordinance (Regulations for Degrees in Music) was politely rejected by Niecks, on the grounds that it was too ancient in outlook, neither considering the present nor anticipating the changes of the future.[68]

[65] Shirlaw, M. op. cit., p. 291
[66] Ibid., p. 301
[67] Allan, J. M. (1975) op. cit.
[68] Shirlaw, M. op. cit., pp. 294-295

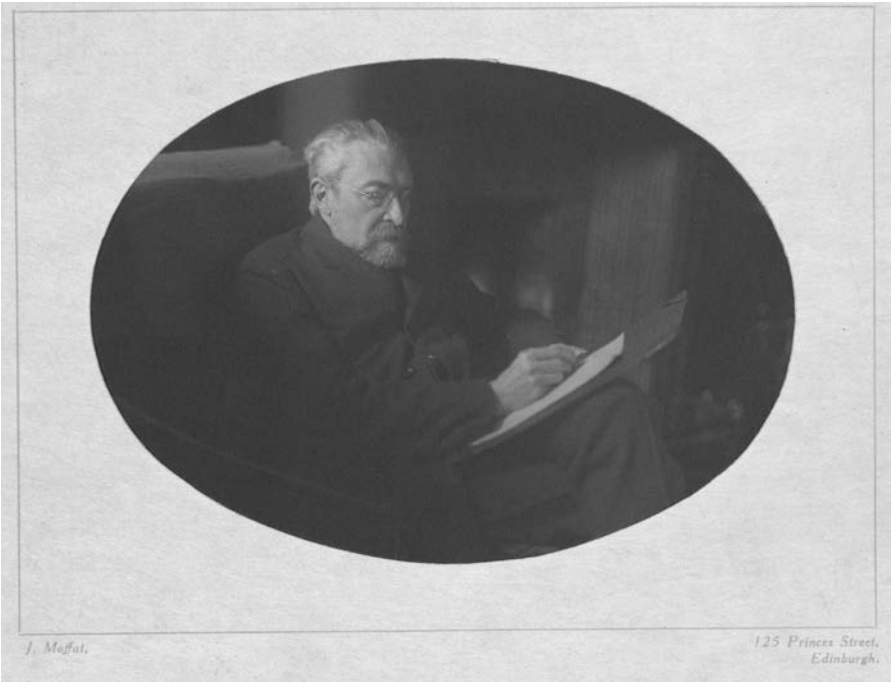


Fig. 6: Frederick Niecks, 6th Reid Professor of Music (c.1891), by J. Moffat, Edinburgh. Image © Yerbury Studio, with permission.

A revised scheme was drawn up, including, among others, tests of performance, harmony and counterpoint, musical analysis, history of music and acoustics, which met with the Professor's approval. The choice of a modern curriculum and examination would be a wise one, with Niecks' successor Donald Tovey describing it as having 'no parallel in Europe at the time of its foundation'. The Ordinance was laid before Parliament in August 1893 and approved in January of the following year, allowing for the award of Bachelor of Music (Mus.B.) and Doctor of Music (Mus.D.).[69] The first award would be an honorary doctorate in 1895, with the first Mus.B. graduates in 1898 and the first female music graduates among the cohort of the following year.[70]

In matters of the Reid Concert season, Niecks was again required to exercise judgment and take a pragmatic course of action, with the concerts losing

[69] Ibid.
[70] Allan, J. M. (1975) op. cit.

money and poorly attended, and the issue of free tickets again a problem.[71] He transformed the annual season into a series of four Historical Concerts in the Music Class Room, rather than the larger Hall, with free admission for students and a select group of others and admission by payment for the public. The programmes were intended to complement his lectures,[72] and, although broad in their scope and invaluable to students of musical history, were met with some criticism, as irrelevant to all except the antiquarian. They were however extremely well attended, acquiring a reputation well beyond the City of Edinburgh.[73]

Niecks would remain as Professor until tendering his resignation on health grounds in June 1914 and the outbreak of war would see him required to return to his native Germany shortly after. Despite the bitter hostilities between Britain and Germany, his relations with the University and the City remained cordial, with the University awarding him an honorary degree of LL.D. in 1915.[74] After the war, he would return to Edinburgh and remain there until his death in 1924. His library and archive were bequeathed to the University Library after the death of his wife, Christina, in 1944.[75]

The effects of war: Sir Donald Tovey and Hans Gál, 1914-1941

The terrible conflicts of the first half of the twentieth century would bring together two remarkable musicians and their association, although short, would lead to an important chapter in the story of the library collections.

Niecks would be succeeded by Donald Francis Tovey. The younger son of a master at Eton College, his musical ability was noted at a young age by Miss Sophie Weisse, tutor to the children of the masters of the school, who set him on a course of advanced musical scholarship before taking his degree in Classics from Balliol College, Oxford.[76] In applying for the Professorship in 1914, he came not from a background of academia or teaching, but rather from the world of concert giving.[77] The years following his graduation from Oxford had seen him establish himself as a composer, musicologist and concert pianist, performing and lecturing widely in London and Europe.[78] Indeed, with his international reputation developing, his decision to apply for the Professorship came as a surprise to many, who thought that it would restrict

[71] Ibid., p. 298
[72] Donaldson, F. M. op. cit. pp. 171-182
[73] Shirlaw, M. op. cit., p. 290
[74] Ibid. pp. 300-301
[75] 'Frederick Niecks (1824-1924)' available at http://ourhistory.is.ed.ac.uk/index.php/Frederick_Niecks_(1845-1924) accessed 9 October 2018
[76] Donaldson, F. M., op. cit., p. 208
[77] Firth, G. *Donald Francis Tovey: a Portrait of a Great Man*. Kirkcudbright : Borgue Books, 2006, p. 309
[78] Donaldson, F. M., op. cit., p. 209

Fig. 7: Portrait of Sir Donald Francis Tovey, 7th Reid Professor of Music, by Philip Alexius de László, 1869-1937. Image © The University of Edinburgh. The original work is out of copyright.

his artistic career.[79] Miss Weisse, perhaps not on good terms with Tovey at this time, regarded the Professorship as beneath his international talent, writing on 27 July that she believed the students to be 'the worst set of amateurs' and expressing dismay that he had forgone a summer season of appointments on the Continent.[80] [81] War would not be declared for another eight days, but Tovey clearly understood that any such season would not be fulfilled and the post would achieve his desire for financial independence.[82] His application of June 1914, strongly supported by Niecks who had named him as a potential successor,[83] was successful and he duly took up his post in October of that year, delivering his inaugural address on 9 October.[84] Despite his strong sense of duty and being unmarried and of fighting age, his application to enlist was turned down on medical grounds[85] and he was thus spared from military service.

During his tenure, Tovey would build on the achievements of his predecessors, developing the Faculty into the excellent school that it is today. Early additions to the curriculum in 1915 included, among others, classes in Musical Interpretation and Orchestral Practice and Orchestration with a new Draft Ordinance (Regulations for Degrees in Music) drawn up in 1929.[86]

He would further refine the Reid Concerts, reducing Niecks' Historical Concerts from four to three and introducing a new series of Reid Chamber Concerts from 1916.[87] Following on from this success, he founded the Reid Orchestra, later the Reid Symphony Orchestra, in 1917. Taking inspiration from the local orchestras common in the towns of Continental Europe, this would be a communitarian undertaking. Composed of local musicians, both professionals and students, this was a studying orchestra, operating on a not for profit basis, with proceeds from the sale of concert tickets put back into the Orchestra's development.[88]

Tovey's Professorship was long and successful, earning him a knighthood in 1935. During this time, the library collections continued to grow, but perhaps by the later years of his career some assistance was needed with their organisation. Writing to his colleague and later biographer, Mary Grierson, in 1938 he expresses his concerns with the words: 'As you know, I am in holy

[79] Grierson, M. *Donald Francis Tovey: a Biography Based on Letters*. London : Oxford University Press, 1952, p. 167
[80] Firth, G. op. cit. pp. 230-321
[81] Grierson, M. op. cit. p. 167
[82] Ibid. pp.167-169
[83] Donaldson, F. M., op. cit., p. 204
[84] Grierson, M. op. cit. p. 172
[85] Firth, G. op. cit. p. 234
[86] Shirlaw, M. op. cit., pp. 302-303
[87] Donaldson, F. M., op. cit., p. 214-215
[88] 'The Reid Orchestra' available at https://www.reidconcerts.music.ed.ac.uk/group/reid-orchestra accessed 9 October 2018

terror lest any unbenevolent person should find out what a scandalous state I have got the library classroom into'.[89] This rather light-hearted remark was something of an exaggeration, of course. The real subject of his letter was Hans Gál.

Born in 1890 near Vienna and of Jewish descent, Hans Gál was another young man of exceptional musical ability, obtaining a teaching post at the Vienna New Conservatoire in 1908 before taking his doctorate in musical history from Vienna University in 1913. His early career culminated with the Austrian State Prize for Composition in 1915, but the outbreak of war would put his career on hold. Unlike Tovey, his poor eyesight was insufficient grounds for military exemption, although it kept him away from the front line. Returning from service in 1918, he took time to evaluate his early compositions before enjoying considerable success as a composer in the 1920s, and was appointed Director of the Mainz Municipal Conservatoire in 1929. The happy years that followed for Gál and his young family would soon be cut short by the rise of Nazism, with Gál dismissed from his post in 1933 and his work banned from publication or performance in Germany. Returning to Vienna rather that re-locating to America, Gál and his family eventually fled to Britain in 1938 at the beginning of the Anschluss.[90]

Times were hard for the Gáls, moving between boarding houses and unable to work; but through a letter of introduction, Gál was fortunate to meet with Donald Tovey. Forming an immediate friendship, Tovey arranged for Gál to come to Edinburgh where he would arrange a position at the Faculty, with work cataloguing the collections as an interim measure.[91] His six months working with the rare book and manuscript parts of the collection would demonstrate the value of revisiting collections for the purpose of inventory. Gál discovered an edition of a then unknown symphony described as the second of '*Three symphonies by Giuseppe Haydn, Opus 10*', which he later edited and adapted for orchestra.[92] [93] [94]

In his 1938 paper for the *Monthly Musical Record*, Gál attributes the work to Joseph Haydn, based on his own musical analysis, rejecting attribution to his brother, Johann Michael Haydn. Gál's edition was published under Joseph Haydn's name by Universal Edition in 1938, but current scholarship attributes

[89] Grierson, M. op. cit. p. 315

[90] Fox-Gál, E. 'Hans Gál: a Biographical Introduction'. In: Gál, H. *Music Behind Barbed Wire*. London : Toccata Press, 2014, pp. 12-20

[91] Ibid.

[92] Ibid.

[93] The Hans Gal Website: 'Haydn: Symphony in B flat. Op. X No. 2' available at http://www.hansgal.com/ works/show/163 accessed 9 October 2018

[94] Gál , H. 'A Res-discovered Symphony by Haydn'. *The Monthly Music Record*, 1939, Jan., pp. 12-14 also available at http://www.hansgal.com/storage/writings/haydn.pdf accessed 19 October 2018

Fig 8: 'Hans Gal' by Berthold Bing - Israel National Library, Schwadron collection. Licensed under CC BY 3.0 via Commons (https://commons.wikimedia.org/wiki/File:Hans_Gal.jpg#/media/File:Hans_Gal.jpg). Berthold Bing http://www.fotorevers.eu/de/ort/Wien/1502/ [CC BY 3.0 https://creativecommons.org/licenses/by/3.0)], via Wikimedia Commons]

the work to Michael, with both Sherman and Donley's *Johann Michael Haydn (1737-1806): a Chronological Thematic Catalogue* and Hoboken's *Joseph Haydn: thematisch-biblio-graphisches Werkverzeichnis* in agreement on this.[95] [96] But fate would intervene once again with the outbreak of war in September 1939.

Living in a coastal region deemed high risk by the British Government, Gál, like many other refugees, was interred as an 'enemy alien' in 1940, first in Huyton, near Liverpool, and later in the Isle of Man.[97] During this period, and for the only time in his life, Gál kept a diary, published in English in 2014 as *Music Behind Barbed Wire*. Opening his diary on 13 May 1940 while initially detained at Donaldson's Hospital, Edinburgh, he even finds a little humour in his peculiar circumstances: 'We have now been stuck here for 24 hours, guarded by grim-looking soldiers with rifles and bayonets; they must think we are very dangerous fellows.'[98]

Among these 'dangerous fellows', Gál found himself in the company of other intellectuals, musicians and artists; on 16 May, he writes: 'I have never found myself in better, more stimulating company'.[99] His internment would be a productive period, composing his *Huyton Suite*, Op. 92 and, while interned in Douglas, he collaborated on a revue, entitled *What a Life!* Worse was to come; following a stroke the previous year, Donald Tovey passed away on 10 July. Gál's diary entry of 17 July begins with a eulogy to his friend, all the more poignant from finding his obituary in a newspaper.[100] The indiscriminate internment of German and Austrian Nationals remains a shameful chapter in the history of the Second World War, with many who had fled persecution treated abominably,[101] but by the autumn of 1940, public opinion was changing. He records the news of his release in his entry of 24 September, although he would remain a little longer than required in order to fulfil his commitments to *What a Life!*[102]

At the end of hostilities, Hans Gál was able to take up his post at the Music Faculty under Tovey's successor, Sidney Newman, with *What a Life!* performed in London in May 1941[103] and the catalogue entries for scores, manuscripts and music books to 1850 published in 1941. In the post-script to

[95] Sherman, H. & Donley, T. T. *Johann Michael Haydn (1737-1806) : a chronological thematic catalogue of his works*. Stuyvesant, NY : Pendragon, 1993. pp. 30-31. The work is listed as no. 82 in the chronological sequence with Gáls 1938 edition recorded in the notes

[96] Hoboken, A. van. *Joseph Haydn : thematisch-bibliographisches Werkverzeichnis*. Bd.1. Mainz : Schott's Sohne, 1957, p. 269 Grüppe I:B2

[97] Dove, R. 'Most Regrettable and Deplorable Things Have Happened'. In: Gál, H. Music *Behind Barbed Wire*. London : Toccata Press, 2014, p. 35

[98] Gál, H. *Music Behind Barbed Wire*. London : Toccata Press, 2014, p. 43

[99] Ibid., p. 50

[100] Ibid., p. 115

[101] Dove, R. op. cit., pp. 37-40

[102] Gál, H. op. cit., pp. 167-168

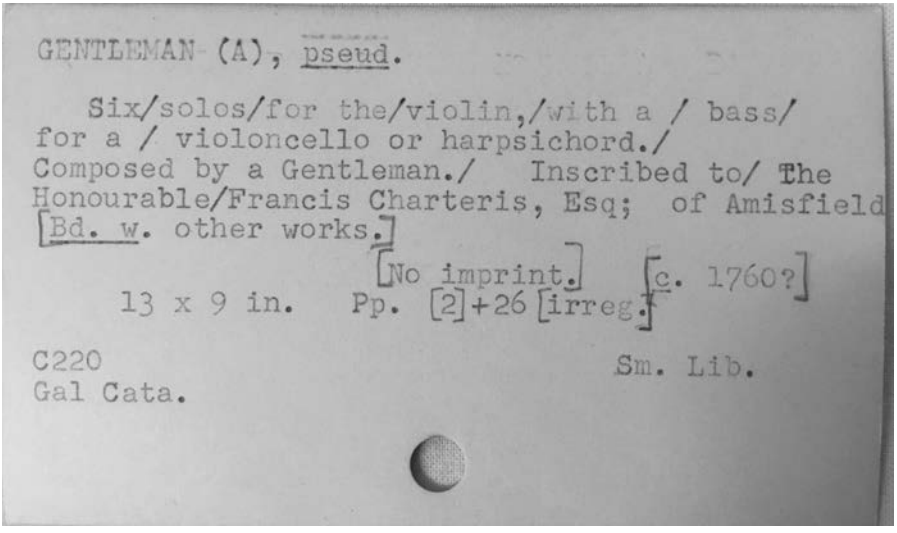
[103] Fox-Gál, E. 'Gál in Britain'. In: Gál, H. *Music Behind Barbed Wire*. London : Toccata Press, 2014, pp. 175-176

the introduction, Gál writes: 'Sir Donald Tovey, at whose instigation the work had been undertaken is no more. May it be accepted as a humble tribute to the memory of a great musician and scholar, from one who owes him an incalculable debt of gratitude'.[104]

The introduction includes a critical analysis of the collections, beginning with the assertion that prior to Herbert Oakeley, the collections comprised 'an odd miscellany of treasures, trivialities and rubbish',[105] the gentle humour of this and other comments in his essay illustrating why Hans Gál is so warmly remembered by those who knew him.

The published catalogue contains 78 pages of entries, with the collections divided into categories of manuscript, printed music and books on music. Music scores had been acquired prior to the establishment of the Professorship or, for other reasons, were present in the general collections of the University Library. Gál's work on the earliest musical material included these titles, which have the shelf mark prefixed with *[Univ. Coll.]* in the catalogue entry. Successive collection moves in later decades have seen these titles relocated into the music Special Collections sequences.

Looking at one of Gál's card entries, we see many elements that would be familiar to the modern cataloguer, both in terms of the musical content and physical artefact. He notes that the composer is writing under a pseudonym, but curiously offers no indication as to the identity of the 'Gentleman' (Gál


GENTLEMAN (A), pseud.

Six/solos/for the/violin,/with a / bass/
for a / violoncello or harpsichord./
Composed by a Gentleman./ Inscribed to/ The
Honourable/Francis Charteris, Esq; of Amisfield
[Bd. w. other works.]

[No imprint.] [c. 1760?]
13 x 9 in. Pp. [2]+26 [irreg.]

C220 Sm. Lib.
Gal Cata.

Fig. 9: Card from the Gál catalogue. Image © Alasdair MacDonald, 2018

[104] *Catalogue of Manuscripts, Printed Music and Books up to 1850*, op. cit. p. ix
[105] Ibid., p. vii

believed this to be Reid himself[106]). Along with form and instrumentation, we find a conjectural date for issue along with copy-specific information for a dedication and binding with other works. The card catalogue would grow with the collections over the coming decades and remain as the primary source of access until well into the 21st century.

Hans Gál was instrumental in setting up the Edinburgh International Festival in 1947 and was awarded the OBE in 1964.[107] He remained at the University of Edinburgh, lecturing full time until 1955 and part-time for another 10 years after that,[108] and resided in the City of Edinburgh until his death in 1987[109] at the age of 97.

Conclusion: from academic curator to library professional

In the context of the post war-war years, Hans Gál's diversion into cataloguing makes him a transitory figure in the history of the Reid Library collections. In the post war years, responsibility for the development and cataloguing of the Reid Library would move from the academics to professional librarians. The Faculty would expand, with the library collections moving to new and larger premises in the 1960s. The story of the three Reid Librarians and the move from card to electronic cataloguing will be told in part 2.

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[106] Ibid., p. ix
[107] Fox-Gál, E. 'Gál in Britain', op. cit. pp. 177,181
[108] Ibid., p. 177-178
[109] 'About Hans Gál', available at http://www.hansgal.com/hansgal/50 accessed 9 October 2018

Abstract
Alasdair MacDonald and Elizabeth Quarmby Lawrence look at the history of the printed music collections of Edinburgh University Library, from the 1807 Bequest of General John Reid, which led to the founding of the Reid Music School, to the cataloguing projects of the present day. In the first of two papers, the authors cover the period from 1807 to 1941, telling the story of the founding of the Reid Professorship, the building of the Music Class Room and Hall, and the transformation from a school within the Faculty of Arts into the Faculty of Music in the 1890s. The paper covers the period when the Reid Professors had curatorial responsibility for the library collections, looking at the roles of the various Professors in developing the collections of scores and music books and the bequests that gave the University many of its musical Special Collections. The paper finishes with the Professorship of Sir Donald Tovey and the work of Dr Hans Gál, the Austrian composer who made Edinburgh his home and compiled the first catalogue of the modern era at the outbreak of World War 2.

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Brio Volume 55, Number 2. pp 50-60

THE 19TH CENTURY PRINTED MUSIC OF THE HIGHLAND BAGPIPE

James Beaton

Historically, the Gaelic speaking society of the Scottish Highlands had a rich and vibrant oral culture, encompassing music, storytelling and song. Changes in the relationship of this society to the broader British artistic and political culture of the 18th century, brought about a number of changes in the way in which music, and in particular, the music of the region's iconic instrument, the great Highland bagpipe was recorded and transmitted. This essay aims to give a short account of the circumstances behind the change from an oral to a literate tradition, and to describe the printed literature of bagpipe music for the great Highland bagpipe which appeared in the 19th century. This saw the transformation of the tradition from one in which the prime means of transmission was through the oral tradition to a musically literate art form.

By the end of the 18th century, the music of the Highland bagpipe was being performed in a number of new contexts. Chief among those was the use of the bagpipe by the regiments of the British army, as well as a new form of elite performance, which drew on the traditions of the chieftain's hall. However, this new tradition translocated the chieftain's hall to the competition platform, with competition being seen as the only way in which a culture, perceived to be dying, might be revitalised and refocussed.

The impetus for the establishment of competition piping lay with the Highland Society of London (HSL). The HSL was established in 1778, and as well as having aims of economic and social improvement, one of its key goals was 'to take appropriate steps to preserve, the poetry, music and language of the Highlands' (Donaldson, 2000, p. 64).

The HSL (along with its counterpart in Edinburgh, The Highland Society of Edinburgh) sought to achieve its aims in a number of ways. Concerned at the potential demise of piping, it sought to improve and maintain the art by running a competition, stating in its minutes in 1783:

> . . . it was determined to institute a competition of Highland pipers annually, as the only means within the reach of the Society of preserving and cultivating antient pipe music … (Donaldson, 2000, p. 67)

Fig. 1: A Highland Piper, playing outside the National Piping Centre, Glasgow

These competitions rapidly became a key performance opportunity for pipers from the traditional piping families. It was from the impetus of competition that the oral tradition of the Highland bagpipe began to move towards one in which the printed page became the main means by which tunes were recorded and transmitted. As Donaldson notes, competition was a key reason for looking to have a fixed authoritative score with one version of a tune, instead of judges having to listen to and choose between the varieties of tunes which existed in an oral tradition (Donaldson, 2000, p. 97).

An important figure in the change away from the oral to the literate tradition was Donald MacDonald. Born in Skye in about 1767, he seems to have received teaching from the MacArthur piping family, based in Sleat in the south-east of the island. He had a varied career, including service in the Army and as an apprentice pipe maker (Cannon, 2004). By 1806, he was established in Edinburgh as a pipe maker, but was also beginning to win prizes for writing music 'scientifically' (MacDonald, p. 5). MacDonald was the first to publish a book of pipe music, this his tutor for the Highland, Lowland and Northumbrian smallpipes, but no copy of this exists (MacDonald p. 5). A further work by MacDonald, a tutor for the Highland bagpipe, was advertised in 1817 (MacDonald, p. 5). However, his first major work, and the first major collection of piobaireachd or ceòl mòr, was published in 1820, and this was followed by a new edition of the work in 1822 (Cannon, 1980, pp. 118-123).

MacDonald published one more book before his death in 1840, his collection of quicksteps, etc., a collection of the light music of the bagpipe (Cannon, 1980, p. 126), which included quicksteps, as marches in a variety of time signatures were known, as well as strathspeys and reels. These latter are dancing tunes, based on the *port a beul,* or mouth music tradition of Gaelic, and indeed MacDonald's books show the close relationships between piping and the Gaelic language at this time, with all titles being in Gaelic (Newton).

The next major collection of pipe music to be published was also a collection of *piobaireachd*. This was to form the basis of the repertoire, as well as setting standards for the versions of tunes which became acceptable in competition in the second half of the 19th century, and indeed into the 20th. This publication is entitled *A Collection of Ancient Piobaireachd, or Highland Pipe Music*, and the collector of this music was Angus MacKay. Angus MacKay was born round about 1813 on the island of Raasay, close to Skye. He was the son of John MacKay, a professional piper, who at the time of Angus's birth, was piper to MacLeod of Raasay, one of the lesser chieftains of the Clan MacLeod. John MacKay left Raasay in 1823 and went to be piper to one of the new Highland aristocracy, Lord Willoughby d'Eresby at Drummond Castle, near Perth (Cheape and Forrest, p. 18). Angus grew up here and learned to play, presumably under the tutelage of his father. He

followed the standard career of the professional piper in the 19th century, serving a number of landed families, eventually becoming piper to Queen Victoria in 1843. The book itself was published under the auspices of the Highland Society of London, and this ensured its importance as a publication which set standards for competition *piobaireachd* judging over the course of the 19th century, being known as 'the judges' bible' (Donaldson, 2004, p. 162).

This was the first of a series of publications in the next two decades, which established piping firmly as an art form which had moved from being orally transmitted, to one which was firmly literate. These publications also show the changing taste in the light music of the bagpipe and demonstrate the changing musical and technical standards of the time.

Angus MacKay, who had published two editions of his *Collection of Ancient Piobaireachd* by 1840, also published a book of light music in 1843. Entitled *The Piper's Assistant: a new collection of marches, strathspeys, reels and jigs*, the title page notes that he is Piper to Her Majesty. The first edition of the collection contains some 104 tunes, all of which have Gaelic titles, together with an English translation, and there are two indices. This use of Gaelic demonstrates the close link between the language and piping at this stage in the 19th century (MacKay, 1840).

Indeed, the next major collection which appeared in the 1840s, William Gunn's *Caledonian Repository of Music Adapted for the Bagpipe,* makes clear the connection between the Gaelic language, the Gaelic song tradition, and the light music of the Highland bagpipe. Gunn was a native of Sutherland, born in the late 18th century, and he appears to have been a victim of the Highland Clearances in the late 18th and early 19th centuries. Moving to Glasgow, he became, first of all, a weaver and, when that trade failed, he set himself up as a professional piper, pipe maker and music collector (Campbell, pp. 33-37). In the preface to his work, Gunn notes the following:

> 'The index is composed of the original Gaelic designations by which the airs have been known in the Highlands, with a free translation opposite. These designations consist generally of something peculiar or striking in the verse or verses to which they were composed.' (Gunn, p. [3])

The structure of the tunes to be found in both MacKay and Gunn (and indeed in Donald MacDonald's light music collection) reflect the structure of *port a beul* (mouth music) in particular. These songs which were aimed at providing music for dancing, generally had two four-bar melodies which were repeated, one for the verse and one for the chorus, and this can be seen in many of the melodies present in MacKay and Gunn.

Here for example is the bagpipe version of a comic song *Biodag Dhòmhnaill 'ic Alasdair* ('The Dirk of Donald son of Alasdair'), in which this verse and chorus structure can be seen. (Fig. 2)

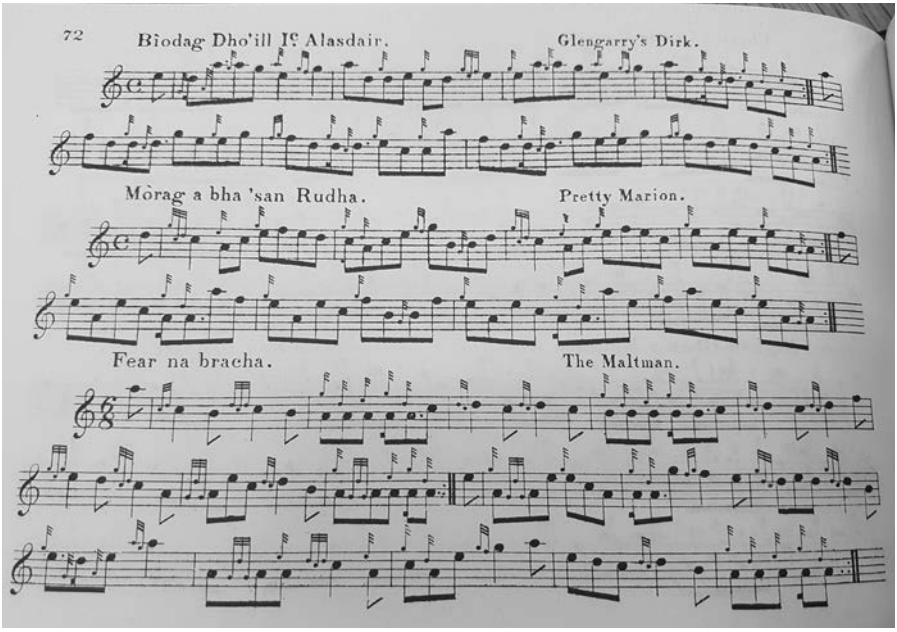

Fig. 2: 'MacAllister's Dirk' from William Gunn's Caledonian Repository

In the 1850s and 1860s, several collections of both light music and *piobaireachd* were published, and what is noticeable about these is that there is a change of language, away from Gaelic and towards English as a medium of communicating the tune's title. In 1854, John MacLachlan, a piper from Mid-Argyll, published a work also entitled *The Piper's Assistant* (MacLachlan, 1854). The piper to a landed family, the Malcolms of Poltalloch (who themselves had Anglicised their name from MacCallum) (Way and Squire, p. 264), it is unclear whether or not MacLachlan was a Gaelic speaker. However, his book, published six years after Gunn's, contains no Gaelic titles at all. This became the pattern for books of pipe music, published from this period onward.

A major change in the type of music featured in books of pipe music appeared first in the work of Alexander Glen in 1860. Also entitled *The Caledonian Repository*, Glen's work is notable for being the first to feature what would become known in the Highland piping repertoire as the 'competition style' march, in 2/4 time.

By the middle of the 19th century, competition in piping had become ubiquitous. Indeed, piping competitions were a feature of the Highland Games which had emerged in the early 19th century as opportunities for Highlanders to display their strength and agility (Donaldson, 2000, p. 97).

This new focus of the tradition led to new types of tunes, this in light music. These are what are now known as the 'competition style' marches, strathspeys and reels. Generally, these tunes have a number of separate 'parts', most usually four, which are essentially separate melody lines. In the case of marches, which are always in 2/4 time, the 'part' consists of eight bars which are repeated. The tune usually consists of four parts, but sometimes six or even eight. Further information on the motifs and structures of these tunes can be found in the work of Dr Simon McKerrell (McKerrell). Competition-style strathspeys, originally a dance tune in 4/4 time, based on a simple chorus and refrain pattern of four bars repeated, begin to emerge in this period also, becoming through the addition of different melodies, tunes with four, six and even eight parts, and a similar pattern emerges with reels (Cannon, 2002, pp. 135-139) (Donaldson, 2000, pp. 354-5).

The development of such tunes can be tracked through the publications which appear in the second half of the 19th century. The first competition style 2/4 marches can be found in Alexander Glen's *Caledonian Repository of Music for the Great Highland Bagpipe* of 1860. This features tunes which regularly appear in the competition repertoire today, such as *Stirlingshire Militia*, *The Balmoral Royal Highlanders' March*, *Charles Edward Hope Vere* and *The Duke of Roxburgh's Farewell to the Blackmount Forest* (Glen, 1860).

Glen's publication was followed in 1869 by the bagpipe collection of William Ross. William Ross was generally known by his Gaelic name Uilleam, and he served as the Royal piper from 1854 until 1890, becoming though his Royal service, publications and pipe making, a wealthy man (Campbell 48). His book went through six editions between 1869 and 1976, and contained both a large number *piobaireachd* as well as over 400 pieces of light music (Cannon 1980 pp. 146-150). These include many tunes still played in the competition repertoire today such as the marches *The Edinburgh Volunteers* and *Leaving Glenurqhuart*, the strathspeys *The Cameronian Rant* and *Tullochgorm* and the reels, *The Smith of Chilliechassie* and *The Rejected Lover*, now entitled *The Rejected Suitor* (Ross, 1875).

The *piobaireachd* section contains tunes which are long established in the *piobaireachd* repertoire, such as *Scarce of Fishing*, *The Battle of the Pass of Crieff* and *The Blue Ribbon*; later editions also have tunes composed by Ross himself such as *Rev Dr Norman MacLeod's Lament* (dated 1874), *The Duke of Albany's Lament* (the Duke died in 1884) and *The Queen's Salute*, which is noted on the score as being 'played for the first time on Her Majesty's 54 birthday at Balmoral Castle', dating the first performance of the tune, if not its composition, to 24 May 1873 (Ross, 1875, p. 21).

Important light music and *piobaireachd* collections appeared in the 1870s and 1880s, and these tended to be published by individuals who were not only tune collectors, but also bagpipe makers and vendors. Among these are Donald MacPhee, who brought out a book in 1870 (Cannon, 1980,

pp. 172-176), Robert MacKinnon, who published his 'Collection' in 1884 (Cannon, 1980, p. 184), and Peter Henderson, who published his 'Collection' in 1888, followed by a 'Tutor' in 1891 (Cannon, 1980, p. 187).

However, one of the most prolific of collectors and publishers was David Glen (1853-1916). Glen was born into a family of bagpipe makers and publishers which was active between the 1830s and 1980s (Campbell, pp. 22-33). Prior to the appearance of David Glen's 'Collection' in 1876, the wider family had published a number of books of pipe music, including Thomas Glen's *Complete tutor* of 1840, and Alexander Glen's *Caledonian Repository of Music for the Bagpipes* in 1860; indeed, in 1870, another branch of the family, represented by John and Robert Glen, published their own collection, which appeared in three parts in different editions between that year and the 1930s.

David Glen's collection, which is supplemented by his *Edinburgh Collection*, was a work which showed astonishing longevity, and is of considerable bibliographical complexity. It appeared in 17 parts between 1876 and 1936 and contained more than 1000 tunes. Glen published his *Edinburgh Collection* in five parts between 1903 and 1908, and it contained more than five hundred tunes of light music and *piobaireachd* (Donaldson, 2006).

Glen was also a very active collector of *piobaireachd*. Himself a fine player of the bagpipe, he used his connections with the performer community to seek out tunes, to bring together and synthesise versions, and also, importantly, to place the music in its broader historical context through the publication of oral tradition and tales associated with the tunes. This work, which was an integral part of the works of Donald MacDonald and Angus MacKay, had not been taken up by subsequent collectors, Donald MacPhee and Uilleam Ross.

David Glen's *Collection of Ancient Piobaireachd* came out in seven parts between 1880 and 1911 (Cannon, 1980, pp. 176-180). A combined volume was published sometime after 1911. In gathering and publishing traditional tales associated with the tunes, Glen enlisted the help of Henry Whyte (1852-1913), a Gaelic scholar and tradition bearer who wrote under the pen-name 'Fionn' (M.M. 1913). Whyte produced a supplement to the tunes entitled *Historic, biographic and legendary notes to the tunes*, under his pen name. In total, Glen published 100 *piobaireachds* in this collection.

The 19th century had nearly come to an end, when the most comprehensive collection of *piobaireachd* hitherto published appeared. This was *Ceòl Mòr* by Charles Simeon Thomason. Thomason was a military engineer who had been brought up largely in the Strathspey area by his grandfather, William Grant of Wester Elchies. During his upbringing, Thomason learned to play the pipes. He subsequently obtained a commission as an engineer officer in the Indian Army. He had begun to build up a collection of *piobaireachd* in manuscript by the 1850s but this was all lost during the Indian Mutiny;

Thomason himself was in danger of his life on a number of occasions. He served in the Indian Army until retirement in 1888, when he moved to the Nepali foothills. He had made good the loss of his *piobaireachd* manuscripts during periods of sick leave and furlough in the United Kingdom, drawing on the assistance of Donald MacKay (nephew of Angus) and piper to Grant of Ballindalloch, as well as a number of Army pipers, including Keith Cameron, one of a famous family which today is recognised as a school of *piobaireachd* performing standard (MacKenzie, pp. 37-41).

During his time in retirement in India, Thomason began the work which led to the publication, in three parts, of his book *Ceòl Mòr* in 1897; the three parts were brought together in one book in 1900 and a further edition published in 1905. The main contributions which Thomason brought to the art of *piobaireachd* were: the number of tunes that he collected – some 287 tunes appeared in the 1905 edition, nearly three times the number that David Glen had collected; the establishment of melodic patterns within the ground or theme of the tunes, thus leading to the first classification of *piobaireachd* by type; and the use of abbreviations to save space. Whereas collectors prior to Thomason had written the tunes, embellishments and variations out in full, Thomason developed a system of abbreviations which enabled him greatly to reduce the space taken up by tunes. Thomason's work laid the foundations for the approach of the Piobaireachd Society which began in earnest in the period after World War 1 (Donaldson, 2000, p. 374).

An example of the system used by Thomason can be seen here in *The MacKay's Banner*. This tune is set out in two pages (Fig. 3):

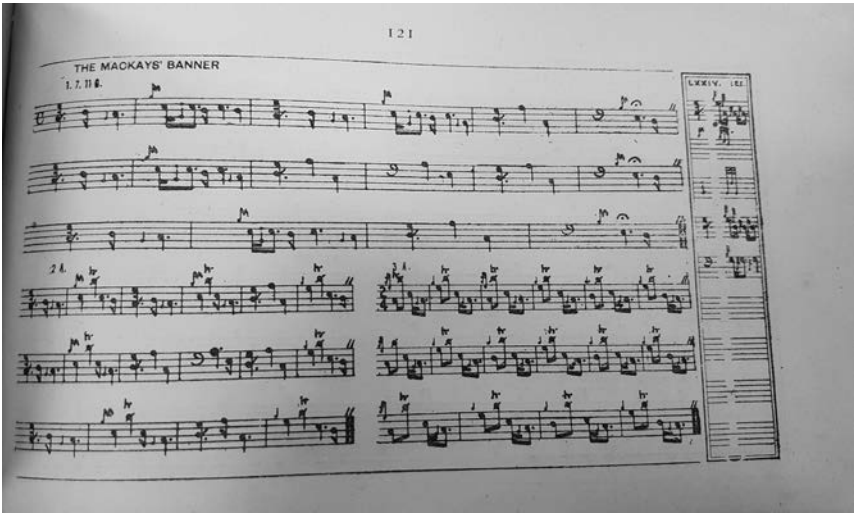

Fig. 3: 'MacKay's Banner' from Major General Charles Thomason's Ceol Mor

An example of the system used by David Glen, in the same tune. This is set out in two pages (Fig. 4):

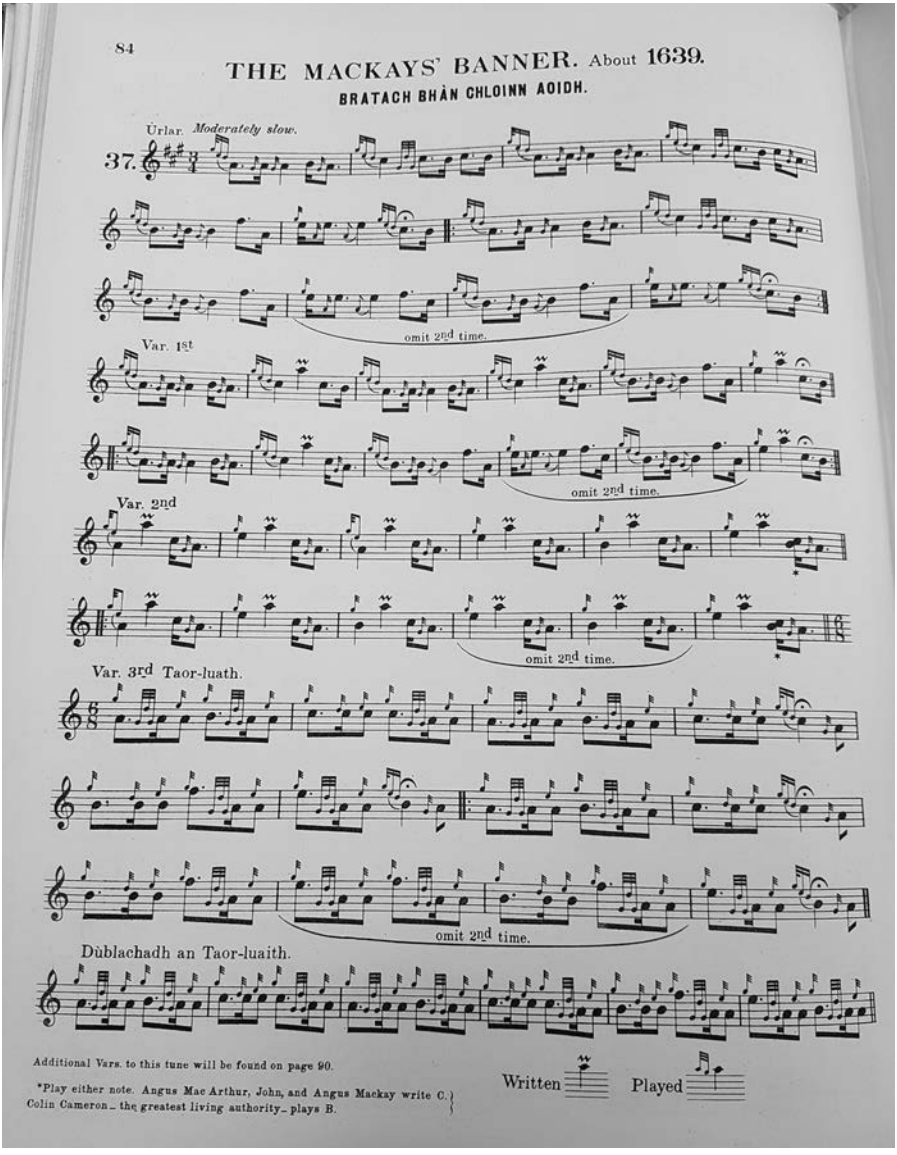

Fig. 4: 'MacKay's Banner' from David Glen's Collection of Ancient Piobaireachd

Conclusion

The 19th century witnessed a number of fundamental changes in the music and culture of the great Highland bagpipe. New musical forms emerged, particularly in light music, in response to new performance contexts. In *ceòl mòr* or *pìobaireachd*, the collection and transcription of the music for publication, rather than purely for performance, became a major focus for elite performers as well as their patrons. The printed record which is left behind enables the current players and those with a cultural or academic interest to see the development of the music from its roots in traditional Gaelic culture to a musical tradition influenced by competition with new developments in playing technique and more complex musical forms.

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Abstract

The 19th century saw the transformation of the musical culture of the Highland bagpipe from one where oral transmission was important to a musically literate culture. Beginning in the 1820s, a number of elite players, bagpipe makers and music collectors published printed collections reflecting contemporaneous playing standards and techniques, and their subsequent developments.

James Beaton grew up in Inveraray in Argyllshire on the west coast of Scotland in a Gaelic speaking family. He began learning the bagpipes when he was nine years old and is still an active player. He has a degree in Celtic Studies from the University of Edinburgh, and postgraduate qualifications from Robert Gordon's University, The University of Aberystwyth, and the Royal Conservatoire of Scotland. He has been Librarian of The National Piping Centre since 2010.

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ERNEST BRISTOW FARRAR (1885-1918): A SHORT CENTENARY TRIBUTE[1]

Martin Holmes

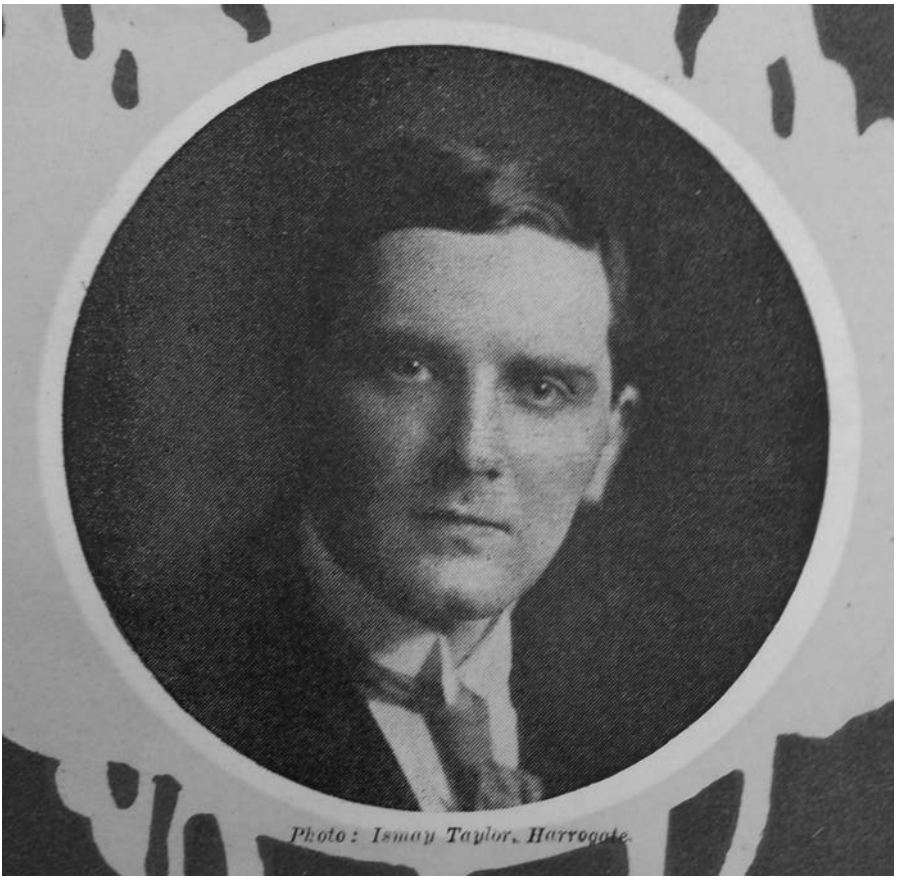
2018 has seen various commemorations of Sir Hubert Parry (1848-1918), Director of the Royal College of Music and figurehead of the British Musical Establishment for many years, who died 100 years ago on 7 October. Another centenary has been given rather less attention – that marking the passing of the composer and organist Ernest Bristow Farrar, whose death at the battle of Epéhy Ronssoy on 18 September 1918 was also overshadowed in the musical press of the time by reports of Parry's demise only a few weeks later. In comparison with Parry, Farrar is certainly a minor figure but one who deserves more attention than he has been afforded over the last 100 years.[2]

Born in Lewisham on 7 July 1885, within days of George Butterworth, that better-known musical victim of the trenches, Farrar was brought up in a Yorkshire vicarage and attended Leeds Grammar School where the school's enthusiastic music teacher, Bernard Johnson (1868-1935), no doubt had a formative influence on the young Ernest's musical development, as did the well-known city organist H.A. Fricker (1868-1943). After leaving school, Farrar became organist at his father's church in Micklefield, passed his ARCO examination and enrolled for the Durham BMus degree but before long he won a scholarship to the RCM, studying Composition with Stanford, Counterpoint with Sir Frederick Bridge and Piano with John St Oswald (Jack) Dykes, with organ lessons taken as 'extra' with Sir Walter Parratt. At the RCM, Farrar overlapped with Harold Darke and got to know Frank Bridge, Marion Scott, Audrey Alston, Harold Samuel and other members of the so-called 'Beloved Vagabonds' club.

Farrar's time at the College was quietly distinguished, earning him the Sullivan Prize in 1906 and then the Grove Scholarship in 1907 which funded the remainder of his course. He was well-regarded by Stanford and several

[1] For more detailed accounts of Farrar's life, see: Adrian Officer, 'Ernest Bristow Farrar', *British Music Society Journal* 7 (1985), 1–10; Martin Holmes, 'Ernest Farrar (1885-1918): composer and organist', *BIOS Journal* 42 (2018), 25-52

[2] The centenary has been marked with a few performances of the *Heroic Elegy* and some of the organ pieces; on 27 October, *The Open Road* was given what was almost certainly its first live performance for over 100 years by the BBC National Orchestra of Wales, conducted by Adrian Partington, in Hoddinott Hall, Cardiff.



Ernest Farrar (detail from the cover to his Two North-Country Sketches. London: Ascherberg, Hopwood & Crew, 1920)

of his pieces were published while he was still a student. In fact, Stanford conducted the première of his pupil's cantata *The Blessed Damozel* at the Leeds Festival of 1908 which was very well received by the critics:

> 'Mr E.B. Farrar has approached his subject with a distinct appreciation of its nature. . . . He has certainly produced a very charming and artistic work, which deserved the remarkably good performance it received under Sir Charles Stanford's conductorship'.[3]

[3] *Yorkshire Post*, quoted in *RCM Magazine* v.4, no.2 (1908), 59

Stanford directed a repeat performance at the RCM in a concert which also included Saint-Saëns conducting his own 3rd Symphony.[4] However, Farrar cut short his time at the College to take up an opportunity to go abroad in the first half of 1909. There was a temporary vacancy at the English Church of All Saints in Dresden and Farrar was highly recommended for the post by Stanford, Parry and Parratt. As a major musical centre, Dresden would have afforded plenty of opportunities for a young British musician to broaden his horizons although we have very little information about Farrar's time there. On the return of the regular organist from six months in Australia, Farrar came back to England, returning home to Micklefield to consider his future and try to forge a career for himself.

His first major orchestral work, a short 'Orchestral Rhapsody' called *The Open Road*, was premièred in Leeds Town Hall by H.A. Fricker and the Leeds Municipal Orchestra in December 1909. Again, this drew praise from the Yorkshire critics: 'The young composer . . . writes with considerable feeling for colour and command of orchestral resource';[5] and 'Mr Ernest Farrar's Rhapsody for Orchestra, "The Open Road", founded on Whitman's poem, proved a brightly written work, the composer . . . clearly possessing a good sense of tone colour, and a knowledge of how to attain the effects he has in view.'[6]

Early in 1910, against stiff competition, Farrar auditioned successfully for the organist's post at St Hilda's Church in South Shields, eliciting the famous response from Vaughan Williams that it is 'a beastly job being organist and unless one is very careful lowers one's moral tone (not to speak of one's musical) horribly'.[7] However, in South Shields, Farrar did not confine himself to the organ bench but took on the conductorship of the South Shields Orchestral Union and gave recitals, including one with Marion Scott, performing César Franck's challenging violin sonata. It was also during his time in South Shields that Farrar met Edgar Bainton (1880-1956), who taught at the music college in nearby Newcastle-up-Tyne, and his own future wife, Olive Mason, greatly upsetting Marion Scott who had clearly formed a romantic attachment to him.

Farrar left South Shields in September 1912 to take up the post of organist at Christ Church in the fashionable spa town of Harrogate. Harrogate was a thriving musical centre so this must have seemed like a good career move for Farrar who immediately threw himself into the musical life of the town. He formed close friendships with John Pullein (1878-1948), organist of

[4] *RCM Magazine* 4 (1908), 84

[5] 'Leeds Municipal Concerts', *Leeds Mercury* (6 December 1909), 3

[6] 'Leeds Orchestral Concerts', *Yorkshire Evening Post* (6 December 1909), 4

[7] 'The Letters of Ralph Vaughan Williams', VWL363 http://vaughanwilliams.uk/letter/vwl363, accessed 30 October 2018

St Peter's Church, and Julian Clifford (1877-1921), conductor of the Harrogate Municipal Orchestra whose weekly concerts at the Kursaal (opened by Parry in 1903), drew a large audience. Clifford encouraged Farrar's composing and provided several opportunities for his music to be heard: *Vagabond Songs* (1912), the (now lost) orchestral rhapsody *Lavengro* (1913), *The Forsaken Merman* (1914), the *English Pastoral Impressions* (1915), the *Variations on an Old British Sea Song*, for piano and orchestra (1915) and, finally, the *Heroic Elegy* (1918).[8]

Farrar took on the conductorship of the Harrogate & District Orchestral Society and the training of the Municipal Choir. He also took on private pupils and it is almost exclusively in this context that his name is still known today. Early in the First World War, Gerald Finzi's mother relocated the family to Harrogate to avoid the dangers of wartime London. Approaching Clifford for advice concerning her musically gifted fourteen-year-old son, she was directed to Farrar who began to teach the young Finzi early in 1915. Finzi found Farrar to be a lively and sympathetic teacher who, to a certain extent, had to tame his young pupil's boundless enthusiasm with a strict regime of technical work. However, to Finzi, Farrar was more than a music teacher, taking on something of the roles of surrogate father and brother to compensate for the appalling losses in his own family (Finzi had lost his father to cancer and two of his elder brothers by the time he was 12, and would lose another brother before the war was over). Teacher and pupil could often be seen roaming the moors together and Finzi retained a great deal of affection and respect for his teacher throughout his life. The teenager was devastated when Farrar decided to enlist, which he did in December 1915, although he was not called to join his regiment until the following August. Farrar's training took the best part of two years, taking him from Caterham to Chelsea Barracks, Cambridge and Devonport; he received a commission as a Second Lieutenant in the 3rd Battalion Devonshire Regiment on 27 February 1918 but was not sent to the Front until 16 September. Two days later, he was dead, with the Armistice only around the corner. In July, he had returned to Harrogate to conduct the first performance of his *Heroic Elegy*, a moving tribute to his fellow soldiers which incorporates bugle calls and strains of *The Agincourt Song*.

Most of Farrar's music is small-scale, comprising songs, part-songs, anthems, piano and organ pieces – the kind of music that publishers could sell – and is pleasing, well-crafted and idiomatically written. However, his orchestral music reveals him to be more than capable of greater depth, writing for larger forces and on a larger scale, notably in his most substantial piece, the half-hour tone poem *The Forsaken Merman*. Elgar and Wagner are clear

[8] In 1997, Farrar's five principal orchestral works were recorded by the Philharmonia Orchestra, conducted by Alasdair Mitchell, with Howard Shelley (piano), allowing this fine music to heard again after many years: Ernest Farrar: Orchestral Works (Chandos, 1998), CD CHAN 9586

influences, as are Liszt and Russian composers such as Tchaikovsky and Scriabin, but there are pastoral and folk-inspired elements worthy of Vaughan Williams, and hints of Delius in such works as the *English Pastoral Impressions*. His boisterous *Variations on an Old British Sea Song*, for piano and orchestra, would make an excellent 'Last Night of the Proms' piece. Stanford thought highly of him as a pupil, describing him as 'very shy, but full of poetry'.[9] Marion Scott praised his 'rich gifts of mind and temperament' and went on to write: 'The Celtic power of dream and poetry were united in him with the sturdy Anglo-Saxon fibre and sound judgment – an unusual combination'.[10]

Farrar was refining his craft all the time and it is tragic that his life was cut short just as he was reaching his musical maturity. Although he had a significant number of works published in his lifetime, many were printed after his death, thanks to the efforts of his widow and friends such as Ernest Bullock. However, by then, musical fashions were changing and, despite the fact that the *English Pastoral Impressions* and *Three Spiritual Studies* were selected posthumously for publication in the *Carnegie Collection of British Music* series, performances of his music have been very few and far between. The situation has not been helped by the fact that most of the orchestral music remains in manuscript[11] and several works are missing or exist only in vocal score. The added fact that he spent his career in the north of England, well away from the London musical scene, may go some way towards explaining his lack of recognition. Nevertheless, it seems fitting to end with a sentence from a posthumous review of one of Farrar's songs:

> 'The work of Ernest Farrar is the best of answers to those who still hold the out of date view that an organist's post is the grave of freshness and originality.'[12]

Abstract
Ernest Farrar was a promising young composer and organist whose life was cut short in World War 1. A pupil of Stanford at the RCM, he is remembered now almost exclusively as Gerald Finzi's first teacher and his own music has been largely neglected. This article gives a brief account of Farrar's life and music and suggests it is long overdue a revival.

Martin Holmes is the Alfred Brendel Curator of Music at the Bodleian Libraries where Farrar's surviving manuscripts are held.

[9] *The Durham University Journal*, new series, 22/1 (December 1918), 30
[10] Marion Scott, 'Second Lieut. Ernest Bristowe [sic] Farrar', *RCM Magazine* 15 (1918), 35-36
[11] Practically all of Farrar's surviving manuscripts are in the Bodleian Library, University of Oxford.
[12] *The Musical Times* 62 (1 April 1921), 265

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BOOK REVIEWS

Edited by Nicolas Clark

Anthony Boden and Paul Hedley, *The Three Choirs Festival: a history*. New and revised edition. Woodbridge: The Boydell Press, 2017. 552 p. ISBN: 9781783272099. Hardback. £25.00.

As the world's oldest music festival, the Three Choirs has not lacked for historical accounts over the 300 years of its existence. The earliest of these dates from 1812 with Daniel Lysons's *History of the origin and progress of the meeting of the Three Choirs of Gloucester, Worcester and Hereford*. Two subsequent editions extended the story to 1894, while the period from 1895 to 1930 was covered in 1931 by the *Annals of the Three Choirs* by Lee Williams and others. A concise and authoritative overview was provided by Watkins Shaw's *The Three Choirs Festival* in 1954, so it was timely for Anthony Boden in 1992 to publish a new full-scale history, covering the festival from its origins to 1991. It is this volume that, 25 years later, has been updated with the collaboration of Paul Hedley.

An exact date for the birth of the festival has always proved elusive, and although Boden has unearthed further information for the new edition, especially on Gloucester organist William Hine's links with London and its Festival of the Sons of the Clergy, the best estimate for the festival's modest start with a coming together of the three cathedral choirs remains at about 1715. Its long life can be attributed to several causes. From the very early years it became as much a social event as a musical one, patronized (and when necessary subsidized) by the upper classes of the three counties, whose support was also encouraged by the charitable objective attached to the event from 1724. At least one ball became an indispensable part of the festival, and survived until 1874. The social aspect continues to be an important part of its attraction today (as it does for other festivals), albeit catering for a wider public than in former days, and in recent years greater local community engagement and youthful participation have been promoted. But a strong element in its longevity stems from the very fact of the festival's rotation between the three cities, which meant that responsibility for the onerous organization only fell to each local committee every third year. Local pride no doubt ensured that even in times of financial stress (and there were many), no city would

want to be seen to break the tradition. Threats to its existence came more from the occasionally strained relationship between the cathedral authorities and the festival organizers, with the question of what was permissible in a cathedral building being a common cause of contention. This new edition records perhaps the most far-reaching organizational change in the festival's history, when in 2008 a full-time professional Chief Executive was appointed for the first time to centrally manage the whole festival, relieving the separate local committees of some of their burden, a role first undertaken by this volume's co-author, Paul Hedley. Such a reform had been seen for some time as inevitable in the modern festival environment, with its problems of attracting financial support from sponsors and grant-giving bodies, the increasing difficulty of finding volunteers with the time to devote to organizational duties, and the necessity of booking sought-after artists well in advance.

The subject of inadequate preparation for public performance, all too common in previous years, is also highlighted by the authors. Present-day audiences will not tolerate standards regarded as acceptable half a century ago – something which led the BBC not to broadcast its major concerts for many years. The post-war influence of the Edinburgh International Festival in setting new standards inevitably highlighted deficiencies elsewhere. The Festival Chorus in particular has had its ups and downs, as the authors admit, partly caused by the problem of ensuring sufficient joint rehearsal of singers drawn from such a wide area, and partly by the sheer quantity of music making required of them, often including taxing new works. The efforts of various festival conductors to tackle these problems are duly acknowledged, and, happily, reforms of the last decade or so have resulted in consistent high-quality performances. The old practice, found throughout the festival world, of having just one general rehearsal day for the whole festival when soloists, choir and orchestra came together, was only gradually improved in the second half of the 20th century, with various solutions being explored.

In the tradition of Lysons and his successors, from the late 19th century onwards the volume proceeds year by year, highlighting the main events, drawing attention to new compositions, citing press reviews, and including brief biographical notes on significant performers. Again like its predecessors, for the periods when the authors themselves were involved with the festival, they feel free to pass their own judgments on performances – laudatory for the most part, as might be expected, and very much in the tradition of the *Annals* (but thankfully with less stolid prose), and enlivened by a goodly number of entertaining anecdotes, though some pruning of superfluous adjectives would have been welcome. For most readers these later chapters will perhaps best be regularly dipped into, rather than read from start to finish, as there is inevitably a degree of monotony involved in progressing from an account of one year's festival to the next.

The 1992 edition included a useful appendix with a list of works performed over the previous one hundred years. This has been dropped from the new edition, but with the promise that updated lists would be hosted on the Three Choirs website. In the previous edition quotations from press criticism, correspondence etc. were printed in a considerably smaller font than the main text, giving a rather aesthetically unsatisfactory look to the page as well as straining legibility. The new volume sensibly has far less difference between the fonts. The illustrations have expanded from 48 to 57 pages, and references are helpfully given as footnotes, rather than being relegated to the end of chapters as previously. The main text ends with a brief chapter describing the tercentenary commemorative concert held at Buckingham Palace in 2015, hosted by the Festival's president, the Prince of Wales. Interesting as this is, it is perhaps a pity that the opportunity was not taken to conclude with a general overview of the festival and its achievements over the centuries. It would, for example, be good to have had information on how many works the festival itself had commissioned together with how many it had premiered without formally commissioning them.

Today the festival remains one of very few with the major choral repertoire at its heart, and amongst its distinguishing features has been its consistent fostering of contemporary British music, with a natural emphasis on composers with local links, headed by the remarkable cluster of Parry, Elgar, Holst, Vaughan Williams and Howells. Numerous lesser lights, however, have also been indebted to its promotion of their music, even if it may not always have been to the taste of its more conservatively-minded regular audience. Lee Williams in the *Annals* could speak in a disapproving tone of the 'ultra modern music' of Holst's *Hymn of Jesus*! The Three Choirs Festival appears to be in good health as it enters its fourth century. All the evidence suggests that it has shaken off the remains of any stuffiness and complacency of bygone ages, and its congenial atmosphere is clearly cherished by audiences and performers alike. In these uncertain times it is to be hoped that a further edition will prove necessary twenty-five years hence.

Peter Ward Jones

Information literacy in music: an instructor's companion. Edited by Beth Christensen, Erin Conor, and Marian Ritter. (Music Library Association technical reports series, v. 35). Middleton, WI: A-R Editions and the Music Library Association, 2018. xvi, 254 p. ISBN: 9780895798565. $125 (approx. £96)

I have to start this review with a confession: which is, that while I am quite passionate about delivering training for staff who work in music libraries, and enjoy doing so, I find myself less confident when it comes to imparting principles of information literacy to students. Because of this I've probably not always been the best teacher of information literacy, and have tended to leave it to colleagues who have greater competence in it, and a greater passion for it. Fortunately, the writers who have contributed to this new book – more than 30 of them in the course of its 39 chapters – have a tremendous amount of collective expertise in information literacy to share with those of us who may feel keenly our own shortcomings in this area of academic library activity, and there is depth as well as breadth of treatment both within the various chapters and across the book as a whole. Several of the projects described in it require students to find materials of a certain sort or from a certain repertoire by using the library catalogue, while others teach them the benefits of *The New Grove*, or how to navigate other standard music-bibliographic tools such as thematic catalogues and collected editions. These are basic skills that music librarians have been teaching for years, and are probably in the 'comfort zone' of many of us. But other assignments presented in the book go much further, requiring students to go into a particular repertoire, or a particular issue, in some depth, and to produce substantial pieces of work based around their new-found knowledge. It is in areas such as these that the guidance in this new book is likely to prove most helpful. To aid readers in their information literacy journey, the editors provide a helpful index, on pp. xiii-xiv, of assignments categorised by learning outcome, the seven indexed categories including 'Develop a research question', 'Engage with sources', 'Search strategically' and 'Evaluate sources'.

The various contributions are grouped under 13 headings, ranging from ethnomusicology to music education, music business to music therapy, and popular music to two chapters on 'studying music abroad'. The editors – who each have long and extensive experience in the field, and whose names will already be well-known to many – point out that section 7, 'Music history', contains by far the largest number of contributions (11 of them), noting also that 'music history has traditionally been the standard-bearing sub-discipline for information literacy in music' (p. 99). The contributions to this section are certainly among the richest and most developed in the book. For example, Sara Haefeli and Kristina Shanton write about 'Evaluating editions of printed

music'; Misti Shaw covers thematic catalogues, composer work-lists, and collected editions; Liza Vick and four colleagues report on 'Critical research fluency for Harvard undergraduates'; and Laura E. Kennedy and Patricia Puckett Sasser supply an introduction to music research tools (pp. 112-20). Unfortunately, with the important exception of a couple of contributions, what this section also shows is that music information literacy and music courses in American universities are still largely white, don't take too much account of those for whom English is not a first language (such students may well have problems with assignment instructions such as 'summarise this text in your own words', or with tasks involving any sort of discursive critical evaluation), and, in terms of repertoire, remain canonically western (many British university music courses fall into the same trap, of course). In contrast to this well-provisioned section of the book, others sections such as those on jazz, music business, and music education have just one chapter each, while music therapy and ethnomusicology both have two.

The book benefits greatly from the fact that there is a common structure to each chapter, comprising five elements: (i) a general introduction; (ii) information on student learning outcomes, conveyed using bullet points; (iii) information on the course assignment(s); (iv) a section on 'classroom instruction', laying out how the class is actually delivered; and (v) some commentary on how the course assignment is assessed. This last section also frequently contains useful insights and reflections about the course itself, although helpful comments from the course instructors are to be found scattered throughout the narratives. For example, Marsha Miller and Terry Dean in their 'Introduction to music traditions: a multi-session freshman library experience' confirm what many of us already know, i.e. that 'Students are often reluctant to engage with library resources, in part because of general disinclination, and, nowadays, the lure of the 'single search box' method . . . Increasingly, students need to be introduced to even more basic concepts that previous print-based generations learned earlier, especially materials that the teacher and librarian know, recognize, and understand as 'reference' material' (p. 53). Jill Westen's comment, in her 'Research labs in an introductory music history course', that a previously-offered 'one-shot session never achieved substantial evidence of student learning' (p. 142) will surely also have many *Brio* readers nodding empathetically and vigorously. Unfortunately, for many of us the 'one-shot' session remains the paradigm.

An appendix to the book prints the Association of College and Research Libraries' *Framework for information literacy for higher education*, a text that is referenced within many of the chapters. Those who find themselves required to develop a course on some aspect of information literacy, be it the evaluation of music reference sources, how to identify a 'good' edition of a piece of music, how to teach students about a particular repertoire, and so on,

will benefit from reading through the *Framework*, even if some of the headings, such as 'Authority is constructed and contextual', sound somewhat forbidding. Unfortunately, too, even the *Framework* can't make up for the continued shortcomings of online catalogues when it comes to finding printed music, or recordings; and I didn't find anything in the book that would help me answer the question 'why do I need to know this?' that occasionally arises in information literacy classes, a classic one being from composers asking 'why do I need to know about *RISM*?' I've never found a satisfactory answer to this question myself, and I suspect it will continue to be put. Fortunately, a more imaginative and engaging exercise for composition students is to be found in Cynthia Van Maanen and Jacey Kepich's 'Playlist assignment for composition seminar' chapter on pp. 175-82.

Such issues notwithstanding, the contributors to *Information literacy in music* write with sincerity, integrity and commitment, and present an informative snapshot of the efforts being made in US academic libraries in pursuit of greater engagement between library staff and the students they serve. Having all these essays in a single book may bring the incidental benefit of helping music library educators come up with some sort of 'common core' of what the musically-literate student really needs to know, and that's a useful conversation to be having. Those interested in reading more will want to know that Kathleen Abromeit, one of this book's contributors, is shortly also publishing her own book, *Music information literacy: ideas, strategies, and scenarios*, as no. 10 of the Music Library Association's excellent 'Basic Manual' series. Something to look forward to.

John Wagstaff

Paul Watt, *Ernest Newman: a critical biography*. Woodbridge: The Boydell Press, 2017. (Music in Britain, 1600-2000). 274 p. ISBN: 9781783271900. Hardback. £45.00.

Paul Watt begins his study of Ernest Newman with a reference to Sibelius's observation that no-one had ever erected a monument to a music critic. That might still hold true, but his monograph is by no means the first to do so in print. It adds to what, in the field of music, is admittedly still a small body of writings about writers, but in recent years we have also seen studies of, among others, Neville Cardus and Rosa Newmarch.[1] And, let's be honest,

[1] C.f. Robin Daniels, *Cardus: celebrant of beauty*. Lancaster: Palatine Press, 2009, and Philip Ross Bullock, *Rosa Newmarch and Russian Music in Late Nineteenth and Early Twentieth-Century England.* Farnham: Ashgate, 2009.

music critics need more than their fair share of rehabilitation. As Sibelius implied and as Slonimsky famously confirmed, nobody remembers a music critic for their kind and complimentary words.[2] One doubts if Tchaikovsky ever forgave Hanslick – Wagner certainly didn't.

Wagner, of course, was Newman's greatest passion. His numerous writings about the composer reached their apogee in his four-volume *The life of Richard Wagner*, published between 1933 and 1946 and for its time one of the most extensive and influential English-language studies available.[3] Yet, as Watt points out, Newman's interests were wide-ranging and by no means confined to music. He begins by outlining in some detail Newman's early involvement with late nineteenth century movements and individuals concerned with the promotion of free-thinking. Some will already know that in this context 'Ernest Newman' was a descriptive pseudonym adopted by one whose given name was William Roberts. It is good to be reminded too that Newman was a Lancastrian whose childhood years were largely spent in Liverpool and whose literary and philosophical orbit was initially in the North West of England. He was already contributing to the *Manchester Guardian* before his brief period as its outspoken music critic in 1905-6 and as a young man lectured around the region in his capacity as President of the Liverpool branch of the National Secular Society. At the same time he was also publishing in several rationalist journals.

Watt discusses these formative years in some detail, not simply because they have hitherto remained largely unresearched, but because he stresses their importance in nuancing Newman's approach to the musical criticism and writing for which he is better remembered. Newman's writings in such journals as the *Free Review* or the *National Reformer* inculcated a concern that music criticism should be historically informed and free from any editorial or extra-musical bias. In this context, one of the most interesting chapters in Watt's book is that devoted to discussion of Newman's controversial *The man Liszt* of 1934. For here, in what was seen as an unflattering deconstruction of a hagiographic approach to Liszt and his music, Newman allowed wanton subjectivity to get the better of him in a monograph apparently more concerned to shock than to inform.

This chapter, and a subsequent one devoted to Newman's writings on Wagner, break what is otherwise a largely chronological survey of Newman's writings on music, beginning with the 1895 appearance of the pioneering *Gluck and the opera* and taking in his long career as a contributor to the *Sunday Times* from 1920 until 1958. One is reminded here of the causes which Newman continued to champion: neglected composers, particularly in his

[2] Nicolas Slonimsky, *Lexicon of musical invective: critical assaults on composers since Beethoven's time*. New York: Coleman-Ross, 1953.

[3] Ernest Newman, *The life of Richard Wagner*. 4 vols. New York: Alfred A. Knopf, 1933-1946.

own country, Russian and British music, or the advancement of opera in Britain – and he shows himself a proud Lancastrian in his arguing against seeing the musical life of Britain as being centred solely on London.

Watt calls his study 'a critical biography' and frames the whole of his introductory chapter *The challenge of critical biography* as an apologia for his choice. In his own words: 'I am concerned neither with writing a blow-by-blow account of Newman's daily affairs nor to comment on everything he wrote'(p. 6). Those expecting more biographical detail and less commentary might still, however, feel a little disappointed. One comes away from Watt's book with a detailed portrait of Newman the writer and a profound admiration for the way in which the author has painstakingly researched and documented his achievements in the field, but with a less rounded one of Newman the man beyond what can be ascertained from a brief introductory chronology of his life and works. The man who hid his real name behind a pseudonym still seems to be evading us through the pages of Watt's otherwise scholarly study.

Geoff Thomason

Jean Harden, *Music description and access: solving the puzzle of cataloguing.* (Music Library Association technical reports series, v. 34). Middleton, Wisconsin: Music Library Association and A-R Editions, 2018. xviii, 354 p. ISBN: 9780895798480. $100.00 (US), (£76.00 approx.)

It is a bold move to bring out a new textbook on music cataloguing now, when the discipline is undergoing major conceptual and practical change. The RDA (Resource Description and Access) cataloguing standard was designed from the beginning to align with web-based linked data principles in a way which looks set to spell the end of library catalogue 'records' as we know them. Technologies and logical frameworks now exist which will enable recording and discovery of the complex inter-relationships of things in the bibliographic universe: a work, composed by a person (inspired by a certain other work, composed by another person), to be heard on a particular sound recording played by a particular ensemble, on particular instruments, edited by someone else in a printed publication issued by a particular company. . . . And so on for ever, a tree branching in all directions, where information is flexible and discoverable in many contexts, released from the 'flat file' structure of Henriette Avram's 1960s invention of MARC (Machine-Readable Cataloguing), which has served us so well for so long, but will not be able to serve for much longer. We need the ability to isolate and specify all these elements and also their relationships; this is what RDA is doing. It is an ongoing process, however, with constant developments for fraught cataloguers to keep

abreast of. This year the RDA Toolkit is undergoing a major re-design (the '3-R project'), partly to enhance its usability as an online tool, partly in response to IFLA's Library Reference Model, a new data model replacing the Functional Requirements models FRBR, FRD and FRSAD which are RDA's conceptual basis. As Jean Harden (who is a member of the RDA Steering Committee Music Working Group) acknowledges, RDA as a subject 'is a moving target'. However, it is at such times of change that practising music cataloguers and students most need a stable and reliable resource to help them, and *Music description and access* is an admirable guide.

The fact is that while these changes are going on around them, the needs of music cataloguers are fairly constant; what they want is answers to the questions which everlastingly recur around music resources (how to deal with compilations, how to supply publication dates, what to do with multiple language expressions in the same manifestation, how to choose between multiple forms of titles, how to distinguish between score formats, and so on). The book confidently supplies these answers. The author is Coordinator of Music Technical Services in the Music Library of the University of North Texas, where she also has experience of teaching cataloguing courses at the university's library school. The teaching and training background informs the book, which is not just a practical guide but is underpinned by theory and history, so it gives a context to the present upheavals as well as explaining the reasons behind certain long-standing conventions.

Chapter Two is entirely history, and this is supplemented throughout the book by 'historical asides' which treat particular concepts such as transcription, uniform titles, dates, and relationships, tracing these through cataloguing rules and theories (including those of Antonio Panizzi, Charles Ammi Cutter and Seymour Lubetzky). The asides are clearly set apart in text boxes from the practical guidelines, and will be of interest to students and anyone curious about how past cataloguers have approached persistently tricky issues, such as the tension between recording and transcribing information, or the ambiguity of describing at the same time a publication and the intellectual work contained in it. The following example is from the 'box' about the uniform title:

> The title portion of the AAP for a work or expression has received a number of names throughout the modern history of cataloguing – bracketed, common, conventional, filing, standard or uniform title. . . . Whatever the name, the purpose of this title was to bring together in the catalog all iterations of a particular work, however it was expressed and whatever it happened to be called on the title page. . . . Over the centuries there has been an oscillation between emphasis on the *book* . . . and recognition of the *work,* sometimes called the 'literary unit' in

> twentieth-century writings about cataloging and cataloging history. The latter term reflects the bias towards textual works that is found in the great majority of such writing. . . .
>
> Panizzi's rules (1841) offer a solution to [the problem of varying titles] for the Bible and its parts, recommending that they be given the heading "Bible", to be placed above the title taken from the title page or other title source. Writing a few decades later, Cutter extends the principle to sacred works of other religious traditions… Later, cataloguers adapted the same general idea for works whose authors are stated but that appear in multiple editions. Before 1930 Yale University Libraries, for example, was using what were called bracketed titles, inserted between the author's name and the transcribed title. Such titles were first used for literature…but later were applied in music cataloguing, under the direction of Eva Judd O'Meara, the music librarian there since 1924 (pp. 220-21).

Practical guidance, however, forms the bulk of the book. The topics treated are manifestation, item, carrier, work, expression, person and corporate body, access points, relationships, classification, and archival description (the last in a chapter contributed by Maristella Feustle). Explanations are detailed but clear. The book would be suitable for beginners in music cataloguing, as well as having value for the more experienced. Basic concepts are defined, and the author often tends to paraphrase RDA rules quite extensively rather than merely allude to them (one example of this is the full instructions about sources for specific elements on p. 69 and the following pages). In line with the subtitle of the book which suggests that music cataloguing is a puzzle requiring a solution, the tasks involved are often described as 'quandaries' or 'dilemmas', and a reassuring, step by step, problem-solving approach is taken. For instance, the worked examples of creating access points for musical works, perhaps the most challenging aspect of music cataloguing, are very good (pp. 222-28). '1. Start with the manifestation… 2. Develop a hypothesis of the preferred title… 3. Do some research to see whether this hypothesis stands up… 4. Formulate the AAP…'. Each example contains a different kind of good advice: do research to establish whether the work is part of a larger work; visit composers' own websites for information on pieces which are too new to appear in reference works; check against MLA's *Types of compositions* list whether titles are distinctive or generic, and apply the RDA rule for choosing the correct language in which to record them.

There is very little to quibble with in the music-specific information throughout. Only one definition seems odd: readers might disagree that a 'chorus score' is for a work which has chorus 'and at least one soloist'.

The abundance of examples is a strength. They are not just straightforward

ones but seem to have been chosen to illustrate common difficulties and potential pitfalls. A CD including a recording of Grieg's *Lyric pieces* has the following aside, on something which has been known to trip the unwary:

> Because of the word "pieces", one's first impulse might be to treat this as a "type" title, but that would be incorrect. Although "pieces" is a type word, "lyric" falls into none of the categories of words to be omitted in making the decision about what sort of title a manifestation has. Consequently, "Lyric pieces" is a distinctive title (p. 63).

Two criticisms can be made here. The photographic illustrations are of slightly poor quality, sometimes rather dark (though they adequately illustrate the points being made), and the layout can be confusing, with the illustrations and text not clearly separated, or the explanation being on a different page from its illustration (on pp. 61 and 62, for example). Otherwise, the illustrated examples with their explanations are valuable because they flesh out and give context to RDA instructions, as well as bringing together and explaining the application of the other resources (from ISBD to MLA Best Practice guidance) which cataloguers need to use for issues of punctuation, sequence of recording, wording and musical terminology for which RDA does not prescribe.

Chiefly the guidance is format-neutral, as is RDA itself. Instructions for encoding information in MARC21 are given separately in the latter parts of chapters, in a deliberate attempt to keep the book relevant as encoding methods change. The author even recommends recording data in a text document before transferring it to MARC, as a technique for separating content standard and encoding scheme in the cataloguer's mind. This seems like a teaching method and it is doubtful whether working cataloguers will allow themselves the time to try it, but the idea is good.

RDA rules are referred to without instruction numbers being given. The author can hardly be blamed for this decision, as the current numbering system will shortly be made obsolete by the new RDA Toolkit; however, it means users of the book will need to conduct their own searches in the RDA Toolkit in order to locate the rules mentioned.

The author knows RDA well, as might be expected, and is good on points where RDA is not explicit about its own shortcomings. This explanation of the ambiguous role of the contents note is something this reviewer wishes had been available during early RDA implementation:

> Contents notes are a common type of structured description. They are problematic, however, in the theory behind RDA. Although RDA categorizes them as structured descriptions of related works, they consist of information that is recorded from a manifestation. Future revisions

> of RDA will clarify the place of these notes within the WEMI hierarchy. For now, however, one simply follows the pattern established in past decades of cataloguing practice. (p. 248)

In other words, Keep Calm and Carry On!

Also included are an index, a glossary, a select bibliography, and appendices for MARC fixed and coded fields and for a list of online cataloguing tools. The binding is glued but robust, and the book lies open without much persuasion.

To sum up, this is a useful book, rich in examples, which should enhance anyone's understanding of music description and access past and present, and which answers the actual questions that cataloguers ask.

Caroline Shaw

Christopher Fifield, *Hans Richter*. Woodbridge: The Boydell Press, 2016. 804 p. ISBN: 9781783270217. Hardback. £50.00.

This is the second edition of Christopher Fifield's monograph on the conductor Hans Richter, which initially appeared in 1993.[1] That publication could claim to be a pioneering work, and in more ways than one. Not only was it the first major study of Richter's career, but it also constituted something of a landmark in the context of a growing scholarly interest in those musicians whose role within musical discourse was other than that of composer. It was also a more than welcome sign that musicology was finally waking up to the significance of music making in Britain during the long nineteenth century, and indeed that such music making was thriving in cultural centres outside London. Fifield acknowledges as much in his prefaces to both editions, noting frequent references to Richter in biographical studies of late 19th-century composers before commenting 'it is time, however, to look at Hans Richter in his own right, to explore his personality and to detail his life and work' (p. xvi).

Fifield's original research led him to a rich variety of archival sources, both public and private, and not least those held by Richter's descendants in the UK; Richter's youngest daughter Mathilde married the Englishman Sydney Loeb and their children became keepers of the family archive. The result was a meticulously detailed study which, in over thirty chapters, maintained a careful balance between setting out the broad sweep of Richter's conducting career and the minutiae of his life away from the podium. This remains one of the book's real strengths. Such is Fifield's concern to leave

[1] Christopher Fifield. *True artist and true friend: a biography of Hans Richter*. Oxford: Clarendon Press, 1993.

no biographical stone unturned that more than one period in Richter's career is documented in parallel chapters. A mere five years from 1878-1883, for example, are covered by no less than six separate chapters; subsequent chapters dovetail Richter's activities in Vienna, Bayreuth and England.

Anyone who knows this first edition is bound to ask what more could be added to what already seems an exhaustive biography. The answer lies chiefly in what Fifield has been able to add by way of supplementary material, the most outstanding of which are Richter's conducting books. As a personal record of the concerts and operas Richter conducted from 1868 to 1912 these are a researcher's dream, a musical diary which could otherwise only be reconstructed with difficulty and then with no real guarantee of completeness. Formerly in the possession of the late Sir Georg Solti, these are alluded to in the 1993 edition, but here they are reproduced in full. They make for fascinating reading. While they latterly reveal why Richter came to be criticised in some circles for his conservative loyalty to a core Austro-German repertoire, elsewhere the entries can offer some real surprises, not least a greater – albeit selective – willingness to champion new music than he is generally given credit for.

The conducting books also supplement the main body of Fifield's text in highlighting the extent to which Richter, despite the obvious preferences manifest in his choice of repertoire, introduced hitherto unfamiliar music to British audiences. His Wagner seasons at Covent Garden and the Wagner-heavy Richter concerts at St. James's Hall clearly stand out, but elsewhere he introduced, for example, Bruckner symphonies to Manchester audiences (and not always to the delight of the city's critics), Dvořák's *The spectre's bride* in Nottingham or arias from Mozart's *Idomeneo* and *La clemenza di Tito* in, *inter alia,* Newcastle, Edinburgh and Dundee. Nor should one forget that his later close friendship with Elgar won him the premières of the *Enigma variations*, *The dream of Gerontius* and the *First Symphony*, of which last named he was the dedicatee. Music by Elgar featured in Richter's last three orchestral concerts, all given in England, and it is touching to note that one included the *Angel's farewell* from *Gerontius*.[2] The choice might well have been more than coincidence, given that Richter's final concert in Manchester included *Wotan's farewell* from *Die Walküre*.[3]

The contents of the conducting books, which alone take up some 270 pages of the new edition, are laid out in scrupulous detail, and Fifield adds a separate list of Richter's opera performances and retains the helpful introductory chronology from the first edition. Footnotes now appear as such, rather than collated endnotes after the text – a welcome change – and there is an

[2] London, London Symphony Orchestra, 30 March 1911.
[3] Manchester, Hallé Orchestra, 23 March 1911.

excellent index. All in all, this is an outstanding achievement, not merely a model biographical study, but one which will have set truly high standards for any future scholars.

Geoff Thomason

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