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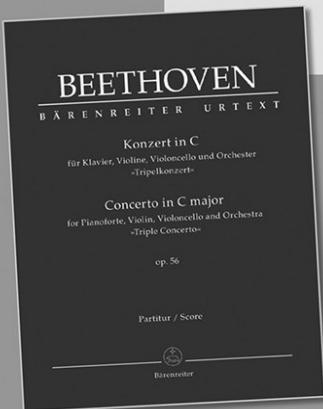
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EDITORIAL

Martin Holmes

Welcome to the Spring/Summer edition of *Brio*. We have a packed issue this time, with four varied articles and no fewer than seven reviews, one of which is a ‘double’. I hope there will truly be ‘something for everyone’.

Susi Woodhouse kicks off with an account of a figure who became a key player in the musical life of this country in the decades following the Second World War. An emigré from pre-War Germany, Hans Keller soon came to prominence as an exceptional writer and broadcaster on music (and a football fan too, as it happens) and Susi marks the centenary of his birth with a fascinating account of the man and his immensely important archive which is currently being catalogued at Cambridge University Library.

Our attention is then turned towards another giant of twentieth-century British music as Katharine Hogg, the newly-elected President of IAML (UK & Irl), describes the background to a project to put all of Vaughan Williams’ letters online. For such a central figure, whose letters are scattered across many institutions and private collections, it is good to be able to gather them together in one place in such a way that they can be searched and added to as more come to light; and, for someone with such appalling handwriting, it is also good that they appear in transcription rather than as images of the originals! Perhaps this can become a model for other composers’ correspondence.

Nicholas Clark then explores the collaboration between Benjamin Britten, Peter Pears and Imogen Holst in creating, over many years, a satisfactory English version of Bach’s *St John Passion*, for their own use, in a paper originally delivered at last year’s IAML Congress in Leipzig.

Finally, Alasdair MacDonald and Elizabeth Quarmby-Lawrence conclude their account of the music collections of the University of Edinburgh, from the point at which professional librarians took over from a succession of distinguished Reid Professors as custodians of the collections. The first part of the article appeared in the last issue but here they bring the story right up-to-date with the latest project to catalogue the antiquarian music in the collections to modern standards.

Book reviews range from the medieval motet to contemporary percussion techniques, stopping on the way to consider the Classical concerto, Beethoven’s conversation books, 19th-century performance practice, British music criticism and more on Vaughan Williams.

My thanks, as always, go to all our contributors and the other members of the *Brio* team: Nick Clark as Reviews Editor, Tom Dale for his efforts to persuade companies to advertise within our pages, and to Monika Pietras for keeping on top of subscriptions and paying our bills.

FROM FUNCTIONAL ANALYSIS TO FOOTBALL: THE ECLECTICISM OF THE HANS KELLER ARCHIVE¹

Susi Woodhouse

Introduction

If there is any point in an anniversary at all (victimization by over exposure apart) it is a momentary pause: we stop at the traffic lights to reflect, for a moment, upon where we are going. Or rather, we know where we're going, or think we know, but we think about what it means – perhaps even about what it means to have got that far.²

This is taken from a talk given by Hans Keller and broadcast by the Canadian Broadcasting Corporation in 1974 to mark the Schoenberg centenary. But it also makes an excellent jumping off point for this little journey of reflection and celebration to mark Keller's centenary year. He not only had an impact on his own times, but on a generation of those coming after him who in their turn have influenced the next generation. Indeed Keller himself was adamant that he wrote for the future and that the issues with which he dealt would retain their importance. What, he seems to ask throughout his writing, his talks and his teaching, is the purpose of music?

Musician, writer, teacher and broadcaster Hans Keller was born in Vienna in 1919, growing up in a richly cultural and intellectual environment where music-making was the norm and in which, as a violinist of some considerable talent, he took an active part. It was during this time that he learned much of the string quartet repertoire and from this time that his intense love of the quartets of Haydn, Beethoven and Mozart stemmed, which would both infuse his approach to musical understanding and inspire much of his most eloquent writing. Life changed abruptly in 1938, when Keller, along with many others, was arrested and interrogated by the Nazis. On his release, he escaped to England with the help of his brother-in-law Roy Franey, arriving at Croydon airport in December 1938.

¹ This article is based on a talk given at Cambridge University Library on 16th March 2019 as part of the Cambridge Keller Centenary Day.

² Illustrations and extracts are published with the kind permission of the Syndics of Cambridge University Library and the Cosman Keller Art and Music Trust.



Fig. 1: Hans Keller in 1959

An instinctive musician and compulsive writer, he was first drawn into writing about music by the impact of Britten's *Peter Grimes* in 1945 – both by the work itself and by its extraordinary reception. From then on he wrote continually and published prolifically, not only documenting but constantly interrogating what was happening around him and his keen interest in psychology and psychoanalysis became a central tenet of his thinking as a critic. Indeed, his collaboration with the sociologist Margaret Phillips on the psychology of small social groups formed an important part of his work in the late 1940s and early 1950s.

In 1949, deeply concerned with what he perceived as a lack of standards and of integrity in music criticism, he joined his friend the musicologist Donald Mitchell as co-editor of *Music Survey*, a journal designed to rattle the cage of the established musical world. A decade later Keller joined the BBC Music Division where he was to remain for the next 20 years as, variously, in charge of music talks, chamber music, orchestral and choral music, regional orchestras and new music. His was an extraordinarily rich contribution to the musical life of the Corporation: he gave himself wholeheartedly (or whole-mindedly, as he would have preferred to express it) to the task of ensuring that the BBC fulfilled its role as a cultural ambassador, particularly in his support for young composers and artists and in delivering the highest standards of production in all his programmes from the ten minute 'In Short' occasional series of talks to full-scale music broadcasts, whether live or pre-recorded. He became the voice of the BBC to a generation of listeners to the Third Programme and the Home Service. However, Keller's relationship with the Corporation was not by any means an easy one and became distinctly difficult after he led his colleagues in challenging the proposals in the seminal 1969 report *Broadcasting in the Seventies*, which set out how the BBC should reposition itself in the coming decade.

It proposed, *inter alia*, instead of mixed programming, radio stations concentrating on a particular kind of programme. Thus the Third Programme would become Radio Three, with much of its talks output transferred to Radio Four, and, as a cost-cutting exercise, several of the regional orchestras would be disbanded.

Following his retirement from the BBC in March 1979, Keller entered an extraordinarily rich 'third period' during which he not only continued to broadcast regularly and to write prolifically but also returned to coaching, teaching and lecturing. The Yehudi Menuhin School and The Guildhall School of Music both invited him to work with their string players and in particular to coach quartets. He also advised Yehudi Menuhin on the approach to and format of his Paris Violin Concours, taking this golden opportunity to advocate his anti-competition competition approach. Motor Neurone Disease finally claimed him on 6th November 1985.

His archive arrived at Cambridge University Library from his Hampstead home in 1996, the Library van full to overflowing with boxes of hundreds of articles in both English and German, both published and unpublished, concert programmes and programme notes, film flyers and reviews, music manuscripts, talks, conference papers and brochures, the manuscripts of three books, translations of others, diaries, passports, thousands of letters, and two boxes of football tickets, programmes and match analyses. His considerable collections of scores and books followed at a later date.

Of course, no archive can ever truly represent the whole person as one only sees the written word, there is no tone of voice, no facial expression, no body language to read, no twinkle in the eye to accompany a controversial statement (something which Keller was never one to shy away from). But those who knew him personally paint a picture not only of a warm and companionable man, dedicated to helping others help themselves, but also someone who would do all he could to rectify what he felt was a wrong, a misrepresentation, indeed as the pianist and his lifelong friend Susan Bradshaw said ‘he was the only person I ever met to whom everything really mattered’.³

So, where to start? Here, then, goes (as Keller would have said):

Functional Analysis

The innovation for which Keller is probably best-remembered is his method of wordless musical analysis or functional analysis (FA) (Fig. 2). The Library holds all but one of the FA manuscripts – the missing one being that of Britten’s Second String Quartet, which is housed in the Britten Pears Archive. FA was intended to demonstrate, purely through music, the underlying unity of the contrasting themes and movements of any given composition, thus enabling both performers and the listener to better understand and appreciate the work as a whole. To demonstrate this, Keller’s approach was to compose sections linking the movements of the work which drew out this connective tissue. His first essay in the form was an analysis of Mozart’s D minor quartet K. 421 which was broadcast by the BBC on 7 September 1957, but he had been thinking about this underlying unity for a good decade. In May 1947, he writes this to Paul Hamburger in an exchange of letters on structural unity in Mozart:

I said to you, a few months ago, that I wouldn’t talk any more about my supposed ‘deep’ relationship between ‘identical’ or ‘near identical’ motives in different movements of the same work . . . until I could formulate at least some shadow of a proof. I think I can now.

³ *Music Analysis*, Vol. 5, No. 2/3 (Jul.-Oct., 1986), p. 377.

170 *p* 2nd vn. leads
crescendo
lens

175 *un poco meno animo*

dolce e cantabile *Adagio* *mf* 180 *full D*
2 modishnto
sust.

mf senza sord.

(cue) 185 *vita* (cue) *MUTE OFF*
pp

distinto

detted
slur,
small
note
(cue)

Anfahrt
Pauses
helded

IV: 190 *l'istesso*
tempo
(attacco)

195 *Tempo di prima movimento* *adagio* 200

Fig 2: Extract from Keller's Functional Analysis of Haydn's String Quartet in D major, Op. 64 no.5 'The Lark' (MS Add. 9371/15).

Fifteen FAs were composed, largely of string quartets by Haydn, Beethoven and Mozart but also of Britten's second String Quartet, Beethoven's Fourth Piano Concerto (chosen by Clifford Curzon, for whom it was written and who, when it came to performance, found the work itself and Keller's analysis melding together in his mind) and Bach's Brandenburg Concerto no. 3. The BBC broadcast five, and he received commissions for others from Norddeutscher Rundfunk (NDR), Radio Bremen, Dartington Summer School and from Benjamin Britten for the Aldeburgh Festival. In many ways these manuscripts form the centrepiece of the archive because, despite articles, letters, programme notes and so on, they encapsulate the essence of the way Keller's mind worked: demonstrating his ability to get behind, inside and in between the notes to the very heart of a piece of music, to understand the basis from which it is driven and not to have to use another medium (words) to express himself.

Journal articles

Nonetheless, Keller was a supreme master of the English language, notwithstanding his ambivalence about the role of the written or spoken word as to whether it helps or hinders the better understanding of music.



His written output was prodigious. It seems he never stopped writing: even on holiday with his wife, the artist Milein Cosman, he would sit on the beach and expect to write at least 3,000 words a day. As he set out to make himself known, he penned many speculative letters offering articles to journals as diverse as *The Lantern*, *Monthly Musical Record*, *The Psychologist*, *Music Review* and *The Listener*: even *Vogue* and *Junior Bazaar* (the college girl's version of *Harper's Bazaar*) didn't escape his blandishments.

*Left Fig. 3:
Some of the many journals to
which Hans Keller contributed.*

Over the course of some forty years he produced several books, translations, libretti, lectures and conference papers and well over 1,200 published articles. These comprised reviews of concerts, festivals, operas, film music, recordings, newly-published music and first performances; book reviews covering not only music but also psychology, sport, literature and politics; regular columns for journals such as *The Listener*, *Spectator*, *Music and Musicians* and *New Statesman* which included elegant short pieces on football, on individual composers from Britten to Wagner via Skalkottas, Schoenberg, Mozart and his beloved Haydn, criticism and analysis and on political issues such as the future of the BBC. He also explored with élan themes close to his heart—teaching, competitions and the concept of professionalism—and crafted many profoundly illuminating discussions of individual compositions from *Peter Grimes* to Haydn's string quartets. He wrote, always, with deep conviction, believing that at all costs, it was important to present the truth (as he saw it), however inconvenient.

Here might be an appropriate point to reflect on what Keller himself says of his prose style. Certainly immediately recognisable, by turns loquacious and direct, detailed, always challenging his readers to think for themselves yet confident in its presentation of arguments to support facts (or perhaps that should be its presentation of facts to both support and destroy others' arguments). There is also often a mischievous pleasure taken in, frankly, showing off his virtuoso command of what became his native language only in adulthood – English.

He considers his approach to writing in the introduction to his essay 'Schoenberg: the Future of Symphonic Thought', the focus of which is an analysis of the four Schoenberg string quartets:

Readers who have the mixed pleasure of being familiar with different types of my writings – ‘musicological’ (if I may use the phonetic term for the sake of brief characterization), analytical and popular – may have asked themselves at some stage of temporary frustration why indeed the pleasure is mixed. The answer is jolly near to seek. Throughout my writing years, I have fought two opposite misuses of language, to wit, verbal complication and verbal simplification. Nothing that is, is either simple or complex. It is, and its simplicity or complexity depends on two variables, the standpoint whence we view it, and our own make-up and education.

. . . when I wrote or spoke in a popular context, I adhered to an uncompromising use of technical terms whenever they were required . . .

Conversely, in learned journals, I have adopted a stressedly anti-technical style – retaining, to be sure, all termini technici that were absolutely necessary, i.e. stringently realistic, but rejecting both the scholarly manner with its magic evocation of objectivity and the use of useless technical terms.⁴

Impossible to begin to pick out a few favourites, let alone one, but here is an extract from one of several essays for *Music and Musicians* on the nature of musicality in which Keller lays bare his deep concern about the contemporary music scene – something which occupied his mind a great deal. It is simply entitled ‘Musicality’ and was published in July 1985:

For the first time in the history of music, the musical world includes unmusical people, to the extent of there being not only unmusical music lovers, but even unmusical performers and, yes, even composers. In fact, it all started at the composing end: the atonal revolution in our early century, though a musical genius initiated it, made unmusical composition possible, for the simple reason that so few musical musicians understood what Schoenberg was on about that in inverse proportion, the composing road was free for the phoney, the cheat, the unmusical pretender.

Once the unmusical composer had arrived, he needed unmusical performers and (self)-deceptive listeners in order to survive – and sure enough, his needs were speedily met . . .

“A musical person needs music the way fish need water”, I used to say . . . for a musical person, music is not a subject, but life . . .

What is undoubtedly true is that a musical person instinctively understands the music he likes . . . without instinctive understanding, he would not be musical – and indeed ultimately, his intellectual understanding is no more than the understanding of his instinctive understanding . . . In general, it is an emotional process which yet follows the logic of the unfolding music. . . .

By way of conclusion, let me give an example, fortunately topical of the profoundest possible musicality – Edith Vogel’s recent BBC lunch-time concert, comprising Schubert’s last A minor Sonata and (don’t ask

⁴ Hans Keller, ‘Schoenberg: the Future of Symphonic Thought’, *Perspectives of New Music* 13:1 (Fall/Winter 1974), pp. 3-20.

me which composer's) Op. 111. So far, it has been the year's greatest musical event, and not only because of the pianist's consistent, specific insight into both composers' works, but also because her spontaneous imagination was able to supply the sine qua non of all great performances – the tail end of composition. One heard both composers' repeated applause as, in another place, they were having a cup of coffee together.⁵

Film Music

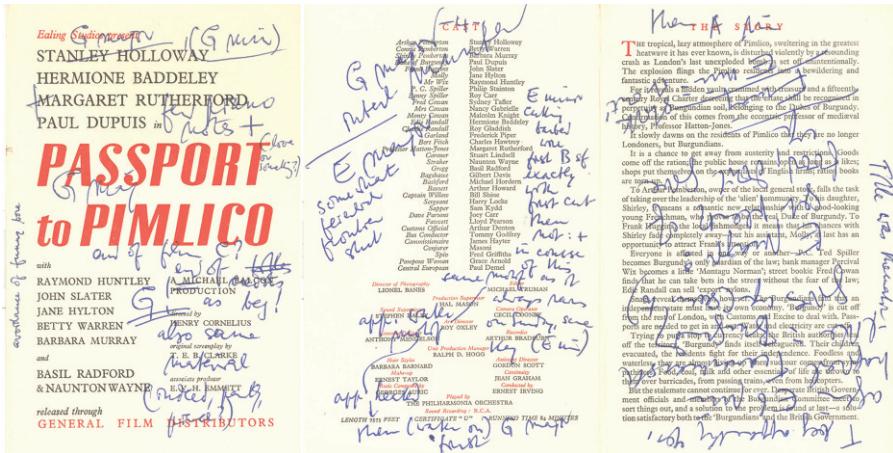


Fig. 4: The flyer for Ealing Studios' 'Passport to Pimlico' covered in Keller's notes.

In its relation to its audiences, film music is the most disquieting problem child of contemporary art (the stress being not only on 'problem', but also on 'child').

This is from an unpublished article written in August 1947 for the journal *Now-a-days* and was the beginning of a decade-long preoccupation with film music. Keller much enjoyed going to the cinema and so it was inevitable that he would take particular notice of the music and how it related (or otherwise) to the film itself. In many ways it was a good time to address the topic: many mainstream British composers were writing for the cinema – William Alwyn and William Walton, for example – and the quality of the scores they produced was far superior to many of those coming out of

⁵ Hans Keller, 'The Keller Column: Musicality', *Music and Musicians* (June 1985), p. 14.

Hollywood. It was also a golden age for the cinema. Keller's overriding concern was that music should be viewed as an integral element of any self-respecting film and thus deserved serious critical review as an entity in itself. In June 1947 he writes to *The Times*:

Dear Sir,

Regular, competent newspaper criticism of incidental film music is urgently needed, (a) because most film music is bad, (b) because some film music is very good, and (c) because, good or bad, film music is heard by almost 20 million regular film-goers in Britain. . .

Just over a hundred years ago The Times established on its staff the first regular music critic to work for a daily. What if the greatest British newspaper once more took the lead?

Yours sincerely,

The Times chose not to take the hint, but the British Film Institute did listen and in October 1947 published his pamphlet *The Need for Competent Film Music Criticism* giving Keller the opportunity to argue his case.

The Archive contains many of the typescripts of his writings on film along with a fascinating box of flyers for films from the impressive to the improbable. Many of these bear Keller's annotations (as in *Passport to Pimlico* above) or have clipped to them his feverish notes taken whilst in the cinema: a snatch of a motif here, a significant key-sequence there, a vignette of the action together with its musical manifestations elsewhere, all of which would later be drawn together into a carefully crafted review. In the dozen or so years during which he wrote regularly on the subject, he produced over 150 articles for *Sight and Sound*, *Contemporary Cinema*, *BFI Monthly Film Music Bulletin*, *Music Review*, *Music Survey*, *Musical Opinion* and *Musical Times*.

Concert programmes

Not only did Keller spend a great deal of time at the cinema, but also even more time in the concert hall. There are hundreds of concert programmes in the archive (all now documented on the Concert Programmes Project database⁶). Many contain Keller's beautifully-crafted notes, and/or longer introductory essays, but there are also his jottings, musings and notes plus occasional sketches by Milein, his wife. He wrote notes not only for the BBC including the Proms and the BBC Symphony Orchestra series at the Royal Festival Hall, but also for the EBU International Concert Series, a wide range

⁶ <http://www.concertprogrammes.org.uk>

of soloists and ensembles and for festivals such Holland, Cheltenham, Bath, Salzburg and Aldeburgh. It is his ability to express the essence of a work, to home in on the key to a composer's creative character and explain how it manifests itself in the work under discussion which makes his notes of particular interest. This is clearly demonstrated in the opening of his note for the premiere of William Alwyn's Third Symphony:

Of Alwyn's three romantic symphonies, completed in 1949, 1953 and May 1956 respectively, the latest (commissioned by the BBC and dedicated to Richard Howgill) is doubtless the most concentrated in thematic and eminently rhythmic development. At the root of its close integration lies an individual solution of the central problem of our age's music – the problem of a systematic regeneration of harmony. The Schoenbergian solution – via an atonal renewal of melody – would not as such have done for Alwyn, for one thing because he is not fundamentally a contrapuntist, and for another because his creative mind needs the tonal contrasts of discord and resolving concord.

However, he is clearly ambivalent in his attitude: consider this extract from an unfinished programme note, undated, but probably the 1950s. Before Keller talks about the work in question, he takes time to air his views about the purpose and function of the programme note:

Why not be frank? The shape and substance of every single programme note I write are determined by my long-considered conviction that programme notes in the conventional sense (if not indeed programme notes altogether) are superfluous at their best and harmful at their almost invariable worst. Again and again, I try to write the opposite of the kind of note which leads you away from the music by professing to lead you through it stage by stage, and which assumes, in the most encouraging terms, that you are a musical idiot, incapable of sheer musical experience, an easy victim to the drug of words.

I have watched people. Musical people they call themselves, who are no longer able to listen to a single work without, at the same time, studying the programme note; in fact, one can almost hear them shout: 'stop playing, I can't concentrate!' Then there is the more sophisticated type, the kind of person who reads the note on the second work in the programme while the first is played, and proceeds with this until, in the last work, he finds himself at an utter loss – a pure symbol of the cultural neurosis of our time, which escapes from the present, not into the past, but into the future.

By now, the reader will have realized that any reading of this present note during the performance of the Missa Solemnis must prove distinctly uncomfortable; and whether he decides to read it before or after the concert or not at all, my aim – not to deflect the attention from one of the greatest spiritual achievements of all time – has been achieved even before I have finished my introduction.

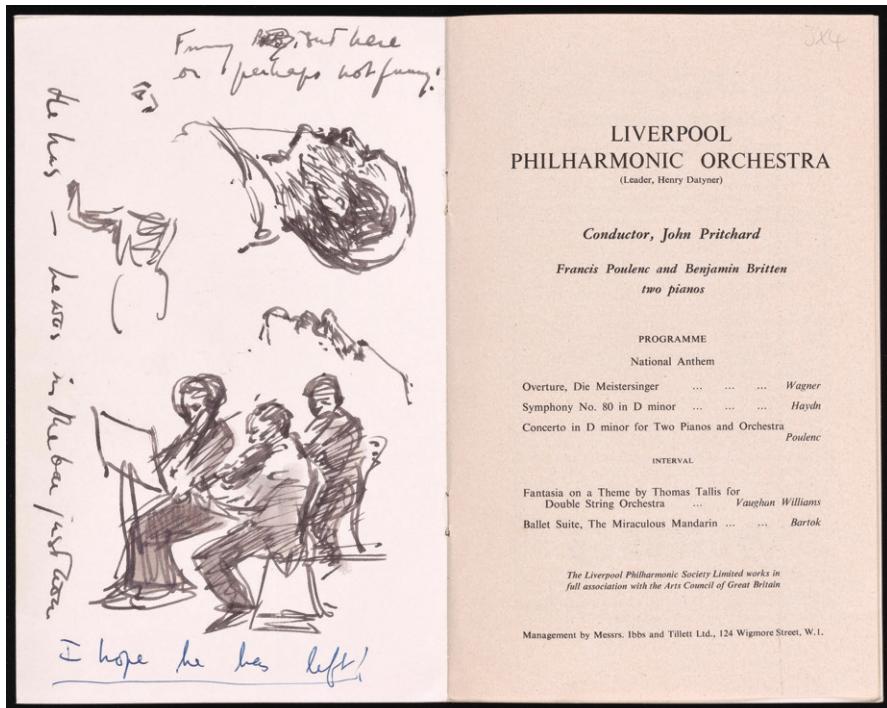


Fig 5: Sketches done by Milein Cosman during a concert on 16 January 1955.

In addition to writing notes, he also attended concerts – often with his wife Milein – either in order to review them for one or another journal or perhaps because a performer he was coaching or whom he admired was taking part. Typically, he would scribble his thoughts all over the programme for the performance he was reviewing and compile a neat, pithy, tightly focused piece to precisely the given word-count. The programme (Fig. 5) is just such an example and must have been quite an occasion with both Britten and Poulenc appearing together. Milein has left her impression of the event with her

inimitable, breathtaking ability to express all with but a few strokes of the pen. If he was attending because of a particular performer, he would often send a letter afterwards setting out his reactions. For example, in August 1984 he was at a concert given by the Chilingirian Quartet (whom he had coached intensively) which included a performance of Beethoven's 'Harp' Quartet, op. 74 in E flat, afterwards writing to Levon Chilingirian:

Dear Levon,

Your musical personality is, at the moment, very close to my mind, because I heard you play outstandingly the other night. To the Fricker I won't react, since I don't know the work, but your performance in the "Harp" was so impressive that I shall allow myself a few criticisms of the less impressive moments.

There follow two pages of closely-typed critique which might give the impression that Keller had been anything but impressed with the performance. However, his letter ends:

But let me reiterate: from you it was one of the profoundest performances I have heard in recent times – far superior, I would guarantee, to the first performance of the work. Renewed congratulations! You realize that I wouldn't have dreamt of thus criticizing a mediocre performance, or even a tolerable one.

Kindest regards,

Football memorabilia

Keller was an ardent football fan. He wrote regular columns on the subject for the *Spectator*, the *Sunday Times* and *The Listener*, attended matches Saturday in, Saturday out, during the season and became friends with many of the top players in England at the time. His passion for the game didn't escape the satirical gaze of *Private Eye* either which dubbed him 'Hans Killer, Professor of Soccer Hooliganism at the University of Schoenberg' as one of their *Pseud's corner* contributors. An 'anti-accolade' perhaps (as Keller himself might have dubbed it)?

His passion for the Game began in his childhood in Vienna where he was an avid supporter of the Hakoah team (which means 'strength' in Hebrew). He gives a memorable account of this early experience in his book *1975 (1984 minus nine)* (essentially an examination of closed societies and in the case of football a lament against the rise of 'team spirit' at the expense of the individual player's particular talents) as he recounts conversations with two

Viennese taxi-drivers as they whisk him from the airport to the offices of Austrian Radio and back.⁷

Not only does the archive contain typescripts of many of his articles on football, but also two large boxes of assorted soccer memorabilia which show that he was just as meticulous, thorough and detailed in his obsession with football as he was with musical issues. He kept match programmes, tickets and team fan club magazines as well as notebooks crammed with close analyses of the games he attended – who played in which position, who scored goals and the series of moves which brought each about. The illustration of the 1966 World Cup final (Fig. 6) is a typical example.

E		Goals 19 August L	Corners 11 29	Sh	F + H	Off	
1st	1/2			11 Pek → corr 12 Peters 25y wide	92" 4? 11 16 4	3 23	5 Errors adults injury
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				26 Ch. c. 30 Peters & 35f o. 32 Peters 4c corr	26 37	142 hurt from 2 yards to 10 yards legal (cf!)	23 Peters spoke ←
				33 Peters 4c corr 34 Peters 4c corr	10 or 9		
W	C	13 Haller: 4 Corr -- None corr	7 Kuehner 34 36, but Cebu head passed w/o 10 Mett, off N an., Gor Grawa Chor head CTB	23 Sule L. → corner 36 Haller? + Pekky or and refres c. corr 43 Seeler + Grawa Dietz corr 45 (2) for far c.	12 23 27 J. a. 28 31 Ball 45		1 - 1

Fig. 6: Part of Hans Keller's analysis of the 1966 World Cup final.

At times music and football are interwoven, where drafts of articles for either happily rub shoulders in the same notebook. At other times, if there was no proper notebook to hand he would hijack anything suitable, such as the two bound libretti with built-in pages for notes he was provided with as a member of the jury of the Prix Italia for 1964 which he has used as scrapbooks for football programmes, newspaper cuttings and his own analysis of matches.

⁷ Hans Keller, 1975 (1984 minus 9). London: Dobson, 1977, pp. 270-4.

Last, but by no means least, there is the manuscript of his *Football Variations, or Football Passacaglia, for voices (referee, spectators), violin, cello, piano*⁸ where you can clearly both hear and see the ball as it is passed between the players. The piece came about at the time of the 1966 World Cup final at Wembley when Keller persuaded the BBC to mark the occasion with a special programme broadcast the day before the final. He and 16 of his colleagues each composed a short variation on a setting by Elgar of a phrase from an 1898 newspaper report on a Wolves match. As the announcer's script for the programme dryly observes: 'All the variations are receiving their first performance and most of them their last.'

Interval Talks

Keller gave many interval talks during his years at the BBC (and indeed he continued to broadcast after his retirement in 1979). More often than not, he would speak 'on the hoof', with no written script. Nonetheless, he had prepared meticulously beforehand mentally and knew exactly what points he would cover and – to the second – how long it would take. (When he did write a script in advance, exact timings are marked at key points in the piece). Such 'extempore' talks were often given as lectures at festivals such as Aldeburgh or Cheltenham where they might form a pre-concert event recorded by the BBC for transmission as an interval talk and subsequently transcribed by the Telediphone Department. There is an excellent example of this way of working preserved in the archive: the transcript of a talk on Mendelssohn's String Quartet in E minor, op. 44 no. 2, given during the interval of a concert by the Tatrai Quartet broadcast 13 Feb 1973, has a note at the top in an unidentified hand 'Not checked with "as broadcast" script' against which Keller has written 'There ain't any; I improvised'.

A small, but significant number of transcriptions of Keller's radio broadcasts (both in German and English) are held in his archive at the University Library. They range from short, incisive continuity announcements to reviews of recent recordings, to deeply insightful and considered expositions on a range of subjects from his beloved Haydn Quartets to Schoenberg.

Typically, he would begin with a sweeping, challenging or off-beat statement which he would then develop, warming to his theme. Here are just a few examples: 'Our age has produced the notion of the neurotic artist . . .' (on Tchaikovsky's Fourth Symphony); 'Of Mozart's string quintets, the ones in D major, G minor and C major are the greatest string quintets in existence . . .' (on the Mozart string quintets); 'There is a definable sense in which Haydn can be described as the first and the last comprehensive master of the

⁸ MS Add. 9371/8.

string quartet' (on the Haydn quartets); 'The borderline between re-creation and creation isn't always easy to find . . .' (on the violinist Bronislaw Huberman, whom Keller revered) and ' . . . it is true to say about Beethoven that all he did was new, except that Haydn had done it before . . .' (from a series of four masterly talks given at Leeds University in 1973 on Beethoven's String Quartet in B flat, op. 130). And so on.

Alongside the deeply serious, there are also some delightfully off-beat scripts such as this quirky piece unearthed during the cataloguing process: a 15-minute interval talk for the Mid-day Prom broadcast on Friday 9 April 1971 at 13:05 entitled 'Music, metaphysics and religion'. The ears perk up at his opening sentence and are subsequently beguiled by Keller at his most quizzical:

Ours is a secular age: God has moved into opposition, availing himself of all the advantages and disadvantages which the opposition leader's post inevitably entails. . . . He continues: 'God was sitting alone – except, that is to say, for the sound of the music of the spheres. . . . Consider these facts, he said to himself, having nobody else to talk to on his level of responsibility since the birth of monotheism, Schoenberg and Stravinsky are the giants, the revolutionary leaders of the music of the twentieth century. . . . The more radical they became, the more conscious did they become of their metaphysical mission, of the metaphysical essence of all great music. Moreover, they were hardly on speaking terms down there, but up here their polarity has resolved into meaningful counterpoint. . . . At this point, contrary to professional etiquette, God got quite excited. Why, music down the ages hadn't shown any fluctuations at all; the difference between sacred and secular music was simply that between the religious and the metaphysical spirit. . . . And here God interrupted himself, for the music of the spheres had just started playing Shostakovich's Tenth Symphony – together with, of all things, the St Matthew Passion, Mahler's Eighth Symphony and Bruckner's Ninth – in quadruple counterpoint. . . . God closed his eyes as he listened to the final cadence of the Shostakumabach. He'd had, after all, a good day – it was Good Friday, in fact, one of the best Fridays he'd had in ages.

Letters

This is, by far, the most extensive element of the archive comprising some 6,000 items. Keller was a prolific correspondent, not only to his many colleagues and friends, but to the press, film companies, societies and institutions, broadcasting companies, journals, festivals, competitions, educational institutions and a wide range of other organisations. The roll-call of

his addressees would fill a musical *Who's Who* (for example: Brendel, Menuhin, Schoenberg, Ida Haendel, Paul Hamburger, Britten, Clifford Curzon, John Pritchard, Robbins Landon, Stravinsky) and indeed much of a *Who's Who* of the time. A proportion of the material is, naturally, simply concerned with the practical issues of a forthcoming talk, meeting or visit, but the majority offer a comprehensive insight into Keller's world view. They encompass his thoughts on the compositional process, on the state of music education, on the concept of the music competition, on the role of the BBC, on the responsibilities of a music critic, present detailed commentaries on performances, insight into individual works, challenges to his addressees on political and ethical issues and in some cases are unabashed polemics on a topic about which he feels deeply. What is also much in evidence, however, is his generosity of spirit in supporting and encouraging friends and colleagues in their many and varied endeavours.

It simply isn't possible to do proper justice to Keller's letters in this short article, so just three examples must suffice.

Internment

Following the outbreak of World War II, Keller was interned in the summer of 1940 first at Huyton Camp in Liverpool and then at Mooragh on the Isle of Man, where he was held until the spring of 1941.

Internees were allowed to write letters twice a week, restricted to 24 lines only, on special letter forms, routinely read by a censor before being sent on. Sensitive to this, Keller wrote – for the most part in German – in clear, but small, print to make best use of the allocation of lines. The three topics which run throughout are requests for food and clothing to ameliorate living conditions, his music-making with other internees, and instructions to his family on how to progress and support his various applications for release. Naturally, as letters were both censored and restricted in length, it was impossible to share his innermost thoughts, but they do give a tantalising, if sanitised, glimpse into what daily life must have been like.

In the letter of 2 January 1941 (Fig. 7) written from Mooragh to his mother (who had left Vienna for London before the Anschluss) telling her of his likely release, he was, astonishingly, able to reflect: 'Never again will I have the opportunity to gather so much insight into human nature as I have here, and in this respect internment was useful'. How typical of the man to turn adversity into a positive experience.

To: Mrs. G. Keller,
Globe House,
The Promenade,
Bowness-on-Windermere

From: Hawks Keller,
House 14,
Mooragh Internment Camp,
Ramsey, I.O.M.

2. I. 41.

Hans

Fig. 7: Letter written from Mooragh Internment Camp, 2 Jan. 1941.

This observation marks his increasing interest in psychology and psychoanalysis – indeed he spent some five years undergoing self-analysis which he claimed helped him to know himself better and thus use his abilities to best advantage. His notes are preserved in the archive, but sadly in an unreadable German shorthand.

'Time of my life'

The second topic concerns the broadcast Keller made for the Radio 4 series *The Time of My Life* when, finally, he found the strength to recount his experiences during his imprisonment by the Nazis in Vienna in 1938. The script was subsequently published in *The Listener*. His talk generated a huge response from the public and many of the letters, together with Keller's replies, are preserved in the archive.

This is William Alwyn, writing on 4 February 1974:

I listened last night to your broadcast . . . touched by conflicting emotions – horror at the depths to which humanity can descend . . . and admiration that you should have endured beating and humiliations with apparently so little bitterness remaining . . . Should I have endured with equal fortitude? A question I have often asked myself with diminishing confidence.

Keller replies: 8 March 1974:

Dear Bill,

[. . .]

All bitterness is infantile, because it is out of touch with reality: it treats the past as if it were the present. Lack of bitterness, therefore, is nothing to write home about: I would merely regard it as a basic condition of mental health.

Would you have 'endured with equal fortitude'? Yes, we find it so difficult to understand the human mind because we tend to underestimate its capacity for both cowardice and courage – depending on the circumstances.

And this is from Frank Kermode on 3 February 1974:

Your programme about the severer matriculation that replaced your academic initiation has just ended, and I find myself unable to think of anything else . . . What I have to understand is why your experience

awoke echoes in me . . . I suppose it must be that the school bully, the military sadist, and perhaps oneself in certain moments are, though insignificant in comparison, and relatively powerless, continuous in intention with your interrogators and guards . . .

Keller replies on 19 February 1974:

Dear Professor Kermode,

I have received over 200 letters, and it was impossible for me to read them all at once. Yours, which I have only just read – I am replying to within seconds – is by far the profoundest I have seen, in direct line with Kafka's Penal Colony, if I may so put it. 'Perhaps oneself in certain moments' is the crucial phrase, for which I admire your letter most – except that you are not being altogether fair on your 'self', 'one's id' would be a more realistic description, and your 'self' deserves, in fact, every conceivable compliment for being prepared to face it. If all selves were, the problem would evaporate – a problem which is not aggression (that's below good or evil), but self-preoccupation, which renders one's own aggression unrecognisable, harmful and indeed sadistic, even on the most civilised levels . . .

I am looking forward to next Tuesday's lecture about something else.

Yours sincerely

Letters to Susan Bradshaw

This final example concerns Keller's delightful exchanges with Susan Bradshaw. They first met at Dartington in the 1950s and became lifelong friends and prolific letter-writers – the content always fascinating, pertinent and splendidly articulated: the meeting of minds immediately evident and their back-and-forth full of energy, insight and honesty. Naturally the focus is on music, and predominantly contemporary music, but the topics range far and wide from reorganisation at the BBC, to the Falklands War, music education and the current preoccupations professionally of each.

But it is the method they employ which particularly appeals to me. The illustration (Fig. 8) is of a typical exchange, begun by Bradshaw on the reverse of an A3 poster for a contemporary music festival in Europe in which she had been performing and passed back and forth between them until all the available space was full – does this mark the forerunner of email or the text message perhaps?

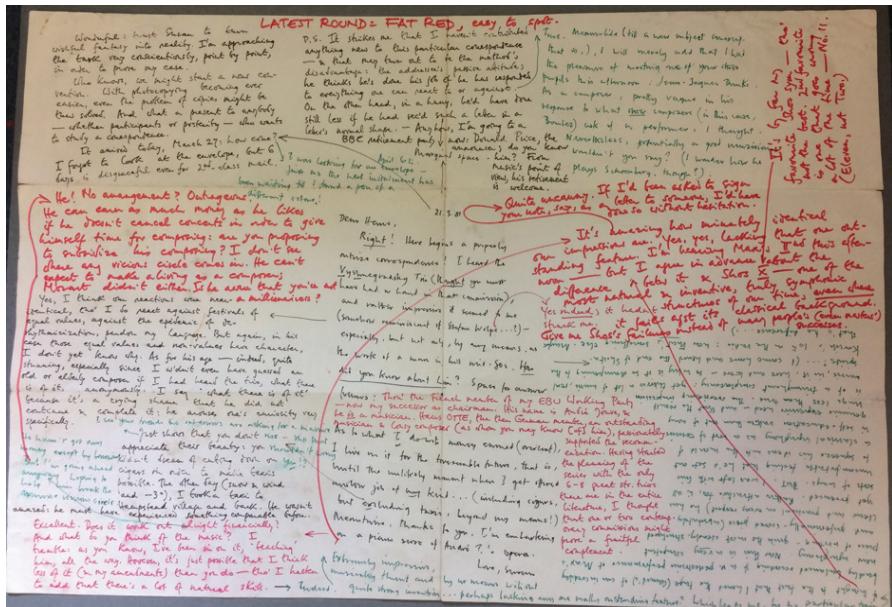


Fig. 8: One of the many back-and-forth letters exchanged by Susan Bradshaw and Hans Keller.

Haydn

No self-respecting article on Keller can call itself an article without reference to Haydn. Haydn was not simply central to his musical life, he was – or to be more precise, Haydn’s string quartets were – the bedrock of his musical thinking. This paragraph from Keller’s introduction to his programme notes for a concert of Haydn quartets given by the young Chilingirian Quartet in Liverpool on 29 September 1975 illustrates this perfectly. It is a masterly, succinct expression of the reverence for the quartets Keller held all his life and which he took every opportunity to espouse:

In a well-definable way, Haydn can be described, not only as the first great string quartet composer, but also in terms of extreme variety, contrast, and sheer fertility, as the last: without offence to Mozart, Beethoven, Schubert, Mendelssohn, Bartok and Schoenberg, these great composers cannot equal Haydn's supreme achievement of creating (on a conservative count) forty-five great and utterly different – in fact almost violently contrasting – masterpieces for what, owing to him alone, had become the most expressive and most refined medium within the entire area of instrumental music. For once, the platitude is appropriate: the string quartet never was the same again after he died – but

then, it never was the same again after he had finished one of his works for the genre.

Beethoven

But, *pace* Haydn, perhaps the composer Keller most revered was Beethoven. In his ‘Slow Introduction’ to an unfinished and unpublished book-length manuscript dating from about 1971 held in his archive on Beethoven’s String Quartet in B flat, op. 130, Keller writes:

. . . here is, not ‘just’ a great composer, but one of the most towering minds in the history of culture and civilization – humanity has not, in demonstrable fact, thrown up anything greater . . .

He expresses similar admiration in an article on the Beethoven string quartets, where he writes: ‘. . . a mind whose size promises to remain unexceeded in the history of what makes us human . . .’⁹

It is clear that for Keller, Beethoven represented the ultimate expression of musical genius. There is, throughout his writing about the composer, the deepest respect for Beethoven’s originality and his fearlessness in its expression. Nowhere is this more evident than in Keller’s articles, programme notes and talks on the late string quartets, which – alongside the ‘45’ great quartets of Haydn – occupied a particular place of honour in his musical pantheon. For him, they reached far beyond any other composer’s thinking and in that same April 1970 *Listener* article he writes this of Op. 135, the final quartet:

. . . it isn’t the same ‘period’ as the Last Quartets at all. In fact, Beethoven survived his Last Quartets characteristically: Op. 135, the last before he died, is a First, the beginning of an entirely new style, the Sixth Period approximately, whose development he did not live to hear with his deaf, clairvoyant ears – the beginning of a future we shall never hear. The reality a seer doesn’t see remains unrealised, and Beethoven was indeed a deaf hearer the way great seers are blind: everything remains to be investigated about his deafness, both psychologically and aesthetically.

‘His deaf clairvoyant ears’ – a masterly phrase. In the Op. 130 ‘Slow Introduction’ manuscript, Keller puts forward the thought that in order to appreciate to the full Beethoven’s extraordinary development of the form in these late works we have to try to hear them as Beethoven ‘heard them inwardly’. He goes on:

⁹ Hans Keller, ‘Beethoven’s String Quartets’, *The Listener* 83/2141 (9 Apr. 1970), p. 489.

. . . he had the tragic good fortune of only being able to hear them inwardly. In view of his elemental drive for independence, unequalled at any previous stage in the history of our art, we might well ask ourselves whether there isn't a psychosomatic problem here, whether his deafness was not at least helped along by his obvious need to remain uninfluenced by, and surge away from, contemporary sound-ideals surrounding him. The conscious tragedy, unfathomable in the pain it must have caused, is one thing; the unconscious fulfilment involved may have been another.

Let us end with this from an article celebrating the Beethoven bi-centenary:

Beethoven was the one exotic who remained utterly esoteric at the same time . . . if we apply the simple comprehensive criterion of who said most to most – as consistently, clearly and briefly as possible, who communicated all and conceded nothing, it is arguable that Beethoven was not only the greatest composer but mankind's greatest mind altogether . . .¹⁰

Perhaps we may not feel able to claim Keller's mind as the greatest ever, but his was most certainly one of the most original we shall ever see in his field. As Yehudi Menuhin put it so beautifully in his Foreword to *The Keller Column*:

Hans Keller – a passionate soul, physically and spiritually consumed with the highest of missions: explaining the integrity, the truth, and the living immediacy of musical expression.

Documenting of the archive is nearing completion at which point permanent call-numbers will be assigned. Handlists of the material in the Keller Archive documented to date are available at:

<http://www.lib.cam.ac.uk/collections/departments/music/collections/music-archives/hans-keller-archive>. Anyone wishing to consult material should contact music@lib.cam.ac.uk.

Acknowledgements

The author is grateful to the Syndics of Cambridge University Library and the Cosman Keller Art and Music Trust for permission to use images and quote from material in their possession.

¹⁰ 'The greatest mind ever?', *The Listener* (10 Dec. 1970), p. 822.



Fig. 9: Hans Keller by Milein Cosman.

Further reading

Anyone interested in reading more of Hans Keller's output might like to consider the following items:

By Hans Keller:

1975 (1984 minus 9). London: Dobson, 1977.

Benjamin Britten: a Commentary by a Group of Specialists, ed. Hans Keller and Donald Mitchell. London: Rockliff, 1952.

Criticism, ed. Julian Hogg. London: Faber, 1987.

The Great Haydn Quartets: Their Interpretation. London: Dent, 1986.

The Jerusalem Diary, ed. Christopher Wintle and Fiona Williams. London: Plumbago, 2001.

Stravinsky the Music Maker (with Milein Cosman), ed. Martin Anderson. London: Toccata Press, 2010.

Compilations of Keller's essays:

Essays on Music, ed. Christopher Wintle (with Bayan Northcott and Irene Samuel). Cambridge: CUP, 1994.

Film Music and Beyond, ed. Christopher Wintle. London: Plumbago, 2006.

The Keller Column, ed. Robert Matthew-Walker. London, Lengnick, 1990.

Music and Psychology: from Vienna to London, ed. Christopher Wintle with Alison Garnham. London: Plumbago, 2003.

Books about Hans Keller:

Alison Garnham and Susi Woodhouse, *Hans Keller 1919-1985: a musician in dialogue with his times*. London: Routledge, 2018.

Alison Garnham, *Hans Keller and the BBC*. Aldershot: Ashgate, 2003.

Alison Garnham, *Hans Keller and Internment*. London: Plumbago, 2011.

Abstract

Hans Keller was a musician of penetrating insight and an exceptional writer and broadcaster. His remarkable mind dominated British musical life for forty years after the Second World War and his far-sighted analysis of the period is deeply resonant today. His archive at Cambridge University Library contains a wealth of material demonstrating not only his thinking but his penetrating

analysis of the musical culture of his times. The article explores the various different material types and their role as his means of expression.

Susi Woodhouse is the current archivist of the Hans Keller Archive and is a music librarian of long experience in the profession, contributing at both national and international level. She also works with the photograph archive of the London Symphony Orchestra.

THE LETTERS OF VAUGHAN WILLIAMS DATABASE: A PROJECT OVERVIEW

Katharine Hogg

Introduction

This article provides a practical overview of a project to create a new database of the letters of Ralph Vaughan Williams, funded by the Vaughan Williams Charitable Trust. The project arose from a book published by Oxford University Press in 2008 of a selection of the letters of Vaughan Williams, edited by Hugh Cobbe.¹ Over more than twenty years Cobbe had amassed around 3,000 letters, from which 757 were selected for publication, along with some introductory text for each period of the composer's life.²

History

The Vaughan Williams Charitable Trust (VWCT) was established by the composer's widow Ursula and became active in 2008, fifty years after his death. Its primary object is to promote knowledge about Ralph Vaughan Williams and performance of his works, and it does this by making grants in support of eligible projects. It had been Ursula's wish that the letters were published and the Trust wanted to preserve and extend this archive of transcriptions which Cobbe had gathered, and to make it available for research. It therefore initiated the project under the leadership of Cobbe and with the assistance of staff at the British Library, where a large proportion of the letters are held, and which also holds the papers of Ursula Vaughan Williams.

The British Library staff included Sandra Tuppen who worked on the technical aspects, Nicolas Bell, curator of music manuscripts at the time, and Richard Chesser, Head of the Music Department. It was decided to use the

¹ *Letters of Ralph Vaughan Williams 1895-1958*, ed. Hugh Cobbe (Oxford: Oxford University Press, 2008; reprinted with corrections 2010). The volume was awarded the IAML (UK & Ireland) C.B. Oldman Prize for an outstanding work of music reference in 2010.

² Other published collections of selections of Vaughan Williams' letters include: *Dear Müller-Hartmann: Letters from Ralph Vaughan Williams to Robert Müller-Hartmann*, edited by Steven K. White (2nd ed., The editor, 2009), and Roy Douglas, *Working with Vaughan Williams* (London: British Library, 1988). Letters from the composer were also published in volumes relating to his fellow composers, such as *Heirs and Rebels: Letters Written to Each Other and Occasional Writings on Music* by Vaughan Williams and Gustav Holst, ed. Ursula Vaughan Williams and Imogen Holst (Oxford: Oxford University Press, 1959); and *Music and Friends: Seven Decades of Letters to Sir Adrian Boult*, ed. Jerrold Northrop Moore (London: Hamish Hamilton, 1979).

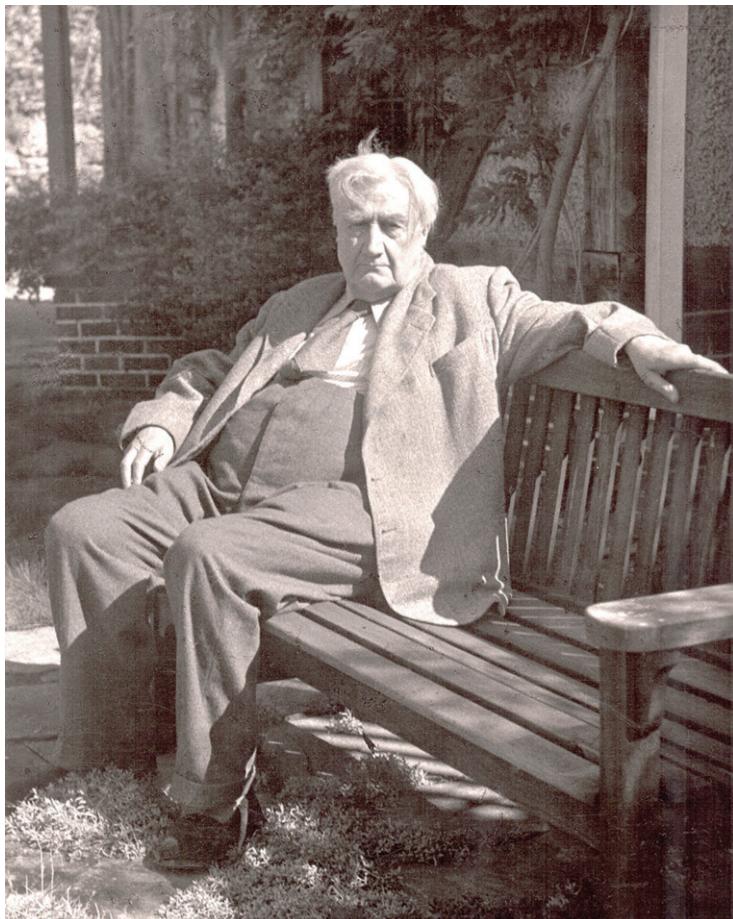


Fig. 1: Vaughan Williams in old age. Photo courtesy of Frank Chappelow.

open source platform Drupal, and another British Library colleague, Richard Ranft, was employed by the Trust to create a database. The Trust employed two editors—Colin Coleman and Katharine Hogg—to undertake the creation and editing of the data. The British Library supported the project in kind by making office space available in the music department for the editors to work on the letters in their collections, and offering advice and background knowledge on the sources they hold.

Challenges

An early challenge was how to transfer the existing data into the database. While all 3,200 or so letters assembled by Cobbe were in separate Microsoft Word documents, with some basic structure, there were anomalies in style and content, as many letters had been transcribed and contributed by third parties, and there was no internal coding or tagging. The letters had been collected and prepared for publication in book format, and many of the programming tools which might have helped with coding and structure had not been available when the collection of the letters began some two decades earlier. Thus the data could not be transferred simply to a spreadsheet structure.

There were several attempts to work out a solution, including consideration of ‘Big Data’ methods, before it was concluded that the easiest and probably quickest and cheapest method was to cut and paste each letter into the new database, and edit it at the same time. A further problem was that the Drupal software needed to have the data entered with no hidden coding, such as exists in Word, so each letter had to be cut and pasted into Notepad, which strips out all formatting, and then pasted into Drupal, where formatting such as italics, underlines and diacritics could be added by the editors. While this was at times tedious, there were benefits to the editors in working through the letters, as it gave the opportunity to become familiar with the composer’s world as we started to recognise names and events. We could also weed out a few duplicates in the database; Vaughan Williams rarely dated his letters, and duplicates had mostly arisen as they had been allocated different dates where none were present in the source from which they were transcribed. At this stage indexing terms were added for subjects, location, etc., as well as uniform title subjects and name authorities relevant to the content.

During this period there were staff changes at the British Library, as both Nicolas Bell and Sandra Tuppen moved on from the Music Department; they had been involved in initial planning and software design, and this work was now continued by the database designer and host, Richard Ranft, along with the editors. Christopher Scobie took on the task of locating further letters of Vaughan Williams in British Library collections which had been more recently acquired, and these were duly added to the database. The basic design had been agreed, considering which fields to display, make searchable, authority control, make hidden (e.g. private collection, editors’ notes), and these were slightly modified and the layout decided during this inputting stage.

The question of accessibility to both music specialists and the general reader were considered, in terms of access via name, subject, musical work and place. We considered geographical mapping information, but as Vaughan Williams spent by far the greatest part of his life in the same small area of Surrey and London, this did not seem a particularly useful indexing tool. In such a focused database the standard authorities (Library of Congress Subject

Headings (LCSH), uniform titles and the British Library's Name Authority Files) were not always suitable, as many works, names and places were too obscure to be listed in these sources. Indeed it was quite a surprise to the editors to see how many of the composer's musical works had no authorised uniform title in the Library of Congress catalogue. Names and works were given authorised headings on the LCSH model, and place-names were created in a simple structure devised by Richard Ranft. Although names follow standard authority style, they are as given as fully as possible to enable identification, as many are not easy to identify.

After Cobbe's collection of over 3,000 letters had been added from the Word files, the editors turned to the letters which had been gathered by Cobbe after publication of the book, as well as further letters which were unearthed during the progress of the project. The editors faced several challenges in this period—as anyone who has seen Vaughan Williams' handwriting will know, deciphering the text was a major battle, and one which at times stumped not only the editors but also various experts called on for their palaeographical skills and familiarity with the composer's hand. A few queries still remain unsolved in the transcribed texts, and there will doubtless also be a few mis-readings. The benefit of two editors working on the project was that often a fresh pair of eyes could immediately decipher a problem text which had defeated the other. These handwriting challenges were alleviated during the periods when Vaughan Williams employed a secretary to type many of his letters, a role which his wife Ursula undertook in later years. He also frequently dictated his letters to his first wife Adeline (who died in 1951), or she wrote on his behalf, so the database does include a field identifying the scribe where this has been possible.

Several of the composer's letters include illustrations and musical examples, and we considered how to present these. Some musical examples were input via Sibelius, while those which were more complex and indecipherable were reproduced as images, as were the sketches he appended to various letters.

Copies in private collections were in most cases generously shared, so that the content can be made known even if the document is not public. As the copyright for all Vaughan Williams' works belongs to the VWCT there were no issues to concern the editors in this area, although we did need to explain to some owners the difference between copyright in the content and the ownership of the item; however, as we were not seeking in general to reproduce images of the letters this was not an issue. Not all letters in private collections have been added, as on occasion an owner has not granted access at this stage.

Content and scope

The letters cover the period from Vaughan Williams' late teens to the very end of his life. Naturally, few letters survive from the early years, both due to the passing of time and the lack of fame at this stage, which would not cause the recipients to treasure the correspondence in the same way as they did in the later years of his life. In the preface to his volume of the collected letters

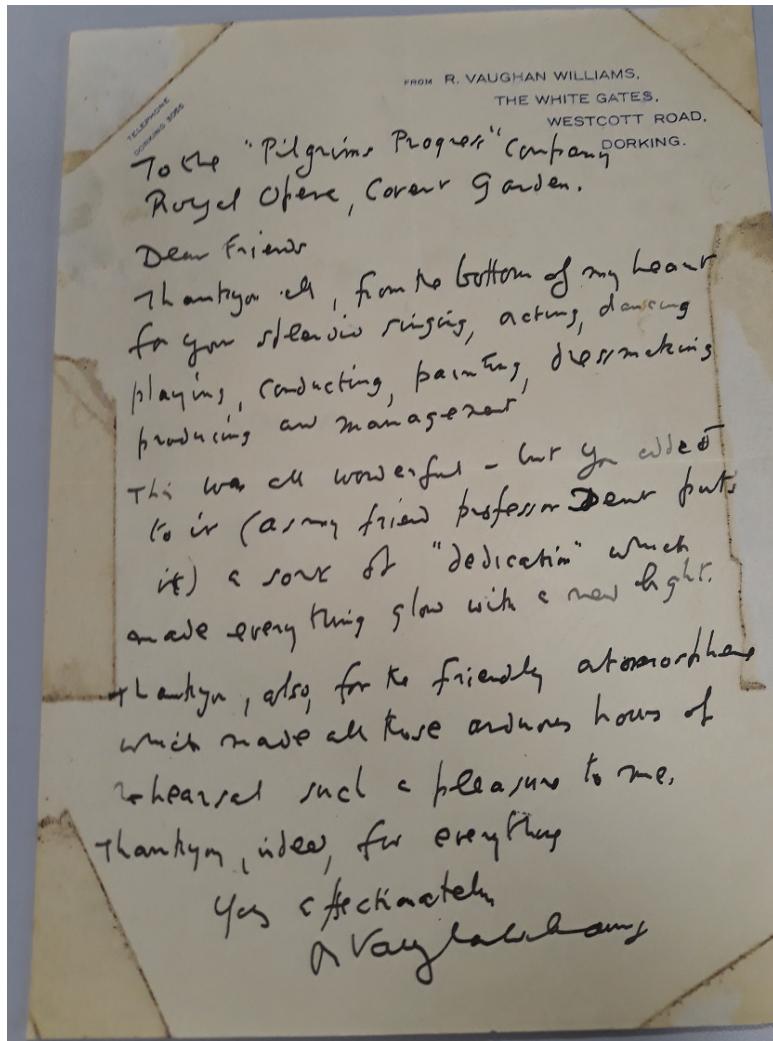


Fig. 2: Letter to the performers of his opera Pilgrim's Progress at the Royal Opera House, Covent Garden, in April 1951. From the Royal Opera House Collections.

Cobbe describes the extent of the surviving correspondence across the decades of the composer's life, and notes that half of the letters he collected (about 1,450 letters) were addressed to only fifteen different correspondents, while substantial numbers of letters were also sent to the BBC and to his principal publisher, Oxford University Press. Early correspondence with family and friends sheds light on the circles he moved in while a student at Cambridge and his early career in teaching, as an organist and aspiring composer. As well as notes of a domestic nature, they show his humour and close relationships with musicians whose names are little known today.

Large bodies of correspondence survive addressed to his former pupils, both those in his classes at the Royal College of Music and other aspiring young composers whom he taught or guided privately, and who kept his letters of encouragement and support. There are letters to eminent conductors and performers of his works, with discussion of both practical and musical matters, as well as to fellow composers and to institutions such as the BBC and record companies, concerning performances of his works. Alongside these is an extensive collection of letters to local musicians in the Dorking area concerning arrangements for musical performances, at the Leith Hill Musical Festival and elsewhere, including individual letters to orchestra members inviting them to take part, and encouraging and appreciative letters to the various amateur choral groups which took part. Vaughan Williams also corresponded with amateur conductors from across the UK and abroad who were engaged in performance of his works, and on many occasions made financial contributions to support their amateur performances.

Vaughan Williams was connected through his family to many distinguished figures of the time; his mother was a great-granddaughter of Josiah Wedgwood and a niece of Charles Darwin. Relationships were complicated by marriages across both sides. His wife Adeline was one of many siblings, including distinguished academics and holders of high public office, and was also connected to the Darwin family. With family names continued across generations – for example Vaughan Williams' mother and sister were both Margaret – and inter-marriages within the greater family circle, identifying and distinguishing the correspondents on family matters can require some concentration.

Vaughan Williams was not expansive about his own music in most of his letters, although he does comment on performances and express doubts about his works to particular friends such as Gustav Holst and Gerald Finzi. His views on the music of others are often forthright, both positive and negative, such as his view in about 1947 of the twelve-note school in a letter to Frank Howes, asking him to 'suggest any pieces of the wrong note school (I mean the real thing – Schoenberg, Berg, Lutyens, Gerhard – it doesn't matter which they all sound exactly the same to me). I want to find out how they achieve

those nasty noises they make . . .³ His correspondents included conductors and composers such as Henry Wood, Ivor Gurney, Martin Shaw, the music scholar and composer E.J. Dent, the folk music collectors and pioneers Cecil Sharp, Maud Karpeles and Lucy Broadwood. Vaughan Williams had just as much time for amateur performances, and corresponded over many years with various conductors of amateur choirs, such as Arnold Barter, who conducted several of his works with the Bristol Philharmonic, and Cuthbert Bates, who founded and conducted the City of Bath Bach Choir, of which Vaughan Williams became the first president (Fig. 2). The correspondence also reveals the work undertaken by Vaughan Williams in his own extensive amateur music making at the Leith Hill Musical Festival and the Bach Passions at Dorking, recruiting performers, arranging rehearsals and venues, and advertising the performances.

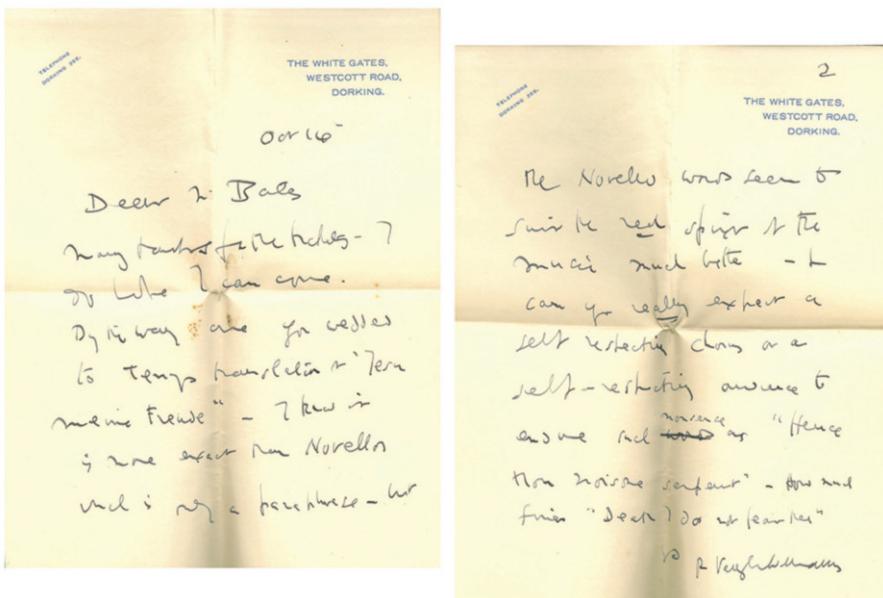


Fig. 3: Letter from 1934 to Cuthbert Bates acknowledging tickets for a performance, presumably by the City of Bath Bach Choir of which Vaughan Williams was President, and offering constructive comment on the edition used. Reproduced by permission of the British Library Board.

There are letters to many pupils, both those he taught at the Royal College of Music and various private pupils and individuals in whose work he took an interest throughout his life. Some letters to the young ladies he taught or mentored read somewhat inappropriately in this era, but he gave unfailing support to aspiring women composers such as Elizabeth Maconchy, Grace Williams and Ina Boyle, at a time when very few gained recognition.

Vaughan Williams wrote regularly to the press, often on political matters. There are currently 47 letters in the database which he wrote (often with others) and had published in *The Times* newspaper, from 1929 until not long before his death in 1958. These cover subjects as diverse as the persecution of the Jews in Germany in the 1930s, copyright, broadcasting policies, responses to critics of other composers and performers, the Spanish Civil War, and various appeals for funds, including those to keep the library of Paul Hirsch intact and in Britain (it is now at the British Library), and for the establishment of a folk music library (now the Vaughan Williams Memorial Library) at Cecil Sharp House. Published letters to other newspapers are also included, although we have not been able to track down letters which may have been sent but were not published.

A particularly interesting letter⁴ revealing the composer's principles was written to the BBC in 1941, when Vaughan Williams discovered that the broadcaster had banned broadcasts of the music of Alan Bush because of his anti-war sympathies. Vaughan Williams wrote:

I learn from the "Times" of March 8 that the British Broadcasting Corporation has banned the musical compositions of Dr Alan Bush on account of his political opinions. So far as I know Dr Bush's political views I am strongly opposed to them. Nevertheless I wish to protest against this victimization of private opinion in the only way possible to me.

He continues by asking that a work commissioned by the BBC be withdrawn and undertakes to fund all costs incurred. The BBC acceded to his request.

A lesser known side of Vaughan Williams' activity is his philanthropic support both for musicians, and for refugees during wartime. Letters in the files of the Arts Council show his support for amateur music making through official channels, and other letters indicate that he often gave financial assistance anonymously to amateur musicians, both individuals and performance groups, throughout his life. He also chaired a committee to identify and recommend to the government the release of interned musicians for release during the war, and surviving letters show the active role he played in

⁴ VWL1526

this. He was a founder member of the Dorking and District Refugee Committee, seeking funds and practical support to assist those fleeing from Europe, and also paid school fees for refugee children and wrote letters in support of musicians seeking work. Although he made known his distaste of war, he saw it as his duty to offer support once war was declared, and letters from the First World War period refer to his army duties in France, where he had volunteered as an ambulance orderly as he was even then too old for conscription. In the Second World War Vaughan Williams took responsibility for fire-watching near his home, as well as supporting refugees and organising music concerts locally to maintain morale and a ‘culture worth fighting for’.⁵

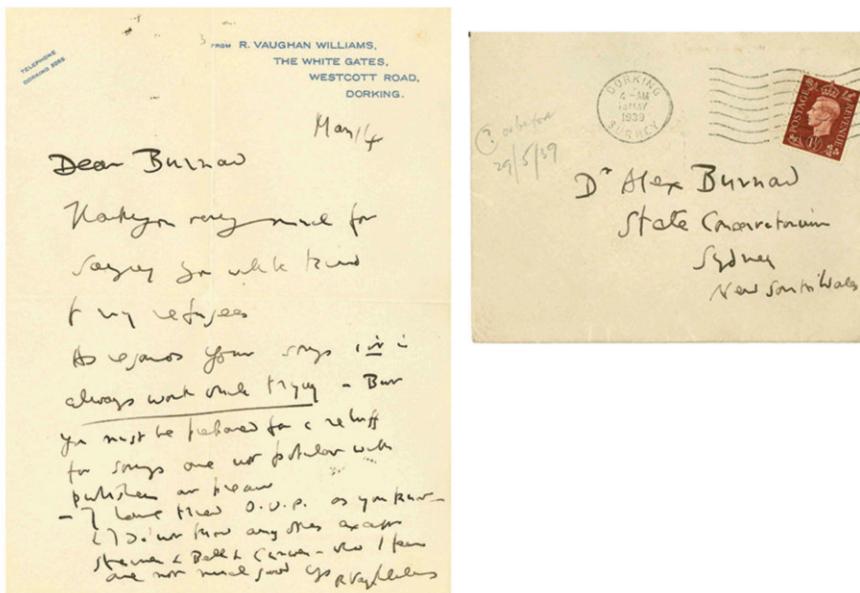


Fig. 4: Letter from 1939 to his former pupil Alexander Burnard at the Sydney Conservatorium in Australia, appreciating Burnard's help in assisting 'my refugees' and encouraging him to persevere in seeking a publisher for his compositions. Alex Burnard papers, Cultural Collections, Auchmuty Library, University of Newcastle, Australia.

⁵ See VWL1609

The letters reflect the great changes which took place during the composer's working life. His fame in the mid-twentieth century can overshadow his early life when his associates were from another generation. There are letters from his visit to Berlin in 1897, soon after his marriage, when he studied with Max Bruch, and from further trips to Europe in the nineteenth century. Early in the twentieth century he wrote to Michel-Dimitri Calvocoressi who arranged lessons with Ravel, for which the young composer travelled to Paris. In the First World War Vaughan Williams lost many younger friends from his early career, including in particular George Butterworth, who left his music manuscripts to Vaughan Williams.⁶ Letters from his own service in the first war – when he was already middle-aged – describe his role looking after the horses, a far cry from his later years describing car journeys to friends and musical events. He and his associates often travelled by bicycle and, during his many years in Dorking, there are frequent references to and details of train times which he sent to numerous visitors to his home.

It is easy to forget that Vaughan Williams began his musical career when radio was in its infancy, and various letters refer to the quality of broadcast performance. He frequently wrote that he has 'listened in' to a performance, or planned to listen in, but on some occasions has been unable to assess the music due to the broadcast reception. Later letters refer to gramophone records – he acquired a player but could only accept certain formats (12 inches, not 10 or 14 – early problems of lack of standardisation in modern technology!), and while he appreciated the benefits of the sound recording, he was concerned (in a letter to the *Northern Echo* newspaper) that it should not replace the experience of live music.⁷ Over the years Vaughan Williams adapted to newer technologies and composed film music as well as showing an awareness of the need at that time to alter orchestration for broadcast and live performances.

Later correspondents in the musical circles include John Barbirolli, who conducted a series of his symphonies (and to whom he dedicated his Eighth Symphony), Edmund Rubbra, Benjamin Britten, Adrian Boult, Percy Grainger and John Ireland. A corpus of letters to Michael Kennedy, his eventual biographer, was written in the last few years of the composer's life, after Kennedy – who was then music critic at the *Daily Telegraph* newspaper – had met Vaughan Williams at a performance of *A Sea Symphony* in Manchester. A close relationship was formed and Vaughan Williams sought Kennedy's views on various aspects of his musical works. Another extensive correspondence survives (in published form) between the composer and Roy Douglas⁸ who worked as his copyist, arranger and orchestrator for many

⁶ VWL425 and VWL426

⁷ VWL3039

⁸ Roy Douglas, *op. cit.*

years. These letters, now also in the database, give an insight into the compositional process, showing how Vaughan Williams consulted his fellow musicians on questions of orchestration and balance, as well as the more mundane aspects of creating and distributing scores and parts for performances. The extensive collection of letters in the archives of Oxford University Press (mentioned above), which covers the bulk of his composing life, reveals a slightly chaotic organisation in the Vaughan Williams household, with the composer on occasion unable to find books, letters or even scores. They do however give a good account of the progress of some works from their gestation to publication, and his close working relationship with the music editors Hubert Foss, Norman Peterkin and Alan Frank.

There are domestic letters covering subjects from cats to Christmas, domestic staff and family members, his garden and the logistics of house moving; there are even some letters purporting to be from his cats (Fig. 5).

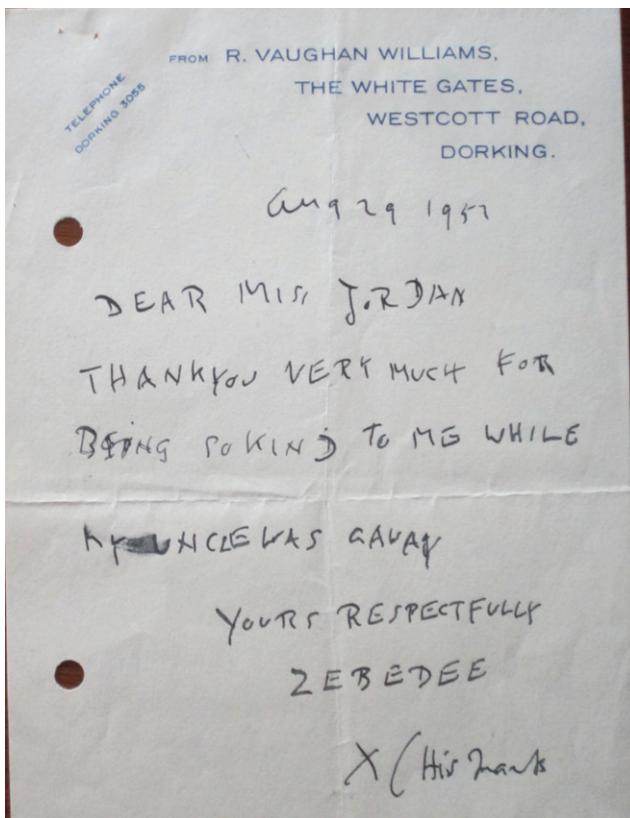


Fig. 5: Letter in the hand of Vaughan Williams on behalf of his cat, thanking the vet for her care. Private collection.

A number of letters are to well-wishers from across the globe, including several acknowledging food parcels sent by admirers to the Vaughan Williams household during the wartime rationing. Some of the domestic letters are written by Adeline on behalf of the couple, and the database also includes extracts of letters from Adeline which were written on Ralph's behalf, or which are particularly pertinent to his musical activities, contributing to the overall biography of his life. Both Adeline and Ralph wrote regularly to close friends from his musical circles such as the Holst and Finzi families, and in some cases extracts from the other correspondent have been included, often as footnotes, where this aids understanding of the correspondence. In later years Ursula took on some of the letter writing – she married Vaughan Williams in 1953 but for some years before had assisted with his correspondence – and the database includes some of her letters to their mutual friends and acquaintances where they relate closely to the composer.

Project legacy

The database is hosted on a private server and maintained by the project's software designer, with financial support from the VWCT. Some refinements have been made to the user interface, although there is no sophisticated method for searching and sorting. Keyword searching is the standard approach and, for a database of this size, is manageable in most cases; it is also possible to browse the authorised headings for names, subjects, places, musical works and repositories. This last category may prove useful to institutions which have not yet been able to provide item-level indexing of their own collections. There is also a 'Year Index', allowing the user to read the letters more or less chronologically, with some fuzzy dating of letters assigned to approximate years or decades.

More letters will inevitably come to light, especially as more and more institutional archives are catalogued and indexed online. Letters are being added to the database as they are discovered – the reach is far, as the database already includes letters now in collections in Australia, New Zealand, South Africa, America and several European countries. Further refinement of footnotes and speculative dates continues, as projects related to the letters develop; for example, a project to catalogue the Trevelyan papers at Trinity College, Cambridge, has contributed more detail about that correspondent, which enabled more specific footnotes and dates; and similarly, the Rubbra correspondence (now at the Bodleian) has now been researched more fully, allowing more precise context to be established for some letters.⁹ Many librarians, archivists and individuals have assisted in locating, scanning, and

⁹ The project editors would like to thank Rebecca Hughes and Adrian Yardley respectively for their assistance with these collections.

supplying letters from all kinds of collections, and have frequently supplied valuable information relating to the context of the letters and the correspondents. More than half of the correspondence transcribed in the database is at the British Library, which also holds most of Vaughan Williams' autograph scores, and is therefore a natural home for the correspondence, but further letters remain to be discovered in the archives of the various correspondents held in diverse locations across the world. At the time of writing the database holds just over 5,000 letters. The project staff are no longer actively seeking letters, but will be happy to be notified of any which are not included in the database so that they can be added. The editors are also grateful for those who have supplied additional information when using the database, to correct errors and add further details.

The database is at www.vaughanwilliams.uk, which includes contact details for the project.

Abstract

The Vaughan Williams Charitable Trust funded the creation of a database to make available transcriptions of all known letters of the composer. This article outlines the process of its creation and highlights some of the subject themes in the correspondence.

Katharine Hogg is Librarian of the Gerald Coke Handel Collection at the Foundling Museum, and President of IAML (UK & Irl). She also works on various library projects, including the Vaughan Williams Letters database.

IMOGEN HOLST, PETER PEARS, BENJAMIN BRITTEN AND BACH'S *ST JOHN PASSION*¹

Nicholas Clark

On 26 July 1967, nearly two and a half centuries after it was first sung in Leipzig, a performance of Bach's *St John Passion*, BWV 245, took place at the Royal Albert Hall as part of the 73rd Season of Henry Wood Promenade Concerts. Sung in English and with a newly-realised continuo for keyboard, it was the result of a collaboration of three minds, all dedicated practitioners of the music of Bach: the tenor Peter Pears, composer/conductor Benjamin Britten, and the composer, musicologist and Britten's long-time assistant Imogen Holst. This Proms concert was the culmination, to date, of performances and recordings of Bach that Britten had arranged and conducted for nearly two decades. Two months after the July Prom he would record a transmission of the *Christmas Oratorio*, filmed and shown on BBC2 that same year; a complete set of the Brandenburg Concertos, performed by the English Chamber Orchestra (ECO), would be recorded by Decca in 1969, the same year Britten would produce a realisation of *Five Spiritual Songs* to a translation by Pears; and in 1971 Britten recorded this edition of the *St John Passion*, shortly before illness would prevent him from ever conducting again. This article provides a brief history of how that edition came about. It takes into account the circumstances that led to Holst, Britten and Pears to work together, how the English translation developed over a period of time, and how the work was received critically.

The *St John*, both in its German setting and in English, was firmly established in Britten's and Pears's repertoire well before the 1971 recording. Indeed, Bach's place in Britten's estimation as a composer can be traced back at least to the age of fourteen. 'Beethoven is still first', he confidently wrote toward the end of 1928, 'and I think always will be, Bach or Brahms comes next, I don't know which.'² That date is significant, for an annotated Novello

¹ This article is based on a paper delivered during the 2018 International IAML Congress, Leipzig, Germany, 23 July 2018.

² Benjamin Britten, diary entry on Tuesday 13 November, 1928, quoted in John Evans (ed.) *Journeying Boy: the Diaries of the Young Benjamin Britten, 1928–1938*. London: Faber & Faber, 2009, p. 14. Beethoven and Brahms fell decisively from the pedestal on which Britten placed them, but Bach remained indefinitely.



*Fig. 1: Benjamin Britten, Imogen Holst and Peter Pears, mid-1950s.
(Photographer unknown.) Courtesy of the Holst Foundation.*

vocal score in the Britten–Pears Archive collection, inscribed ‘P.N.L Pears 14 Aug 1928,’ denotes Pears’s first recorded connection with the work. It is difficult to pinpoint with absolute certainty when the *St John* first became part of his repertoire, but he appears to have had the same lifelong enthusiasm for Bach as Britten. His performances of the Evangelist in both the *St John* and *St Matthew Passions* can be dated to the early 1940s, but his fascination with the texts of both works may well relate to his experience as a language teacher at The Grange School, Crowborough in the early 1930s. Translation, as will be seen, would feature constantly in his activities as singer and teacher throughout his career.³

Performing the *St John* in translation was not an unusual step, given that it had already been re-worked into English, most notably by John Troutbeck in the late nineteenth century for Novello. Troutbeck’s translation had become the standard version, a staple of British choral societies, well known for its poetry and close analogy to scriptural language. In 1929 Thomas Lacey made a translation that was incorporated into Ivor Atkins’s edition of the work. It was another twenty years before Imogen Holst attempted her own version of the Passion text – which became a stepping stone toward the translation that she would devise with Pears.

Although both Holst and Pears were, by 1967, recognised practitioners of Bach’s music they were well aware that the art of translation of his Passion text from German into English was a far from straightforward activity. The OED’s definition of ‘translation’ as ‘a written or spoken rendering of the meaning of a word or text in another language’ places emphasis on interpretation. And this is the way Pears and Holst viewed their reworking of the *St John* libretto. Holst’s initial intention was to give clarity to the Passion story for her students, and the audience to which her students performed; Pears would always contend that translation could not replicate the sound of the original, nor offer its full meaning with complete accuracy, therefore it would always be a ‘second best’.

Both he and Holst strove instead to retain the meaning and impact of the original *St John Passion* in their English version. It was a ‘fresh translation’, as Britten’s publisher Donald Mitchell described it in a 1971 programme note for an American performance; one which had by that time ‘become an established musical event in the United Kingdom’. Mitchell explained that it was Britten’s and Pears’s intention that the work ‘should speak as directly as possible to their audiences’ and this new interpretation of the language served two purposes: it established ‘a text free of archaisms and anachronisms’ that

³ For example, Pears made translations, possibly with the assistance of his friend Iris Holland-Rogers, of orchestral arrangements by Britten of Schubert’s *Die Forelle* and Schumann’s *Frühlingsnacht* from their original piano settings in the summer of 1942.

had become noticeable in earlier English renditions, and it also ‘respected and preserved the rhythms of Bach’s own German word-setting’.⁴

As Mitchell’s term ‘established musical event’ suggests, Pears’s, Holst’s and Britten’s version had a lengthy evolution. It was published in 1967 by Faber Music and its text remained the ‘newest’ translation of the *St John Passion* for some forty years, until the advent of Neil Jenkins’s version in 1999. The origin of this edition begins by reviewing the circumstances under which all three converged on this one work.

For Britten and Pears there was quite literally a shared passion for the *Passion*. Bach’s music forms the largest number of miniature scores that Britten collected in his childhood and youth. Yet, one in particular stands out: the Eulenberg version of the *St John Passion*, edited by Arnold Schering. Signatures and annotation attest that it became a familiar companion, used by both men over a number of years. Breath and entry markings indicate that it accompanied Pears during several performances (of which there were at least thirty-five throughout his career) as the Evangelist. Tempo markings and directions for chorus show us that it was also a conducting score for Britten, although it was definitely supplanted by Britten’s heavily annotated Bach-Gesellschaft copy of the *St John* for his 1971 recording of the work.

Britten’s and Pears’s interest in Bach’s music imprinted itself on the annual Aldeburgh Festival of Music and the Arts. Aldeburgh, Orford or Blythburgh Churches were concert venues for what were, by all accounts, popular performances of early music in the 1940s and 1950s. These were for many years the only venues large enough in the area to accommodate sizeable audiences. But with the opening of Snape Maltings in 1967 the new concert hall soon attracted a name as a place to perform the Bach Passions, or other performances of early music, at Easter or during the Festival.

The second Festival of June 1949 scheduled concerts that featured four Bach cantatas. A large catalogue of Bach performances at Aldeburgh ensued during Britten’s lifetime. If one takes into account the Festival, and various other events such as those for Good Friday at the Maltings, nearly two hundred performances of Bach’s works, including twenty-six cantatas, ten performances of the complete Brandenburg Concertos, and eight *St John Passions* occurred between 1949 and 1976. Only Purcell, Mozart and Schubert come close to that average in terms of most frequently performed composers at Aldeburgh during Britten’s lifetime. The fact that the Bach Cantatas were performed in 1949 in English was the start of another trend: Bach sung, from time to time, in translation.

Bach’s mastery of the vocal tradition undoubtedly influenced Britten’s

⁴ Donald Mitchell, programme note for the American premiere performance of the Benjamin Britten edition of J.S. Bach, *St John Passion*, new English translation by Peter Pears and Imogen Holst, Philharmonic Hall, New York City, 10 November, 1971.

scheduling, and also played a part in his making a specialism of conducting or performing Bach's music at the keyboard. Similarly, Pears's repertoire comprised an extensive number of works. He recorded the *Matthäus-Passion* twice; first with Otto Klemperer and the Philharmonia Orchestra (1962), and again with Karl Münchinger and the Stuttgart Chamber Orchestra (1965). He also recorded the *St John* twice; in addition to the Britten recording, he worked with David Willcocks and the Philomusica of London in 1960.

The *St John Passion* made its first appearance at Aldeburgh in 1954 and that owes much to the influence and talent of Britten's and Pears's great friend and Britten's amanuensis, Imogen Holst. Bach, it would seem, also played a pivotal role in her musical life. She played all the Preludes and Fugues at St. Paul's Girls School, where her father Gustav Holst taught, during the early 1920s. Indeed, her father's own taste may have had its own subliminal influence on her, as is intimated in her statement that he would rather have listened to Bach than to anyone else.⁵ The Bach-Gesellschaft edition was also another strong influence on her reading of Bach. She recalled that as a student at the Royal College of Music (which she entered in 1927) she was able to examine it and assimilate its innovative editorial practice. It inspired her to discard the late nineteenth-century scores she had been using up until then with what she decried as their misleading dynamics or numerous bowings and expression marks. With the Gesellschaft as a guide she began to make her own manuscript copies of Bach, becoming what she would later call an 'embryonic editor'.⁶

This new scholarly and practical approach to eighteenth-century music was also influenced by refreshing methods she witnessed in Bach performance. Attending concerts such as those by the German-Swiss violinist and conductor Adolf Busch were revelatory. She noted that a series of Bach programmes he delivered at the Wigmore Hall in the early 1930s taught her a great deal about how the music should be played. It was the first time she heard the Brandenburg concertos performed as chamber music – a contrast to what she recalled of a Queen's Hall Proms performance of Brandenburg Concerto no. 3 which was played with the same number of string players used that evening for Brahms's Fourth Symphony. The Busch ensemble, with continuo realised by Rudolf Serkin on piano, played with what Holst described as 'an effortless sense of well-being: the counterpoint was clear, and the dance movements sounded like real dances'.

Her enthusiasm for early music is also witnessed by extensive journeys she made throughout Europe, collecting scores for instrumental ensemble and vocal performance. During this time she also immersed herself in various

⁵ Imogen Holst, *Gustav Holst: a Biography*, Oxford: Oxford University Press, 1988, p. 146.

⁶ Christopher Grogan (ed.), *Imogen Holst: a Life in Music*, rev. ed., Woodbridge: The Boydell Press, 2011, p. 123.

library manuscript collections where she would make transcriptions intended for later performance and even publication.⁷ In 1930 she made a pilgrimage to Dresden and Leipzig, the latter especially to visit the Thomaskirche, and to pay homage to Bach.

The journey to her participation in the *St John* edition starts with her acquaintance with Britten and Pears who gave a recital at Dartington Hall School in Devon, where she worked as a teacher, toward the end of 1943. The impression they made, especially amid the tumult of world war was both immediate and lasting: 'Your music seems to me the only reliable thing that is happening today in a world where everything else goes wrong all the time,' she wrote to Britten on the 12 October. 'It is a real security that one can hang on to as one hangs on to Bach and Mozart and Schubert'. The three of them remained in close contact in the ensuing years with Britten and Pears taking a keen interest in her versatile career, which included composing and conducting as well as teaching.

Another of Britten's and Pears's recitals at Dartington occurred in March 1948, just a week after Holst had conducted a performance that she had organised of the *St John Passion* in Dartington's Great Hall. The number of musicians Holst worked with on this occasion was close in scale to those which Bach had originally intended. Her orchestra was almost one instrumentalist to a part and the choir numbered no more than twenty-two singers. Admittedly, this probably resulted more from the availability (or lack thereof) of musicians rather than a conscious attempt to approximate Bach's original forces, but it achieved the effect that Holst wanted nevertheless.

A competent linguist, she had long been interested in making the meaning of Bach's text as well his music explicit to her students, and a full performance seemed the ideal forum. In its review of the concert, local paper *The News of the Day, Dartington Hall* pointed out:

The existing available translations of the original German libretto being unsatisfactory, [Imogen Holst] re-translated, with the help of one of the music students, practically all of it. The resulting version not only follows the original more faithfully, but the phrasing and accent in words and music again fit together – as they should. . . .

The choir contained only two male singers, one of whom was the tenor Gerald McDonald who sang the Evangelist. Having undertaken language study in Germany before the war, McDonald was the student mentioned in the review with whom Holst worked on her translation. She provided the text for the

⁷ Christopher Grogan, 'Imogen Holst and the Early Music Revival in Aldeburgh,' *New Aldeburgh Anthology*, (compiled by Ariane Banks and Jonathan Reekie). Woodbridge: The Boydell Press, 2009, p. 193.

Chorus, and McDonald worked on the material for the soloists. The audience was able to follow the translated text in the typescript that Holst and Gerald MacDonald had prepared. A copy of this translation exists today because Rosamund Strode, Holst's successor as Britten's assistant, was contacted fifty years after the 1948 performance by McDonald's widow and presented with a photocopied version.

Holst's initial translation shows not only how she thought during the late 1940s but also enables grounds for comparison with the translation of the work she made with Pears twenty years later. The Chorus's first word is the booming 'Lord' an alternative to 'Herr' in German, but she gradually built in changes to the text over time. By 1967 'Lord' had been replaced with the more gripping 'Sire'.

A week before the Dartington performance Pears sang both the *St John* and *St Matthew Passions* with the London Bach Choir. His fascination with the *St John* clearly tallied with Holst's, and in all likelihood her translation sowed the seed of their own later edition. He was obviously taken with her erudition and insight into Bach's music. 'This morning I attended a harmony class of Imo's where we studied a Bach Chorale', he wrote enthusiastically to Britten during a two week residence at Dartington early in 1951. Recognising that a gift for communication went hand in hand with her elucidation of seventeenth and eighteenth-century choral music, he continued:

*She is quite brilliant – revealing, exciting. Then she came to lunch here & talked all about India – then this evening from 6–7, I played the viola (!!) in the orchestra rehearsing "St Paul's Suite" – greatest fun. Tomorrow Schütz!*⁸

Holst's teaching materials suggest the rigour she applied to the subject, clarifying things in her own mind first. A well-consulted 1941 edition of Albert Riemenschneider's indispensable manual *371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass* provides evidence of her thinking about the structure and harmony of Bach's music. She produced her own piano version of one of the cantatas in 1936. But she was equally interested in exploring the text that Bach set – the story he told – and she made English language translations of various chorales, most likely as a means of instilling into the minds of her students the significance of the text's relationship to the music.

By 1951 Holst had left her full-time post at Dartington and was working as a freelance teacher, although she maintained close contact with the school. Britten had grown increasingly aware that her knowledge, musicianship and

⁸ Peter Pears to Benjamin Britten, 21 February 1951, Arts Department, Dartington Hall, Totnes, Devon, Britten–Pears Foundation Archive.

scrupulous attention to detail were what he was looking for in an assistant. The following year he invited her to fulfil that role by asking her to come and work with him at Aldeburgh, and she accepted. Her responsibilities included making fair copies from Britten's composition drafts ready for the publisher, as well as a host of duties related to the Festival. These were mostly administrative to begin with, but later came to include lecturing on music and dance, as well as coaching choirs. She assembled her own semi-professional chamber choir known as the Purcell Singers and Britten soon encouraged fuller responsibility with musical direction of choral and orchestral concerts. For the 1954 Festival a performance of the *St John Passion* was organised which would feature Pears singing the Evangelist and Britten, not conducting, but playing continuo. This would be one of Holst's first opportunities in the Festival to undertake full musical direction of a major work, and in this instance she would draw in more ways than one on her previous experience.

A new English text was to be made for this performance and reproduced in the programme. Holst and Pears worked on this in conjunction, each tackling a different facet of the translation: Holst, focussing on the choruses and chorales, as she had at Dartington, and Pears, also a confident speaker and reader of German, concentrating on the arias and recitatives (Fig. 1). Some of her diary entries for this time discuss her preparation.

On 25 October 25 1953 she went to Crag House, Britten's and Pears's seafront home:

after breakfast & Ben & Peter asked me to stay to lunch. Worked with Peter at translations of the St John Passion, heavenly day, sat in the garden all the time. Ben writing his score with his left hand [Britten was suffering from what would be diagnosed as bursitis]. He came down to discuss soloists for the Bach – he disapproved of my suggestion of [Alfred] Deller [. . .].⁹

More purely musical matters were also recorded. Holst wrote that she met Britten and Pears on Friday 12 March 1954 when 'Both of them had very illuminating things to say,' making suggestions about dynamics, tempo, and even describing the technique that would be required for certain solo passages.¹⁰

With characteristic bluntness, however, Holst also relates personal drawbacks: 'Sat March 20th (1954): To my dismay Peter said that he thought George Malcolm ought to do the continuo in the *St John*, to save Ben having

⁹ Grogan, *Imogen Holst: a Life in Music*, p. 307.

¹⁰ *ibid.*, p. 332.

Style as pp. 15-21 of 44
1950 Programme.

*145 cens.
8pt Bembo*

St. John Passion.

~~22~~ Part One

Chorus. Christ, Lord and Master, unto thee be praise and glory evermore. Ah,
by thy loving sacrifice, thou, Lord, the only Son of God, art risen on
high from deepest woe and bitter pain, triumphant over death.

~~22~~ Jesus went with his disciples, over the brook Kedron, where was a garden
into which he entered, and his disciples. Judas Iscariot, which did
betray him, also knew the place, for Jesus resorted thither oft, together
with his disciples; therefore Judas, having received a band of men and
of officers from the chief priests and the Pharisees cometh thither,
with lanterns, torches and with weapons. Then, as Jesus knew of all
things that were to come upon him, he went forth and said unto them:
"Whom seek ye?" And they answered:

~~22~~ Jesus of Nazareth!

~~22~~ Jesus saith to them: "I am he." Judas also, which did betray him,
was standing with them. As soon then as he had said "I am he," they
all moved backward and fell to the ground. Then asked he them a
second time: "Whom seek ye?" Again they said:

~~22~~ Jesus of Nazareth!

~~22~~ Peter. Jesus answered them: "I told you but now I am he: if ye are seeking
me let these men go their way."

Chorale. O generous love! O vast and deep compassion
Small caps. That brings thee now to this most bitter passion.
I taste each wordly joy that life can offer,
And thou must suffer.

~~22~~ So that the word might be fulfilled, which he had spoken:
"Of them that thou gavest to me, of them have I lost not one."
Then Simon Peter, having a sword, he drew it out and smote at the high
priest's serving-man, and cut his right ear off; and his name was
Malchus. Then said Jesus to Peter: "Put up thy sword in the scabbard

(44)

Fig. 2: Pears's 1954 annotated typescript draft of the English language translation of the St John Passion.

a ‘millstone round his neck.’ Devastated by this.¹¹ Britten was at this point preoccupied with work on his opera *The Turn of the Screw*, and Pears was concerned that the continuo would be a distraction that he simply couldn’t afford. Holst remained characteristically reticent on the matter, going along with whatever decision both Britten and Pears thought would be best, but this was an obvious indication of her extreme disappointment at Britten’s potential non-involvement.

Nevertheless, she persevered with the work that she had set out to do. As well as the translation of the text, Holst’s other major task was to copy out all the orchestral parts, which, she admitted, took more of her time than anything else, some four-and-a-half months in total. She concentrated on this during the evenings, following her day’s work for Britten usually in the confines of what her friend the writer Ronald Blythe described as her ‘demure eyrie’,¹² a small flat nestled in the topmost floor of one of the buildings at the north end of Aldeburgh High Street.

Preparation for the concert would have been, like most Festival events, both busy and on a rather strict timescale. The soloists were professional singers, several of whom were drawn from the English Opera Group, the professional company Britten and Pears helped to found in 1946. In addition to Pears who sang the Evangelist, the principals included David Ward (Christ), Trevor Anthony (Pilate) as well as soprano Jennifer Vyvyan and contralto Norma Proctor. Holst trained the Aldeburgh Festival Choir, a chorus consisting mainly of singers from the local community and the Purcell Singers.

The performance took place on the afternoon of 19 June 1954 at Aldeburgh Parish Church and, as the programme note tells us, Holst’s anxiety was saved as Britten did in fact play the harpsichord (Fig. 3). Holst’s and Pears’s translation was printed in full in the festival programme book. As it happened, this was the origin of a *St John Passion* tradition in Aldeburgh.

By 1957 Holst had become an Artistic Director of the Festival and that year she took responsibility for conducting another performance of the work. ‘Imogen Holst achieved a rare continuity, choosing unfailingly “right” tempi and giving each part its own weight and pace,’¹³ was *The Scotsman*’s verdict, which corresponded with considerable local acclaim for her skill as director. Reprising the roles they had taken two years earlier, Pears sang the Evangelist and Britten played harpsichord. The young lutenist Julian Bream, then establishing a performance partnership with Pears, was a featured soloist. He joined Pears and Britten, who repeated their roles a third time in 1961, but on this occasion they performed under the direction of George Malcolm, who nearly usurped Britten as keyboardist seven years before.

¹¹ *ibid.*, p. 333.

¹² Ronald Blythe, ‘Imogen Holst—Perfectionist,’ *The Lady*, 20 June 1957, p. 818.

¹³ *The Scotsman*, 19 June 1957. Copy held in Britten–Pears Foundation Archive.

SATURDAY, 19 JUNE

CHORAL AND ORCHESTRAL CONCERT

IN THE PARISH CHURCH AT 2.30 P.M.

The Passion according to St. John

J. S. BACH (1685-1750)

EVANGELIST	PETER PEARS	SOPRANO ARIAS JENNIFER VYVYAN
CHRIST	DAVID WARD	ALTO ARIAS NORMA PROCTER
PILATE	TREVOR ANTHONY	TENOR ARIAS RONALD BRISTOL
MAID	SHIRLEY WALKER	BASS ARIAS TREVOR ANTHONY
PETER	DONALD FRANKIE	
OFFICER	EDGAR FLEET	
SERVANT	ALEX GILLIES	

CONDUCTOR: IMOGEN HOLST
 FLUTES: JOHN FRANCIS, ALBERT WAGGETT
 OBOES (and cor anglais) JOY BOUGHTON, EDWARD SELWYN
 VIOLIN: LEADER, OLIVE ZORIAN
 VIOLAS: CECIL ARONOWITZ, PATRICK IRELAND
 CONTINUO: TERENCE WEIL
 HARPSICHORD: BENJAMIN BRITTEN
 ORGAN: RALPH DOWNES
 THE PURCELL SINGERS

THE ALDEBURGH FESTIVAL CHOIR
 THE ALDEBURGH FESTIVAL ORCHESTRA
Harpsichord by Alec Hodson, Lavenham, Suffolk

PART I

CHORUS

Christ, Lord and Master, unto thee be praise and glory evermore. Ah, by thy loving sacrifice, thou, Lord, the only Son of God, art risen on high from deepest woe and bitter pain, triumphant over death.

Jesus went with his disciples, over the brook Kedron, where was a garden into which he entered, and his disciples. Judas Iscariot, which did betray him, also knew the place, for Jesus resorted thither oft, together with his disciples; therefore Judas, having received a band of men and of officers from the chief priests and the Pharisees cometh thither, with lanterns, torches and with weapons. Then, as Jesus knew of all things that were to come upon him, he went forth and said unto them: "Whom seek ye?" And they answered: Jesus of Nazareth!

Jesus said to them: "I am he." Judas also, which did betray him, was standing with them. As soon then as he had said "I am he," they all moved backward and fell to the ground. Then asked he them a second time: "Whom seek ye?" Again they said: Jesus of Nazareth!

Jesus answered them: "I told you but now I am he: if ye are seeking me let these men go their way."

CHORALE

O GENEROUS LOVE! O VAST AND DEEP COMPASSION THAT BRINGS THEE NOW TO THIS MOST BITTER PASSION. I TASTE EACH WORDLY JOY THAT LIFE CAN OFFER, AND THOU MUST SUFFER.

So that the word might be fulfilled, which he had spoken: "Of them that thou gavest to me, of them have I lost not one." Then, Simon Peter having a sword, he drew it out and smote at the high priest's serving-man, and cut his right ear off; and his name was Malchus. Then said Jesus to Peter: "Put up thy sword in the scabbard. Shall I not drink that cup, the which my Father has given me?"

Fig. 3: Aldeburgh Festival Programme Book, 19 June 1954.

These performances worked on the idea of pairing the *St John* with another major early music work, or set of works, based on a religious subject. It was part of the thematic programming that Britten, Pears and Holst had established, but it also worked in with an educational fervour that was definitely part of Holst's agenda. A performance of the *Passion according to St John* by Heinrich Schütz took place three days before Bach's *St John* in 1954. The 1957 *Passion* was paired with Dieterich Buxtehude's *The Last Judgement*. In 1961 Holst devised a series of five concerts entitled *Music of Venice 1500-1750* to play beside the *St John* which included the vocal music of Monteverdi, Andrea and Giovanni Gabrieli, Grandi, Capello and Merulo. Holst conducted another performance of the Schütz *St John* that year, but Bach took an honourable place in the Festival programme with a performance by Mstislav Rostropovich of the cello suites at the Parish Church.

Pears's and Holst's translation was reprinted in the Festival programme book on each occasion, with a note of invitation to the audience to join the Chorales. Holst's fascination with achieving an accurate, workable translation for the *St John Passion* was fully shared by Pears. Nearly all of his *Passion* scores are replete with his own English translations, handwritten in proximity to the German. His work in this respect was not restricted to Bach. In 2010 his friend and former colleague John Shirley-Quirk donated to the Archive a notebook filled with writing in a distinctive green ink. It was the English translation of Buxtehude's *The Last Judgement*, a project on which he worked with linguist and frequent collaborator Iris Holland-Rogers, for the 1957 Festival performance.

Exploration and explication of the text's meaning became a life-long obsession. Pears was also intrigued by the contrasting means composers used with which to tell the story of Christ's Passion. In an essay to accompany the 1954 Festival performance he compared the much earlier Schütz *St John* (which in time also became a featured work in Pears's repertoire) with that of Bach. Schütz, he contended, presented the story in its simplest form, whereas Bach meditated upon it, examining its universal implications – Man's guilt, remorse and redemption.

*The cries of the mob, for example, are superbly done, a wonderful mixture of the terseness of Schütz with the flowering of the new style. We miss the generous Arioso which Bach gives us in the *St Matthew* (those accompanied Recitatives which Schweitzer considers Bach's greatest creation for the voice), but Bach has written nothing lovelier than the Bass Arioso with Lute obligato; there is some genuine magic in the words which his librettist gave him. [...] There is no more expressive recitative written than the Crucifixion scene or the description of the Burial; and the last Chorale, triumphant and prophetic is the Apotheosis of the old German Hymn, succeeding as it does at this moment in*

*combining the Drama of the Opera with the intensity of the German Protestant Faith.*¹⁴

Pears sang in excess of fifty performances of the *St Matthew Passion* throughout his career, including several at the Ansbach Festival between 1955 and 1964 with the young Karl Richter. He made his first recording of the *St John Passion* in 1960, with David Willcocks directing the Choir of King's College Cambridge and the Philomusica of London. For this project, yet another English language translation was prepared. The chorales, choruses and arias were written by Andrew Raeburn, whereas the narration was Pears's responsibility. Both men received advice from the London Bach Society's Paul Steinitz, but Pears also tried his ideas out on Holst.

In conjunction with this recording, Pears presented a BBC radio broadcast entitled *Problems in Translating Bach* in which he reviewed some of the difficulties he encountered in writing a new text. His method had involved creating a setting that would match the syntax and inflection of the original German. Additionally it had to equate in meaning and effect with Bach's original libretto. He stipulated that 'Faithfulness to the poet and faithfulness to the composer' were what one should strive for, although he added his belief that words had to 'yield' to music in terms of overall importance. The number of syllables spoken in Bach's Lutheran German outnumbered those in English translation. The 'filling up' of English text might well suit the music, but it risked adding words that were unnecessary to the story. Pears acknowledged that previous translations of the Passion had fallen into the error of reproducing 'Bach's declamation as closely as the English words [would] allow'. In such cases the English translation had often become the guiding principle, which Bach's notes had to obey. He concluded that such efforts resulted in 'musical massacre' – a pronouncement that returned to haunt him¹⁵. Pears's translation was generally well-accepted, but occasional slips inevitably occurred and garnered criticism. Peter Stadlen's review of the Willcocks recording picked out one specific example, decrying what he referred to as Mr Pears's 'musical annihilation of a vital phrase'.¹⁶ The struggle for translation continued.

The 1960s saw Britten and Pears instigate another annual music event. Each September between 1962 and 1967 the fifteenth-century Church of the

¹⁴ Peter Pears, 'German Passion Music,' *The Seventh Aldeburgh Festival of Music and the Arts*, 1954, p. 13.

¹⁵ Typescript for a preliminary talk, *Problems in Translating Bach*, for a performance of Bach, *St John Passion*, with a new translation by Pears and Steinitz. Broadcast 3 April 1960, BBC, Third Programme, produced by Hans Keller, p. 9. Britten–Pears Foundation Archive, PPW2/5/1/2/5. The text was revised for 'Some Notes on the Translations of Bach's Passions', in Anthony Gishford (ed.), *Tribute to Benjamin Britten on his Fiftieth Birthday*. London: Faber and Faber, 1963, pp. 84–91.

¹⁶ *The Daily Telegraph*, 16 January 1961, quoted in Walter Emery, 'Bach versus the Bible', *The Musical Times*, vol. 102, no. 1418 (April 1961), p. 221.

Holy Trinity in the Suffolk village of Long Melford hosted a series of concerts known as *Bach at Long Melford*. ‘Our aim in putting on these annual weekends,’ Britten stated in 1964, ‘was to give people the opportunity of hearing the music of Bach in perfect surroundings and played in the way we think he intended’. The *St John Passion* was performed in 1964, and again in 1966, although on both of these occasions it was sung in the original German rather than in English. Pears and Holst nonetheless persevered with attempts at accuracy and directness in their on-going translations. They had a new goal to work toward – the 1967 Promenade Concert.

By this time Britten had exchanged the role of harpsichordist for conductor, taking musical direction of two works during the Prom season. Both were religious in theme and dramatic in content, although stylistically vastly different. On the 24 July he conducted his own Parable for Church Performance *The Burning Fiery Furnace*, a retelling of Nebuchadnezzar’s attempted punishment of Ananias, Azarias and Misael’s refusal to worship a false god. Two days later he performed the *St John Passion*. Philip Ledger, whose expertise in choral music was greatly admired by Britten, joined the ensemble as harpsichordist. His eye for detail and musicianship was similar to that of Holst, and his association with Britten followed a similar path with his being invited to become an Artistic Director of the Aldeburgh Festival in 1968. Vocal soloists Thomas Hemsley, Rae Woodland, Alfreda Hodgson, Duncan Robertson and Stafford Dean joined Pears on stage, along with the Ambrosian Singers and the ECO.

For the most part the new version was well received. Stanley Sadie (writing in *The Times*) took issue with Britten’s ‘sharp, vital’ rhythms and ‘clear-cut’ phrasing which he said were out of place ‘in a baroque work, where each movement must have its own emotional integrity if the breadth of its spans is to come across’. ‘But the work,’ he added, ‘was given a new translation by Peter Pears and Imogen Holst’, which respected Bach’s note values in the arias and chorales.¹⁷

Peter Stadlen, who had pointed out Pears’s *faux pas* with a ‘vital phrase’ seven years earlier, also praised the new translation. ‘More often than not’, he wrote:

[It keeps] to the familiar Troutbeck, much to everybody’s credit. But it contained great improvements... one was grateful to have Bach’s note values rescued or the relation between a keyword and the notes restored. But I still think it a pity to turn an appoggiatura into two self-contained notes by dividing up the last syllable of “Es ist vollbracht” between the last two of “It is finished”.¹⁸

¹⁷ Stanley Sadie, *The Times*, 27 July 1967. Copy held in Britten–Pears Foundation Archive.

¹⁸ *The Daily Telegraph* (27 July 1967). Copy held in Britten–Pears Foundation Archive.

By early 1971 plans were in progress to make a recording of the English language version. The *St John* was the featured work for Good Friday at the Maltings that year and was thus the culmination of recording sessions that took place in the concert hall between 2 and 8 April under the helm of Decca producer David Harvey. A small number of grainy photographs (the photographer is, alas, unidentified) form a visual account of these sessions and reveal the strain Britten was beginning to experience as a result of declining health.

Alfreda Hodgson was the only soloist from the Proms performance to join Pears on the recording. The new cast included Heather Harper, Jenny Hill and Robert Tear, with Gwynne Howell singing Jesus and John Shirley-Quirk as Pilate. The choir-stall sounds of the Wandsworth Boys' Choir directed by Russell Burgess replaced the Ambrosian Singers. Britten worked with the same instrumentalists as he had in 1967: the ECO, with Kenneth Heath playing cello, Adam Skeaping giving an excellent performance on viola da gamba, and Philip Ledger again giving an assured rendition of Britten's writing for harpsichord. The two-disk LP was released in 1972 with Graham Sutherland's painting *Crucifixion* (1946) strikingly emblazoned on the box-set cover.

Leipzig's early eighteenth-century town council stipulated guidelines when it famously advised its newly-appointed Cantor about the sort of music he was to arrange. Brevity was one condition, but another overarching decree was that Bach's work 'shall be of such a nature as not to make an operatic impression, but rather to incite the listener to devotion.'¹⁹ The edict had innate relevance to a setting of the *Passion* but, ironically, it was precisely what Basil Lam described as the 'unflinching realism' of Bach's tragic drama that most appealed to a twentieth-century composer of opera.²⁰ At the *Passion*'s core lies an individual's suffering at the hands of an oppressor (sometimes a mob), a theme that recurs in a number of Britten's own music dramas.

Britten was eager to offer his own reading of the story. His years as continuo player in the earlier performances of the *St John* provided a variety of ideas about how the keyboardist would read the dialogue and narration of the piece. Following the practice of the continuo being built on improvisation it could be said that Britten's version of the musical accompaniment was, like Holst and Pears's translation of the libretto, a possible interpretation, rather than something definitive. Arrangement was also something in which he specialised. For the 1958 Festival he realised the harpsichord part for Bach's Trio Sonata in G for flute, violin and continuo, BWV 1038 which he performed with Aurèle Nicolet and Yehudi Menuhin. Britten referred to his set of arrangements of Purcell's vocal works, which he had worked on from the

¹⁹ Quoted in Markus Rathey, *Johann Sebastian Bach's Christmas Oratorio: Music, Theology, Culture*. Oxford: Oxford University Press, 2016, p. 85.

²⁰ Basil Lam, programme note, *St. John Passion*, Seventy-third season of Henry Wood Promenade Concerts, Wednesday 26 July, 1967, p. 6.

1940s, as 'personal' realisations, and the same approach applied to his reading of the *St John Passion*. As was the case with the translation, the continuo resulted from what Colin Matthews, who prepared the part for publication, has called 'a combination of inspired insight and artistic collaboration'. Holst and keyboardist Ledger, both of whom were composers and editors as well as performers, brought their ideas to Britten's attention while the work was being prepared for recording. The manuscript indicates the dual preparation for the work, with Holst writing out the vocal line and figured bass in black ink and the pencil line for the continuo's harmony in Britten's hand (Fig. 4). An extended accompaniment to the recitative enabled Britten to add his own dramatic emphasis to moments of tension such as the 'cock crow' following Peter's third denial, or the account of Pilate's scourging of Christ where the prolongation of pain is suggested through the Evangelist's lengthy descending and ascending semi-quaver recitative.

Some of Britten's judgements about performance practice divided opinion. Stephen Daw, who by and large was impressed with Britten's Bach performances, took exception to his continuo arrangement, stating that it detracted from the music's balance and dignity. Furthermore, he raised objection to organ accompaniment (played by Timothy Farrell) to selected portions such as Christ's words, the chorales and aria and recitative at the death of Christ, which he called a serious impediment to the 'continuous narrative'.²¹

The decision to include sustained continuo for the narration rather than the 'brief punctuating chords which we know Bach to have wanted' was the strongest criticism of Stanley Sadie when he reviewed the recording. But he commended a reading of the work that had successfully relayed pathos to an exciting and intelligent level. 'In this version,' Sadie wrote:

*Britten's sense of pace, and Peter Pears' too in the narration, keeps the dramatic element sharply in focus – one senses the crowd choruses, and of course the crucifixion itself, as the crucial, climactic moments and [one] senses too the suspension of drama during the meditative arias and chorales.*²²

In view of the wealth of recordings of the *St John* now on offer, the Britten edition probably stands out more for its historical significance. Authentic instrument performances have long become an established practice and this has understandably gone hand in hand with an interest in hearing the work sung in its original German. But Holst's, Pears's and Britten's edition is an intriguing product of its time, and in its own way it retells Bach's Passion

²¹ Stephen Daw, *The Musical Times*, vol. 113, no. 1554 (August 1972), p. 778.

²² Stanley Sadie, *The Times* (3 June 1972). Copy held in Britten–Pears Foundation Archive.

No. 30. Recitative.

Evangelist

Now Barabbas was a robber. *Then Pilate*

48 *Couplets* *Tp. R.H.*

therefore took Jesus and scourged him.

(then from)

- sed time.

Chorus st.

Fig. 4: Britten's continuo realisation for the scourging of Jesus, © Faber Music.

story with much commitment and vitality. John Eliot Gardiner has noted Britten's efficacy with what he calls the combing out 'the separate strands of Bach's elaborate counterpoint' to reveal the *St. John's* 'drama from the inside.'²³ There was little doubt that Britten had a 'particular way' with this music, Gardiner commented several years ago to one of the BPF researchers who was studying the Bach tradition in Long Melford. There was a difference in texture and mood between what he'd heard from Britten and the somewhat solemn 'choral society approach' to the Bach *Passions* more typical in the UK at that time. Britten, he suggested, was 'lighter and crisper' and, with comparatively modest instrumental and choral forces, he kept the work's 'dramatic pacing' to the fore. Although the *Passion* was sung in English, the essence of its Lutheran origins remained evident.²⁴

Britten's recording is one the last large-scale choral projects that he completed. *The Dream of Gerontius* was also made in 1971 (the Decca test pressings for the *Passion* are combined with *Gerontius* in the Foundation's audio-visual archive), and in September 1972 he undertook the musical direction of Schumann's *Scenes from Goethe's Faust*. *Gerontius* and *Faust* had been performed at successive Aldeburgh Festivals and were both new additions to Britten's repertoire. From one perspective there is an appropriate connection between the themes of death and reflection that are common to all three works and what was in effect Britten's valediction to the concert-recording platform.

Holst's work on the *Passion*, such as the extensive notes she prepared to assist Britten with the recording remain in her collection in Aldeburgh. This includes her methodical and exact copying of the continuo. She attended the recording sessions at the Maltings to discuss inevitable last minute issues with the composer and Philip Ledger. And she made timings for individual sections, noting bar numbers for recitatives and chorus alike.

Despite his on-going work on the text, Pears would probably not have been completely satisfied with his and Holst's final effort for the translation. That notwithstanding, his dedication to the task lasted almost quite literally to his dying day. It was an endeavour that, from a performer's viewpoint, involved balancing a subjective response with assiduous study of what the composer himself required. Always keen to improve on previous attempts, his archive shows the considerable amount of revision the libretto underwent. Lists, experimentation to match syllables in German, handwritten and type-written sketches and drafts, and amended versions of the published translations for 1954, 1967 and 1971 can now be viewed and Pears's re-thinking assessed. He continued his discussions and study of the German and English

²³ John Eliot Gardiner, *Music the Castle of Heaven: a Portrait of Johann Sebastian Bach*. London: Penguin Books, 2014, p. 7.

²⁴ Email from Sir John Eliot Gardener to William Derrick, December 2009.

versions with Holst, a number of Bach scholars, fellow performers and students alike. In fact, he led a class on recitative in English from the *Passion* at the Britten-Pears School, the day before his death in April 1986 (Fig. 5).

8. Dost thou say this of thyself, or did others rather tell it thee of me?
9. My Kingdom is not of this world; if my Kingdom were of this world, then my servants would be fighting that if I should not be delivered unto the Jews. But, now is my Kingdom not from hence.
10. ^{SUFFOLK} Thou sayest, I am a King: to this end was I born and came into the world that I should witness to the truth. Each one that is of the truth, heareth my voice.
11. ^{ALDEBURGH HOUSE} Thou couldest have no power against me had it not been given to thee from above, therefore he that deliver'd me unto thee hath the greater sin.
12. ^{THE RED HOUSE} Woman woman behold thy Son
13. Behold, behold thy mother.
14. THE RED HOUSE I thirst.
15. It is finished

Fig. 5: Pears's teaching notes for Bach recitative course, Britten-Pears School.

Ultimately Pears, Holst and Britten gave precedence to the German text with which Bach first worked. Yet, they believed that each translation was, like each performance, a new expression of the story. And the listener's full understanding of the words that Bach set, whether in English or their original German, was what was most important. 'Translation', Pears forthrightly admitted in his 1960 broadcast to accompany the Willcocks recording, 'is always a substitute, a second best.' Nevertheless, he explained, 'Our aim [with the *St John Passion*] is to work toward the best translations we can make . . . [The problems that translations pose] will only be solved by a pooling of ideas and experience, and a most careful application of them to the Musical intentions of Christianity's greatest composer'.²⁵

Abstract

Imogen Holst's, Peter Pears's and Benjamin Britten's edition of Bach's *St John Passion* was the result of over two decades' work. Its origins lie in a 1948 performance of the piece, organised by Holst at Dartington Hall, and culminates in Britten's Decca recording, with Pears and the English Chamber Orchestra, in 1971. In addition to examining the development of the edition, this article charts the *St John Passion*'s performance history at Dartington, the Aldeburgh Festival, the 1967 London Proms and the recording, one of Britten's last, made at the Maltings Concert Hall.

Nicholas Clark is librarian at The Red House, Aldeburgh, Benjamin Britten's and Peter Pears's former home. He is currently working on a study of both men's reading tastes.

²⁵ Pears, Typescript for *Problems in Translating Bach*, pp. 1, 12.

**FROM GENERAL REID TO DCRM(M):
CATALOGUING THE MUSIC COLLECTIONS OF
EDINBURGH UNIVERSITY LIBRARY.
PART 2, PROFESSIONAL LIBRARIANS AND
AUTOMATION, 1947-2019¹**

Alasdair MacDonald & Elizabeth Quarmby Lawrence

The post-war years and the role of the library professional: 1947-1989

Hans Gál's diversion into cataloguing, although transitory in nature, is significant in marking the end of the period where academics took responsibility for the management of the music collections. Under Sir Donald Tovey's successor, Sidney Newman, Hans Gál took up an academic post in the Faculty of Music and 1947 saw the Reid Music Library come under the administration of Edinburgh University Library and the Library Committee, with the appointment of Jean Allan as the first Reid Music Librarian.^{2 3}

Jean Allan had graduated in Arts from the University of Edinburgh in 1924, taking up a position at Edinburgh Council Library under Principal Librarian Dr Ernest A. Savage.⁴ While working she studied for her professional examinations with the Library Association between 1925 and 1931, her essay *A Plea for Co-operative Catalogues in Printed Form* lauded as the 1926 Scottish Library Association Scholarship Prize Essay.⁵ In her essay, she argues that the card catalogue is inefficient, both in functionality and in use of space. Instead, she suggests a national union catalogue distributed in print form, in which individual libraries can record their holdings and stock management notes with the card catalogue much reduced in size and reserved for recent acquisitions.⁶ She also regarded librarianship as a suitable profession for women, but only for those able to meet the challenges of the role. In her essay *Librarianship as a Profession for Girls*, she asserts that one should be physically fit, possessed of excellent interpersonal skills and capable of

¹ The first part of this article appeared in *Brio* v. 55 no. 2 (Autumn/Winter 2018), pp. 27-49.

² Bell, M. D. 'Faculty and Class Libraries', *Edinburgh University Library, 1580-1980*. Guild, J. R. & Law, A. (eds.), pp. 176-177.

³ Anderson, M. (1979). Untitled address, ca. 1979, given by Michael Anderson, then Reid Music Librarian. University of Edinburgh Special Collections, Reid Music Library archive files.

⁴ Allan, J. M. (1975). 'The Beginnings of "The Reid"', *University of Edinburgh Journal*, 27, pp. 133-138.

⁵ Degree and Library Association certificates in Jean Allan's archive, National Library of Scotland, ACC.8844/59.

⁶ Allan, J. M. *A Plea for Co-operative Catalogues in Printed Form* (1925), typed manuscript in Jean Allan's archive, National Library of Scotland, ACC.8844/42.

organising one's time in order to work and study for professional examinations. Perhaps most importantly, she notes that senior posts to which one may aspire are well paid—and that women and men receive equal remuneration.⁷

She remained at the City Library for 22 years, becoming head of the Music Department and publishing works of historical fiction under the pseudonym Lennox Allan. She was a strong advocate for quality in music library collections, observing in her 1936 letter to the *Library Association Record*, 'as far as our experience in Edinburgh goes as regards music, the 'classic' and the 'popular' library are one and the same thing'.⁸ The City Library Music Department is to this day home to a fine and comprehensive collection of music scores and books, with many acquisitions dating from her tenure. After a short period as Second Deputy Librarian at St Andrews University Library,⁹ she took up her post as Reid Librarian, bringing her passion for collection development and new schemes for shelving, using Ernest Savage's classification scheme for scores and her own adaptation of the Universal Decimal Classification (UDC) 78 scheme for music books.¹⁰

She also put in place detailed acquisition registers, with separate volumes for purchases and donations. The practice continues to this day, albeit in a single sequence by order of receipt. Among the earliest entries is the collection of Sir Donald Tovey, gifted to the Faculty by his family after his death.¹¹ By the time she retired in 1962, the collection had grown from around 20,000 books and scores at the time of her appointment to over 30,000;¹² and the library space in the current premises would soon be insufficient.

Her successor, Michael Anderson, would oversee both the move of the Library and an important expansion in the scope of the collections. A native of Dumfries and Dux of his year at Dumfries Academy, he came up to the University of Edinburgh on a scholarship to study Law, ultimately graduating with a degree from the Arts Faculty. An accomplished pianist, he took an external Licentiate of the Royal Academy of Music in the piano and, like most young men of his generation, completed his National Service where he acquired two further skills that would serve him well in later life: driving a motor vehicle and typing. Beginning his career as a cataloguer at the University Library, he became the second Reid Librarian in 1962.¹³

⁷ Allan, J. M. *Librarianship as a Profession for Girls* (undated, ca. 1930?), typed manuscript in Jean Allan's archive, National Library of Scotland, ACC.8844/42.

⁸ Allan, J. M. 'Music Collections', *Library Association Record*, v. 39 (1937), pp. 40-41.

⁹ Allan, J. M. (1975) op. cit.

¹⁰ Anderson, M. (1979), op. cit.

¹¹ Bell, M. D., op. cit. p. 176.

¹² Anderson, M. (1979), op. cit.

¹³ Conversation with Morley Whitehead, music specialist at Edinburgh University Library Main Helpdesk on 28th September 2018. He worked with Michael Anderson at the Reid Music Library in the 1980s and remained there until its closure in 2003.

Accession No.	AUTHOR AND TITLE	PUBLICATION PLACE	DATE	SIZE	PAGES	VENDOR OR DONOR	PRICE	LOCATION MARK	NOTES, BINDER, ETC.
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N 767	" Kleine Präludien, Cligethian.	"	[18-1]	13 x 9	45	"	78	M 78	23x22
N 768	" Inventionen.	"	[18-1]	13 x 9	45	"	78	M 78	23x22
N 769	" Passion... St. John. Ed. by Sir J. G. Thorne.	"	[18-1]	10 x 7	111	"	78	M 78	23x22
N 770	" Kissung... St. Matthew. Ed. Troubley.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 771	Brahms, Johannes. Requiem, Op. 46. Vocal score.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 772	Eggar, Sir Edward. The Dream of Geronilius. Op. 38.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 773	Händel, G.F. Judas Macabreus. Vocal score.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 774	Bach, J.S. Cantata no. 28. Praise God, the year.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 775	Kastorius, L.v. Variationen. Bd. 2.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 776	Brahms, Johannes. Choral-Vorstücke 5-11 für Orgel.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 777	Dörfel, Alfred. Choralbuch für Klavier oder Harmonium.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 778	Meisselsohn, Ilse. Sämtliche Orgelwerke.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 779	Palestrina, G.G. Missa. Aeterna Christi munera.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 780	" Missa brevis. Vocal score.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 781	" Missa Papae Marcelli. Vocal score.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 782	Parry, Sir C.H. Seven chorale preludes for organ.	"	[18-1]	10 x 7	150	"	78	M 78	23x22
N 783	Farmer, H.C. Historical facts for the Amish musical influence.	"	[18-1]	10 x 7	150	"	78	M 78	23x22

Fig. 1: Pages from Jean Allan's accessions register, with entries for the collection of Sir Donald Tovey at the top. Tovey's collection was originally classified to M 78, but is now shelved as a named collection in the Centre for Research Collections. Note also the conjectural dates of publication – a persistent problem for music cataloguers. Image © Alasdair MacDonald.

1967 would see Anderson overseeing the move of the Reid Library to the nearby Alison House site,¹⁴ where the Faculty had already expanded its footprint to develop teaching spaces and practice studios in addition to those in the old Reid Music School building.¹⁵ The library room in the old Music School would become the museum exhibition space for the musical instrument collection and serve this purpose until the opening of the refurbished St Cecilia's Hall in 2017, complete with extensive museum galleries and a dedicated conservation studio.

At this time, the Library also became the custodians of the Faculty's 'gramophone' collection of 78 RPM and vinyl LP records, then numbering 3,000 items.¹⁶ Anderson continued to develop the collection, including titles from the world of jazz and the 'ethnic' collection of what would today be

¹⁴ Bell, M. D., op. cit. p. 176.

¹⁵ Anderson, M. (1979), op. cit.

¹⁶ Bell, M. D., op. cit. p. 176.

called world music. Compact Discs were acquired from the 1980s and these acquisitions were intended as a complement to the vinyl sequence rather than a replacement, with recent analysis showing very little overlap between the two collections. Today all Compact Discs are fully catalogued and available on open shelves for lending. The vinyl collection, now over 5,000 in number, remains one of the last uncatalogued parts of the Reid Library, with access via the ‘audio visual catalogue’ (albeit it as a digitised version rather than the paper original). The catalogue is organised by composer and opus number, along with the shelf mark of the discs, which are stored by broad category and running number, but contains no information pertaining to either the published item or recording, which would be important considerations when creating a modern catalogue record. A pilot project commenced in January 2018 has focussed on the jazz and ethnic collections, along with the sequence of New World Records titles, an eclectic anthology series of the music of the United States of America.

The 1970s saw the collection of books and scores expand to 55,000 items, with the space in Alison House extended to accommodate the growing collection between 1978 and 1979.¹⁷¹⁸ The layout of the library now comprised a service desk at the entrance, also home to the recorded music collections; two stack rooms, one each for the books and scores; and a special collections space on the first floor, known as the ‘Tovey Room’. It would remain in this layout until the next collections move in 2003.

Online cataloguing and automation: 1989-2013

Michael Anderson retired in 1989 and his successor, Jeremy Upton, would be the third and final Reid Librarian. A graduate in Music from the University of Edinburgh, he had taken a Library Masters from University College London and held posts at the Royal College of Music Library and Royal Holloway Music Library before returning to Edinburgh in 1989.¹⁹

As with the previous decades, the collections grew throughout the 1990s, with the University Library moving its collections online as the decade progressed; and by the end of the decade, the up-to-date Voyager library management system was in place across the library sites. At the Reid Library, all new book and score acquisitions, along with some of the music books, were available via the online catalogue, but the vast majority of the collection, now some 55,000 scores alone, were, whatever Jean Allan’s earlier misgivings, only accessible via a card catalogue, which was very large indeed.

¹⁷ Ibid., p. 177.

¹⁸ Anderson, M. (1979), *op. cit.*

¹⁹ Conversation with Jeremy Upton, 28th September 2018. Jeremy Upton is the Director of Library and University Collections, University of Edinburgh, and was Reid Music Librarian, 1989-2001.



Fig. 2: Reid Music Library staff outside Alison House ca. 1990. Morley Whitehead is seated front left with Jeremy Upton front right. Image from Jeremy Upton's personal collection and used with permission.

The first serious attempt to tackle the retro-cataloguing backlog came in the form of the JISC funded Research Support Libraries Programme *Ensemble* project (RSLP) at the turn of the new century. Edinburgh University would be one of twelve participating conservatory or university libraries with extensive music score collections. Each library would work on a different area of music, with Edinburgh's objective to catalogue 10,000 items over the two years of funding, covering material published between 1850 and 1970. Two project cataloguers were appointed, one with previous cataloguing experience and the other coming from Jean Allan's former abode at the Music Department of the City Library. After familiarisation with the Voyager system and a period of training in the specifics of music cataloguing, particularly the intricacies of uniform title construction and subject headings, work began on the piano music collections in August 2000.

If the appreciation of music transcends the boundaries of language, then cataloguing it does not and for the two cataloguers, both in the early stages

of their careers, this would be a challenging but highly enjoyable occupation. Many items were not recorded on co-operative databases such as RLIN (as was) or OCLC, or were only present as a brief record.

Piano music itself had many pitfalls, with piano arrangements of orchestral works often lacking specific information such as opus numbers, requiring frequent use of *The New Grove Dictionary of Music and Musicians* and various thematic catalogues to establish what the pieces were. When looking for author/title authority records on the Library of Congress Name Authority File (LCNAF), the coverage was far less than it is today, and many uniform titles were constructed from first principles with associated local authority records.

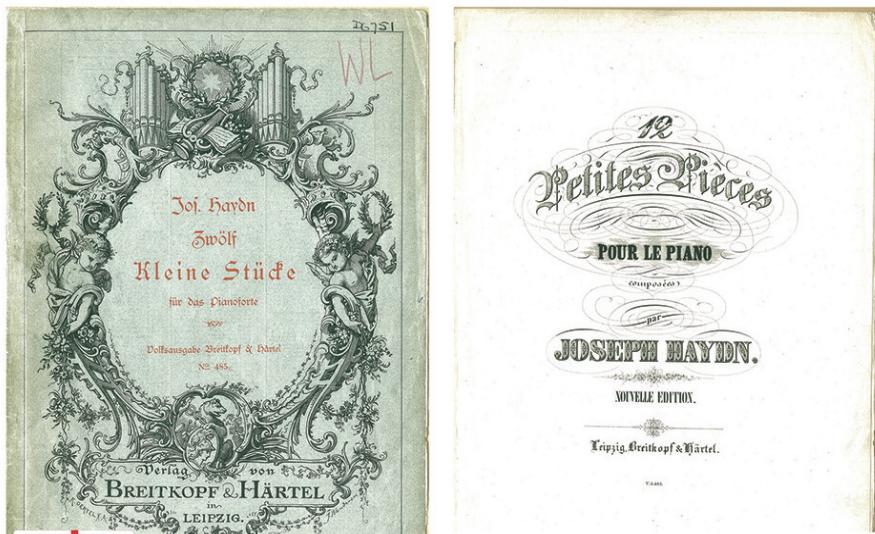


Fig. 3: Cover and title page of selected orchestral works by Joseph Haydn, arranged for the piano. Image © Alasdair MacDonald. Original publication out of copyright.

The issues of cataloguing music publishing of the late 19th and early 20th centuries can perhaps be summed up by the example of Haydn's *Zwölf kleine Stücke / 12 petites pièces* in Fig. 3. Although 'Stücke' and 'pièces' are defined as musical forms when used in the native language of the composer, this volume in fact contains a selection of 12 of Haydn's orchestral works arranged for the piano, giving the author main entry, uniform title and title entries as follows (Fig. 4):

100	1_ a Haydn, Joseph, d 1732-1809.
240	10 a Instrumental music. k selections; o arranged
245	10 a 12 petites pièces pour le piano / c composées par Joseph Haydn.
246	1_ i Cover title : a Zwölf kleine Stücke für das Pianoforte.

Fig. 4: Author and title entries for a selection of Haydn piano arrangements to AACR2 rules in MARC21 format.

This example also illustrates the limitations of the Anglo-American Cataloguing Rules (AACR2) in use at the time of the project – cataloguers are instructed not to list more than two works from a given volume as authority controlled access points (AAP) analytical entries. A contents note is, of course, an option, but this does not provide the authority controlled co-location and search functionality that underpins an online catalogue. It is possible to take the option of adding additional analytical entries as the cataloguer sees fit, but this would not have been possible given the tight budget and timescale of the project.

The volume also lacks a date of publication or manufacture, which would lead to another problem in years to come as many such items were assigned conjectural dates covering the period 1890-1910, sometimes using the form of the publisher's imprint or associated address as a guide. When the Libraries took the decision in 2014 to begin moving pre-1900 material from the open shelves to Special Collections stores, making a decision on the large number of music score records bearing approximate dates either side of the cut off period presented an unexpected challenge for the project managers. This also caused some embarrassment for one of the RSLP project cataloguers, by then the newly appointed manager of the Cataloguing and Classification Team!



*Fig. 5: North facing view of Edinburgh University Main Library, currently home to the music score collections. Image: © Chris Applegate
<https://www.flickr.com/photos/qwghlm/12338984/>
Attribution-NonCommercial-ShareAlike 2.0 Generic (CC BY-NC-SA 2.0)
<https://creativecommons.org/licenses/by-nc-sa/2.0/>*

Jeremy Upton left the Reid Library in 2001, promoted to Bibliographic Services Librarian in the Main Library building, but stayed on as RSLP project manager until its successful completion in July 2002. Following his departure, the Reid Library adopted the same model as other site libraries with a site supervisor responsible for day-to-day operations and a member of the Academic Support Librarian team liaising with the Faculty and responsible for the development and management of the collections. This would be a short-lived arrangement; as with the old Music School building the Faculty had continued to grow and the decision was taken to move the library collections into the University's Main Library building in 2003, with the library space re-developed into teaching and rehearsal rooms and Reid Library staff re-assigned to reader services, special collections and cataloguing teams.

The Main Library, designed by Sir Basil Spence and opened in 1967, forms part of the 1960s redevelopment of the George Square area of the

central campus. The building has eight floors, from basement to 6th, serving as a hub library for the teaching and research of the central campus and home to the Centre for Research Collections (CRC). Opened in 2008, the CRC brings together the Library's main heritage collections, covering Archives, Rare Books and Museums, making them available for use in a single space. The facility includes a dedicated reading room, teaching and seminar spaces, staff offices and secure storage, as well as being home to the Digital Imaging Unit and Conservation Studio. Between 2008 and 2016, CRC reading room consultations grew from 8,000 to 25,000 per annum.²⁰



Fig. 6: The Reid Library card catalogue in the Centre for Research Collections, shortly before transfer to the University Collections Facility offsite store. Although incomplete, the card catalogue remains a valuable archive resource. Image © Alasdair MacDonald.

²⁰ Marshall, J. 'Converged and professional: the model of archive, library and museum services at the University of Edinburgh's Centre for Research Collections', *Comma*, 2016, issue 1-2 (2018), pp. 125-134 (<https://doi.org/10.3828/comma.2016.12> – Accessed 12 April 2019).

This move was one of many in the 1990s and 2000s that saw smaller class and faculty libraries become assimilated into broader subject hubs. Although there was often a sense of sadness at the closure of a much-loved workplace, and in the case of the Reid Library the loss of co-located collections and practice rooms, from the perspective of managing a large and integrated library service covering multiple campuses, these changes made sense. Acquisitions and cataloguing became centralised and followed standard practices, with Library of Congress Classification (LCC) adopted as the standard protocol for open shelf collections across the Main Library and site libraries.

The Reid Library duly moved, but it was not an easy fit in the Main Library. Multiple classification schemes were in use, including LCC and the two schemes developed by Jean Allan and Ernest Savage. 40,000 scores and 6,000 music books were still uncatalogued, with a further 15,000 scores and 11,000 books catalogued but in need of reclassification.²¹ The score collection and card catalogue was initially placed in the then Special Collections area of the 5th floor, with music books located on the floor below. The contents of the Tovey Room were placed in the special collections store with the earliest published material, mainly recorded in the Gál catalogue, in sequence. Other parts of the collection were out of sequence, however, and what was deemed ‘special collections’ had changed, including the RSLP cataloguers removing pre-1850 material from open shelves and re-locating it to the Tovey Room. Another decision taken during the project was to remove cards for titles catalogued online from the card catalogue. The intention was to direct library users to the online catalogue, but this had the unfortunate consequence of leaving the Reid card catalogue incomplete as an historical artefact and archive. With music staff re-assigned to other teams and the card catalogue of limited use, retrieval of special collections material was extremely difficult; and the print edition of Hans Gál’s catalogue found a new lease of life. New shelf mark sequences were established by the Rare Books Librarian to handle subsequent transfers and any new acquisitions, but it would be well into the following decade before the resources would become available to sort, shelf-list and catalogue these extensive collections.

In an address delivered during the 1978-1979 expansion of the library in Alison House, Michael Anderson reminds his audience that although primarily for the use of Faculty staff and students, the Reid Library is there for any member of the University interested in music.²² The Library was also an important resource for those involved in the musical life of the city, with Anderson’s former colleague Morley Whitehead recalling an era when borrowing rights were more informal and at the discretion of the individual

²¹ Figures from the 2003 outsourced cataloguing tender document and initial reports from MARC Link (later Backstage Library Works).

²² Anderson, M. (1979), op. cit.

librarian. Then a recent graduate of the Royal College of Music and Assistant Organist at St. Giles' Cathedral, he was taken to the Reid Library by his mentor, where his introduction to Michael Anderson preceded the presumptive question, 'he will be able to borrow, won't he?'²³

The music book, lending and reference score, and Compact Disc collections are now co-located on the 2nd floor of the Main Library and fully catalogued, with the books and lending scores integrated into the LCC sequence. The collections are thus visible and discoverable to all users of the Library. Reference access and, in some cases, borrowing are available to readers external to the University, although the registration process is today conducted along more formal lines. But to get to this point would require time, expertise and a lot of creative thinking.

The first collection to be tackled would be the music books, with Jeremy Upton overseeing the project in his new role as Bibliographic Services Librarian. The project was undertaken in partnership with MARC Link (later named Backstage Library Works), an outsourcing company for library technical services based in the United States of America. A digital copy of the catalogue cards was created, with backstage then sourcing and creating a set of bibliographic records and LCC numbers, which was uploaded to Voyager and then suppressed from the online catalogue.

In order to associate the physical items with the newly sourced catalogue records, a 'smart barcode' workflow was employed. Backstage supplied a sequence of barcodes and LCC shelf mark labels in the current shelf mark order, along with bibliographic information to guide staff to the correct item on the shelf. An older accession process added extra security to the workflow with accession numbers for many titles recorded on both the catalogue cards and the books (perhaps one of Jean Allan's innovations?). Where present, these numbers were included in the bibliographic records and on the smart barcode sheets, acting as unique identifiers and giving staff confirmation that they had found the right record. Holdings and item records were created, barcodes scanned in, labels applied and records unsuppressed. The smart barcodes only dealt with the first copy, however. Any additional copies required staff to create item records and print out shelf mark labels.

The project, running from 2003 to 2004, was largely successful and scaled up first for the lending score collections between 2004 and 2007, with staff from the Cataloguing and Classification Team working on QA and record enhancement, including upgrading records from the *Ensemble* project. Further in house cataloguing projects from 2007-2009 would include other score sequences, with 1,000 further items catalogued, and record upgrades continuing into the next decade.

²³ Whitehead conversation, 2018, op. cit.

The summer of 2013 saw the Library undertake a full catalogue re-authorisation project with Backstage, which would have a significant impact on catalogued music. Records were linked to author/title authority records for the first time and updated versions of authority records, including cases where a date of death had been added, were loaded into Voyager's authority database, with the updates realised in the bibliographic catalogue.

By the end of 2013, a great deal of progress had been made with the open shelf collections. The music books and lending scores (today numbering 19,600 and 51,000 items respectively) had been fully catalogued and classified; the Compact Disc collection (5,600 items today) was catalogued and shelved in a running number sequence to maximise space. All new music acquisitions and donations, including collected editions received via standing order, were catalogued soon after receipt, with around 2,000 items from the reference collection of collected editions also catalogued. In 2014, the cataloguing of orchestral sets, available to both University members and some local music societies, was completed.

The Music Faculty itself had undergone significant change during this period. As part of the 2011 merger of the University of Edinburgh and Edinburgh College of Art, Music became part of the newly configured subgroup of the College of Arts, Humanities and Social Sciences. The name of Edinburgh College of Art was retained, incorporating the schools of Architecture and Landscape Architecture, Art, Design, History of Art and the renamed Reid School of Music. The last holder of the title of Reid Professor was Nigel Osbourne, in post from 1988 to 2012. Curatorial duties for the music library collections sit with the Academic Subject Librarian for Edinburgh College of Art, with the extensive collection of musical instruments that began with John Donaldson forming part of the teaching in the Reid School of Music and cared for by dedicated team of curators and conservators. The broad curriculum of the Reid School now includes modules and degree courses in acoustics and music technology. Perhaps John Donaldson, the fourth Reid Professor who incorporated physics and acoustics into his teaching, was right all along!

Changing standards and finishing the job: 2013-2018

2013 saw the appointment to two new posts of Assistant Rare Books Librarian and Metadata Co-ordinator, with responsibility for the cataloguing of rare books and modern collections respectively. The staffing structure for cataloguing was somewhat unusual, with all staff based in the Cataloguing and Classification Team (renamed Metadata Services shortly after) and several team members working on both new acquisitions and rare books, sometimes across different library sites. The team was also relatively large with 20 individuals making for 15 full time equivalents and individual members capable of handling multiple formats, standards and languages. Both new managers

approved of the current model, noting that the highly skilled and experienced cataloguers enjoyed a varied workload, and began the process of increasing the cataloguing resources devoted to rare materials metadata.

The first change was the adoption of Resource Description and Access (RDA) as a replacement for AACR2 in 2014. Before full training, interim documentation was drawn up in order to familiarise cataloguers with the new standard for bibliographic description and authority controlled access points (AAPs) for names and titles, as RDA MARC records for new acquisitions were now commonplace. Authority control was particularly important, as RDA had been adopted as the standard for the LCNAF in 2013. A training programme for book formats was then developed, based on the Bodleian Libraries' RDA transfer training programme, and delivered to all cataloguers in October 2014. Documentation for e-books and printed music followed soon after in 2015.

Clarification was also required for when the new standard would be applied. Cataloguers working with rare books had been unsure as to whether the mere fact that a copy was retained within the CRC stores would justify the application of Descriptive Cataloguing of Rare Materials (DCRM) standards. Rare books collections may often include exceptional copies of otherwise routine publications, where provenance is significant and where additional copies may be found in general lending collections. The decision was taken to use DCRM for materials published to 1820, or for any later item up to the modern day where the process of manufacturing was significant, with RDA forms and associated MARC structure for AAPs. RDA would be used for all other cataloguing, incorporating full copy specific notes for bindings, annotation or provenance.²⁴ This new application of RDA, locally referred to as 'RDA++', would become the template for the next phase of music cataloguing projects.

RDA offers significant benefits for music cataloguing. It provides the option to record technical information such as instrumentation, time duration and format in a machine-readable format and the inclusion of relator terms from a controlled vocabulary, richly populated with music terminology, to show the roles of individual persons or agents. Perhaps most importantly, the rules guide the cataloguer to make added analytical authorised entries as they see fit. This may be in addition to a collective uniform title for the published volume and for contributors such as arrangers, editors or performers in sound recordings (Fig. 7a & 7b).

²⁴ MacDonald, A., Quarmby Lawrence, E. 'RDA and Rare Books Cataloguing at the University of Edinburgh', *Catalogue and Index*, 183 (June 2016), pp. 10-15:
https://archive.cilip.org.uk/sites/default/files/documents/macdonald_alasdair_quarmby_lawrence_elizabeth_rda_and_rare_books_cataloguing_at_the_university_of_edinburgh.pdf – Accessed 12 April 2019.

100	1_ a Schumann, Robert, d 1810-1856, e composer. 0 http://id.loc.gov/authorities/names/n83178710
240	10 a Songs. k Selections
245	10 a Zwölf Gedichte von Justinus Kerner, eine Liederreihe : b op. 35
300	__ a 1 score (xxvii, 523 pages) : b facsimiles ; c 28 cm + e 1 facsimile supplement (63 pages ; 26 cm).
336	__ a notated music b ntm 2 rdacontent
337	__ a unmediated b n 2 rdamedia
338	__ a volume b nc 2 rdacarrier
382	01 a singer n 1 a piano n 1 s 2 2 lcmp

Fig. 7a: Selection of MARC fields from catalogue record for volume from M78 Schum-2 (collected edition of Robert Schumann), showing the use of MARC fields 336, 337 and 338 for content, media and carrier; 382 for instrumentation and voices; and use of 100 \$e subfield for the relator term ‘composer’. Note also the inclusion of the HTTP URI for Schumann’s LCNAF authority record in subfield \$0 of the 100 field.

700 12	a Schumann, Robert, d 1810-1856. t Gedichte, n op. 35. 0 http://id.loc.gov/authorities/names/n82077838
700 12	a Schumann, Robert, d 1810-1856. t Gedichte, n op. 36. 0 http://id.loc.gov/authorities/names/no96036364
700 12	a Schumann, Robert, d 1810-1856. t Liederkreis, n op. 39. 0 http://id.loc.gov/authorities/names/n81055559
700 12	a Schumann, Robert, d 1810-1856. t Lieder, n op. 40. 0 http://id.loc.gov/authorities/names/n78094514
700 1_	a Cremer, Tirza, e editor. 0 http://id.loc.gov/authorities/names/no2015057687
700 1_	a Koch, Armin, d 1969- e editor. 0 http://id.loc.gov/authorities/names/nb2004025036
700 1_	a Ferris, David, d 1960- e editor. 0 http://id.loc.gov/authorities/names/no95031461
700 1_	a Wasserloos, Yvonne, e editor. 0 http://id.loc.gov/authorities/names/no200406534

Fig. 7b: Authority controlled analytical entries for four individual works by Robert Schumann within the same volume along with their editors. Which editor is associated with which piece is not immediately clear, however.

Along with the flexibility to add additional AAPs, RDA also brought with it an authority control conundrum, with changes to the rules for constructing AAPs for the title elements of chamber music introduced as part of the RDA Phase 3 revisions.²⁵ Drawn up in 2014 and implemented in the LCNAF by automated processes in 2015, the syntax for recording chamber music would change from standard forms such as ‘piano quartet’ or ‘woodwind quartet’ to a full list of instruments. This would create two problems: firstly, the requirement to associate bibliographic records with up to date versions of authority records once automated changes to LCNAF had been undertaken and revised records published; secondly, identifying any such forms associated with locally created headings or authority records in order to update them in line with current practice (Fig. 8).

AACR2:

100 1_ | a Lutosławski, Witold, | d 1913-1994.
 240 10 | a Quartet, | m Strings

RDA:

100 1_ | a Lutosławski, Witold, | d 1913-1994, | e composer.
 240 10 | a Quartet, | m violins (2), viola, cello

Fig. 8: Example illustrating the different syntax for recording uniform title elements for chamber music in AACR2 and RDA.

The problem, therefore, was that individual chamber pieces by any given composer could be partially in current syntax and partially in the older, depending on whether or not an LCNAF record exists for the work. At the time of writing, these issues have not been fully resolved in the library catalogue.

2015 also saw the adoption of the Alma library management platform as a replacement for the aging Voyager. Although cataloguers found some functionality of the cataloguing editor frustrating at first, the new system came equipped with powerful and user-friendly search and set functionality; a

²⁵ Link to the RDA Phase Project documentation at <https://www.loc.gov/aba/pcc/rda/RDA%20Task%20Groups.html> – accessed 9 October 2018.

highly configurable record loading and overlay module; and a script-based global editing tool called normalization rules, based on the Drools language.

Initiatives including shelf-ready print acquisitions, developed in 2014, and a preference for e-book over print had seen the cataloguer time devoted to new purchases decrease significantly, with Alma functionality for record loading and overlay reducing the resources required for e-book work even further. The Metadata Team now had fewer staff, with retiring team members not replaced, but with five trained music cataloguers in the team, capacity released from new acquisitions work, better cataloguing rules and new software, the conditions seemed right to complete the cataloguing of the score collections. The first task would be completing the cataloguing of the collected edition sets, a reference sequence which remains in the M 78 classification. Work restarted on the collection soon after the catalogue migration from Alma to Voyager, but initial estimates of around 3,000 items out of 5,500 in need of cataloguing fell very short. The collection would take until May 2017 to complete, with the final collection count from Alma standing at 7,250.

In the CRC, help had come in 2013 in the form of Dr Chris Nex, a retired mathematician with an extensive knowledge of chamber music (Fig. 9).



Fig. 9: Frances and Chris Nex, mathematicians and chamber music enthusiasts whose extensive sheet music collection is currently held by Fitzwilliam College, Cambridge. Chris Nex's work to sort the special collections music sequences in the Centre for Research Collections made the current cataloguing project possible. Image supplied by Dr Jenny Nex from a personal collection and used with permission.

While visiting family in Edinburgh, he enquired as to the contents of the CRC music collections and, discovering that there was no shelf listing for much of the collection, kindly offered his time to take the matter in hand. His painstaking work would take several years to complete, although it did make for more family visits. This was no small undertaking with an estimated 5,000 items to sort.

In the meantime, cataloguers would work on the Tovey collection. From an estimated 4,000 items, 2,147 of Tovey's books and scores had been catalogued previously; but like the collected editions, the project had not been completed. An assessment of the records revealed them to be well constructed, but lacking an entry for Tovey as the former owner. This was a problem as the new cataloguing would record Tovey as an authority controlled entry, along with the RDA relator term 'former owner' and shelf mark. The records did possess a MARC 561 provenance note however, which provided an early test for Alma's normalization rules and search functionality (Fig. 10).

```
561 __ | a Tovey Collection. | 5 StEdU : Tov. 1954 (A-C)--Tov. 1958
```

```
700 1_ | a Tovey, Donald Francis, | d 1875-1940, | e former owner.  
| 5 StEdU : Tov. 1954 (A-C)--Tov. 1958
```

rule "Add 700 field for Tovey"

when

(TRUE)

then

```
addField "700.{1, }.a.Tovey, Donald Francis,"  
addSubField "700.d.1875-1940," if(exists "700.a.Tovey*")  
addSubField "700.e.former owner\\\" if(exists "700.a.Tovey*")  
addSubField "700.5" if(exists "700.a.Tovey*")  
prefixSubField "700.5" with "561.5"
```

end

Fig. 10: MARC fields 561 and 700 for Donald Tovey as former owner, along with the Alma normalization rule used to construct the 700 field.

A set of bibliographic records was created, looking for material in the CRC where the shelf mark began with ‘Tov.’ The normalization rule above then builds an AAP for Tovey, appending the relator term and copying the shelf mark note from field 561 specifically to the Tovey 700 field. This is perhaps a simplification, but after a few test runs the process was successful and used to add AAP provenance notes to other named collections. Cataloguing of the Tovey collection was completed in March 2017, with 3,896 items recorded on Alma and manuscript material separated for inclusion in the ArchivesSpace catalogue.

In the meantime, Chris Nex’s sorting and shelf listing had reached a point where cataloguing of the remaining CRC collections could now begin. With the collected editions and Tovey collection complete, the music cataloguers began work on the remaining special collections in spring 2017, starting with sequences appropriate for RDA++, which chiefly consist of mid to late 19th century scores and some music books from the same period.

Where we are now: Spring 2019

The title *From General Reid to DCRM(M)* was, in April 2018 at least, perhaps a little disingenuous as EUL was still to implement rare materials rules for music cataloguing. By this time, cataloguing of mid- to late-19th century material was progressing well and the time to work on the earliest published scores was fast approaching. Training in DCRM(M) offered by the British Library in June 2018 gave the opportunity for one of the music cataloguers to develop familiarity with the standard and consider its application at EUL.

Existing music score documentation developed for RDA was organised by MARC field, with references to rules in the RDA Toolkit and bullet points for guidance and local practice. Music cataloguers working on the special collections already had familiarity with the DCRM(B) standard for rare books cataloguing and the decision was taken to incorporate DCRM(M) rules as extensions to the existing document, adding notes and references to cover divergent practices. All authority controlled name and title entries would conform to RDA, and all technical notation fields with controlled vocabularies would be included. DCRM(M) would, as for rare books, be applied for all materials published up to 1820; anything post 1820 with features of hand-press printing, even up to the modern day; items which have special characteristics making them appropriate for detailed bibliographical analysis; and multivolume publications where the earliest issued volumes match the above criteria (Fig. 11).

028	RDA	<ul style="list-style-type: none"> • Used for plate and publisher numbers.
	2.15.2	<ul style="list-style-type: none"> • Plate numbers occur throughout the score, on the bottom of the pages of the score
	2.15.3	<ul style="list-style-type: none"> • Publisher numbers may not be repeated, but must be on the score • Plate numbers are 028 21 \$a, and are transcribed from the plates • Publisher numbers are 028 31 \$a, and are also transcribed. Sometimes plate numbers of one publisher are reused by another publisher. • DCRM(M) - \$b enter original publisher of the plates, even if the item in hand has been reissued by another publisher. Explain any discrepancy between 028 \$b and 260 \$b in a 500 note. • Record these in 500 notes as well

Fig. 11: Extract from the EUL Music Cataloguing document, detailing the recording of publisher and plate numbers using RDA and DCRM(M) rules.

Cataloguers thus had a document aligned with their flexible model of working. As with other rare materials collections, two adjacent items in the sequence might require RDA++ or DCRM rules to describe them, with cataloguers expected to alternate between the two standards as and when required.

In January 2019, cataloguing thus began on the material described by Hans Gál in the introduction to the 1941 *Catalogue of Manuscripts, Printed Music and Books up to 1850* as ‘an odd miscellany of treasures, trivialities and rubbish.’²⁶ Gál’s own time as a cataloguer led to the discovery of the unknown edition of *Three symphonies by Giuseppe Haydn, Opus 10*. Although the current project may not reveal any more lost works that generate the same degree

²⁶ *Catalogue of Manuscripts, Printed Music and Books up to 1850*, Gál, H. (ed.). Edinburgh: Oliver and Boyd, 1941, p. vii.

of academic interest and debate, as the cataloguing of the Reid score collections nears completion, this may prove to be the most rewarding period of all.

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Abstract

Alasdair MacDonald and Elizabeth Quarmby Lawrence continue their history of the printed music collections of Edinburgh University Library, adapted from their presentation at the 2018 IAML UK & Ireland Study Weekend. Part 1 covered the period from the initial bequest to found the Professor of Music through to Sir Donald Tovey's period of tenure and the creation of the first comprehensive catalogue by Dr. Hans Gál at the outbreak of World War 2. The second part covers the period where management of the collections passed from the Professors and academic staff to dedicated library professionals. Beginning with Jean Allan, appointed first Reid Music Librarian in 1947, the authors tell the story of how the collections were developed, catalogued and re-located through the following decades, finishing with projects in the new century to create a detailed and comprehensive online catalogue of the collections, both modern and antiquarian.

Alasdair MacDonald is Metadata Co-ordinator at Edinburgh University Library, a post he has held since January 2014. He has worked as a librarian for over 20 years, after completing a BSc in Immunology at the University of Edinburgh. His first library job was working as a help desk assistant in the Music Department of Edinburgh Central Library and his first cataloguing job was at the Reid Music Library, University of Edinburgh. His previous role was Head of Bibliographic Maintenance & Authority Control at the Bodleian Library, working on the Bodleian Libraries' Inventory Control Project from 2009-2011.

Elizabeth Quarmby Lawrence is Rare Books Librarian in Edinburgh University Library. She has a BLib from the University of Wales, Aberystwyth, and has previously worked in the libraries of the National Trust, and as Special Collections Librarian, St. John's College, Cambridge. She studied music up to first-year undergraduate level, and her very first job was cataloguing a collection of printed music. The music in Special Collections in Edinburgh University Library is now one of her responsibilities.

BOOK REVIEWS

Edited by Nicholas Clark

A Critical Companion to Medieval Motets. Edited by Jared C. Hartt. (Studies in Medieval and Renaissance Music). Woodridge: Boydell Press, 2018. 420 p. ISBN: 9781783273072. Hardback. £60.00.

The key words in the title of this book are ‘critical’ and ‘motets’ (in the plural form). They point to its focus and strengths: challenge to conventional wisdom on the genre; and emphasis on individual pieces. There are seventeen chapters by as many authors plus an editor’s introduction. The early chapters deal with general issues (genre, relationship to the clausula, choice of tenor, isorhythm, notation, functions, social use, manuscript presentation), whilst the later ones address individual pieces or groups of pieces (*Fines/Fiat*, Mo 20 and 127, motets in chansonniers, motets quoting monophonic songs, English duet motets, Vitry’s *Colla/Bona/Libera*, Machaut’s Motets 10 and 22, *Portio/Ida/Contra/Ante*). A great deal of ground is covered and the book will be useful in numerous ways. Because of its critical focus, it assumes that the reader already knows a standard account of the genre. It is thus a companion volume in that sense: one pointing the way ahead rather than summarising the status quo. There is a lot that is provocative within its covers. It will be useful to more advanced students and to other scholars.

An abiding question about the motet is its origin, in particular its relationship with the discant clausula, from which most accounts derive it. Although it is clear that there are motets that did derive from clausulae, the relationships between the two genres were not simply a matter of the dependency of the one on the other. Catherine A. Bradley presents a lucid demonstration of the various ways that motets and clausulae interacted using examples from the *Latus 4* network. She argues that the two-voice clausula in W1 was the basis for the three-voice monotextual motet *Homo quam/Latus* in F. The clausula’s phrasing was adapted here to suit a regular poetic form. The two-voice *Latus* clausula in F clearly relates to the motet as it adopts the same phrasing; but it could not have acted as a model in mensural notation for the motet, as some posit for such clausulae, since several features are different and its notation is not much clearer than that of the motet. It must be a back-formation from the motet with an intrinsic value as a clausula. Thus the existence of

concordant clausulae and motets cannot lead to any automatic conclusions as to their relationship or function.

In all motet composition from this period, the tenor has a defining function. Alice Clark's chapter gives an overview of the issues affecting choice of tenor, from the adoption of liturgically oriented tenors from clausulae, through the diversifying of types of tenor (more widely from the liturgy or from secular sources), to the sort of thematic selection countenanced by Egidius de Murino in the fourteenth century. Beyond these concerns, Clark shows how the choice and use of chant in Machaut's Motet 4 relates to tonal planning of the whole.

Three- and four-voice motets often carry two or even three poetic texts declaimed simultaneously in the upper voices. The issue of polytextuality raised by this is addressed by Suzannah Clark. She discusses a double and a triple motet from Mo (*Quant define/Quant repaire/Flos* and *Celui en qui/La bele estoile/La bele en qui/Johanne*), in which the genre's polytextuality seems to be undermined by monotextuality because of high levels of verbal coincidence between the texts. In fact, the aesthetic of polytextuality remains, as verbal identity harbours semiotic plurality; yet the play of identity and difference is subtler in these motets. The examples pose interesting questions about generic identity: they occupy a halfway point between the conductus motet and the double motet. Do they represent a specific type?

Our knowledge of the motet is dependent primarily on the surviving manuscripts. John Haines and Stefan Udell give a fine overview of the ways in which scribes adapted the manuscript presentation of music to accommodate the particular demands of the motet at successive stages of its development. This is ably complemented by Karen Desmond's discussion of notations (her plural), which proceeds from the premise that 'the trajectory of music notation's development is inextricably linked with the genre of the motet' (p. 103). She focuses on the development of techniques for specifying the rhythm of short note-values, remarking the ambiguity that often exists. Experiments with verbal declamation seem to be the driver of rhythmic development and thus of notational change. Desmond considers examples of pieces surviving in successive types of notation, later versions clarifying ambiguities in earlier ones; she is careful, though, to warn against assuming that such clarification amounts necessarily to spelling out what was intended in the earlier version.

Desmond ends her essay by looking at Vitry's *Douce/Garison/Neuma*, which demonstrates the sophistication of *ars nova* notation, with changes of *modus* and *tempus* indicated by red notation and time signatures respectively. This motet is fully representative of the new direction of motet composition in the fourteenth century; and it is this that elicits one of the boldest propositions in the book in Lawrence Earp's account of isorhythm. Following Ludwig

and Besseler, Earp traces a gradual change in the rhythmic structure of motets during the thirteenth century from one in which poetry dictated strong, regular rhythmic forms to one post-Franco where a freer declamation was explored within externally imposed constraints of phrase-length. The situation at the beginning of the fourteenth century presented composers with a challenge: how to achieve structural integration in a style embracing flexible declamation of the poetic text. For Earp, isorhythm embodied structural order as idea. He approaches its development less from the point of view of its technical particulars than as ‘product of a literary impetus, as a new aesthetic’ (p. 92). Rather than the self-contained structures of absolute music that are often argued for these works, he views them as akin to programme music, each work embodying an idea. The desire to take a theme in as many different ways as possible was the motivating force behind the *ars nova* motet, and isorhythmic principles were an enabling technique for it. The texts of *Douce/Garison/Neuma* deal with sexual pleasure; and the tenor’s phallic *color*, the restless metre and the terminal acceleration are illustrative of it in exactly the programmatic way that Earp suggests. If the sexuality of the motet is not as frank as that of the lover’s conquest of the castle at the end of the *Roman de la Rose*, it is nonetheless born of the same world.

Earp’s idea resounds in Sarah Fuller’s richly detailed study of Machaut’s Motet 22. She outlines the historical circumstances behind Machaut’s ‘most overtly political’ motet, and dissects the work’s formal structure and tonal outline. Its ‘interplay of stable and unstable elements... provide a musical portrait of the present anxieties and hopes for the future expressed in Machaut’s eloquent poems’ (p. 339). Does the work’s overall solid F major tonality thus demonstrate a *rémous* confidence in the face of tribulation?

The *ars nova* motet represents the height of artistic sophistication in the motet. Jennifer Saltzstein picks up Christopher Page’s critique of approaches to the motet that presume such sophistication. Her analysis of *Fines/Fiat* discusses a lighter register of motet. She demonstrates a relationship to the *Roman de la Poire* and thus to the courtly milieu. The piece is clever and resourceful, being built around a central refrain; but it does not engage the high level of hermeneutic finesse of more complex essays in the genre.

Saltzstein acknowledges that *Fines/Fiat* relates to the world of the monophonic motet, which is found in chansonniers and belongs clearly to the world of courtly song. One of the most valuable strands in the book addresses this neglected sub-genre. A crucial question here is whether the monophonic motet really was a sub-genre, defined by its own purposes, styles and techniques or simply a way of transmitting motetus voices from polyphonic compositions.

Gaël Saint-Cricq’s chapter on motets in chansonniers shows how the clerical genre was taken up by the courtly world. Monophonic motets were a ‘speciality’ of fr.845. In Saint-Cricq’s view ‘the monophonic motet [was] an

organism in which a symbiosis takes place between the genres of the motet and the chanson, demonstrating an adaptation to one another' (p. 235). In Matthew Thomson's discussion, it is the adaptation of monophonic songs into voice-parts for motets that is the issue. As he notes, it can be difficult to establish for sure whether the process was one of taking pre-existing materials into new compositions or of extracting voices from polyphonic compositions, but he offers reasons for believing that monophonic songs preceded the motets he discusses and elaborates the processes of the polyphony in the light of this. The plasticity that enables the integration of disparate elements into the motet is one of the genre's defining characteristics. When a monophonic song becomes a voice-part in a motet, does the original become thereby a monophonic motet?

Elizabeth Eva Leach considers the monophonic motet in depth in her essay. She explores the repertory of motets transmitted as poetic texts in the chansonnier section of Douce 308. This is a substantial collection, several items of which have concordances with music. Leach analyses two of them ('L'autrier juer' MOT4 and 'Bone compaignie' MOT6) in detail. Both have concordances in Mo, but there are significant differences in the poetic texts, the versions in D308 being shorter in both cases. In MOT4, the differences amount to a change of lexis: that of D308 is a pastourelle, whilst that of Mo has Marian resonances. Leach proposes a transformation of register from a low monophonic motet to a high polyphonic composition, but the relationship could equally work the other way around. In MOT6, the priority of the version in D308 looks stronger: it has the coherent diction of a drinking song; but this is altered in Mo by the intrusion of a clerical fifth stanza.

Assuming that the texts of D308 represented monophonic motets, Leach reconstructs their music from the versions in Mo. Her reconstruction for MOT4 involves some shifting of text relative to music. The result is a convincing song; but it is hard to imagine that it was fortuitously able to combine with the *Eius* tenor. More likely a monophonic version (the same or similar to Leach's reconstruction) was developed from the polyphonic piece. Paradoxically, whilst the melody of MOT6 looks less convincing (for both its fac-ture and pitch) as a monophonic creation, this may actually suggest that it did in fact begin as such. Again, the polyphonic combination with the chant tenor is too good to be adventitious. Yet the version in Mo could have begun life as a monophonic song, similar in material and outline to Leach's reconstruction but more self-sufficient in melodic form; and this might then have been adapted for combination with the tenor, a combination that necessitated lengthening of the text, thereby requiring the humorously incongruous fifth stanza.

Following her discussion of these examples and of medieval uses of the term 'motet', Leach proposes that the monophonic motet might have been

the earliest form of the genre – the earliest actually to be recognised by the name. It is a bold proposal, and one meriting further consideration. If the motet were a monophonic genre at its origin, what were its distinctive characteristics and purpose? In current understanding, irregularities of melodic construction and verse form can be understood through their derivation from polyphonic originals that ordain them; but if there was no polyphonic original, what were composers trying to achieve? What are we to make of D308 if it contains a peripheral corpus of old motets, a core selection of literary texts and a forward-looking collection of ballettes?

The questions of milieu and function posed by the monophonic motet are addressed in broader terms by the complementary essays of Jacques Boogaart and Dolores Pesce. Boogaart's is an excellent survey of the social functions and context of the French motet in the fourteenth century, discussing the evidence of theorists, the occasions and subject matter of the works, the composers who wrote them and the sources they were preserved in. He synthesises these materials into a contrast between two spheres of action: the public (court) and the private (clerical recreation). Noteworthy in this latter was the possibility for artistic conversation. Boogaart gives a lot of attention to the relationship between Vitry and Machaut, the younger composer taking up ideas of the older one and using them in his own way. Vitry's work was diverse and restless; perhaps not even he quite knew what he would come up with next. Machaut's work was unified and homogenous; when he took up a Vitryan idea, he made it his own, absorbing it into his personal creative world.

Dolores Pesce addresses the functions of motets from the perspective of their immanent characteristics. She considers the corpus of compositions based on the *Portare* tenor analysing the different aspects of compositional invention in them: combination of contrasting materials; exegesis and allegory; exploration of textural sonic possibilities; structural experiments with tenor rhythm; subtlety of tonal plan. She sees the motets as 'intellectual and sonic gems designed to tantalize the minds and ears of their listeners' (p. 154).

Geographically, the essays are firmly centred on French repertory. If this is justified by greater extant size of that, the volume's critical approach might have prompted more attention to the important English and Italian repertoires: the English repertory, although highly fragmentary, was every bit as substantial and diverse as the French in its day; and fourteenth-century Italian composition changed the nature and function of the motet in ways that were to be influential in the next phase of its development. The chapters on choice of tenor and notation address particulars of the English and Italian repertoires. There is consideration of English composition also in the chapter on isorhythm; and Jared Hartt gives a thorough account of the English duet motet (including a convincing reconstruction of the tenor for *Majori/Majorem*). Greater recognition of the diversity and importance of motet writing during the period outside France would nonetheless have been welcome.

That said, it is encouraging to see geographical differences in French motet composition being more widely recognised. Gaël Saint-Cricq distinguishes central (Parisian) repertory and ‘borderland’ or ‘local’ repertoires in his discussion of the motets in chansonniers. He identifies the *Et pro* tenor of the rondeau-motets and shows that it links them to Arras and its environs; he shows also that the motets of the chansonniers were a distinct repertory largely separate from that of the central sources and belonging to a tightly defined geographical terrain.

The final essays in the book address motets from the fourteenth century. Margaret Bent presents a characteristically rich commentary on Machaut’s Motet 10. She points to a high level of thematic integration, with the possibility that figuration in the upper voices might have derived from melodic outlines in the tenor. She also draws attention to important similarities to *Douce/Garison/Neuma*, developing the lines of enquiry opened up so tellingly by Boogaart. Emily Zazulia tackles the enigmatic *Portio/Ida/Contra/Ante*. An important part of the enigma is the work’s dating. It is sometimes reckoned a composition by Egidius de Pusieux of 1342 to celebrate the appointment of Guy de Boulogne to a cardinalship; but then aspects of the musical style look unusual and even prophetic. The evidence for this dating is not solid, and Guy did not die until 1373; so perhaps the motet was composed in the 1360s or early 1370s by a different Egidius for a later occasion, which would fit better with its style. Style analysis is a slippery basis for argument; yet the difference between the datings has a considerable impact on how we view the motet within the developmental trajectory of the fourteenth century.

Vitry’s *Colla/Bona/Libera* is also something of an enigma. As Anna Zayaruznaya points out, its theme of the courtier’s burdens against the peasant’s simple freedom was also treated by Vitry in the *Dit de franc Gontier*. Did he really find the court environment with which he was so familiar wearisome, or was this a fourteenth-century *Hameau de la Reine*? Either way, why did the topic merit such an elaborate motet? For elaborate it certainly is. Zayaruznaya points to formal alignments in the upper voices that might indicate their composition even before the tenor had been conceived. It is possible, as she argues, that the failure of the thirteen notes of the chant fragment to coincide with the seven statements of the four-note *talea* is symptomatic of a choice made late in the design. The possibility should not be overlooked that a composer of Vitry’s skill (he could after all have used the next note of the chant as well for a fourteen-note *color* that would have coincided exactly with the seven *talea* statements) had planned this overlap and intended it to convey the work’s thematic concern with freedom from the yoke, aside from its facilitating a final cadence on F. It is not clear, though, that simple acquiescence in the meaning of the poems is really what the motet is about. The *duplum* in perfect *modus* is successfully yoked to the *triplum* in

imperfect *modus*. The bland rhythm of the tenor may have been chosen precisely because it could be taken as both imperfect *maximodus*, coinciding with the *triplum*, and perfect *maximodus*, coinciding with the *duplum*. The piece is an exquisitely assembled rhythmic puzzle. Where is the composer's perspective in that?

This critical companion is a welcome addition to the literature on music of the thirteenth and fourteenth centuries. Its challenge to received thought on the genre is stimulating; its detailed commentaries on individual pieces are enlightening. At the beginning of this review, I drew attention to two of the words in its title. To end, I shall draw attention to a third, 'medieval'. The word is negative in its meaning and vague in its denotation. In the title of this book, it means only 'of the thirteenth and fourteenth centuries'; and as a concept it plays no role in the contents nor even appears in the index. Is it not time to abandon this term for something more positive and precise?

David Maw

Richard Maunder, *Concertos of the Classical Viennese School, c.1780-1810, and their Scoring*. St Albans: Corda Music, 2017. 116 p. ISBN: 9780952822080. Paperback. £15.00.

Concertos of the Classical Viennese School, c. 1780-1810, and their Scoring is Richard Maunder's latest book on the subject of the scoring of concertos, after *The Scoring of Baroque Concertos* (2004) and *The Scoring of Early Classical Concertos, 1750-1780* (2014). When reviewing this book therefore, it seems appropriate to consider it as part of a continuous contribution by the author on the subject, rather than purely on its own.

The most important contribution that Maunder's first two books made on the scoring of concertos is the evidence that composers provided fewer instrumental parts for the performance of concertos than generally thought and practised today; indeed for concertos of the Baroque and early Classical era, commonly with just one instrument to a part for strings and the frequent lack or *ad libitum* use of wind parts. This is supported by the examination of numerous manuscript and printed sets of performance parts, which consistently consist of single instrumental parts.

An important difference between Maunder's previous two books and the present one is that the former concentrated on concertos from a range of eighteenth-century European countries and important musical centres, whereas the present book only covers concertos by composers who were active in

Vienna. One can't help thinking that the author perhaps intended this book to have a similar scope but did not manage to complete a similar study (Richard Maunder passed away in July 2018). After all, one important statement the author makes is that there is an abundance of little-known repertoire in libraries and archives today, much deserving to be revived in modern concert halls. It would seem contradictory then if this book was only meant to cover Viennese concertos and not repertoire from other thriving musical centres across Europe. It is hoped that this work may be taken up by other researchers in the future to complement the author's findings about Classical Viennese concertos.

Maunder follows the same methodology in the present book as in his previous two for drawing conclusions about the scoring of concertos. Assuming that it would have been unlikely for duplicate parts in all performance sets examined to have consistently been lost or disposed of, the existing number of performance parts in a set – generally single parts for all instruments – provides the main evidence for the scoring of concertos; a limited number of contextual sources are also used to support this view.

In addition, the author observes the *solo* and *tutti* markings in scores and parts and examines whether they were intended merely as warnings that the solo instrument is playing, or indicated a reduction in instrumental forces. Although the evidence is not consistent in all case studies, the general tendency seems to have been for these markings to be used merely as warnings up to the 1790s, and only after that to indicate the reduction of instrumental parts during solo passages. Page turns are also used as evidence for conjecturing the number of players performing from one part. Comfortable page turns could support the view that the part was intended for a single performer whereas harder ones, with only a short or no rest before the page turn, possibly tell us that the part could have been intended for a pair of players, with the second player turning the page.

The main observation the book makes is that, from the beginning of the 1780s, concertos still appear to have been scored for one to two performers to a part for strings (or the common scoring of 2-2-2-1-1) and single performers for wind parts, although occasionally additional manuscript instrumental parts may have been prepared for larger instrumental forces. Only towards the beginning of the nineteenth century do larger instrumental forces start to become more common.

As well as debating the number of performers that composers intended for each work, the book is, as mentioned, also about reviving forgotten or lesser-known repertoire. Alongside concertos by well-known composers, such as Haydn, Beethoven and Mozart, the book examines works by lesser-known composers such as Cannabich, Clementi, Eberl, Gyrowetz, Hoffmeister, Krommer, Rosetti and others. There is not a lot of contextual information

provided about these works or concert life in Vienna in general. Whereas for lesser-known composers and repertoire this is perhaps expected, the lack of references to primary and secondary sources for well-known repertoire such as Beethoven's concertos is surprising and would have been beneficial for readers delving into the subject with little prior knowledge of this repertoire.

The inclusion of some facsimile examples would also have been useful as these can provide additional insights to composers' and copyists' practices and intentions; the only facsimile example included in the book is that on the front cover. Also, the inclusion of a summary after the end of each chapter would have been beneficial.

The author's principal conclusion from this study is that concertos of this period were not orchestral pieces as contemporary symphonies were, but rather chamber-like works. This could have significant implications for the performance of these works today. Not only could this music be heard in smaller concert venues, but it could also open up performing opportunities to a larger number of professional musicians and students who would not require a large orchestra in order to perform such repertoire.

Loukia Drosopoulou

Beethoven's Conversation Books, Volume 1: Nos. 1 to 8 (February 1818 to March 1820). Translated and edited by Theodore Albrecht. Woodbridge: Boydell Press, 2018. 384 p. ISBN: 9781783271504. Hardback. £45.00.

Beethoven the cruelly afflicted deaf composer is one of the most iconic images in Western culture. Generations of writers, performers, museum curators, film makers and so on have placed this affliction at the centre of the heroic image of the composer, the condition that promoted his supposed brusque behaviour as well as the unsurpassed emotional reach of his music. It is odd, therefore, that one of the fundamental consequences of that deafness, the 139 notebooks that survive between 1818 and his death in 1827 that Beethoven used to aid conversation with friends and acquaintances were not published in full until comparatively recently. Between 1968 and 2001, an eleven-volume edition in the original German was prepared with remarkable industry and precision by a team of scholars based in communist (or former communist) East Germany: Karl-Heinz Köhler et al. (eds), *Ludwig van Beethovens Konversationshefte*, 11 vols (Leipzig: Deutscher Verlag für Musik, 1968-2001). Nearly twenty years later, the first volume of a planned complete English translation has now appeared, containing eight of the surviving 139 notebooks.

But this is not just a very professional translation, a challenging task in itself given the casual, sometimes elusive nature of the material, quite different from the composer's letters. Theodore Albrecht has long experience of working with documents relating to Beethoven's career, and his extensive editorial contribution to this volume marks it out as a major contribution to Beethoven scholarship. In essence it is a thoroughly revised edition of the original German publication. The layout of the volume is also more conducive. While the German edition placed most of its editorial commentary at the end of the volume, this English edition has all such material on the relevant page, with commentary often occupying as much space as the conversation itself. Albrecht is scrupulous in distinguishing between commentary that he has taken over from the German edition, with or without amendment, and that which he has supplied himself, and the richness of detail about individuals, places and customs adds considerably to the wider interest of the volume. All this is facilitated by three dedicated indexes, the conversationalists, Beethoven's works and a general index (including other individuals, places, publications, and subjects such as currency, portraits and religion).

From about 1818 to the end of his life Beethoven seems to have had a homemade notebook with him at all times, on a desk, in his pocket, while out walking, visiting his lawyer, sitting in a coffee house or eating (and drinking) in an inn. Individuals, overwhelmingly men, wrote, often rather obliquely, their thoughts in the notebook, to which Beethoven replied orally. One of the most notable characteristics of this new English edition is that Albrecht has supplied what can be broadly characterized as 'stage directions', the presumed location and time of the discussion and when individuals entered or left that location. While much of this is informed guesswork, it adds considerably to the appeal of the volume. Occasionally, Beethoven also wrote his side of the conversation (particularly if discretion was required in a public place), but Albrecht also records Beethoven's presumed contribution when that helps with apparent irrelevance or a sudden change of direction in the conversation.

The timespan of this volume, from February 1818 to March 1820, covers some major events in Beethoven biography, his pre-occupation with the legal guardianship of his nephew Karl, the composition of the 'Hammerklavier' sonata and the beginning of the composition of the *Missa solemnis* and the 'Diabelli' variations. We also glimpse the after-life of these conversation books. The violinist Anton Schindler did not become acquainted with Beethoven until autumn 1822, but he was the individual who gathered together the surviving notebooks after the composer's death and used them for his own biography of the composer. But, in order to bolster his apparent authority, he went through the notebooks, including those from before the time he knew the composer, adding many forged entries on tempting empty pages.

These forgeries were not uncovered until the 1970s, when the German edition had already started to appear, and many had to be indicated, rather awkwardly, in corrigenda sections in later volumes. Since they are very much part of the Beethoven legacy, Albrecht quite rightly includes them in his edition, but with a conspicuous spoiler alert: ‘falsified entries begin’ and ‘falsified entries end’.

While the fundamental reason for the conversation books, the deafness, has fed into the image of Beethoven, their actual content is often quite ordinary, even mundane and gossipy: conversations about wine, travel arrangements, the value of bank shares, the best stationery shop for quills, pretty waitresses, a malfunctioning stove, how Karl’s Greek examination went, and so on. If this helps the process of de-mythologizing Beethoven the man – but not devaluing Beethoven the composer – then Albrecht’s project will have achieved much more than even he might have imagined. I look forward to future volumes.

David Wyn Jones

Clive Brown, Neal Peres Da Costa, Kate Bennett Wadsworth, *Performance Practices in Johannes Brahms’ Chamber Music*. Kassel: Bärenreiter, ©2015. 70 p. BA 9600. ISMN: 9790006560004. Paperback. 17,50 € (£15.35 approx)

Clive Brown, *Performance Practices in the Violin Concerto op. 64 and Chamber Music for Strings of Felix Mendelssohn Bartholdy*. Kassel: Bärenreiter, ©2018. 72 p. BA 9060. ISMN 9790006565894. Paperback. 15,50 € (£14.00 approx)

Bärenreiter’s collaboration with performer/scholars to produce Urtext editions of 19th-century instrumental solo and chamber works has been a welcome innovation in generating new performance material for performers with an interest in historical style. This could also be interpreted as an acknowledgment that prioritising text fidelity based on the earliest textual sources alone is no longer regarded as the most advantageous approach to creating Urtext editions. This can only be a positive move; scholars from Bruce Haynes to Julian Horton, and many others beside, have been critical of Urtext mentality for several decades now, and the idea that period-instrument performers should aspire to realise only what is contained and legitimised in the purest form of the musical text is hopefully now becoming obsolete. It could be argued that Bärenreiter has been moving in the direction of using leading performer/

scholars for some time, given their long association with the late Christopher Hogwood; but to bring in an editor like Clive Brown, who along with colleagues Robin Stowell, David Milsom, George Kennaway and Peter Collyer has been at the forefront of encouraging performers to understand the value of early annotated printed editions (most influentially through the AHRC-funded CHASE website, now hosted by the University of Huddersfield at <http://nmhm.hud.ac.uk/chase/>) demonstrates commitment to a new and welcome re-evaluation of the hierarchy of sources consulted in the production of modern Urtexts.

The text booklet *Performance Practices in Johannes Brahms' Chamber Music* comprises four essays and an epilogue. The length and content of the chapters are highly suitable for performers who are becoming interested in 19th-century historical style, and who have not had opportunity to engage with scholarship specific to their instrument. It is a great strength of the volume that it juxtaposes chapters on violin, cello, and piano playing – performers who are already familiar with scholarship on their own instrument may find the most beneficial aspect of this work is that they can read about style and techniques related to the other instruments in their chamber-music partnerships. That the text is given in English and German will also be of benefit to chamber-music collaborations where the players have different language fluencies.

The introductory first essay by Brown deals with 'General Issues of Performing Practice'. He covers fundamental tempo, rhythmic freedom, rubato, aspects of notation, and some aspects of articulation. The chapter provides a sound precis of issues concerning approaches to tempo and rhythmic flexibility, while the section on articulation feels somewhat sketchy. Brown's second essay, on 'String Performance Practice', also contains much valuable information. Perhaps because the subject is close to the author's heart and personal practice, the tone here is less dispassionate than in the introductory chapter, and this is where historical performance practitioners sometimes divide over Brown's work. His methodological approach tends towards a form of textual philology that aims to reconstruct a standard practice through the study and interpretation of treatises (and now historical recordings). Brown's admirable commitment to his own interpretation of historical evidence occasionally results in a lack of transparency in differentiating between highly informed opinion and absolute historical fact. This has made some performers circumspect about embracing his work. His chosen end goal of a singular standard practice is welcomed by some players for its clarity whilst resolutely opposed by others.

The essay on string performance practice covers vibrato, expressive fingering (portamento) and bowing. It is testament to Brown's body of work that he is able to draw upon his earlier publications so frequently in his

references. He also provides pertinent soundbites from the treatises of Spohr, David, Joachim and Moser, along with some analysis of aspects of the recordings of Joachim, Marie Soldat and others. It is easy to agree with all of the conclusions that Brown draws – it is very likely that many of the violinists in Brahms' circle sounded as Brown suggests and employed the techniques he associates with their playing. Disappointingly, though perhaps for reasons of brevity and clarity, evidence that muddies these waters is at times left undiscussed. For all there were similarities of approach between the string players in Brahms' circle, they were also fascinating and unique individual artists. The pianist/scholar Anna Scott addresses this issue convincingly in relation to the pianists of Brahms' circle, but Brown's approach, at least in this essay, is not so nuanced. The chapters by Brown (and that by Bennett Wadsworth) do not consider the approaches of those outside of Brahms' circle or those who are not linked to it by association or teacher/pupil lineage. This omission, whilst understandable given the limited size of the booklet, could give the impression that the only historically credible performances are those by artists with a direct connection to the composer – such a line of argument would seem very short-sighted. Structurally, the chapter feels rather unbalanced, with the vibrato section somewhat over-weighted and bowing not covered in the depth that it could have been – for example, some information about bow speed and distribution would have been invaluable to performers exploring 19th-century historical style for the first time.

Neal Peres Da Costa's chapter on 'Performing Practice in Piano Playing' limits itself to only two main areas of consideration, but tackles them in detail. The first part of his essay, whilst divided into subsections, focusses on note placement and synchrony between the hands – that is to say the practices of dislocation and arpeggiation. A great deal of evidence is provided, clearly demonstrating the historical prevalence of both practices and providing context for how and where they can be usefully employed by pianists today. Given that the author's monograph is about historical recordings, the lengthy section discussing early recordings and piano rolls comes as no surprise. The variety of sources referenced in this chapter make it feel that the reader is getting a fairly broad picture of nineteenth-century German piano culture, whilst keeping the relevance to Brahms' music very much in the foreground. The discussion of pedalling techniques will be of great interest to pianists wishing to explore 19th-century style.

Kate Bennett Wadsworth's chapter on 'Brahms and the Cello' is very accessible in style. She begins by highlighting the lack of documentation of Brahms' interactions with cellists. In some ways this lack of historical certainty about Brahms' approach to his cello-writing allows for a discussion of possibilities which, positioned as it is, towards the end of this volume, is refreshing. The structure of the essay is, however, rather different to the earlier

chapters and this is a little disruptive if the volume is read in one sitting. The first half of the essay explores which cellists might have influenced or could be relevant to Brahms. It gives fewer detailed suggestions of how to play in 19th-century style than the other essays in the volume, but it provides useful evaluation of the source material available to players who wish to investigate further for themselves. The second half of the essay provides more discussion of specific techniques, including shifting and vibrato, but presumably because of the pressure to be concise, the text here feels as if some performers could be left craving more detailed exploration of the issues covered.

The epilogue is short and appeals to performers to engage with sources in order to ‘decipher the hidden messages in Brahms’ notation’. Despite the minor quibbles raised in this review, the text booklet and related Urtexts form a significant and welcome addition to the Bärenreiter catalogue, and for students and period-instrument performers they will be a valuable resource. The authors bring different, but complementary insights to the volume and hopefully many performers will feel empowered to experiment with aspects of 19th-century style as a result of this work.

The text booklet accompanying Mendelssohn’s Violin Concerto op. 64 and the same composer’s chamber music for strings consists of an essay on ‘Performing Practices in Mendelssohn’s Leipzig’ and a ‘Performing Practice Commentary’. This volume was published two years after the co-authored text booklet for Bärenreiter’s Brahms’ chamber music series and Brown is perhaps even more uncompromising in expressing his own certainty than he was in the Brahms essays. Terms like ‘undoubtedly’ and ‘no doubt’ occur eight times in seven pages, although that figure is lower than the number of references to composer intention or expectation in the same space. This is symptomatic of a rather black and white, positivistic environment in which to explore matters artistic – this is a shame, because there can be no doubt whatsoever about Brown’s knowledge of German classical and romantic string playing or the influence of his work on generations of performers and performer/scholars.

This Mendelssohn essay is in many ways a distillation of Brown’s extensive earlier work, but given that the publication complements Urtext editions intended primarily for performers (with varying abilities and experience in ‘period’ style) this is by no means a bad thing. As in his Brahms essays, Brown is keen to explain that 19th-century repertoire merits a discerning approach to notation. He articulates a desire for performers to understand the stylistic implications of the notation that is specified; but also that they get to grips with how and when to use expressive devices that were not notated but were commonly employed by 19th-century string players (‘read between the lines’ is a phrase that frequently crops up in Brown’s work). Brown begins with a familiar quotation from Spohr about the difference between ‘correct’

and ‘beautiful’ styles of playing, and he suggests in the introduction that his essay aims to elucidate Mendelssohn’s expectations for a beautiful performance of the concerto.

After an examination of Mendelssohn’s own credentials and training as violinist, Brown uses the composer’s admiration for the French School of violin playing to lead smoothly into discussion of ‘off-’ and ‘on-the-string’ bowings. Explorations of fingering and vibrato follow and lead into advice on rhythmic freedom and tempo flexibility. The essay ends with a list of the principal sources consulted, which will be a useful resource for students of historical violin playing.

There then follows the commentary to the op. 64 Violin Concerto Urtext edition. For violinists this booklet contains a wealth of information related to the performance of Mendelssohn’s music; however, other string instrumentalists who engage with the volume because the title implies that it deals with matters of performance practices related to Mendelssohn’s chamber music for strings may be sorely disappointed.

The op. 64 editorial commentary forms the largest portion of this volume and the detail and care with which it has been completed are most impressive. This is work that will be invaluable to violinists preparing the concerto and represents a gold standard to others undertaking critical performance editions.

Claire Holden

British Music and Intellectual Thought, 1850-1950. Edited by Jeremy Dibble and Julian Horton. (Music in Britain, 1600-2000). Woodbridge: Boydell Press, 2018. 390 p. ISBN: 9781783272877. Hardback. £65.00.

You wait for ever for a book on British music criticism and then two come along at once. Hard on the heels of Paul Watt’s recent study of Ernest Newman comes this volume, offering a broad overview of critical writings on music of the latter half of the 19th century and the first half of the 20th. Watt contributes a chapter on Newman to this collection too, which provides a useful introduction to the fuller study, but this more recent publication does not simply confine itself to discussion of those remembered chiefly as writers or critics. Its remit is widened to include chapters on the literary output of a number of British composers, including Peter Warlock, Ralph Vaughan Williams and Herbert Howells.

The two editors begin the collection with an overview ‘Trends in British musical thought, 1850-1950’, proposing an overarching binarism which takes

in such oppositions as nationalism/internationalism, British/continental approaches to theory and analysis and the positive/negative influence of institutionalised pedagogy. The ensuing chapters follow a broadly chronological sequence from the mid-19th century onwards, beginning with Peter Horton's 'Avoiding "course invective" and "unseemly vehemence": English music criticism, 1850-1870'. Horton gives an insight into contemporary critical views, particularly of new music, revealing the high level of subjectivity which, as Paul Watt later explains, Ernest Newman made it his mission to counter.

Bennett Zon, in 'Spencer, sympathy and the Oxford school of music criticism' explores how a growing nineteenth-century interest in the science of evolution nuanced approaches to musical historiography, a theme taken up in Jeremy Dibble's 'Free thought and the musician: Ernest Walker, the "English Hanslick"', which focuses on issues raised by Walker's not entirely controversy-free *A History of Music in England*. Paul Watt's revisiting of the literary output of Ernest Newman ('Ernest Newman and the promise of method') stresses once again Newman's concern for a scholarly, objective approach to criticism, adding a perceptive commentary on his views on the relative merits of contemporary British and German musicology. Harry White turns his attention to a fellow Irishman for whom musical criticism became the apprenticeship to a career as a dramatist. In "'Making symphony articulate': Bernard's Shaw's sense of music history' he offers the intriguing thesis that Shaw approached play-writing almost as a composer *manqué*.

Julian Horton's 'Analysis and value judgement: Schumann, Bruckner and Tovey's *Essays in musical analysis*' reopens the debate as to the place of Tovey's analytical writings in the broader discourse of music analysis, urging us to see his discussion of Schumann and Bruckner as evidence of a susceptibility to the critical norms of his age. Karen Arrandale, in 'The scholar as critic: Edward J. Dent' sees her subject as one for whom music was to be performed and promoted as much as written about, and commends Dent, for all his sometimes controversial views, for his championing of new music.

In 'Russia and eastern Europe' Philip Bullock explores the extent to which the nationalist trope in eastern European music was judged in relation to a perceived Austro-German norm and highlights the role played by Rosa Newmarch in promoting Russian music in Britain. Sarah Collins contributes one of the longest chapters, on 'Anti-intellectualism and the rhetoric of "national character" in music: the vulgarity of over-refinement'. She suggests that Britain's view of its own music might be coloured by a national suspicion of the over-intellectualised or theoretical which in turn created a conservative insularity hostile to developments in continental Europe.

'Chosen causes: writings on music by Bernard van Dieren, Peter Warlock and Cecil Gray' by Séamas de Barra, like Aidan Thomson's '"Es klangt so alt und war doch so neu": Vaughan Williams, aesthetics and history', brings

to the forefront the critical writings of musicians more familiar to us as composers. Christopher Mark shares this approach in ‘Constant Lambert: a critic for today? A commentary on *Music Ho!*’ reminding this writer, at least, that it might be time to re-read that work now he’s in a position to understand all the jokes.

Jonathan Clinch bases ‘The challenge to goodwill: Herbert Howells, Alban Berg and “the modern problem”’ on Howells’ lectures for the BBC on contemporary music, teasing out Howells’ subtext of arguing for modern British music while playing down the perceived ultra-modernism of the Second Viennese School or Stravinsky. Finally, Patrick Zug argues for a reassessment of Hans Keller’s contribution to musical criticism in the face of a posthumous tendency towards negative deconstruction (‘Hans Keller: the making of an “anti-critic”’).

This is a weighty tome of the sort which invites the reader to dip in to its individual chapters rather than read it cover-to-cover in a single sitting. Yet those with patience to do so will be rewarded in discovering how the themes explored by its various authors overlap and complement one another. This is a well thought-out publication and a substantial contribution to an as yet under-represented area of British music studies.

Geoff Thomason

Stephen Connock, *Toward the Sun Rising: Ralph Vaughan Williams Remembered*. Albion Music Ltd., 2018. 394 p. ISBN: 9780995628434. Hardback. £30.00.

Since the death of critic and writer, Michael Kennedy, I can think of few better qualified to write about the life and works of Ralph Vaughan Williams than the author of this splendid collection of reminiscences, Stephen Connock. One of the founders of the Ralph Vaughan Williams Society in 1994, first editor of the Society’s Journal and its Chairman until 2008, Stephen was also a close friend and confidant of the composer’s widow, Ursula, and has tirelessly promoted Vaughan Williams through his research and writings. He founded *Albion Books and Records*, the latter making much hitherto unknown music by the composer available for the first time.

As the author writes in the preface, his project to record and document Vaughan Williams memories started in 1996 when he became concerned that many who had known the composer (who died in 1958) were probably no longer with us and that time for others who were still alive was marching on. So, working tirelessly from 1996 until around 2007, Stephen has collected,

firstly on tape and later video, recollections from 67 individuals. Surprisingly, few of those here recorded had been approached by previous biographers, so this crop of memories constitutes a unique source of information. In addition to the 'Primary Memories' that comprise the main thrust of this volume, the author has added a collection of 39 'Additional Memories' taken from published and unpublished sources, including broadcasts and material from the British Library collections, with many appearing here in print for the first time.

As well as these two sets of 'memories', the author has prefaced them with a not insignificant 'Introduction – A Biographical Note Informed by the Memories', which really amounts to a short (71 page) Vaughan Williams biography. This is illustrated by extensive quotations taken from the later material together with photographs, many seen here for the first time. This part of the book is rounded off with short but enlightening sections covering various noteworthy facets of Vaughan Williams's musical and personal life: 'VW as Conductor'; 'VW as Teacher'; 'VW and Religion'; and 'VW and Politics'.

Last but not least are the substantial appendixes. These cover Vaughan Williams-related material essential for serious students of this composer and his world:

- The Fisher Family (notes covering the extensive and influential family of Vaughan Williams's first wife, Adeline)
- Concert reviews and programme notes by Ralph Vaughan Williams (RVW)
- Christopher Finzi on Gerald Finzi.
- Obituaries of RVW's brother, Hervey, his sister, Margaret, his mother and first wife, Adeline.

Looking in detail at the core section of this impressive volume, we have the 46 'Primary Memories', all commissioned for this volume and harvested via audio and video recordings by Stephen Connock, sometimes over more than one meeting.

These are remembrances of friends and relatives, musical colleagues and performers. Perhaps the most significant are the memories from Roy Douglas (who assisted RVW in the presentation of many of his later works), the composer, Howard Ferguson, Christopher and Nigel Finzi (whose father, composer Gerald Finzi, was a particularly close friend of RVW), Michael Kennedy (personal friend and writer of a major appreciation of RVW's music), Jean Stewart (viola player and musical colleague), Ursula Vaughan Williams (the composer's second wife and literary collaborator) and Sir David Willcocks (who worked with RVW and recorded many of his choral works).

In these 'Primary Memories' we gain many new insights into RVW's

character, working methods, relationships and opinions – in fact we are presented with a wider and more rounded picture of the man and the composer than we have been presented with in the biographical literature so far. These ‘memories’ are backed up by Stephen Connock’s enlightening footnotes, placing statements in context and providing additional information on people and events mentioned in the text.

The 39 ‘Additional Memories’ range from Larry Adler (for whom RVW composed a *Romance for Harmonica*) to Virginia Woolf (first cousin to Adeline, RVW’s first wife). Along the way, we have contributions from conductors, singers and instrumentalists, including published articles from the likes of Barbirolli and Boult together with the well-known piece by Harry Steggles, RVW’s soldier friend in the Great War.

Rarer memoirs include an unpublished letter by Percy Grainger and others from the British Library collection. It is a real luxury for anyone interested in RVW to have all of this valuable material contained in one volume.

Stephen Connock’s *Toward the Sun Rising* (the title is a quotation from Bunyan’s *Pilgrim’s Progress*) is a major contribution to and a milestone in Vaughan Williams scholarship. It should have a place in the collection of anyone with an interest in this composer and indeed British music in general, and should be on the shelves of every music library. It will be essential reading for all future biographers, providing a treasure trove of source material. Perhaps primarily designed as a volume to dip into, it also works very well as a cover-to-cover read and is satisfying on its own terms.

Graham Muncy

Christian Dierstein, Michael Roth and Jens Ruland, *The Techniques of Percussion Playing: Mallets, Implements and Applications*. Kassel: Bärenreiter, 2018. 375 p. ISBN: 9783761824961. Paperback. €58.00 (£50.00 approx.)

With a diverse and expanding variety and number of instruments, the richness of possible timbres and continuing rapid development of both instrument and repertoire, coupled with a history that goes back thousands of years, it is no wonder that the study of percussion is one that is of continual inspiration, reflection and fascination. This new work, written by percussionists Christian Dierstein and Jens Ruland with composer Michael Roth, demonstrates an interesting perspective – one that focuses purely on mallets. The area of mallet production and development has grown as quickly as that of instrument manufacture and repertoire expansion but is not an area that is generally focused

on specifically in this much detail. But once we start to delve a little deeper we begin to see that what we strike an instrument with and how we deliver that stroke is of fundamental importance to how that instrument resonates and responds. An interesting observation is made early in the book – rather than use a larger number of instruments to convey a rich pallet of colour, use a smaller number of instruments, but play them with a carefully chosen selection of mallets and beaters utilising a range of performance and delivery techniques in order to draw out a larger variety and range of timbres. In this way I feel that this book is of great importance not only to percussionists but also to those who write for percussion to highlight and demonstrate the fundamental and extended possibilities of what each type of mallet, stick or implement might be when played on either one or a range of instruments.

The book is comprised of three elements – the first, and largest part is the main text, written in both German and English, and illustrated with examples of musical notation and repertoire excerpts alongside diagrams, photographs and pictures of the subject matter in question. The second is a series of short articles written by a number of guest authors who are leading performers and professors in a range of percussive and musical genres. And the third is an accompanying series of video presentations (available online) delivered in German but with clear English subtitles throughout to demonstrate various aspects and examples to which reference is made throughout the book.

I found the text to be extremely interesting with detailed content that was both thorough and concise. Whilst most of the musical examples used and referred to were of a more contemporary nature, there was enough historical context and this to me is of great importance – for us to truly understand the construction of a mallet we need to know not just how it is made but why. To appreciate how a mallet has developed into the implement you are using it is important to be aware of the journey of development that has been made over the course of time through various ‘landmark’ points in the history of percussion generally and over years of research and development in that area. Whether that be the instruction by Hector Berlioz to use ‘sponge-headed’ sticks on the timpani in certain passages rather than the wooden sticks that had solely been used up to this point, or the development of the range of the marimba into a five-octave model which necessitated the manufacture of a mallet that could be used on the thinner, lower pitched bars of the instrument which required a softer mallet to avoid damaging the bar. No brand names are mentioned in the book with the emphasis being more on the materials used, the structure of the mallet and the development of each type of implement.

Areas covered include foot pedalling techniques – more usually found in a method regarding drum kit playing but an increasingly important factor in contemporary percussion writing and performance. Articulation is also

covered in depth from the basic fundamentals through to more advanced concepts. As percussionists we don't hold our instrument so there is a natural detachment (with the mallet being the connection) but the most advanced performers can make even a hard mallet produce a soft tone with careful delivery and articulation.

The short articles written by guest authors are interspersed through the chapters and are extremely interesting, practical, thought-provoking and forward thinking whilst acknowledging the history of the topic from a performer/practitioner perspective. The focus on what sound character a composer may require, the process of how the performer went towards achieving this and the journey that was taken I found inspiring and refreshing – a prompt to think in a more timbral aspect regarding what sort of sound one makes and how that can be manipulated with the mallet that is used.

The video tutorial clips are a very useful resource to practically illustrate the accompanying text. This is a hugely beneficial aspect to the book as the method of actually demonstrating a concept will always naturally expediate learning and understanding, and the accompanying commentary/subtitles are fully explanatory.

From the fundamental sound of clapping through to the use of electronic implements such as electric toothbrushes, all possible variants of mallet, stick or striking implement are covered. From the widely used brushes, bows, rods, pedals and rutes to the slightly more unusual knitting needles, billiard ball mallets, fly swatters, dolls legs and milk frothers, the over-riding message is that what you choose to strike an instrument with has a fundamental connection with the decay and response of what you are hitting and therein lies the possibility of such a wide variety and richness of timbre. This book encourages and guides one to explore deeper into the sound world of percussion instruments to achieve that.

Simone Rebello

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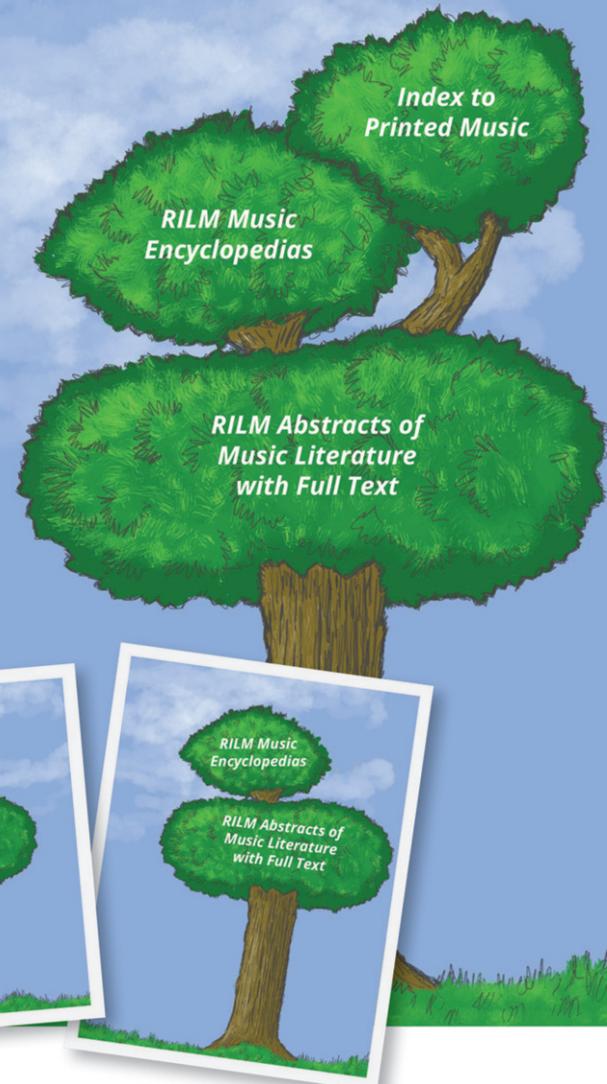
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