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Brio: Journal of IAML(UK & Irl)

Editor:

Martin Holmes
Brio Editor
Bodleian Music Section
Weston Library
Broad Street
Oxford
OX1 3BG
Tel: 01865 277064
e-mail: brio@iaml-uk-irl.org

Reviews Editor:

Nicholas Clark
Britten-Pears Foundation
The Red House
Golf Lane
Aldeburgh
Suffolk
IP15 5PZ

For all enquiries about reviews, advertising or subscriptions, please contact:

e-mail: brio@iaml-uk-irl.org

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EDITOR: Martin Holmes

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EDITORIAL

Martin Holmes

Welcome to the Spring/Summer edition of *Brio*. As I write, the UK and many other countries are in lockdown during an unprecedented public health crisis. Apart from the horrific loss of life across the world, the social and economic repercussions of the COVID-19 outbreak are likely to be long lasting and far reaching. The Music sector, which most *Brio* readers seek to serve in our different ways, will be particularly badly affected since it relies so heavily on close collaboration and gatherings of people for most of its activities – we thrive on the very opposite of social distancing. There have been many ingenious examples of musicians making the best of what modern technology can offer in order to keep some 'live' music-making going online in these difficult times, but everyone recognises that they are no substitute for the 'real thing'. Our sympathies go to all those whose incomes will have been badly affected by this crisis. Music as whole is dependent on financial support from both public and private sources and, as governments, councils, companies and individuals all reel from the economic shock of this pandemic, it seems unlikely that funding for music will be seen as a high priority, despite its clear benefits to our collective well-being.

Our world may have been turned upside down but, nevertheless, I am pleased to be able to present another issue of *Brio*, which should appear, in its online form at least, more-or-less on schedule. Printing and distribution will inevitably be delayed but I hope that individual members of IAML (UK & Irl) will benefit from this somewhat unforeseen benefit of online access via the Members area of the website, even if they have not explored this possibility before.[1] Indeed, since many of us are now working from home, without access to our physical collections, the advantages of e-books, e-journals and other digitized materials generally are suddenly being thrust to the fore. For those of us for whom digital surrogates are either not available or not an adequate substitute for original documents or printed copies, our dependence upon them has become all the more obvious.

Sadly, obituaries have featured all too often in recent issues of *Brio* and this one is no exception. Pam Thompson celebrates the life of Malcolm Lewis,

[1] Our apologies go to institutional subscribers for whom online access to *Brio* is not yet possible.

a giant in the world of UK music libraries for many years, a good friend and colleague to many of us and a figure to whom the Branch, and the Association as a whole, owes so much. Anna Wright then pays tribute to the late Kathleen Ravenhall (née Collins), a well-loved member of the profession whose work is no less valued by those who knew and worked with her.

In the first of the three articles, Lewis Foreman describes a pioneering publication scheme run by the Carnegie United Kingdom Trust from 1916 to 1928 to encourage the music of contemporary British composers. The scheme, particularly in its earlier years, brought recognition to a number of fine and important pieces, including Vaughan Williams's *A London Symphony*, Holst's *The Hymn of Jesus* and Herbert Howells's Piano quartet. Judith Dray then reports on the special collections in the Royal Welsh College of Music and Drama, in particular, the recent acquisition of the Foyle Opera Rara collection. Finally, Alexander Webb gives an account of the development of the Light Music Society, from its foundation by Eric Coates in 1957 to the present day, as it strives to rescue a large repertoire of attractive music from oblivion and bring it to the attention of a wider public.

Finally, there are reviews of books on Michael Tippett, the history of music in the West Country and the founder of the Music Department of Oxford University Press, Hubert Foss and his wife, Dora. A pioneering DVD of the life of the composer and folk dancer George Butterworth rounds up this issue's batch of reviews.

I trust this slim volume will help to provide some brief but welcome distraction from our daily routines in these difficult times and hope that, by the time the next issue appears, the situation will have improved.

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OBITUARY

Malcolm Robin Lewis
(7 August 1948 – 18 September 2019)

Malcolm was a mainstay of our IAML branch, an indefatigable and audacious supporter of music libraries and, for many of us, a good friend and colleague for some forty years. He died in September 2019, after a long illness of at least six years, dogged by cancer, as well as a heart attack and strokes. His extraordinary resilience through all those years was marked by an incredible determination to keep going and remain as normal as possible, frequently telling friends 'I'll try to look more ill next time I see you'. His bravery was immense, complaints and self-pity undetectable, but beneath that veneer of cheerfulness and never-ending faith in and praise for the NHS, there must have been many moments of despondency and powerlessness, often miraculously, if superficially, cured by another pint in one his favourite pubs.

Malcolm grew up in Shirley, part of Croydon, an area he delighted in revisiting when he could, even regularly scanning the local newspaper. He attended the Trinity School of John Whitgift. After school, in 1968, he went adventuring in Europe, hitch-hiking as far as the Arctic Circle. Back in Croydon, he began work in libraries, at least partly in Croydon's record library, but soon, in 1969, recognising a potential career librarian, they encouraged him to leave for Newcastle Polytechnic (now Northumbria University) to gain professional qualifications. It was there that he met his wife, Gill. He spent a further three years in Croydon, but in 1973 he and Gill set off on more adventures to Yugoslavia, Greece, Egypt and, following the Nile, onward to Sudan, with plans to continue south through Africa, then possibly to sail to Australia and settle there. Gill contracted hepatitis and had to go home, but Malcolm went on to Beirut. Few of us knew that he so nearly escaped the clutches of music libraries in the UK.

But, once home, he moved to Norwich to develop their music library, which was possibly less tantalising than he hoped, as by November 1974 he was in Nottingham, becoming Nottinghamshire County Music Librarian. By the end of 1975, his two children, Ewan and Caroline had been born. As Ewan commented just recently of his career: 'the rest, as they say, is history'.

In Nottinghamshire Libraries, and later in Nottingham Libraries, when local government reorganisation unsettled many a library, the music collections

were developed into first-rate public music libraries, underpinned by Malcolm's profound belief in the value of libraries and library cooperation and in the need for good public music library provision, to ensure good music-*making*. It is easy to underestimate how many people benefitted from that – not just the performers, scholars and children, amateurs and professionals, but all the many thousands of audience members who were able to enjoy performances, simply because the music library could provide what was needed. To the end, he remained proud that Nottingham still had a fine music library service and the dedicated staff to provide it.

The first recorded detail of his wider involvement in library cooperation came when he worked with Kenneth Anderson on the East Midlands and LASER catalogues of choral music. He first came irrevocably to the UK Branch of IAML's notice when he hosted the UK conference in Nottingham in 1982. His organisation, untiring efficiency, friendliness and sheer good cheer, marked him out as a librarian to be captured. By 1985 he was elected to the Executive Committee, elected again every year until 2002, when he resigned, admitting that he was 'doing the unthinkable, to make room for younger members', a most sensible example to others of us who still somewhat foolishly continued to say 'yes'. The range of work in which he immersed himself, in his own time and often at an expense he could ill-afford, was exceptional. He never shied away from all the tasks which most of us approached with dread, work which required the most meticulous attention to detail, a legalistic turn of mind and simple hard slog through documentation, producing guidance and conclusions which were intelligible to all of us lesser mortals: the revision of constitutions, the byzantine realms of copyright, responses to government, Library Association and BPI proposals, local government reorganisation and, sadly, cuts to music libraries. He was also a walking, encyclopaedic archive, always able to retrieve the very document needed.

In 1992, he was elected President of the UK branch. As Julie Crawley noted in the UK national branch report: 'He has demonstrated energy and enthusiasm, leading the Branch to yet greater heights', a tribute echoed by Roger Taylor who reported to the IAML Council in 1994: 'The UK Branch has expressed its enormous debt to our retiring President . . . Malcolm Lewis . . . [whose] workloads and achievements have been unprecedented, and the status of the Branch transformed, within the framework of UK and international librarianship'. Roger Taylor also noted his 'trademark qualities of friendliness, affability, tact, courtesy and diplomacy', virtues echoed by so many since his death.

These presidential heights, however, represented just the tip of the proverbial iceberg. The committees, working groups and consultation meetings in which he was involved are too numerous to relate, but certainly included Finance & Admin., Trade & Copyright, Documentation, Oldman Prize Group,

Encore Project Group, Cecilia Project Group, working group on performance sets, negotiations with CONARLS, East Midlands reporter on cuts, Music LIP Steering Committee and LIP Development Group, Ensemble Management Board, Action Pack group, working group on local government reorganisation, LA/BPI consultation group, Music Libraries Online steering group, Access to Music working group, Excellence Award committee. Those too young to recognise the acronyms and projects will have to search for them! They were fundamental to so many of the Branch's achievements. For this work, and for much more which follows, he was made an honorary member of the Branch in April 2002.

Malcolm was also an essential contributor to two of the Branch's projects in music library planning: *The music library and information plan*, published in 1993 (for which in one final week he made at least three trips from Nottingham to London) and the co-authored *Access to music*, published ten years later, in which his role in untangling the current state of public music libraries and determining policies for the future was vital. The publication received the C. B. Oldman award in 2004. Work towards both publications frequently involved meetings with the 'great and the good', who we privately agreed often deserved rather less complimentary soubriquets.

His articles and contributions to conferences and study weekends were regular, ever pertinent and frequently humorous despite their unpromising subject matter (the 1992 *A deeply dead duck: compulsory competitive tendering - a new Whitehall farce,* and in the 1998 Forum for interlending Newsletter: *Music interlending: some notes and a lot of issues*), but there were other highly significant publications and areas of work which have and deserve lasting recognition. His 1989 guide to vocal sets – *Sets of vocal music: a librarian's guide to interlending practice* – must have saved the skins of countless uninitiated librarians and is long overdue for revision and re-issue. Perhaps even more noteworthy was his work alongside Alan Pope of Blackwell's Music Shop and Malcolm Jones (then) of Birmingham Libraries on the development of the International Standard Music Number which resulted in a consultative document in 1986 and went on to be adopted, slowly but surely, in countries around the world. Not least, his chapter in the Branch's 50th-anniversary publication *Music librarianship in the United Kingdom*, revealed an incalculable level of research. Who else would have attempted to write *'Shrouded in mystery': the development of music provision in public libraries in Great Britain, 1850-1950*? On the day his copy arrived his excitement knew no bounds: 'It's a proper book. It's hardback!'

Malcolm's work internationally may be too little recognised at home. He was at IAML international conferences in Oxford, Prague, Frankfurt, Ottawa, Helsinki, Edinburgh and Dublin, and his talents were soon recognised and seized upon. He was involved in the Subject Commission on Audio-Visual

Materials, was appointed by Council as their liaison with the European Community, proposed IAML's affiliation to EBLIDA, was Vice-Chair of the Public Libraries Branch, and chaired the Working Group on Copyright, from which post, according to reports in *Fontes,* he attempted to resign in 1997, 1998 and 1999. Presumably the first two attempts failed utterly. In Ottawa, with a report to present the next day, he stayed up all night, failed to finish it, and simply busked the whole thing. No one had a clue as to its failed gestation. Another near failure came in 1997 when we travelled together to Amsterdam for a Harmonica (European Union music library project) meeting. The advertised journey of 45 minutes was delayed by seven hours, four of them in the plane on the tarmac, made bearable only by Malcolm's foresight in the purchase of duty free vodka which could be added to the only drink otherwise on offer – unpalatable orange juice.

Many of us have precious memories of his friendship and inspiration. Few of us knew and even fewer would have guessed that throughout all those years so genial an exterior hid some serious disappointments and despondency. His success in concealing them and overcoming them was an exceptional achievement. We can only hope that some of us, as friends, were there when he needed us. For all who knew and worked with him, his loss is immeasurable. There is a sad irony in the fact that one of his last posts in Nottingham, as cuts to services multiplied, was not in music but as a development officer, which task included 'the promotion of public health through Nottingham Libraries'.

Music and music libraries formed but a small part of Malcolm's life. His children, Ewan and Caroline and grandchildren Henry and Joe were ever vital in his life, and it was so good that Caroline was back from Australia to see him before he died. His researches into his family's history were extensive. He was interested in anything and everything, which made visits to pubs (not to mention consumption of all-day breakfasts) invariably entertaining. And then there was cricket. His friend, Chris Walker, reported at his funeral how Malcolm loved going to Trent Bridge, listening to Test Match Special and playing for Notts Libraries (283 times over five decades). He was described as the heart and soul of the club, for long its treasurer, with finances rock solid and the audit trail exemplary, never missing an AGM and often betraying the encyclopaedic memory which we all knew so well.

After Malcolm's funeral on 16 October 2019, many of us gathered at one of his favourite watering holes, the Cross Keys in Nottingham, where this photo had been taken. Nowhere, except perhaps Trent Bridge, could have been more appropriate.

Pam Thompson

Malcolm at the Cross Keys in Nottingham.

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OBITUARY

Kathleen Ravenhall (née Collins) (d. 1 May 2019)

Kathleen Ravenhall spent her entire working life in music libraries, beginning at the Royal Manchester College of Music (RMCM) just as it amalgamated to become the Royal Northern College of Music (RNCM) and, after twelve years, moving to be the County Music and Drama Librarian for Warwickshire Libraries.

Kathleen Collins was born and raised in Stalybridge where she attended the County Secondary School and then Ashton-under-Lyne College of Further Education. She entered the Northern School of Music (Manchester) in Autumn 1969 as a pianist and a singer although, as her sister relates, despite having a lovely singing voice she had never had a singing lesson and had no formal musical qualifications. However, the Principal, Ida Carroll, must have spotted latent talent in her and Kathleen made excellent progress in her studies, gaining the award of Graduate of the Northern School of Music (GNSM) in 1972. She studied as a postgraduate for a further year during which time she was also awarded the LRAM diploma.

Immediately after completing her postgraduate course Kathleen began working in the Library and here I want to draw on an article written in 1985/6 by Anthony Hodges for *Music Matters*, the RNCM magazine:

> *On a sunny day in July 1973, Ida Carroll introduced me to an ex-pupil of hers from the Northern School of Music. Kathleen Collins was to remain with us for twelve years. During that time she catalogued and classified nearly every book and piece of music in the Library. . . .*
>
> *Kathleen studied all the arduous rules about cataloguing and perfecting her skills. She took work home and compiled an 'authority' file for all of us to follow. Every catalogue entry was typed independently by her and the catalogue has now grown to 90 drawers containing over 100,000 cards. It is a monument to her diligence and duty. If all this were not enough, Kathleen has also supervised binding, overdues, counter duties, and prepared stock for computerisation. Looking back over the years it seems incredible that one person was able to manage all these operations so efficiently.*

Alongside her work in the Library Kathleen was an officer of the RNCM Branch of NALGO, at a time when there were many difficult situations to be dealt with and relations between management and staff were not always easy. Incredibly, she also found time to take the two-year day release course in Librarianship at the neighbouring Manchester Polytechnic, receiving the post-graduate Diploma in December 1983 and Associateship of the Library Association in July 1984.

Having obtained a professional qualification Kathleen left the RNCM in June 1985 to take up the post of County Music and Drama Librarian for Warwickshire Libraries, where she remained until her retirement in April 2010. Unfortunately, I don't have any specific information about her twenty-five years at Warwick, but I know that she always participated in regional meetings of music librarians and attended the IAML (UK & Irl) Annual Study Weekend whenever she could. She remained a member of the Branch until her death and was always diligent in sending her apologies when she could not get to the AGM.

After her retirement Kathleen moved to Essex and married John Ravenhall; in 2015 they relocated to Stalybridge in order to be nearer to Kathleen's father. Subsequently she was diagnosed with cancer and died on 1 May 2019 and, sadly, John died on Christmas Eve the same year.

Kathleen was a work colleague for just under five years but we remained in contact until her death and we were always pleased to have the opportunity to meet up at ASWs. She was a faithful correspondent; we always exchanged letters at Christmas, at the very least, but if Kathleen heard of other news she would send a card or a note, such as when I became President of the Branch. If she was in Manchester visiting her family she would occasionally call in to see us in the Library at the RNCM. Kathleen was a very quiet, unassuming and private person; she was incredibly conscientious, efficient and hard-working – the comments by Tony Hodges are a very accurate picture of her. Examples of Kathleen's work are still visible in the Library today – handwritten stock cards, some typed catalogue cards, the accessions registers and hand-written bookplates – and that work provided an important backbone to what exists today.

We express our sympathies to Kathleen's family on their loss. I am grateful to her sister Christine Brandreth for the information she provided, and to the RNCM Archivist Heather Roberts for Kathleen's NSM student record card.

Anna Wright

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THE CARNEGIE UK TRUST PUBLICATION SCHEME[1]

Lewis Foreman

The philanthropist Andrew Carnegie was born in Dunfermline in 1835 but spent most of his life in the USA where he established the Carnegie Iron Works and amassed a considerable fortune from it. He died in 1919. Best known as the provider of numerous public libraries, perhaps forgotten are his musical activities. This included his paying half the cost of the installation of organs in churches of all denominations, an initiative which ended in 1915 after over three thousand had been completed in the UK. The Carnegie United Kingdom Kingdom Trust[2] was brought into being in October 1913 and took over responsibilities from a previous organisation. With its generous funding and interest in music it was the body responsible for a notable music publication scheme.

It was Stanford who suggested that the publication of music by living British composers would be a laudable objective, and the Carnegie Edition, announced in 1916, was a remarkable scheme to publish new music by British composers. It lasted for over ten years. It was even more extraordinary to have emerged during wartime, but its timeliness was surely underlined, as we will see, by the quality of the music successful in the first competition.

In 1916 the Carnegie United Kingdom Trust invited British composers to submit works for publication. Although it was in the middle of the First World War, 136 scores were received. The objective was to choose the six best but, in the end, seven were selected. They were:

Edgar Bainton: *Before Sunrise* [3]
Granville Bantock: *Hebridean Symphony*
Rutland Boughton: *The Immortal Hour*
Frank Bridge: *The Sea: symphonic suite*
Herbert Howells: Piano Quartet in A minor
Sir Charles Villiers Stanford: *The Travelling Companion*
Ralph Vaughan Williams: *A London Symphony*.

[1] This article was originally researched for a BBC Radio 3 feature broadcast on 10, 17 and 24 October 1995 but never written up for publication. The research has been revisited in greater detail for its appearance here.

[2] For the Carnegie United Kingdom Trust, see William Robertson, *Welfare in Trust: A History of The Carnegie United Kingdom Trust 1913-1963*. Dunfermline: CUKT, 1964.

[3] A large-scale symphony for contralto solo, chorus and orchestra, whose orchestral first movement ('Genesis'), running 20 minutes, can be performed independently.

What an amazing trawl from one competition! All but two are now accepted as major landmarks in the history of British music, and all are recorded on CD except for the vocal movements of Bainton's score. Jeremy Dibble reminds us that it was a triumph for the Royal College of Music (RCM), for five of the winners were Stanford's pupils, plus Stanford himself – what CVS called 'The Hen and 5 chickens'.[4]

The scheme had an elaborate system for grading the scores received. Only what were known as category 'A' received full publication; below this came 'B+' and 'B-', works important enough to merit serious consideration. The grading 'C' recognised the 'promise of important contributions in the future' (and generated discussion that what their composers actually needed was performance, something never achieved). It was followed by categories 'D' and 'E', the last signifying works that 'should not have been sent in'. Reading the assessors' judgements, all of them still preserved,[5] throws fascinating insights on both the musical concerns of the time, and – not least – on the assessors themselves. Some of these are quoted below.

In the first competition, 17 scores were also selected for honourable mention, broken into two groups, and it is interesting to find that Holst's opera *Savitri*, now considered a masterpiece, was then assessed as only in the higher of the two supplementary classes and was therefore not printed under the scheme. The works in question were:

Classified 'B+'
Sam Hartley Braithwaite: Symphonic Poem *By Dalegarth Bridge*[6]
Ernest Farrar: *Out of Doors* Three Choral Songs
Nicholas Gatty: *Three Odes*[7]
Gustav von Holst: Music Drama *Savitri*
Norman O'Neill: Concert Overture *Humoresque*
Joseph Speaight: Tone Poem *England in 1914*
Ernest Walker: Pianoforte Quartet in C minor

[4] Jeremy Dibble, *Charles Villiers Stanford: Man and Musician*. Oxford: Oxford University Press, 2002, p. 437.
[5] Scottish Record Office: GD 281/41/1 to 147. Each work assessed has a separate file in this group. All assessors' comments are from this collection and have not been cited separately.
[6] First performed at Bournemouth by Dan Godfrey on 23 December 1920 under the title *Symphonic Scherzo: At Night by Dalegarth Bridge.*
[7] Actually *Three Short Odes, for Chorus and Orchestra*. 1. Truth is a Golden Thread (A.H. Clough); 2. Unfathomable Sea (Shelley); 3. To Suffer Woes ('Prometheus Unbound') (Shelley)

Classified 'B-'
W. H. Bell: Tone Poem *Rosa Mystica*[8]
Miss S. A. P. [Ina] Boyle: Cantata *Soldiers at Peace*[9]
H. J. Brine[10]: String Quartet in D minor
Ernest Bryson: Symphony in C major[11]
Mrs A. J. Clarke: Trio for Pianoforte, Oboe and Horn
'Leo France' [Miss Lilian Robinson]: Choral Ode *Song of the Sun*
Percy Godfrey: Tone Poem[12] *The Night Watch*
A. McLean [Alick Maclean]: Opera *The Toll*
Cyril Rootham: String Quartet in C major
Alfred Wall: Violin Concerto in D minor

This listing would appear to have been done by someone without musical knowledge, resulting in the occasional mis-transcription. Most of these composers are now completely forgotten, and much of the music cannot be traced, but they must be considered to have constituted a worthwhile body of work in the history of British music at that time, a worthy example being demonstrated to us when the celebrated violist Roger Chase recorded the W. H. Bell concerto, *Rosa Mystica*.[13]

From submission to the actual publication of the first examples there was a delay of about 18 months, the announcement of the first successful composers being made in 1917, while the first printed score actually appeared shortly before the war ended in 1918. The chosen publisher for the series was Stainer & Bell who used a standard engraved cover border to establish the typographic unity of the series. Four descriptive catalogues were issued presenting the music as 'Series' and were dated November 1921, June 1924, 1928 and 1929. The first two series had notes by Percy A. Scholes, the Third and Fourth by W. R. Anderson (Fig. 1).

[8] Actually a viola concerto. It was recorded for Dutton Epoch by Roger Chase in 2008. CDLX 7216.
[9] A serene, short, Great War memorial given a modern revival as a curtain raiser for the *Missa Solemnis* by the Highgate Choral Society conducted by Ronald Corp on 3 November 2018.
[10] Probably Herbert John Brine.
[11] Actually Symphony No. 2, first performed by the Hallé Orchestra, conducted by Hamilton Harty, on 12 January 1928.
[12] In fact, *Orchestral Ballad: The Night Watch at Sea*, first performed by the Bournemouth Municipal Orchestra on 15 October 1917.
[13] BBC Concert Orchestra recording session for Dutton Epoch on 1-3 July 2008 at The Colosseum, Watford Town Hall. (See note 8.)

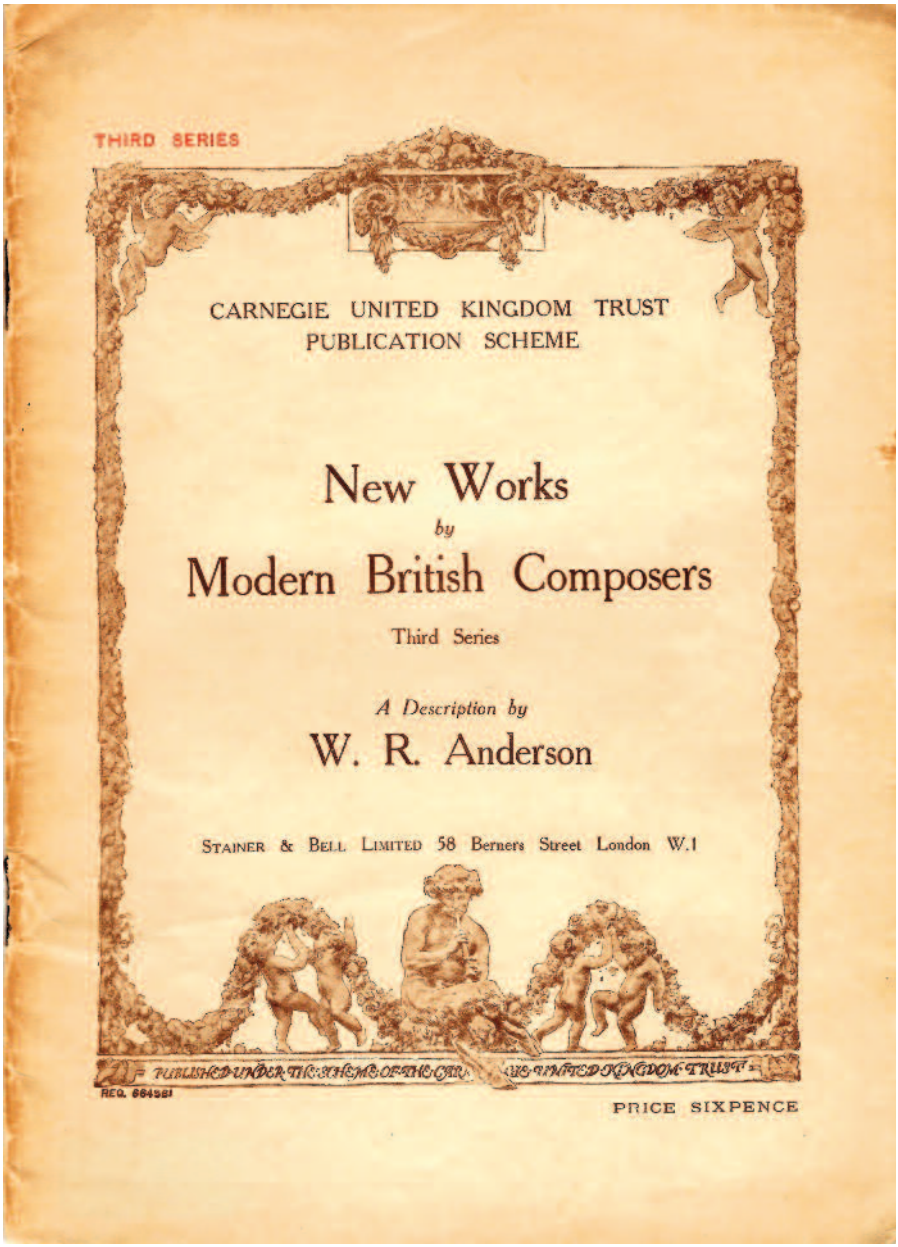


Fig. 1: The Handbook for the Third Series, showing the characteristic uniform engraved border of the cover.

The first selected works

The first music to be published was Herbert Howells's Piano Quartet in A minor. The assessors of Howells's music were: Donald Francis Tovey, Professor of Music at Edinburgh, and a composer and formidable pianist in his own right; Henry Hadow, Principal of Armstrong College, Newcastle Upon Tyne, becoming Vice-Chancellor of Sheffield University in 1919; and Hugh Allen, Organist of New College, Oxford, well-known as a choral conductor and appointed both Director of the Royal College of Music (RCM) and Heather Professor of Music at Oxford in 1918. All three were later to be knighted, Hadow and Allen while they were still associated with the Carnegie scheme. Their initial assessments in Howells's case were brief in the extreme. Tovey wrote: 'We must look at this'; Hadow: 'Seems to me first rate'; Allen: 'Certainly a striking work'. In their published joint assessment, it was described as 'A real masterpiece by a young composer who possess undoubted genius'. The youthful Howells – he was then 24 – was regarded in RCM circles as a young prodigy. His precarious health had been the cause of much anxiety though, in retrospect, we may regard his wartime illness as providential, as some of his contemporaries failed to survive the conflict. His teacher, Stanford, is reported as holding the work in such high regard that he personally parcelled up the score and posted it to the Carnegie competition (Fig. 2).

Fig. 2: Herbert Howells from a postcard dated 1918.

Adjudication of the works submitted to the competitions was always by three distinguished British musicians, each intended to serve for three years and then retire in rotation. After the opening team of Tovey, Hadow and Allen came Granville Bantock, Sir Dan Godfrey, Ralph Vaughan Williams and Arnold Bax, and the Trustees reports, from the perspective of today, are sometimes of equal interest for the adjudicator's views as for the music they are considering.

The Carnegie panel clearly had very positive ideas of artistic excellence, though they never really articulated them. Soon after this success Howells submitted another work, his choral ballad *Sir Patrick Spens*, but this was less successful, and for reasons that had little to do with the music itself. It was Tovey who raised objections and although he referred to Howells's 'nobility of style' and found it 'a remarkable work', he went on to qualify his opinion by adding 'but, in my opinion a mistake. The question is what is our duty towards mistakes on such a plane?'.

The orchestral music selected for publication in that first Carnegie competition still has remarkable impact, and in its day must have been striking indeed, including as it did Vaughan Williams's *A London Symphony*. When the symphony was chosen, its composer was absent overseas on War service, Adeline Vaughan Williams reporting to the Trust on 9 April 1917 that he was at Salonika. When VW returned he wrote, on 25 July, that 'It is absolutely essential that it should be thoroughly revised', which delayed its publication until 1920, the version that was eventually published in the very handsome Carnegie edition by Stainer & Bell. In 1933 came a further revision and a few pages were silently substituted, while attempts were made to withdraw the 1920 version and prohibit its performance, not entirely successfully after recordings had already appeared.

Frank Bridge's *The Sea,* completed in 1911, had been a great success, quite literally a breath of fresh air, at a Queen's Hall Promenade concert in September 1912, so it was not an unknown quantity to the panel. In their published assessment of the piece the trustees jointly reported: 'A very striking piece of tone-painting, and a notable English example of what, for want of a better word, is called Atmosphere in music'. Later, the ten-year-old Benjamin Britten would be, as he put it, 'knocked sideways' by *The Sea* at the 1924 Norwich Festival[14], especially liking what he called 'the sensuous harmonies in Moonlight'. In 1971 Britten conducted his teacher's suite at the Aldeburgh Festival, when he reminded us in a programme note how:

> *Bridge's love of the sea and the rocky seashore led him to build a house a mile or so from Beachy Head, where he lived until his death. It was*

[14] 'Britten looking back', *Sunday Telegraph*, 17 November 1963, p. 9.

> *his habit to take his friends walking over the cliffs with superb views of the Channel. . . .*[15]

One work from the list of the first prize-winners has failed to be as widely appreciated as the rest. This is Edgar Bainton's *Before Sunrise*. It had actually been written somewhat earlier and is broadly contemporary with Vaughan Williams's *A Sea Symphony*, with which it had many parallels of artistic intent. The symphony is in four movements headed 'Genesis', 'Tenebrae', 'A Watch in the Night' and 'Hymn of Man'. Unlike VW however, Bainton reserves his vocal forces for the last three movements, taking his texts from Swinburne's *Songs Before Sunrise*. He only calls on his contralto soloist in the second movement with the words 'At the chill high tide of the night . . . in a vision arose on my sight the kingdoms of earth and powers'. The composer authorised independent performance of the opening orchestral movement, 'Genesis', a twenty-minute Wagnerian tone poem viable in its own right. For my 1995 Radio Three series, the opening orchestral movement was heard as an orchestral work and on the strength of that it later enjoyed a CD recording on the ClassicO label.[16] The vocal score was a CUKT publication by Stainer & Bell in 1920, the orchestral full score in 1922.

Bainton is probably best known in the UK for his anthem *And I Saw a New Heaven*, of which there are over a dozen recordings in the current CD catalogue. The explanation why so high-profile a composer as Bainton should have been so comprehensively forgotten in the UK is that he moved to Australia in 1933 on being appointed Director of the New South Wales Conservatory, and to all intents and purposes he was subsequently considered an Australian composer. Yet in his time he had been a significant figure in British music. The CUKT published two of Bainton's most extended compositions, *Before Sunrise* in 1920 and the large-scale *Concerto-Fantasia*, a piano concerto, first performed at Bournemouth and then in London in 1922, in the same concert that saw the premiere of Vaughan Williams's *A Pastoral Symphony*.

After the first performance of *Before Sunrise* in Newcastle in 1921, *The Times* critic wrote: 'the whole work is in the nature of a great crescendo of feeling, from the groping first chords of the opening movement to its exuberant ending'.[17] He went on to say that it was 'received with every sign of enthusiasm by a large audience.' The Carnegie adjudicators wrote: 'It's a fine work, planned on a large canvas, original in conception, powerful in execution and strikingly beautiful in harmonic colour'. However, it found itself

[15] The Twenty-Fourth Aldeburgh Festival of Music and the Arts 1971 [Programme book], 23 June 1971, p. 71.
[16] Recorded by the RNCM Symphony Orchestra conducted by Douglas Bostock at the Royal Northern College of Music on 15 and 16 December 2001, issued on ClassicO. CLASSCD 404.
[17] *The Times*, 7 April 1921.

in competition with Vaughan Williams's *A Sea Symphony* and it did not catch on. After a few performances it was forgotten. Only in 2000 did Robert Tucker give us an opportunity to hear it complete at his Broadheath Singers concert that year in Slough.

Granville Bantock quickly went from being a successful competitor to being appointed one of the panel. His *Hebridean Symphony* had already been performed in Glasgow on 14 February 1916. Bantock submitted the score to the Carnegie UK Trust in its first year and they received it on 18 January 1917. The symphony was accepted for publication and the manuscript score was quickly returned to the composer on 18 May 1917. Even while it was a competitor it was heard again, in Birmingham on 13 March 1917 and in London at the Queen's Hall on 19 March 1917. It was assessed by Donald Francis Tovey, Hadow and Allen. Tovey's comments set the positive tone:

> *I heard the first performance of this, & took off my hat. Opinions may differ about this & that; but it's ridiculously obvious that we must publish this: & it's a blessed relief that one modern composer has given the scheme a chance. This thing is a real composition, whether one thinks its vastness empty, or its emptiness vast; and, whatever origins one may be inclined to guess for its various "modernities" and foibles, they are all quite independent of the prevailing fashions. Incidentally it's a fine lesson to younger composers in practical writing. Its most formidable Straussisms . . . eg pp 13-16, I can testify sounds better than any amount of Alpensinfonie.*[18]

As soon as the score was in proof Tovey promoted two performances. Without disclosing his role in its acceptance, he later wrote that 'the Reid Orchestra, then in its fourth season, did not wait for the appearance (delayed by war-time difficulties) of printed parts, but gave two performances from MS parts and a score of proof-sheets, in two successive concerts with the Reid Orchestra',[19] on 21 and 28 February 1920. Once published, ownership of the performing material gave unlimited performance rights. Thus Dan Godfrey, himself soon to be a member of the panel, played it first on 31 March 1921, with six subsequent performances.

[18] Carnegie United Kingdom Trust report form. Scottish Record Office CD 281/41/31.

[19] Donald Francis Tovey, programme for the University of Edinburgh Reid Orchestral Concerts, Reid Symphony Orchestra, Usher Hall, 6 November 1930, p. 35.

Choral music and *The Hymn of Jesus*

Holst's *The Hymn of Jesus*, another notable success of the scheme, was actually submitted in the subsequent competition, but tended to achieve publicity with those earlier publications because of its immediate performances. Bantock was by then a member of the panel, with Tovey and Allen. Tovey wrote 'I am absolutely bowled over' and Bantock agreed, writing: 'A very remarkable work showing a complete mastery of detail and profound mysticism. The expression is wonderful & beautiful. Criticism is silenced. . . . Certainly Class A.' However, Allen disagreed:

> *I am sorry that I cannot actively agree with either of my colleagues. I see in this work the same fault (if it may be called so) that to my mind spoils so much of his work. A calculation of effects which makes you think more of the calculation than the effect. The man is very clever & painfully enthusiastic but he is certainly not by any means always spontaneous. The trouble is I know the man well & admire him greatly. I felt the same however over The Planets which [we] heard a month ago.*

However, it quickly achieved a positive critical reception, *The Times* critic reporting it 'created a powerful impression', finding 'It is undoubtedly the most strikingly original choral work for many years'.[20]

However, it is an issue that, *The Hymn of Jesus* apart, the winning choral works in general in the series have done particularly badly and still await assessment in performance. An example is William Henry Harris's fine setting of *The Hound of Heaven*, which Matthew Erpelding in his DMA study shows to have been very infrequently performed.[21]

The four Handbooks or prospectuses for the series are particularly useful for the full analytical programme note provided for each work, with incipits, as we can see from the example of another major choral work that failed to benefit from Trust sponsorship, Cyril Scott's *Nativity Hymn* (Fig. 3).

[20] *The Times*, 26 March 1920.

[21] Matthew William Erpelding, *'The danger of the disappearance of things': William Henry Harris' The Hound of Heaven.* DMA (Doctor of Musical Arts) thesis, University of Iowa, 2014. https://doi.org/10.17077/etd.hbg5vpbi [Accessed 29 April 2020]. It is interesting to note that, submitted in the same year as Harris's setting was successful, there was a version by the Welsh composer W. T. David which was graded 'C'.

CYRIL SCOTT

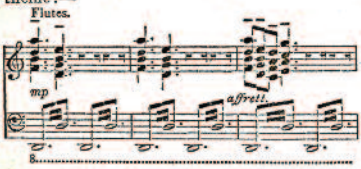
NATIVITY HYMN

FOR CHORUS, SOLI AND ORCHESTRA

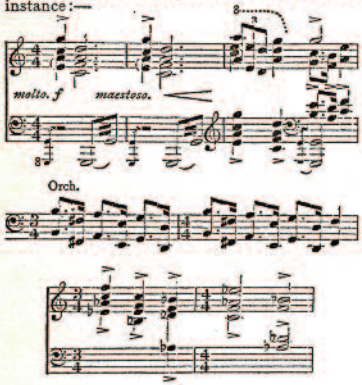
CYRIL SCOTT was born in 1879, and trained at the Hoch Conservatorium at Frankfort. His works include an Opera, a Piano Concerto, a Rhapsody, an Aubade, two Passacaglias on Irish Themes, and other things for Orchestra; *La Belle Dame Sans Merci*, for Soprano, Baritone, and Orchestra; a Piano Quartet, a Piano Quintet, a Piano Sextet, two String Quartets; a *Tallahassee Suite*, for Violin and Piano; a *Handelian Rhapsody* and a *Pastoral Suite*, for Piano, a Piano Sonata, and a very large number of smaller piano pieces and of songs. He has also written a book on *The Philosophy of Modernism*, some books of poems, and his memoirs, *My Years of Indiscretion*.

The words of the NATIVITY HYMN are by Richard Crashaw, the most mystical of English poets (c. 1612–49). It is here set for Tenor and Baritone soloists, four-part Chorus (sometimes divided into six or eight parts), Orchestra, and Organ.

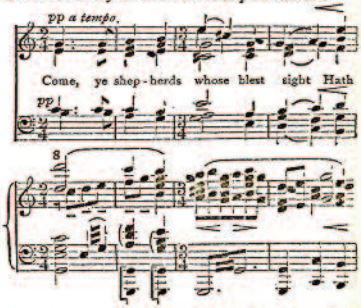
The work opens with an Orchestral Introduction of about sixty bars, based upon the following theme:—



Before proceeding, it may be said that this motif of a dropping fourth, modified in various ways, is very frequently made use of in the orchestral part, throughout the work, as for instance:—

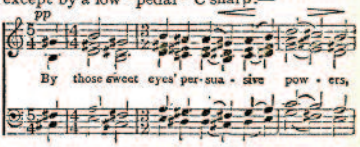


The first entry of the voices is *pianissimo*:—



Verse by verse, Solo or Duet or Chorus, or Solo or Duet *plus* Chorus, and with frequent short orchestral interludes, the HYMN proceeds.

One verse of the climax ("Contend, ye powers of Heaven and Earth") is set as a *fortissimo unison*; in certain other verses consecutive fourths, fifths, sevenths, and ninths are much employed, as, for instance, in the following, which is given to the Chorus unaccompanied except by a low "pedal" C sharp:—



The NATIVITY HYMN takes about one hour in performance. The instruments required are 4 Flutes (with Piccolo); 3 Oboes, Cor Anglais; 4 Clarinets, Bass Clarinet; 3 Bassoons, Double Bassoon; 6 Horns, 4 Trumpets, 3 Trombones, Tuba; Kettledrums, Big Drum and Cymbals, Side Drum and Triangle, Tam-tam; Bells, Celeste, Piano, 2 Harps, Organ; Strings much divided.

The report of the Carnegie Adjudicators upon this work was:—"*A work of strong individuality and great musical interest, laid out on a large scale and showing deep insight into the meaning of Crashaw's poem. The music is wholly modern in style and idiom, and requires an exceptional orchestra.*"

Fig. 3: Page 23 of the Handbook for the Second Series by Percy A. Scholes.

Operas

The Carnegie Competition attracted a number of operas over its ten-year span and six were published, while four others received honourable mentions. However, the only one of these to have real success on the stage was Rutland Boughton's *The Immortal Hour*. In the 1920s *The Immortal Hour* became something of a cult, achieving a record-breaking run of 216 performances when it opened at the Regent Theatre, King's Cross. (The Regent was on the site of what is now the Town Hall extension, opposite St Pancras Station.) The opera first opened in October 1922 and returned for a second run of another 160 performances in 1923 (Fig. 4).

Fig. 4: Gwen Ffrangcon-Davies as Etain in the Regent Theatre production of The Immortal Hour.

Fiona Macleod's verse play had first appeared in book form in 1908, the author describing it as a 'psychic play'. Boughton started work on his setting in 1912, completed it in 1914 and almost immediately performed it, although at first with piano accompaniment. By October 1921 it had already achieved some 56 performances at Glastonbury, London, Bath, Bournemouth, Bristol and Birmingham. So, in accepting it, the CUKT panel were, in fact, backing a potential winner. In fact, of the several operas they supported one way or another, it was the only one for which a complete set of orchestral parts could be purchased, and while Stanford's opera *The Travelling Companion* was published in full score, all the others appeared as a published vocal score. The other four were one-acters, the longest running to 45 minutes. Thomas Dunhill's *The Enchanted Garden* was a typical example, characterised by the board as:

> *A magical romantic opera requiring only four characters and no change of scene. The music is deft, imaginative and full of colour and movement, and charmingly scored. The Adjudicators are of opinion that the libretto is not of commensurate value, and that the work would stand a far greater chance . . . as a Mime Play without words. The value of the music itself is, however, incontestable, and the Adjudicators have no hesitation in recommending it for award.*

Possibly the most contentious assessment was of the only opera submitted by a woman. This was Emma Lomax's opera *The Marsh of Vervais*, which ultimately was accorded an assessment of 'B+'. It was one of the few works to be re-submitted by its composer. Bantock read it first:

> *This [is] interesting and in some respects shows much inventive power & technical skill, with a good sense of orchestration. The music is often vigorous & dramatic, in spite of the stilted and somewhat formal vocal writing. It is a work that should be commended but it is not suitable for publication by the Trust. . . The composer has attempted too much, & should be urged to submit a work of a less ambitious character.*

He then added, almost as an afterthought, 'I should be interested to know her age'. Remarkably the Trust administration's formal response to the composer must have taken Bantock at his word, because she replied, resubmitting it: 'begun in 1907 when I was Goring Thomas Scholar at RAM & finished in January 1920. I was aged 34 when I began it & 46 when it was finished.'[22] Hadow was even more impressed than his colleagues:

[22] She had had been the Goring Thomas Scholar at the Royal Academy of Music 1907-10 and was just starting a 20-year tenure as a professor of composition at the Academy.

> *. . . a rather remarkable work – original & powerful. I am not sure how it would come off in performance, there is, perhaps, not quite enough relief. But the composer is a musician worth considering . . . a great deal depends on what other works we have in the A class.*

Dan Godfrey found 'a great deal in its favour' and when it was rejected for publication it was he who programmed the Prelude to Act 2 in an orchestral concert at Bournemouth in January 1927.

Emma Lomax lived until August 1963 but failed to establish herself as a composer. It is difficult to determine whether this and her manuscript works survive, possibly the reason for her very short entry in 'Women's Grove'.[23] It is indicative of the substantial research task that is still necessary to locate even a small percentage of the works which were submitted to the CUKT but not published, or, in many cases, performed.

Chamber music

After the spectacular success of the Howells Piano Quartet, notable chamber music submitted included the Dyson Three Rhapsodies, and string quartets by a very young Alan Bush, Armstrong Gibbs, Norman Hay, and the R. O. Morris Fantasy for string quartet. Notable successes include both Ivor Gurney's song cycles with piano quintet (*Ludlow and Teme* and *The Western Playland*), Peter Warlock's Yeats setting *The Curlew* and Walton's youthful Piano Quartet, the latter establishing the composer's international credentials at a very young age.

A typical winner in 1918 was Norman Hay, whose Quartet in A major was printed but failed to make much headway with the wider audience. Although born in Kent, Hay spent most of his life in Coleraine, County Antrim, where he was organist at the Parish Church during the first half of the Great War. Coming from 'a quiet country town' as he put it, Hay was somewhat isolated, as many musicians of the time must have been before the inception of radio. He developed as a composer through his contact with the Belfast Philharmonic Society, playing various instruments in the orchestra. Although he is almost forgotten today, he was briefly celebrated for various chamber works using Irish themes, one winning a Cobbett competition in 1917. In his assessment of Hay's quartet, Tovey was inclined to be a little patronising, writing: 'By no means unimportant in its Regional way and this man's harmony is cruder than Reger's, but he interests me considerably and I would like to know his work'. An unsigned scribble – probably Hugh Allen – suggests the irritation of his panel colleagues, writing: 'I withdraw! His harmony is as good as

[23] Julie Anne Sadie and Rhian Samuel, *The New Grove Dictionary of Women Composers*. London: Macmillan, 1994, p. 286.

his form, and that's saying a good deal.' Yet in their published joint assessment the adjudicators wrote: 'a work of remarkable originality, large in conception, and high achievement. It will take its place among the best modern works of this type.' Hay dedicated the quartet to the memory of his father and, in the first movement and in the coda of the finale, appear references to the plain-song theme *Christe, Redemptor omnium*.

Ivor Gurney's song cycles with piano quintet accompaniment were both selected for publication. Gurney had been an articled pupil to Sir Herbert Brewer, Organist of Gloucester Cathedral, when Gurney's friend Herbert Howells had also been serving his pupillage. Gurney was thus deeply rooted in Gloucester and Gloucestershire music. However, there was ever a hint of instability, and when he was gassed and shell shocked in the First World War, he entered a downward spiral. Gurney wrote these songs in 1919 and scored them in 1920 when he was still recovering from being gassed at Passchendaele. By the time the Carnegie edition of this music was published in 1923 he had been admitted to the City of London Mental Hospital at Dartford, Kent. Gurney's settings are written absolutely from the heart. In a letter to Herbert Howells towards the end of the war he had written:

> *Show us Tintern and sunset across the Malvern and Welsh hills. Make us see the one evening star among the trees. And the scherzo of this String Quartet – a great spring wind blowing the hair of the exultant traveler. . . .*[24]

The panel on this occasion included Vaughan Williams, whose *On Wenlock Edge* is scored for the same forces and is the perfect partner for Gurney in concert programmes. VW was not uncritical, writing:

> *Gurney has certainly beauty and invention of a quiet miniature type – rather spoilt by a willful ineffectiveness in the string writing (see pp. 10, 13, 14, 19, 20, 31, 45, 46) but I think it sh[oul]d be A.*

At the end of the war, Arthur Bliss disowned his earlier music and produced a succession of works for small forces in a searching new idiom that commentators related to the emergence of *Les Six* in France. These scores included *Madam Noy*, *Conversations,* a Concerto for piano and tenor voice, a stunning orchestral storm as a Prelude for Shakespeare's *The Tempest*, and *Rhapsody* (originally styled *Rhapsody No. 2*). The *Rhapsody*, which is distinctive for its use of soprano and tenor vocalizing to 'ah', was the last of the 1920

[24] Lewis Foreman, *From Parry to Britten: British Music in Letters 1900-1945*. London: Batsford, 1987, p. 87.

Carnegie prize winners. Vaughan Williams was again an adjudicator and he wrote:

> *This piece seems to me to have a rare and classical sense of beauty – and indicates a healthy departure from the rather heavy romanticism of much that has been sent in. It breaks fresh ground and as such it ought to be encouraged. I know it has weak points – a certain squareness & a tendency to shut the music into water-tight compartments 2 bars long. But it has certainly great beauty of theme, harmony and colour.*

Then, writing in December 1920, when his *Pastoral Symphony* was far advanced, Vaughan Williams added:

> *As to the voices, I also do not like voices without words – but I think this is a prejudice – there is no doubt about the exquisite beauty of the combination of voices & instruments!*

And indeed, in the music VW was working on, a vocalizing soprano voice plays an important role, and in various orchestral works wordless voices became a characteristic part of VW's sound world.

Most of the music published by the Trust appears to have been relatively newly composed, but from time to time music written earlier was among the winners. George Dyson's Three Rhapsodies for string quartet were actually completed long before he submitted them. The first of these Rhapsodies had been composed in Rome in 1905, where the 22-year-old Dyson had chosen to go (following Stanford's advice) as the winner of the Mendelssohn Travelling Scholarship from the RCM. In 1919, the Carnegie panel – Tovey, Bantock and Sir Hugh Allen – did not agree about the Dyson Rhapsodies. Tovey had the most substantial reservations:

> *[Category] B for me possibly C – Remarkable in many ways. Beautifully written: inherently diffuse in that troublesome way that makes "cuts" impossible or disastrous. [Yet] for the most part the style and tone are really distinguished.*

He went on to compare the music to the club bore:

> *. . . why, the very look of them makes you want to cut your button off and leave it in Coleridge's hand till you return after dinner and find him still talking to it.*

Surely more of a similarity to Tovey himself, and Bantock, clearly feeling the need to cap his colleague's garrulous eloquence, wrote: 'There's more here

than meets the eye.' But it was Allen who won the day for Dyson – he was not to be disputed with and his sole comment was 'Class A'. After further discussion, they produced their joint statement for public consumption, highlighting the music's personality: 'This work is remarkable for beauty and intimacy of thought and expression – freedom of treatment and individuality of style'.

By the time of the 1923 competition the standard of submitted works was felt to have diminished and, out of 55 works, only three were finally declared successful. Easily the most distinctive was Peter Warlock's Yeats setting *The Curlew*. In fact, it was presented under his real name of Philip Heseltine, though published as Warlock. Heseltine must have finished his score in June 1922 and so submission would have been almost immediate. Sir Henry Hadow wrote in his report: 'I like this – some of it is rather queer but it has ideas in it and it really does "set" Yeats poems.' But it was Vaughan Williams who clinched it, writing:

> *We certainly ought to do this – far and away the best work I have examined so far – full of poetry and beauty. One or two weak moments esp see p 11 and I wish he wouldn't bring in the voice on the last page – indeed I'd do without the voice part altogether. A.*

Hardship cases

It was not always musical considerations that required resolution by the panel of adjudicators. Three varied examples give us the flavour of the time. Perhaps the most dramatic story associated with the Carnegie music publications may be told of Lawrance Collingwood and his *Poème Symphonique*, written for a large orchestra including six horns. Collingwood was familiar in his time as a conductor and record producer, and has been particularly remembered for his recording of the 'Triumphal March' from Elgar's *Caractacus*, relayed by HMV to Elgar who supervised the recording from his death bed. He was also at Sadlers Wells from 1931 to 1947. He is less well remembered as a composer, though I recall his operatic version of *Macbeth* in Joseph Vandernoot's London fringe production in 1970.

Collingwood started as a chorister at Westminster Abbey, and later was organ scholar at Exeter College Oxford before studying at the St Petersburg Conservatoire. Living in Imperial Russia for five years, he assisted Albert Coates at the St Petersburg (later Petrograd) opera. Collingwood's unique manuscript was sent from Petrograd during wartime and was thus many months in the post; it was the only submission to the Carnegie Trust that the adjudicators agreed to accept late. He was one of only four winners in his year. The adjudicators found it 'a powerful work exhibiting great resources of thematic development, dramatic contrasts, and a fine climax'.

However, for Collingwood, the situation in revolutionary Russia had been grim, and although he and his family had arrived back in the UK in June 1918, they had arrived penniless, having been forced to leave all their possessions behind. Immediately recruited as an army translator, he was returned to Northern Russia before being demobbed without income. In consequence, in November 1919 he found himself destitute and was forced to write a begging letter to the Trust, appealing for help:

> *Attracted by Russian music I went out to Petrograd some time before the war to study at the Petrograd Conservatoire, of which I duly became a graduate with diploma. When the Russian revolution commenced I was unable to leave the country & it was not until June 1918 that I, with my wife & children escaped to England after many privations. All my money, music & household effects to the value of nearly 20,000 roubles I was obliged to leave in Russia with the result that we arrived penniless . . . with nothing but the clothes we stood up in . . . I find myself in a most critical position. I have to support a wife & three small children . . . If the music I write is worth something in the artistic world, which you as acceptors of one of my works admit, would it not be possible for you to go a little further for once & grant me some sort of financial assistance to enable me to pull through. . . .*

All credit to the trustees that they did.

Competing demands of war work

The case of the Scottish composer William Wallace (1860-1940) is an interesting one, for Wallace, who was an ophthalmic surgeon as well as a composer, had been announced as a prize-winner with his 'Symphonic poem No. 5: *Wallace AD 1305-1905*', but on seeing the cost to the Trust for printing it he felt unable to proceed when important medical work could be achieved for a similar amount. He wrote to the Carnegie UK Trust on 5 September 1919:

> *When War broke out at once offered my services on the strength of my having the degree of Doctor of Medicine, and I obtained a commission in the R.A.M.C., with the rank of specialist in ophthalmology, a branch or medicine to which I had devoted my entire attention before I gave up practice. During my term of service I availed myself of the invaluable opportunities for study and research, and the circumstances in which I was placed enabled me to illustrate my observations by a series of water-colour drawings – about 120 – dealing with exceptional conditions as*

the result of war-injuries to the eye. On several occasions I demonstrated my results at the Royal Society of Medicine, and ophthalmologists are agreed that they are unique of their kind and therefore of a definite value to science and humanity.

. . . and there is a wide-spread desire to form a collection of drawings from all sources – to be re-produced in facsimile and published as an Atlas. This however cannot be done owing to the cost which will approximate the amount proposed to be spent on my single orchestraI work.

The Trustees, I believe, will appreciate what is in my mind, namely, that I am reluctant to put them to the expense of bringing out my music while a scientific work of infinitely greater importance to the world has for the present to be shelved owing to lack of funds.

In saying this I am well aware that I am putting my own interests on one side, but I should never forgive myself for accepting for my own personal benefit the expenditure of a large sum which I am conscious is urgently wanted for a worthier end. This is my conviction after having worked for four years among soldiers blinded in the War, or with their eyesight gravely damaged . . . I venture to suggest that none would have recognized and approved of my motive more whole-heartedly than the Founder of the Trust.

On this occasion the drafting of the Trust Deed precluded action such as Wallace was requesting. They did not support his request and his score was not published.

Score withdrawn from the competition

Before the days of easy document copying, composers of orchestral music were constantly faced with the practical problem that their score existed in only one copy, which would be needed if performance was offered or when orchestral parts had to be prepared – or, indeed, programme notes written. In the case of the Carnegie competition there was at least one instance of this. Havergal Brian submitted his orchestral score *Night Scenes*, which was received in the Trust office on 29 January 1918 but, almost immediately, was asked to be returned. This seems to have been what is now listed as the *Second English Suite.* Tovey had glanced at the score and written some not entirely favourable first impressions:

This looks like the usual series of "effects without causes", and with a tendency towards thin shrillness: eg the obvious over-fondness for a high shake shivering above spasmodic tinkles. But we must read it: the mannerism is that of today (or July 1914) – and though all pervading, it may conceal something real.

Brian had written from 97 Edwards Road, Erdington, Birmingham on 2 February:

> *I am sorry to ask for the return of the orchestral score of my "Night Scenes", but shall be glad if you will return it at once, as I desire to send it to London with a view to performance. I enclose cost of postage.*

According to Kenneth Eastaugh,[25] Brian sent it to Beecham and it subsequently went missing. The letter on the CUKT file is annotated '. . . sent on Feb. 8 from this office'. One might guess that Beecham found Brian's parcel less welcome than the composer hoped, put it away and forgot about it. No trace of it has ever been found.

Applications & nationality

The formal application forms that accompanied submitted works are preserved in the CUKT papers in the Scottish Record Office in Edinburgh.[26] As well as details of the work submitted, applicants had to state their parents' names and whether they were British born, and sign that they were of British parentage and nationality and ordinarily resident in the United Kingdom. Irish applicants had no problem in being accepted, and Arthur Bliss (whose father was American born) was not challenged. But when Kaikhosru Sorabji wrote in asking whether he was eligible because he was 'not of British race but who is a British subject i.e. an Indian', he was immediately told that he 'could hardly be considered as eligible'[27] (Figs.5 & 6).

[25] Kenneth Easthaugh, *Havergal Brian: The Making of a Composer*. London: Harrap, 1975, p. 207.
[26] Scottish Record Office: GD 281/41/1 to 147. Each work assessed has a separate file in this group.
[27] A. L. Hetherington to Sorabji, 13 June 1919 (Scottish Record Office GD281/41/145).

Fig. 5: Kaikosru Sorabji in 1918. ©Sorabji Estate.

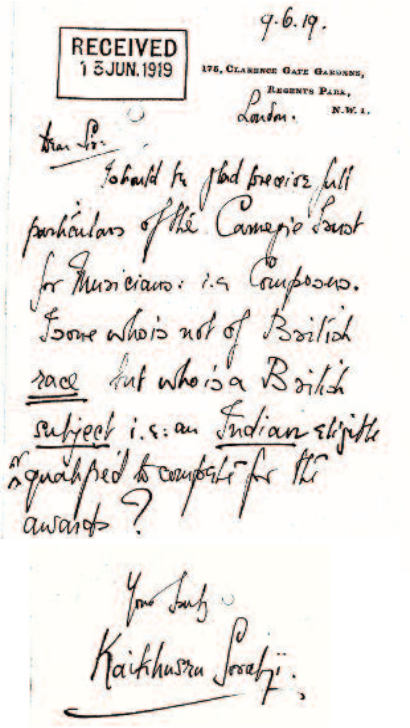


Fig. 6: Sorabji's initial letter to the Trust dated 6 June 1919. ©Sorabji Estate.

Sorabji never identified a score that he wished to submit, but was not to be put off so easily, writing by return:

> *On what grounds is a born British subject the son of a born British subject, resident in England debarred from competing, when as award is actually made this year to one who, if a British subject himself according to the International Who's Who in Music is the son of a gentleman from Germany?*

He was referring to Holst, who had dropped the 'von' from his name by deed-poll during the war. Holst's great grandfather had been born in Riga in 1769 and the family had relocated to England in 1805, Holst being born in Cheltenham in 1874 and studied at the RCM with a scholarship which, at that date, was only open to British subjects. Sorabji later confirmed that he was born in England and was a permanent resident. In a paper to the Executive Committee it was noted that:

> *More is required than a decision on the case of this particular individual whom it would appear difficult to exclude. The question is whether the words "British parentage and nationality" are intended to convey more than the fact that the father must be British subject.* [28]

Women composers

At least twelve women composers submitted scores during the lifetime of the scheme but only one achieved full publication, while a second achieved a notably positive consideration. Eight more were graded 'B'. The published score was by Ina Boyle, an Irish pupil of Vaughan Williams, while the second has already been discussed – the opera *The Marsh of Vervais* by Emma Lomax.

Ina Boyle from County Wicklow was therefore the only woman prize winner and her atmospheric rhapsody *The Magic Harp* was one of the six successful scores in 1920. The adjudicators' assessment was:

> *An imaginative and poetic work, full of refined and delicate colour, skilfully orchestrated and effective throughout. The Adjudicators have particular pleasure in commending the work of a new composer, who gives promise of a distinguished career.*

Bantock confessed himself 'favourably impressed . . . the scoring is picturesque and fanciful'.

[28] Paper V: 'Interpretation of Music Publication Scheme Regulations' considered by the Expenditure Committee on 8 July 1919. Scottish Record Office GD 281/41/145.

The composer Elizabeth Maconchy remembered her friend Ina Boyle (who died in 1967) as 'remaining all her life at Bushey Park near Enniskerry, and she seldom left it save for brief periodic visits to London'[29] (often for a lesson with Vaughan Williams). Very recently, the conductor Ronald Corp, who recorded *The Magic Harp* with the Bournemouth Symphony Orchestra in 2013, also recorded a wide selection of her other orchestral music.[30] Ina Boyle submitted various other scores to CUKT but never achieved another publication (Fig 7a).

Of the eight other women composers who submitted scores rated 'B', and hence not achieving publication under the Carnegie scheme, four were performed by Dan Godfrey at Bournemouth: Dorothy Howell: Piano Concerto, Jane Joseph: *Bergamask* – dance for orchestra; Lilian Elkington: *Out of the Mist*; and Marian Arkwright: Symphonic Suite *In Japan*[31] (Figs. 7b-c).

Fig. 7a: Ina Boyle

[29] Elizabeth Maconchy, *Ina Boyle: An Appreciation with a Select List of her Music*. Dublin: Trinity College, Dublin Library, 1974.

[30] With the BBC Concert Orchestra, recorded by Dutton Epoch at Watford in 2018 and issued on CDLX 7352.

[31] I must thank Stephen Lloyd for his unpublished catalogue of all Dan Godfrey's performances at Bournemouth. This shows that Dorothy Howell performed her Piano Concerto on 15/11/23, 12/11/25 and during April 1927; Jane Joseph's *Bergamask* had been given on 10/2/32; Lilian Elkington's *Out on the Mist* on 21/12/22; and Marian Arkwright's *In Japan* on 6/11/1911.

Fig. 7b: Dorothy Howell

Fig. 7c: Lilian Elkington

The Dorothy Howell Piano Concerto was received by the Trust in December 1925, by when, championed by Sir Henry Wood, its composer had already performed it widely, not least at Bournemouth where Dan Godfrey scheduled it twice and would do so again in 1927. The panel appear to have been ignorant of these performances. Bax wrote 'this is an excellently written work well planned and adequately scored. Unfortunately however the manner is at least fifty years out of date and the subject matter is purely academic . . . I should be sorry that it should represent British music in 1926'. By the time of its recording in 2019 the perspective of history had dimmed these reservations and its qualities as a concerto became more apparent.

Of the remaining four names Mrs A. J. Clarke (Trio for piano, oboe and horn) and 'Leo France' (Miss Lilian Robinson) (Choral Ode: *Song of the Sun*) have eluded research. Kathleen Dale, although published as a composer under her maiden name of Richards, submitted her First Quartet over her married name, and the panel, who were sympathetic to the piece, referred to her as 'Mrs Dale'. Christabel Marillier submitted a String Trio, and although forgotten to us today, she had a brief moment of fame soon after the CUKT competition when her light opera *The Rose and the Ring* enjoyed a short West End run in 1928.

Assessment

The scheme ran for 12 years and publication took place over the period from 1918 to 1928. After the striking scores seen at the outset, the works published in later stages have been forgotten. Eventually, in 1928, it was wound up but any prize-winner surely deserves a hearing today, only partly achieved by me in my 1995 broadcast. Had it succeeded in its objectives? The Prize had certainly served a notable purpose in giving focus to new music by British composers at a key moment in the development of their art. Afterwards, there began to be commercial publishers, notably Oxford University Press, who were willing to take on the risk with such new music. Yet although a quarter of the 56 published scores have become familiar, and another half dozen or so are heard from time to time, there is still a significant repertoire to be explored by enterprising promoters and record companies, almost all the music still being available in engraved editions. The scores were widely presented to libraries and performing organisations[32] and, if no longer available, most are still to be hired from Stainer & Bell.

In 1925 Sir Henry Hadow, associated with the scheme for much of its span, reviewed the CUKT's achievement and made some big claims, writing:

> *When the Trust inaugurated this scheme, Great Britain held a very low rank in the annals of composition. She now ranks at least even with any other country in the world, indeed Mr Richard Aldrich, who holds the leading place among American musical critics . . . has recently said that Great Britain is in the forefront of musical composition and that she is now "the only country from which anything really vital is coming".*[33]

Acknowledgements

For this article I have to thank various sources spread over a quarter of a century. My original commissioning editor at BBC Radio 3 was Tony Sellors and I must thank him for accepting the project 25 years ago and facilitating performances at the BBC studios at the Golders Green Hippodrome, notably by the BBC Concert Orchestra conducted by Barry Wordsworth, who for the programme, recorded the revival of Collingwood's *Symphonic Poem*, Edward Mitchell's *Fantasy-Overture* and Edgar Bainton's *Genesis*. My original contact at CUKT was Elizabeth East who managed necessary permissions in

[32] The CUKT's own comprehensive collection of the published scores is on permanent loan at King's College London (https://www.kcl.ac.uk/carnegie-collection-of-british-music) [Accessed 29 April 2020]. Loan copies of most individual items are in the Central Music Library (part of the former Edwin Evans collection) in the Buckingham Palace Road branch of Westminster Public Library.

[33] Typescript memorandum dated 28 April 1926, submitted to the Trust meeting on 12 May 1926. Scottish Record Office GD281/41/141.

preparing the original programmes, and her successor Rebecca Monro for renewed permissions today. The Scottish Record Office, now National Records of Scotland, where the Head of Historical Research Section provided a trolley loaded with GD281 files and gave access in June 1995 and archivist Jennifer Ozers renewed permissions today. Carol Wakefield, Joint Managing Director of Stainer & Bell was very helpful in 1995 listing scores still available from their original publisher.

The quotation by Benjamin Britten appears by permission of the Britten Estate and is ©Britten Pears Arts 2020. Quotations from, and the image of a letter from Kaikosru Sorabji appear by permission of Alistair Hinton, the residual legatee of the Estate of Sorabji. The author's source for scores from the CUKT series were either acquired courtesy of the late John May or borrowed from the Central Music Library collection at Westminster Music Library at Buckingham Palace Road or the BBC Music Library.

The illustrations are from the author's collection. I have to thank CUKT for permission to reproduce two extracts from the handbooks to the series; David Brown for the photograph of Lilian Elkington; Alastair Hinton for Kaikosru Sorabji; and Merryn and Columb Howell for the photograph of their aunt Dorothy Howell. All other illustrations are from the author's collection.

Abstract

Launched in 1916, the CUKT publication competition achieved the promotion of a variety of new music by British composers in the ten years after the First World War. Initially responsible for the publication of what became some of the most celebrated music of the day, including Vaughan Williams's *A London Symphony* and Rutland Boughton's opera *The Immortal Hour*, the quality of the music successful in the annual competitions gradually diminished until the scheme closed in 1928. This article discusses the successful scores, identifies their Assessors and explores how they were judged and what wider issues arose during the process.

Since taking early retirement as a librarian in 1997, Lewis Foreman has been a freelance writer, specialising in British music. More than two-dozen books include Bax: a composer and his times*, now in its third edition. With his wife he wrote the widely-admired* London: a Musical Gazetteer *for Yale UP (2005). He advises various record companies on unrecorded repertoire, in recent years Dutton Epoch, and his hundreds of CD booklet notes and session photographs are well-known. A study of British symphonies, commissioned by Boydell, is in progress.*

Appendix: Carnegie Composers: Alphabetical Catalogue

Edgar BAINTON: Concerto-Fantasia for piano & orchestra
----- Before Sunrise
Granville BANTOCK: Hebridean Symphony
Herbert BEDFORD: Night Piece: The Shepherd, for alto, flute, oboe and piano
Arthur BENJAMIN: Pastoral Fantasy, for string quartet
Arthur BLISS: Rhapsody for soprano, tenor and ensemble
Rutland BOUGHTON: The Immortal Hour. Music drama
York BOWEN: String Quartet No. 2
Ina BOYLE: The Magic Harp, for orchestra
S. H. BRAITHWAITE: Snow Picture. Tone poem.
----- Elegy for orchestra
Frank BRIDGE: Symphonic Suite: The Sea
Alan BUSH: String Quartet in A Minor, Op. 4
Lawrance COLLINGWOOD: Symphonic poem
Learmont DRYSDALE: Overture: Tam O'Shanter
Thomas F. DUNHILL: The Enchanted Garden. Opera in one act
George DYSON: Three Rhapsodies for string quartet
Rupert ERLEBACH: Rhapsody Quintet*
David [Moule] EVANS: Concerto for String Orchestra
Harry FARJEON: Phantasy Concerto for piano and chamber orchestra
----- St Dominic Mass [Vocal score only published]
Ernest FARRAR: English Pastoral Impressions
----- Three Spiritual Studies, for string orchestra
Gerald FINZI: A Severn Rhapsody
Nicholas GATTY: The Blue Peter. Comic opera in one act
Armstrong GIBBS: String Quartet in G*
Ivor GURNEY: Ludlow and Teme, for tenor & piano quintet
----- The Western Playland, for baritone & piano quintet
William Henry HARRIS: The Hound of Heaven, for baritone, chorus and orchestra
Edward Norman HAY: String Quartet in A major
Victor HELY-HUTCHINSON: Variations: Intermezzo, Scherzo & Finale
Gustav HOLST: The Hymn of Jesus, for chorus and orchestra
----- Savitri*
Herbert HOWELLS: Piano Quartet in A minor
----- Rhapsodic Quintet for clarinet and strings
John B. MCEWEN: Solway Symphony
Jeffrey MARK: Scottish Suite for 4 violins and piano
Percy Hilder MILES: Sextet for strings in G minor
Philip NAPIER MILES: Markheim 'Dramatic sketch'* [Premiere, Bristol 1924; vocal score published by J. Curwen, 1926]
Robin MILFORD: Double Fugue for orchestra
Edward MITCHELL: Fantasy-Overture
R.O. MORRIS: Fantasy for string quartet
Cyril ROOTHAM: Brown Earth, for chorus and orchestra
----- Ode on the Morning of Christ's Nativity
Alec ROWLEY: The Princess Who Lost a Tune. Ballet-mime
Cyril SCOTT: Nativity Hymn, for soli, chorus and orchestra
----- Piano Quintet in C major [No 1]
Sir Charles Villiers STANFORD: Symphony No. 5
----- The Travelling Companion. Opera in 4 acts
Ralph VAUGHAN WILLIAMS: A London Symphony
Ernest WALKER: Piano Quartet in C minor*
Alfred M. WALL: Piano Quartet in C minor
William WALLACE: Tone poem 'Wallace'*
William T. WALTON: Piano Quartet
Peter WARLOCK: The Curlew
Felix WHITE: The Nymph's Complaint for the Death of her Fawn
----- Four Proverbs, for flute, oboe, violin and cello
William G. WHITTAKER: Among the Northumbrian Hills, for piano quintet
----- A Lyke-Wake Dirge
WILSON: A Skye Symphony
WOODGATE: A Hymn to the Virgin

* Not printed in the Carnegie Edition.

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CELEBRATIONS AND ACQUISITIONS: ESTABLISHING A SPECIAL COLLECTIONS ENVIRONMENT AT THE ROYAL WELSH COLLEGE OF MUSIC AND DRAMA

Judith Dray

In May 2018 I was fortunate to be appointed as the first professional archivist at the Royal Welsh College of Music and Drama (RWCMD) in Cardiff. My contract was to organise the College archives to get them into a position where RWCMD could put on an exhibition to commemorate its 70th anniversary in 2019. This was originally a four-month fixed term contract, generously funded by an alumnus. However, since this original conception, the archives and special collections project at RWCMD has grown exponentially and in January 2019, I was even more fortunate to be able to return to a much bigger project covering a growing portfolio of special collections.[1]

Beginning with the major acquisition of the Foyle Opera Rara collection and culminating in the College's seventieth anniversary celebrations, the year 2019 had the potential to be overwhelming. However, the unending support received from colleagues throughout RWCMD and the archive profession has allowed us to build momentum and make our archives and special collections an exciting asset to fire the enthusiasm of staff and students alike.

This article will document how the special collections and archives have been established at the College through inclusion, advocacy and the generosity of funders. It begins by charting the development of the College archives and the success of our seventieth anniversary exhibition. It will then provide an introduction to our newly acquired Foyle Opera Rara collection, which is now open to researchers, showcasing a few of its highlights and sharing some of the exciting work the College has been carrying out since its arrival.

[1] RWCMD's collections cover music and drama, primarily with a Welsh focus, and include the College archives, the Foyle Opera Rara collection, the Drama Association of Wales archives and rare books (also including a large play lending library), the Glamorgan Youth Orchestra and Brass Band archive, Philip Wilby manuscripts, Julian Bream rare score and art collection, Mervyn Burtch collection, Graham Whettam manuscripts, and the Beatrice (Trixie) Botterill Digital collection.

Beginnings

In May 2018 I began working at RWCMD on a project funded by the Mosawi Foundation. May Mosawi had herself been an acting student at the Welsh College of Music and Drama in the 1960s and kindly shared with me her fond memories of the College. The purpose of the project was to begin organising the College archives (in reality, assorted boxes in the basement) so that they could be used to commemorate the seventieth anniversary of the College which would be marked the following year.

My colleague, Mandie, a library assistant, had already begun working with the archives after consulting other conservatoire archivists.[2] Following their advice, Mandie tidied the area where the archives had been stored and began the laborious process of listing the contents of each box. This meant that when I started, I had a good idea of what was in the archive and could quickly generate a cataloguing structure.

During my four-month contract, I started cataloguing, drew up some policies and procedures, transferred the archive into suitable boxes and enclosures and drew up a working timeline of the College's history. We also curated a pop-up exhibition that we used at a couple of events to showcase the College's heritage and generate interest.

As my initial contract was for only four months, it was obvious that I was not going to be able to complete an entire catalogue of the College's archives in that time so I considered it important for me to train Mandie in cataloguing. This meant that, when I left at the end of August, Mandie was able to continue cataloguing and make sufficient progress that the College would be able to mount an exhibition in the following autumn. (In fact, I returned the following January, after a round of open recruitment, so I was able to lead on curating the exhibition myself.)

Celebrations: 70th anniversary exhibition

On my return the following year, my main objectives were to catalogue, care for and promote the Foyle Opera Rara collection, and to curate the 70th anniversary exhibition. The Welsh College of Music and Drama was founded in 1949 and was originally located in Cardiff Castle. In 1974 it moved out of the Castle into the purpose-built accommodation in the Castle grounds that it now inhabits. College had changed a lot over its 70 years but one thing remained constant among almost everyone I spoke to: they talked about the people of College, and how relationships that were formed there changed their lives.

With this in mind, when we started thinking about curating the exhibition,

[2] We are indebted to Heather Roberts from the Royal Northern College of Music and Stuart Harris-Logan from the Royal Conservatoire of Scotland for their generous help at this stage.

we felt it was important that it should capture the spirit of the College's story over its 70 years. It needed to focus on the people – staff, students, and friends – who have made the College what it is today.

After compiling factual information for the timeline, we began approaching former students to collect memories of their time at the College. We invited one or two alumni from each decade to come into the College. For each person, Mandie and I selected relevant material from the archives to show them, such as photographs and programmes in which they appeared, and prospectuses from when they were at College. We chatted with them and encouraged them to talk about their memories. We asked them to select an object that triggered their memories or was particularly meaningful to them and explain why. We also asked them either to write down their memories or record a story or memory that stood out to them. Inspired by the excellent Archives Unboxed exhibition at the National Theatre, we displayed the oral and written memories alongside the items from the archives that alumni selected.[3]

It was inspiring to share the archives with the alumni who contributed their stories to the exhibition and to see the potential of archival objects to spark memories. Of course, it was not possible to include everyone at this stage so it was important that the exhibition was interactive so that more people could add their own stories and memories. We included a pin-board timeline for people to add memories, photographs and other objects from their time at College, and a memory booth where people could record their memories, or possibly thoughts inspired by the exhibition, in an audio-visual format. It was brilliant to see these filling up with a wide range of contributions. These have now expanded the archives, broadened our knowledge of the College's history, and allowed us to reflect a more complete story of the College across the decades.

Like many projects, this was definitely a collaborative process. It was wonderful to be able to work with designers at the College to create something really beautiful to commemorate the College's history. We are very grateful for the extremely hard work put in by staff and students from the Design for Performance and Stage Management departments.[4]

The exhibition was staged in the Linbury Gallery at RWCMD, an exhibition space which is also the main thoroughfare through the building so has

[3] This exhibition was curated by Erin Lee for the National Theatre in 2019. More information can be found at https://www.nationaltheatre.org.uk/content/theatre-treasures-national-theatre-archive-unboxed. [Accessed 29 April 2020]

[4] We are grateful to Sean Crowley and Brad Caleb Lee (exhibition design and graphics), Ian Evans (technical management), Sean Brown and Abi Hubbard (construction), Llyr Parri (lighting, audio and visual technician), TK Hay (graphics support), Alfie (Setch) Wise, Elizabeth Elford, Juliette George, Valentine Gigandet and Frances Norburn (construction support), as well as the Mosawi Foundation and the RWCMD Students' Union for their generous financial support of the exhibition.

the benefit of substantial footfall. It was launched at a celebratory alumni re-union on 28 September 2019 which brought together staff and students, both past and present. It ran until 13 November when it was replaced with an online version.[5] The exhibition required a great deal of effort from all the people working on it, but it was an extremely positive way to showcase the College's unique story, strengthen and bring together the community of former staff and students, and raise awareness of our archives (Figs 1 & 2).

Fig. 1: Memory pin board. ©Edmond Choo photography 2019

[5] The online exhibition is available at https://www.tiki-toki.com/timeline/entry/1312736/RWCMD-70/ (English) and https://www.tiki-toki.com/timeline/entry/1338041/CBCDC-70/ (Welsh). [Accessed 29 April 2020]

Fig. 2: Exhibition timeline of College history. ©Edmond Choo photography 2019.

Acquisitions: the Foyle Opera Rara collection

The acquisition of a new and prestigious collection certainly helped consolidate and raise awareness of RWCMD's special collections. Along with curating the 70th anniversary exhibition, the main focus of my role in 2019 was to catalogue, care for, and promote the newly acquired Foyle Opera Rara collection.

What is the collection?

The Foyle Opera Rara collection comprises the library and archives of Opera Rara, a London-based opera company who specialise in bringing rare and forgotten operas back to life. Their mission statement is: 'to rediscover, restore, record and perform the lost operatic heritage of the 19th and early 20th centuries.'[6] They describe themselves as a 'unique combination of opera company, recording label and live operatic archaeologist', and this is evident in the collection itself which is a unique and fascinating treasure trove of operatic

[6] https://opera-rara.com/about-us. [Accessed 29 April 2020]

heritage.[7] Opera Rara was founded by Patric Schmid and Don White in the early 1970s and the company has since recorded sixty complete operas as well as compilations and excerpts.[8] The collection is indicative of the level of scholarly research that goes into resurrecting these operas.

The collection was largely amassed by the founders who travelled through Europe, scouring music shops and book shops, collecting items they thought were interesting. Because of this, the collection is extremely varied.

It includes:

- early and first edition scores of nineteenth century operas
- autograph manuscripts in the hands of Donizetti, Mercadante, Mayr, Pacini and others
- early manuscript copies of whole scores and individual numbers
- handwritten letters by nineteenth-century composers and singers
- early libretti
- artwork relating to opera
- other opera-related memorabilia
- Opera Rara's own archives including performing scores and designs.

How did the collection come to be in Cardiff?

Opera Rara were moving premises and took the view that selling their collection was essential to facilitate the move and desirable to generate income. The Royal Welsh College of Music & Drama was able to acquire the Opera Rara collection following a major grant from the Foyle Foundation. This generous grant enabled not only the purchase of the collection from Opera Rara, but also its relocation to Cardiff, and the appointment of someone to work on it for twelve months. Crucially, the grant meant that this important collection could be kept together rather than being separated into individual lots, thus preserving its research potential. It also means that the collection can be made publicly accessible for the first time.

In December 2018, the Foyle Opera Rara collection arrived in Cardiff. My contract began a few weeks later in January, but, by that point, a considerable amount of work had already been done. Hundreds of boxes had been moved from their former home in central London to Cardiff. They had been packed in such a way as to preserve the original order and system that Opera Rara had used. It was packed into the lorry and unloaded in this order, and placed in the room in an order in which it would make sense. This foresight by the

[7] Ibid.

[8] Patrick O'Connor, 'Patric Schmid: Impresario dedicated to the revival of bel canto operas', *The Guardian*, London, 15 November 2005, available online at https://www.theguardian.com/news/2005/nov/16/guardianobituaries.usa. [Accessed 29 April 2020]

Estates staff made it possible for me to start work almost immediately on sorting and cataloguing the collection once I started in January 2019.

Significance of the collection and highlights

The collection is internationally recognised as a treasure trove of opera history, but had never previously been publicly accessible beyond Opera Rara's invited guests. Its focus is on nineteenth-century opera which is considered by many scholars, musicians, and enthusiasts to be a golden age of opera composition, particularly of *bel canto* opera. It is able to offer an intriguingly full and unique insight into opera production in the nineteenth century and allows forgotten works to be rediscovered. It is hard to pick individual highlights from this magnificent collection; because so much of it is yet to be explored by scholars, many of its gems are still waiting to be uncovered.

The autograph manuscripts are an obvious place to start and it would surely be amiss not to begin with those by Donizetti. They include autograph manuscripts of parts of *Maria Stuarda* and *Pia de' Tolomei*.[9] A comparison of these two manuscripts can give us clues about Donizetti's writing practices. In the *Pia de' Tolomei* manuscript, the vocal line is detailed and accurate, whereas the orchestration is sketchy (Fig. 3).

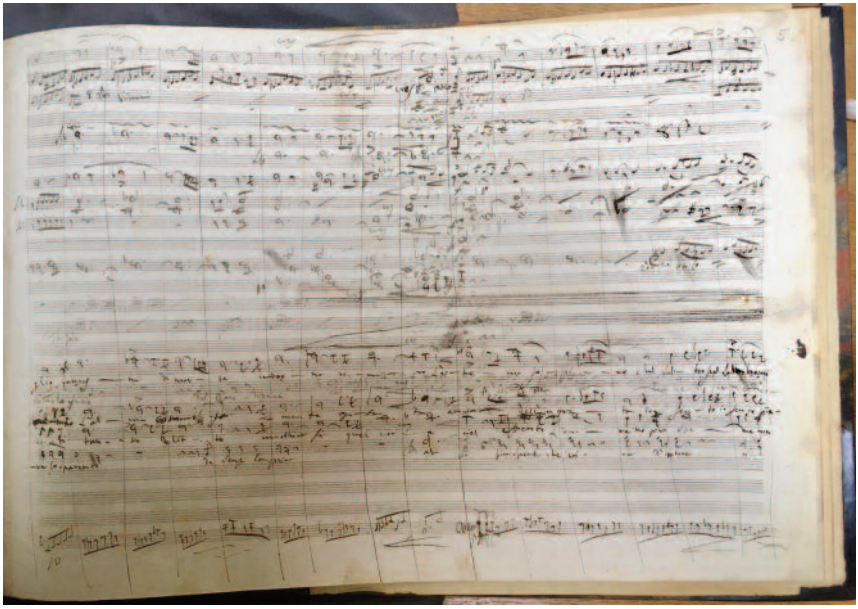

Fig. 3: Autograph manuscript of Donizetti's Pia de' Tolomei *from the Foyle Opera Rara collection. © RWCMD 2019.*

[9] The shelfmark for both of these manuscripts is OR A4.

The *Maria Stuarda* manuscript, on the other hand, contains the composer's detailed writing of the orchestration while the vocal line is written by a '*logiste*', presumably an apprentice of sorts, with some corrections and amendments in Donizetti's hand (Fig. 4).[10]

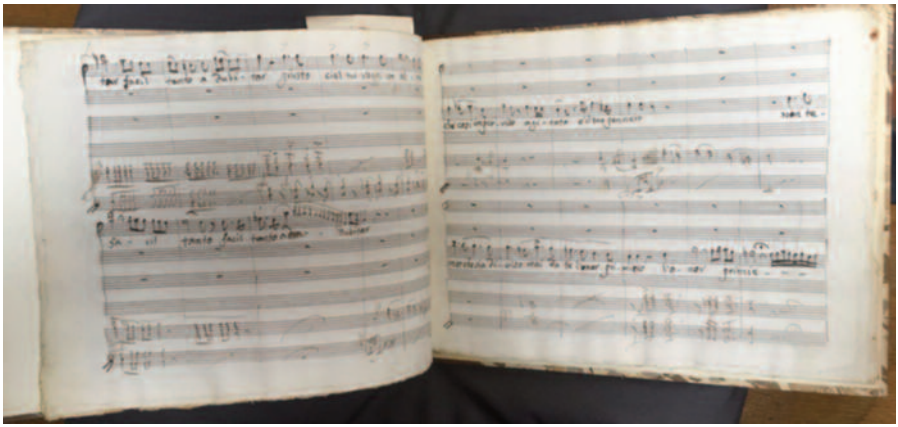

Fig. 4: Autograph manuscript of Donizetti's Maria Stuarda *from the Foyle Opera Rara collection. ©RWCMD 2019.*

This matter demands more scholarly attention, but it seems to cast some light on how Donizetti worked. It suggests to me that he might have begun by concentrating on the vocal line (having other people fill in the orchestral parts) and then came back to check the orchestration. Comparing these (and other) autograph manuscript fragments can cast light on Donizetti's working methods. These manuscripts, in particular, are crying out for more scholarly attention.

Aside from Donizetti, there are a large number of autograph manuscripts by some lesser-known, but no less intriguing, composers. For instance, there are manuscripts by Johannes Simone Mayr, Donizetti's teacher. The one pictured in Fig. 5 is a beautiful example (both musically and bibliographically) of a song entitled *Luci mia belle*.[11] It does not appear to have been published and only one recording of it exists made by Opera Rara and sung by Bruce Ford.[12]

[10] An inserted note explains this, and this is where the word, '*logiste*' is taken from. Larousse defines *logiste* as 'Jeune artiste admis à entrer en loge pour prendre part à un concours' (https://www.larousse.fr/dictionnaires/francais/logiste/47675?q=logiste#47595). [Accessed 29 April 2020]

[11] The shelfmark for this manuscript is OR A3.

[12] Appears on the album, *Il Salotto, Vol. 2 – La Potenza d'Amore* (London: Opera Rara, 1999).

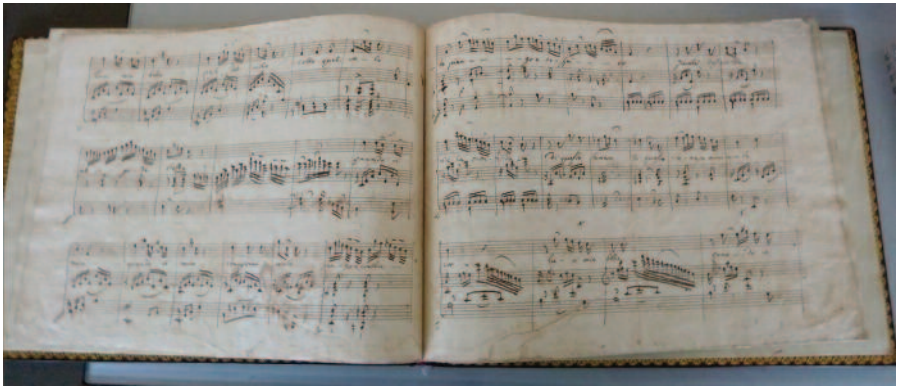

Fig. 5a & b: Autograph manuscript of Mayr's Luci mia belle *from the Foyle Opera Rara collection. ©RWCMD 2019.*

The collection of letters from nineteenth-century composers and singers is a real highlight. These letters are a fascinating resource, providing insights into the operatic community of the nineteenth century, into the lives of the influential musicians who wrote them, and the composing and writing practices of operas at the time. They include, for example, letters between composers and librettists, composers and publishers, and composers and singers. Pictured in Fig. 6 is a letter from Bellini written just a few months after the

première of *La sonnambula*. In this letter, Bellini expresses his concern about unauthorised orchestrations of *La sonnambula* which were circulating, made by *sedicente maestri* ['would-be masters']. He believes these orchestrations were made using the Ricordi piano solo version and expresses concern that the circulation of these counterfeits will damage his reputation. He makes an impassioned plea for the recipient not to buy these scores. It is interesting to note that it is not the material concern that troubles him but the damage to his reputation, or rather, his honour (*onore*). The letter illuminates a concern of composers at the time as well as current practices in the circulation of their music.[13] This is just one letter. The complete collection of letters is a rich and

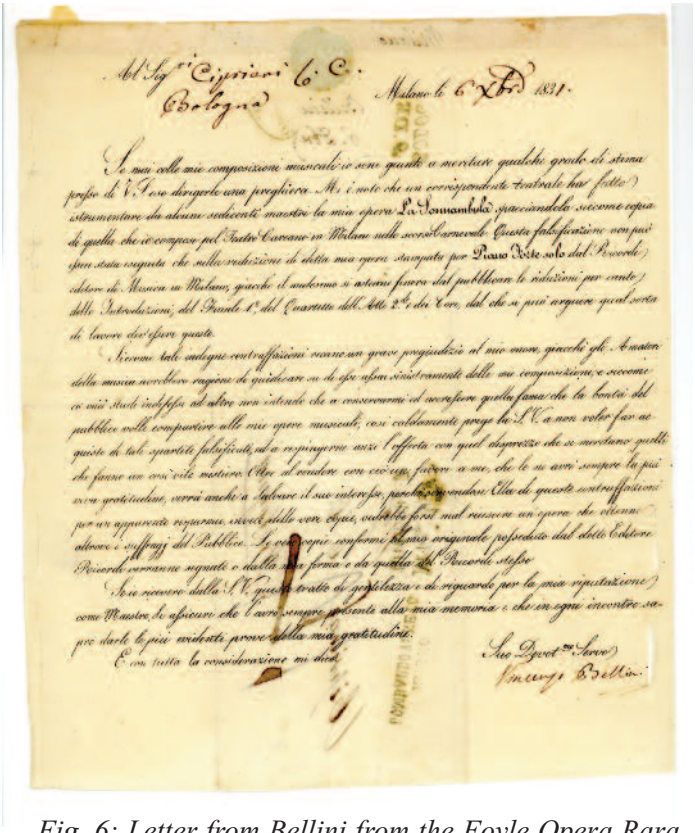

Fig. 6: Letter from Bellini from the Foyle Opera Rara collection (ref. OR/ 5/2/1/7). ©RWCMD 2020.

[13] Donizetti also wrote letters like this, particularly to Ricordi. Grove notes, 'pirates usually operated by paying someone to orchestrate a new opera from a cheaply available vocal score, thus circumventing the rental fees charged for full orchestral material by the publishers or impresarios who owned the rights, and often resulting in error-ridden performances.' M. Smart and J. Budden (2001), 'Donizetti, (Domenico) Gaetano', *Oxford Music Online* (https://www.oxfordmusiconline.com/). [Subscription resource]

untapped resource of research material into the world of *bel canto* opera in the nineteenth century.

The collection also includes a fascinating and varied assortment of artwork, all linked in one way or another to opera. Many of the images are of bel canto era singers. One name in particular fascinated us: the great Guiditta Pasta. Unsurprisingly, given her popularity and her influence on both Donizetti and Bellini, her name appears throughout the collection and she is well represented in the artwork. They include a tiny framed seal and a fascinating watercolour sketch (Fig. 7 & 8).

Fig. 7: Seal of Guiditta Pasta (left), printmaker: 'T.P.' *©RWCMD 2019.*

Fig. 8: Alfred Edward Chalon, Guiditta Pasta as La Didone in Didone abbandonata *(1827).* *©RWCMD 2019*

We originally believed the watercolour sketch to be an early costume design but on closer inspection, and on comparison with an incomplete list that Opera Rara sent us, we realised that it was in fact an illustration by A. E. Chalon, Queen Victoria's favourite portrait artist.[14] Cathrin Yarnell, in her blog for the Victoria and Albert Museum, showcases their collection of Chalon paintings which include similar caricature pictures of singers of the day. She suggests that he 'must have spent a great deal of time sketching the rehearsals and performances of popular touring operas.'[15] Chalon's sketches convey fascinating facial expressions and body positioning that may shed some light on contemporary stage-craft and the history of performance practice.

What work is RWCMD doing?

Since it arrived at RWCMD, we have carried out a substantial amount of work in cataloguing, organising, promoting and caring for the collection. It is important to note at this stage that none of these would have been possible without the generous support of our funders; we are extremely grateful to the Foyle Foundation, the Colwinston Trust, and the National Manuscript Conservation Trust for their enthusiastic support of the project.

Cataloguing

With very little information provided by the previous owner, it seemed that the most sensible way to begin would be to tackle it a box at a time and hope that it started to make sense. Unpacking each box felt like I was opening a treasure chest and I could not have felt luckier that it was my job to discover the gems inside, every day uncovering beautiful bindings or remarkable manuscripts. I spent a little time building an idea of what I was working with and noting my finds before moving on to begin cataloguing.

I wanted to start cataloguing as quickly as possible as it is the essential first step in making collections such as this accessible.[16] Because this collection is so mixed – comprising both archives and rare printed materials – I considered it necessary to approach cataloguing of the different elements in different ways. The scores, manuscripts and libretti are being catalogued on the

[14] Leslie Stephen, 'Chalon, Alfred Edward' in *Dictionary of National Biography* (London: Smith, Elder & Co., 1887) pp. 455–6.

[15] Cathrin Yarnell, 'Surprising Sketches by Alfred Edward Chalon', *V&A blog* (Victoria and Albert Museum, 2015), available at https://www.vam.ac.uk/blog/caring-for-our-collections/surprising-sketches-by-alfred-edward-chalon. [Accessed 29 April 2020]

[16] 'An archive without a catalogue is like a room without a door: there's no way of finding out what is inside.' The National Archives, 'Archives Revealed', 2017. Quoted in Alison Cullingford, 'Revealed! How to catalogue your hidden archives', *The Special Collections Handbook* [blog], 9 November 2017. Available at: https://specialcollectionshandbook.com/2017/11/09/revealed-how-to-catalogue-your-hidden-archives/. [Accessed 29 April 2020]

RWCMD library catalogue using DCRM(M).[17] This allows me to create detailed copy-specific metadata for the rare scores. In this way it is useful to researchers and instantly accessible, both through the library catalogue and through Library Hub.[18] Meanwhile, the more traditionally archival elements, such as letters, Opera Rara's own archives, and opera memorabilia, are being catalogued initially in Microsoft Excel, and then moved onto Archives Hub to take advantage of their excellent accessibility and reach.[19] This allowed the archive cataloguing to preserve the hierarchical arrangement and original order of the collection. The archives and scores were catalogued separately so they could make use of the system that was best able to suit their metadata needs. However, it was important for us to link the two, as is evident from our Archives Hub entry which points users to the RWCMD Library Catalogue to find metadata on scores.

Conservation and preservation

In 2019, RWCMD was awarded £15,000 from the Colwinston Charitable Trust to refurbish the room in which the collection is stored. It is hard to overstate the scale of the collection and how daunting it looked before and during the refurbishment. Fig. 9 shows the collection being stored in one of the music studios (for scale, this room easily fits a large orchestra). It was stored in boxes that were unsuitable for preservation and difficult to access.

However, thanks to the grant from the Colwinston Charitable Trust, the collection is now housed on suitable, specialist shelving which will facilitate the long-term preservation of these unique and valuable objects (Fig. 10). It is no longer stored in potentially damaging boxes but in an environment which is fit for purpose. The aesthetic of the room is now in keeping with the prestige of the collection. This provides a pleasant environment for researchers and allows us to show off the room and collection to potential funders. Access and retrieval are now much easier; it was barely possible when it was just in stacked boxes. This aids our services to researchers and has made cataloguing much more straightforward. Health and safety is now much better for people working in the room where the collection is stored, and we can now survey the collection as a whole, giving us a better understanding of what we have to offer. It also allows us to care for all the elements of the collection appropriately and we have been able to devise an ongoing cleaning and conservation routine. In addition, we were able to purchase a continuous environmental

[17] *DCRM(M): Descriptive Cataloging of Rare Materials (Music)* (Chicago: Rare Books and Manuscripts Section of the Association of College and Research Libraries, 2016).

[18] RWCMD's library catalogue is available at https://librarycatalogue.rwcmd.ac.uk/. RWCMD's entry in Library Hub is available at https://discover.libraryhub.jisc.ac.uk/about/libraries/rwcmd.html. [Accessed 29 April 2020]

[19] The archival catalogue is available at https://archiveshub.jisc.ac.uk/search/archives/4a82f7dd-2c88-3f47-9671-9f8b3b0014a8. [Accessed 29 April 2020]

logger so we can check that the conditions in the room are suitable and within recommended limits.[20]

Fig. 9: The Foyle Opera Rara collection still in its transit boxes, before the room refurbishment. ©Rob Thompson 2019.

Fig. 10: The Foyle Opera Rara collection after the room refurbishment, generously funded by the Colwinston Charitable Trust. ©RWCMD 2019.

[20] In planning the new room, we ensured we adhered to the standards set out in BS 4971:2017 *Conservation and care of archive and library collections* and BS EN 16893:2018 *Conservation of Cultural Heritage. Specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections*.

Although the collection is now housed in suitable conditions for its preservation, several items needed more remedial work. The collection, including the manuscript scores and letters, was previously stored in Opera Rara's multipurpose office and rehearsal space. The room suffered from dusty and damp conditions and the manuscripts were not protected from people with food and drink. There was no environmental monitoring and the manuscripts were stored on untreated wooden shelves. As a result, these unique and valuable items have suffered some deterioration to the bindings and paper. The majority are written with iron gall ink which is degrading and has, in several cases, caused severe burn through (Fig. 11). This left the manuscripts in too fragile a condition to allow us to make them accessible without conservation work.

Fig. 11: Manuscript from the Foyle Opera Rara collection showing the effect of iron gall ink. ©RWCMD 2019.

With the help of the Development Team at RWCMD, I submitted an application to the National Manuscripts Conservation Trust (NMCT).[21] In Wales, NMCT is in a partnership with the Museums, Archives and Library Division

[21] The NMCT is 'the only UK grant-giver that focuses solely on the care and conservation of manuscripts in the UK'), see https://www.nmct.co.uk/about-us. [Accessed 29 April 2020]

of Welsh Government. Welsh Government supported the application and we were lucky enough to receive the grant from NMCT. This grant is enabling the conservation of 37 precious and irreplaceable manuscripts from the collection, including autograph manuscripts and letters. The conservation work is being carried out by an accredited conservator at Glamorgan Archives, who is being assisted by students on the Conservation degrees at Cardiff University.

The project therefore also gives the next generation of conservators practical, hands-on experience of detailed and varied conservation work (Fig. 12).

Fig. 12: Cardiff University student, Caitlin Jenkins, carrying out early stages of conservation work on manuscripts in the Foyle Opera Rara collection. ©Caitlin Jenkins 2020.

This conservation work will allow us to open up access to these items because they will be less fragile. When they have been stabilised, we will also use them to enrich our teaching and research, to inform and inspire creative projects, and to enhance our wider public engagement activities such as creative workshops, interactive exhibitions, and public talks.

We are also planning to digitise them after they have been stabilised to promote worldwide access. Where possible, we began digitising a few items before they went away for conservation. We started with the first thirty-one letters from composers. These are now accessible worldwide on Flickr and the Internet Archive.[22]

Engagement

Initially, while we came to terms with the collection, engagement was straightforward and low-key. It primarily involved using social media to pique public interest. As we were not yet in a position to make the collection fully accessible, we had to moderate engagement to allow us time to work on making the collection safe and accessible.

In June 2019, we curated a pop-up exhibition of highlights from the collection to coincide with Cardiff Singer of the World, some of which is held at RWCMD (Fig. 13). This launched the collection and generated some interest from members of the public as well as staff and students.

In November 2019 we held an event for the Friends of the Welsh National Opera and RWCMD Connect members. This event offered attendees the chance to be among the first people to see the collection, as highlights were displayed around the room. I gave a talk about the collection, how we were managing it, what we had planned for the future and signposted ways in which they could become involved. The event was well attended and met with significant interest. We are hoping to carry out more similar events in the future with wider audiences and incorporating student performances.

[22] See https://www.flickr.com/photos/rwcmdarchives and https://archive.org/details/@rwcmd_archives. [Accessed 29 April 2020]

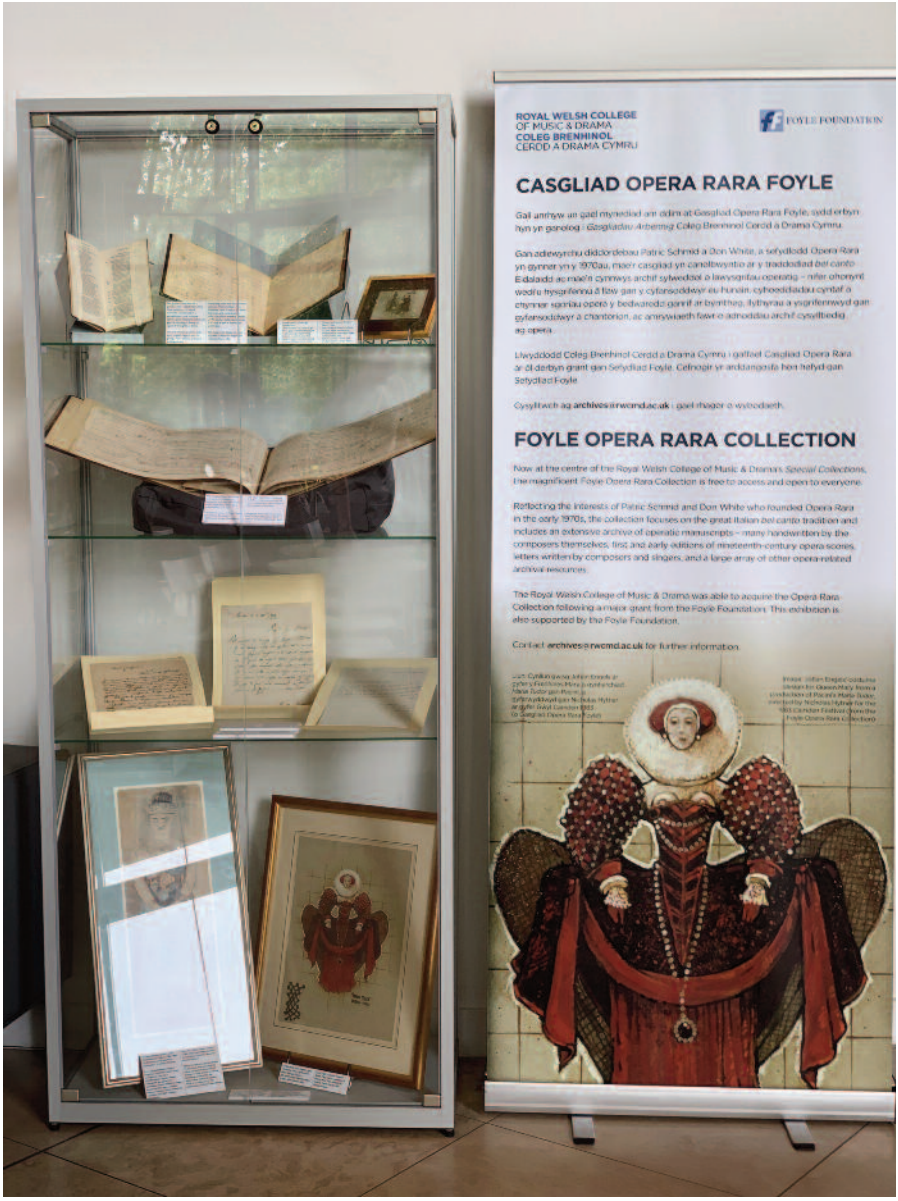

Fig. 13: Pop-up exhibition to coincide with Cardiff Singer of the World. ©*RWCMD 2019.*

Teaching and learning

RWCMD has an outstanding track record for opera training and, in 2017, launched the David Seligman Opera School which is delivered in partnership with Welsh National Opera to provide a unique training environment for emerging singers and directors. The Foyle Opera Rara collection is a huge asset to the School, providing a wealth of material to draw upon for performances.

It has been particularly rewarding to begin using the collection to enhance our undergraduate and postgraduate teaching. These classes have encouraged students to interact with primary sources, often for the first time. Fig. 14 shows RWCMD undergraduate music students engaging with first and early editions, comparing and considering how editions can illuminate our understanding of nineteenth-century opera. They worked in small groups to facilitate discussion which was then fed back and discussed as a whole class. They looked at early editions from different printing houses (often in different countries), looking for discrepancies between them and considering why these might occur.

Fig. 14: Undergraduate students examining a first edition of Bellini's La sonnambula*.* ©*RWCMD 2020.*

Another activity involved comparing a first edition of Bellini's *La sonnambula* with a modern edition from the College library, considering questions and noticing similarities and differences. We questioned how the format of the scores might have fed into performance practices and considered what, if anything, had been gained or lost over time. The final task involved looking at the aforementioned letter from Bellini as it was also about editions and illuminated concerns and printing practices from the nineteenth century.

Using these exercises with our third-year undergraduate music students really demonstrated the benefits of object-based learning, in a subject in which its use (or at least study of it) has been fairly limited. Previous classes were more presentation-based and saw students interested, but many more were now fully engaged and even returned for independent learning following fully integrated, object-based learning with interactive elements. Research has shown that this is extremely beneficial to undergraduate learning because it provides a direct link with the past, and encourages use of multiple senses: 'in contrast to traditional teaching styles that tend to foreground the learners' use of their verbal and visual senses, object handling provides opportunities to engage through touch'.[23] Furthermore, they can greatly assist in facilitating group and class discussion, partly because of their nature (objects can have multiple meanings to different people) and because learning around an object breaks down the traditional dichotomy often imposed by teaching environments of 'expert teachers and novice students' into a more equitable space.[24]

Since these sessions took place, a number of students have come back to undertake their own self-directed learning using the collection, and to find out about accessing archives and special collections elsewhere. This development is particularly promising in terms of student engagement with this collection but has also been positive in breaking down barriers of access to archives and special collections to new users who may find using them intimidating. It is beneficial to students but also has benefits for the collection. There seems to be very little point in having it in a performing arts college if students do not benefit. It also helps to build relationships with students and teachers who themselves can become excellent advocates for research collections.

Future plans

A lot has changed in a couple of years. RWCMD's special collections have gone from being a number of disorganised boxes in the basement and in people's cupboards – totally hidden collections – to being accessible and discoverable collections with real research potential. We have engaged with

[23] Thomas Kador, Helen Chatterjee and Leonie Hannan, *Developing the Higher Education Curriculum: Research-Based Education in Practice* (London: UCL Press, 2017), p. 62.
[24] Ibid.

thousands of people, through the exhibition, a number of pop-up exhibitions, through events, social media and teaching.

It is an exciting time for our archives and special collections. We are now able to make them accessible to researchers and musicians, so we are looking forward to more scholarly and creative engagement. We are working towards organising performances using material from the collection and collaboration with other organisations. We are looking forward to more teaching and extending the programmes we are able to support, including drama and design. We will undertake a substantial digitisation project once the manuscripts have been stabilised which will make them accessible to worldwide scholarship and creativity. This work will help to make archives and special collections an exciting part of RWCMD's creative and scholarly output, as well as part of its learning and teaching environment.

Abstract
With its 70th anniversary approaching, the Royal Welsh College of Music & Drama began seriously considering its archives in 2017. Since then, the collections, and the use of them, have grown significantly. This article documents the establishment and growth of the College's own archive, focusing on a large-scale interactive exhibition which took place in 2019. It also provides an introduction to our newly acquired Foyle Opera Rara collection, which is now open to researchers, showcasing a few of its highlights and sharing some of the exciting work that has been carried out since its arrival.

Judith Dray was appointed as the first professional archivist at the Royal Welsh College of Music & Drama in 2018 having previously worked at Cardiff University's Special Collections and Archives. She is passionate about using archives and special collections for outreach, education and to inspire creative projects.

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EXPLORING THE LIGHT MUSIC SOCIETY AND ITS LIBRARY OF LIGHT ORCHESTRAL MUSIC

Alexander Webb[1]

But first . . . what is this Light Music thing?

The phenomenon of Light Music and the opinions surrounding it are as ambiguous as they are ambivalent. If one were to look up the term in the *New Grove Dictionary of Music and Musicians* one would find no definition. Scarcer yet is agreement between history's leading figures in the field of Light Music on an acceptable and (more importantly) precise definition of the genre. For example, April 1957 saw the founding of the Light Music Society (LMS), presided over by Eric Coates (Fig. 1), and in the last quarter of the same year the LMS published their first magazine. In that magazine (1957) the great Billy Mayerl (Fig. 2) wrote an article entitled *What is Light Music?* in which he recognises that: 'A simple, yet explicit definition of Light Music has, as far as I know, never been accurately expounded nor categorically affirmed'. As a result of this, he also poses readers a challenge. He writes: 'I personally offer a prize of two guineas for the best letter received for publication in the next issue'.[2] This challenge garnered a number of responses, three of which Mayerl decided were worthy of publication. The winner of this competition was LMS member Michael Wilson and, whilst his definition was not as succinct as it might have been, it does offer an interesting viewpoint:

> *(1) Music classed as "Light" ought, in my opinion, to make an immediate appeal to the listener. Music which fails to do this, but which requires a conscious effort on the part of the listener before it can be appreciated, does not qualify for the title "Light."*

[1] The author gratefully acknowledges the contribution of David Greenhalgh in the preparation of this article.

[2] Mayerl, B. (1957) What is Light Music?. *The Light Music Magazine,* 1, p.18.

Fig. 1: Eric Coates, reproduced with kind permission from Faber Music.

Fig. 2: Billy Mayerl, reproduced with kind permission from the Billy Mayerl Society.

(2) Music which does make this immediate appeal will normally, on examination, show:

(a) Simple and balanced structure – themes should be simple and should recur in an ordered sequence and pattern, their reappearance giving the pleasure of recognition to the listener;

(b) Uncomplicated rhythms;

(c) Sing-able (and therefore tuneful) melodies, short winded and easily memorised;

(d) Simplicity of emotions. (The Light Music addict is not interested in music which sears the soul, he wants music which at most scratches the surface of the basic emotions).

If the above be taken as a valid assessment of the qualities generally found in a piece of Light Music, it is obvious that no hard and fast rules as to composers can be laid down; indeed, it may well be found that Mozart, for example, is just as entitled to rank as a successful composer of Light Music as the honoured President of our Society. [3]

[3] Mayerl, B. (1957) What is Light Music?. *The Light Music Magazine*, 2, p.28.

This proposed definition does make assumptions as to the general tastes and habits of Light Music listeners and does not offer an explanation as to what constitutes 'uncomplicated' in the context of rhythms. However, this anecdotal description does shed light on some important factors. In Geoffrey Self's *Survey of Light Music*, he writes that [Light Music] 'should divert rather than disturb; entertain rather than disquiet. If it does not, it fails in its purpose'.[4] This is maybe what Wilson is describing as 'simplicity of emotion'. When seeking a suitable definition for Light Music, one must consider the music's purpose and it could be said that that purpose is (and, indeed, often was) to divert and to entertain. The programmes that the BBC broadcast during the war years (the same programmes that contributed to the success of Coates' career) were designed to lift spirits and increase productivity. However, we know that many Light Music composers deal with a range of emotions in their work, and it is debatable that all of these emotions (love, for example) are simple. Perhaps then, it is more accurate to suggest that Light Music deals with the lighter emotions, the more pleasant side of the spectrum. It would be fair to suggest that ostensibly this music steers clear of the darker side of this spectrum, unless possibly in pastiche.

Another thing that we can be sure about is Light Music's emphasis on melody. Andrew Gold proposed that 'Light Music is music where the tune is more important than what you do with it'.[5] When this statement is examined against much of the extensive Light Music catalogue it seems to hold up as true. We do not find the extensive developmental music that one would expect to find in a symphony by Gustav Mahler. What we do find are short pieces that make a succinct point or longer suites that are arranged into shorter movements; and whilst this is by no means the extent of its form, this music would usually steer away from the esoteric. Interestingly the LMS defines Light Music as follows:

> *Light Music bridges the gap between classical and popular music, although its boundaries are often blurred. It is music with an immediate appeal, music to entertain and to enjoy. It has a strong emphasis on melody, and as such, it is designed to appeal to a wider audience than more serious forms of the Western Classical Music tradition.* [6]

Most people would agree that Light Music concerns itself primarily with melody, and that the subject content of this music is often on the lighter side of the emotional spectrum. On balance, we also find that this music is often

[4] Self, G. (2016) *Light Music in Britain Since 1870*. Abingdon: Routledge, p. 1.
[5] Scowcroft, P. (2013) *British Light Music*. 2nd ed. Binsted: Dance Books, p. 4.
[6] The Light Music Society (2020) *The Light Music Society – Homepage* [online]. Available at: <https://lightmusicsociety.com/> [Accessed 25 March 2020].

functional in some way (i.e. music for broadcast, mood music, etc.) and that even if written in its most absolute form, it was nearly always for a specific broadcast or commission. That is not to say that Light Music holds exclusive rights over functional music. However, composers of this genre would rarely write music under their own volition and whilst examples to the contrary do exist, they are small in number. This music, during its golden age, also enjoyed widespread popularity. For example, the Family Favourites programme which was broadcast by the BBC between 1945 and 1984 attracted an audience of over eighteen million.[7] It is perhaps because of this wide appeal and its reluctance to deal with the abstruse that 'Light Music has often been the victim of snobbery'.[8]

It would be fair to suggest that Light Music shares many similarities with Light Entertainment and Light Verse. The comic sketches of Eric Morcambe and Ernie Wise enjoy continued popularity, and many people can understand the complexity and nuance of the slapstick humour being portrayed. Likewise, with Light Verse, the intelligence behind the subtlety of this art form is widely recognised, with Spike Milligan being a shining example of this. The author and poet A. A. Milne made a pertinent observation regarding Light Verse:

> *Light verse obeys Coleridge's definition of poetry, the best words in the best order; it demands Carlyle's definition of genius, transcendent capacity for taking pains; and it is the supreme exhibition of somebody's definition of art, the concealment of art. In the result it observes the most exact laws of rhythm and metre as if by a happy accident, and in a sort of nonchalant spirit of mockery at the real poets who do it on purpose. But to describe it so leaves something unsaid; one must also say what it is not.*[9]

There are stark similarities here between Light Verse and Light Music, maybe not with the 'spirit of mockery' that Milne describes but certainly with the rules and structures that are adhered to, and certainly with how both art forms require subtlety and nuance to be convincing. The parallel that is most similar though is that, in both forms, it is sometimes easier to describe what it is not, rather than what it is. This perhaps fuels the debate that rages on and is possibly the reason why no convincing conclusion has yet been reached regarding the definition of Light Music. However, whilst an exact definition is yet to be proposed, many of the genre's leading figures (past and present)

[7] Gleason, D. (n.d.). *Archive-BBC-Annual/BBC-Year-Book-1964.pdf* [online]. American Radio History. Available at: <https://www.americanradiohistory.com/Archive-BBC-Annual/BBC-Year-Book-1964.pdf> [Accessed 9 Jul. 2018].

[8] Payne, M. (2012). *The life and music of Eric Coates*. Farnham: Ashgate, p. 3.

[9] Amis, K. (1992) *The New Oxford Book of Light Verse*. Oxford: Oxford University Press, p. vi.

agree that its diversity ranges from near-symphonic to easy listening, and agree on its enduring popularity. And perhaps most important of all is 'to affirm that Light Music – for all the inadequacy of the term – is its own distinctive genre'.[10]

What is the Light Music Society?

As alluded to earlier, the Light Music Society was founded on the 29 April 1957 by a whole host of the Light Music doyens that graced the scene during the middle of the 20th century. They were made up of composers, performers, and general enthusiasts whose main goal was to champion this art form. The first edition of *The Light Music Magazine* asks why (at the time) there should be a Light Music Society at all. The answer that was given, either by Billy Mayerl or Eric Coates (the statement is unaccredited), was this: 'Light music is in danger, not from direct assault, but from the fact that the lover of Light Music has no-one to speak for him'.[11] The first articles go on to describe these dangers with aim firmly (and some might argue unfairly) being taken towards Dance Music. They describe Dance Music lovers as being 'enthusiastic, vociferous, and organised'[12] but do not go on to explain how or why they perceive this genre to be in particular competition. More research is needed to assess the popularity of Dance Music over Light Music during the 1950s and 60s. Nevertheless, with the benefit of hindsight, whether or not the perceptions of the early LMS were correct as to why, we have seen the quantity of Light Music performances diminish significantly. What is clear is the intent of the early LMS to garner support from within the recording industry to promote and broadcast this music. Its constitutional objectives, which remain the same to this day, are as follows:

> *To foster the interest of Light Music throughout the world. To obtain increased facilities for those interested in this form of culture by means of broadcasting, recording, and general performances.*

Additionally, membership of the *LMS* has always been, and remains, 'open to all persons of any age and sex who are in sympathy with the aims and objectives of the society'.[13]

The society, for a time, was certainly very popular. It had enough members throughout the world to hold large annual dinners, to host monthly meetings and to influence the decisions made by both the BBC and the Performing Rights Society. By the early 1970s, this had changed (despite the continuing

[10] Scowcroft, P. (2013) *British Light Music*. 2nd ed. Binsted: Dance Books, p. 4.
[11] Mayerl, B. (1957) 'What is Light Music?'. *The Light Music Magazine*, 1, p. 3.
[12] ibid.
[13] Mayerl, B. (1957) 'What is the Light Music Society's Programme?'. *The Light Music Magazine*, 1, p. 3.

support of regularly broadcast BBC programmes). At this point in time, Radio 3 was gearing more towards what is programmed today, with Radios 1 and 2 moving increasingly to cater for the rising demand for popular music. Eventually, the light programmes slipped through the cracks and disappeared from the airwaves, with *Friday Night is Music Night* being the only living relative (the other, *Listen to the Band* on Radio 2, was axed on Wednesday 10 January 2018). The diminished broadcasts of Light Music meant that, in 1973, the sad decision was made to wind up the Society. However, there was a silver lining! Ernest Tomlinson had managed to arrange a 2% royalty from EMI records for a very popular recording the LMS had made called *Britain's Choice*. This, along with the generosity of some other members, meant that the LMS was able to continue but in a dormant phase, with Ernest Tomlinson becoming acting chairman of a committee that still contained distinguished members such as Ron Goodwin.

Ernest Tomlinson's contribution

Light Music lovers owe much to the early foresight of people like Eric Coates, Frank Wade, and others, but another person who deserves considerable recognition is Ernest Tomlinson – composer, arranger, conductor and Light Music champion (Fig. 3). As the story goes, at some point in the early 1980s

Fig. 3: Ernest Tomlinson, reproduced with permission of the Light Music Society.

he made a visit to the BBC Music Library to obtain some of his scores. On that visit he learned that much of this (at the time) unused Light Music was in the process of being disposed of. This prompted Tomlinson to take immediate action and in 1984 he founded the Library of Light Orchestral Music at his Lancashire home whilst simultaneously relaunching the LMS. The aims of the Library were two-fold:

> *[Firstly] to preserve valuable orchestral material which might otherwise be destroyed, and secondly to provide a service to orchestras and performers who find so much light music difficult to obtain these days.*[14]

Over the last 36 years the Library has become a refuge for an extensive catalogue of musical material that would have ultimately been destroyed. The total number of library items which include sets of music, reference books, some of which are unique, has recently been estimated to be approximately 50,000 in number. Around 35,000 are orchestral sets with the remaining 15,000 being dance band sets, vocal scores, books and miscellaneous music.

The Library as it exists today runs a lending service which caters to a wide array of musical ensembles. Its clientele ranges from individuals with an interest in the genre, to amateur organisations and professional orchestras. To borrow from the Library, a person or organisation must be a member of the LMS and pay a modest administration charge, which covers the cost of staff putting together sets, postage, etc. When the Marco Polo record label produced their *British Light Music* series of CDs, much of the music came from this Library (Fig. 4). However, the Library is also open to visitors, with prior arrangement, and able to offer the facilities to peruse the 'thousands of piano-conductor copies available for inspection… much of which would have been difficult if not impossible to obtain elsewhere… Undoubtedly, the success of the Marco Polo series has been a major factor in the revived interest in Light Music'.[15]

[14] Tomlinson, E. (1997) 'The Story So Far and Thoughts for the Future'. *LMS Newsletter*, p. 1.
[15] Ibid., p. 4.

Fig. 4: The success of the Marco Polo Light Music Series helped promote Light Music throughout the world. Image ©Naxos Records, reproduced with permission.

What's in the Library?

The Library of Light Orchestral Music contains (as the name would suggest) mainly orchestral sets suitable for performance but is not limited to this. The Library is organised into smaller collections which have been named after the people or organisations that have donated them. The following is an overview of the contents of the Library; this list is by no means exhaustive and contains only what has been catalogued so far.

Special Arrangements (or 'Specials')

These are unique arrangements of existing compositions and are, more often than not, songs, whether to be sung or played purely instrumentally. There are two kinds:

1. those produced as part of the ongoing repertoire of individual bands and orchestras.
2. those produced for one-off manifestations, e.g. single TV shows or commercial recordings. It is common for such sets to have non-standard, often quirky instrumentation.

Some specials are suitable for concert use provided that the user has access to the instruments required or can adapt easily.

Library Collections

Most of the Library's acquisitions came from personal collections of conductors, orchestras, etc., including those of:

Ernest Tomlinson (E.T.L.O. from 1955, Northern Concert Orchestra from 1969, and various other groups). 700 sets printed and specials.

Eugene Cruft (London Light Orchestra, pre-WWII). 470 printed sets.

Frank Cantell (BBC West of England Light Orchestra, 1950–61). 1,500 sets, many unique.

Monia Liter (20th Century Serenaders). 423 printed sets and specials, some featuring virtuoso piano.

R. Turner (Music Director and lead violin of Theatre Royal, Bath, from the silent film days to the 1950s). Approximately 1,000 sets, many with trio parts only, including silent film music; also a collection of violin solos and duets.

Frederick Stocks [via the Royal College of Music] (Pre-WWII orchestra). 683 printed sets.

Horace Wall (Old Tyme Orchestra). 70 sets.

Jack Coles (BBC Midland Light Orchestra). 289 specials.

Harry Dyson (Glasgow, for broadcast, pre-war years). 274 sets of specialist quintet.

Jack Cotterill [via Mr and Mrs Stewart, Wolverhampton]. 186 printed sets.

W.H. Cockett [via the Guildhall School of Music]. 550 sets, many suitable for symphony orchestra.

Charles Allan (Collected from Hull in June 1996). 1,700 sets. Charles Allan ran light orchestras in Eastbourne, Glasgow and Scarborough from 1910 to 1930. This Library was mainly archival and has been cherry-picked over the years.

Blackpool Winter Gardens Library (A large and varied set with music from 1880 to 1955). Approximately 9,000 sets in total.

Kent County Music Library (A large set that was acquired after the reduction of Kent's county music library service). Approximately 1,500 sets.

Walter Collins. Approximately 2,000 sets.

Burnley Library (A collection of music saved when this library downsized). Approximately 900 sets.

London Palladium (various manuscript show productions plus some standard orchestral and dance band items). Quantity unknown, estimated 500.

Alfred Reynolds Collection (This is mostly theatre music, mainly archival, generously donated by his family). Approximately 200 sets.

Durham County Music Service (Acquired after the reduction of Durham's Music service). Approximately 1,500 sets.

James Langley (Mostly his own compositions and his orchestral output, recently donated by his family)

This list represents around half of what is available within the Library. Much of the rest has not been catalogued (as yet) and includes many unique collections, including a large body of Music Hall scores, parts and libretti. It also includes many items that would be useful for archival work or scholarly study, such as: original scores to BBC radio plays, original Tomlinson manuscripts, and unique historical recordings. In addition to the music, the Library also houses a large number of recordings and reference books. Additionally, Ernest Tomlinson was meticulous at detailing his work throughout his career and, as such, many of his writings could be of particular interest to scholars looking to research the BBC, broadcasting, or related topics. This would have to be done, however, with special permission from his estate.

Until recently, the Library housed the *BBC Northern Dance Orchestra* library. However, this has since been moved to a more suitable home.

The future of the library and the society

The society is at a crossroads in its evolution. Having moved to new rented premises at Magna House in the heart of the Yorkshire Dales (Fig. 5), for the first time it can fully appreciate the extent and scale of its collections and assess the potential for future projects and the associated requirements for funding and resources. As part of this assessment, the trustees have identified a number of areas in which the Society can be modernised and improved upon to meet the needs of Light Music lovers in the 2020s.

Fig. 5: The Society's new home, Magna House. ©Daniel Adams.

To help develop a pathway for the society, the Trustees have agreed a *Case for Change* where the cornerstones of the Society's future are:

- Profile
- Sustainability
- Engagement

In order to achieve these goals, the following objectives have been set by the Trustees:

- Reduce the Society's deficit
- Modernise the Society by:
    - updating the website, creating an effective and useful online portal

    - digitization of the library
    - better use of electronic communications with Society members, which includes a greater social media presence as well as more personal forms of communication, and an online podcast.
- Improve the ongoing affairs of the Society:
    - magazine production
    - administration of the Library
    - cataloguing the Library
    - membership administration
- Define a premises strategy – post-Magna House planning
- Establish an improved structure/governance for the Society, built on trust and accountability

To enable these objectives to be achieved, a plan has been created and is starting to be implemented. A key element of the plan is marketing and improving what the Society offers to members. This membership offer will include:

- a newly designed Light Music Magazine
- a monthly newsletter
- a regular podcast
- access to the extensive archive and library of light orchestral music.

As part of the Spring 2020 magazine issue, a marketing campaign is starting which will interact with the following categories on a phased basis:

- current members
- UK amateur orchestras
- UK amateur wind bands
- UK dance bands
- UK professional orchestras - Librarians
- UK professional orchestras - Artistic team
- UK music conservatoires
- UK university music departments
- youth organisations (Music Mark, etc.)
- international ensembles.

The success of this communication process is being closely monitored in order to make future communications more effective.

Creating Building Blocks

The Society is establishing several building blocks to help with networking and to create suitable governance and management criteria. These will include:

- membership of IAML (UK & Irl)
- membership of Making Music
- working with Naxos Music Library
- management of catalogues
- assessment of the Archive Service Accreditation Standard
- creation of an organisational governance document, setting out the operating rules of the Society.

In particular, membership of IAML and the management of the Society's catalogues are vital in the short term. The LMS is keen to learn from IAML and it is hoped that a strategic plan for our collections can be developed with the support and advice of the Association which will create priorities for the development and use of the Library.

The management of the Library's catalogues is also an important factor in our future success. Until recently, the Society had been reliant on manual catalogues with only a small percentage of the collections being documented in an electronic format. As part of the Library's move to Magna House, a box of CDs was found and one of these contained Microsoft Excel spreadsheets with many of the collections listed in some level of detail. The spreadsheets are now being validated and will increase the externally visible library from about 2,400 sets of orchestral music to nearly 20,000. Having this available will enable a more strategic view to be taken on how to develop and improve the catalogue and we believe this will be a significant factor, particularly in the academic arena.

Property strategy

A key element to the Society's future viability is creating a property strategy. Until last year, the LMS and its Library of Light Orchestral Music were based at the home of the family of the composer Ernest Tomlinson and these facilities had been provided virtually free of charge. This was not sustainable and it became necessary for the Library to vacate Lancaster Farm and find ways to become self-supporting (Fig. 6).

Last year the Trustees decided to move to commercial premises in Long Preston in the heart of the Yorkshire Dales. Magna House, a Victorian wool warehouse in the centre of the village, was found to be a suitable size for the scale of the collections and allow space for future expansion (Fig. 7). The challenge, though, is managing the running costs of such a building. The Society had been fortunate to receive a generous legacy from one of its members and this had allowed the move to occur. However, the Society rents Magna House and is reliant on the legacy to fund the additional property costs. There are about seven years before this money runs out so the Society must consider a range of options if it is to survive long term. These options include:

Fig. 6: Part of the old Library at Lancaster Farm before its relocation. ©*Daniel Adams.*

Fig. 7: A snapshot of a small portion of the library relocated to Magna House. ©*Daniel Adams.*

- leasing cheaper premises
- purchasing premises
- sourcing ‘free’ premises
- amalgamating with a third party
- donate the Library to a third party, e.g. an academic institution.

Funding and Resources

None of the above can occur without funding and resources. In the long term, sustainable funding must be found for the Society, through the development of partnerships that can make the most effective use of our collections. Identifying sources of funding for projects will continue to be a priority. The following are levels of funding opportunities that the trustees are currently considering:

- Level 1 – Arts Council/National Heritage Lottery Fund
- Level 2 – trust funds/partnering opportunities
- Level 3 – membership & library lending.

The Society has always been grateful to its cohort of volunteers, from 1957 to the present day. The LMS is looking to expand its number of volunteers, in particular, those with fund-raising and marketing skills, in addition to those with experience of cataloguing and digitization.

The Light Music Society and its Library of Light Orchestral Music enjoys support from those who use its resources and from individuals who generously support it with financial donations. In common with many small heritage organisations run by volunteers, the future has many uncertainties. With the current climate meaning that any serious public financial support is a remote possibility, the Society’s continuing viability will be dependent on volunteers’ time, expertise and financial generosity.

For more information about the Light Music Society and its Library of Light Orchestral Music please visit https://lightmusicsociety.com/ (Fig. 8 & 9).

Fig. 8: Members of the LMS outside the newly opened Magna House. ©Daniel Adams.

THE LIGHT MUSIC SOCIETY

Fig. 9: The LMS logo.

Abstract
Exploring the Light Music Society takes a new peak inside the Library of Light Orchestral Music as it enters its new age of development and seeks to modernize. It explores the collections it houses as well as how to utilise these and lays out its vision for the future. The article also explores Light Music and the Light Music Society in a wider context.

Alexander Webb is a conductor and arranger based in Manchester UK and is currently undertaking a PhD in Light Music which explores primarily the music of Ernest Tomlinson. As a trustee of the Light Music Society he is a keen advocate of Light Music and enjoys a busy schedule of performances across the UK.

Brio Volume 57, Number 1. pp 75-88

BOOK REVIEWS

Edited by Nicholas Clark

Stephen Banfield, *Music in the West Country: Cultural History across an English Region.* (Music in Britain, 1600-2000). Martlesham: The Boydell Press, 2018. 456 p. ISBN: 9781783272730. Hardback. £30.00

Stephen Banfield opens the Preface to his cultural history of Britain's West Country with the statement: 'This book has been a labour of love'. It is a labour for which readers will be most grateful. Over the years, Banfield's writings have contributed significantly to the shelves of the music library with previous major publications including *Sensibility & English Song* (1989) and *Gerald Finzi, an English Composer* (1997) as well as books on music theatre. This latest publication is a worthy addition to his list of important musical writings. Indeed its significance and value is likely to increase as musical history is confronted on a regional basis, as this book is likely to stimulate further research and investigation, not only from the plethora of information included in its text but as a model for similar research in other regions.

As the author states in the preface: 'My note-taking took the form of a single database plotted on an Excel spreadsheet which now contains over twenty-seven thousand entries . . .' (p. xii). This 'labour of love' involved Banfield undertaking an odyssey of travel throughout the region (the West Country, by his definition, being the counties of Dorset, Somerset, Devon, Cornwall and the lower part of Wiltshire). Writing warmly of visits to sixty-one libraries, record offices and local studies collections throughout the south west and consulting: 'A card index here . . . a privately printed pamphlet or photocopied dissertation there . . . commemorative booklets (often without page numbers or date), a crumbling run of newspapers or set of town council minutes . . . a set of scrapbooks . . .' (p. xii). Insider memories of such materials are all too familiar!

Banfield also states that *Music in the West Country* is really 'a provisional history, opening the doors for the real work to come' (p. xiii). Delving into the text really underlines this with its myriad seeds of fact and snippets of fascinating information awaiting germination and propagation.

With this massive quantity of research and a chronological scoping of around seven hundred years, how has Banfield organised his material and has

he achieved a readable and digestible narrative? We have a book of 375 fact-filled pages divided into seven chapters with epilogue, plus an extensive classified bibliography and a detailed index.

Chapter 1 poses many questions: Why is the West Country such a special place? What makes the West Country? Is it the cities, its communications, its counties, its towns, its dioceses, its similarities, its differences? Does it have its own cultural identity? Does the West Country have its own soundscape? Any attempt to create a convincing soundscape in words alone is a real challenge which Banfield has stepped up to nobly but, short of commissioning a sound artist to produce an audio montage, I feel that words alone do not achieve this end. He concludes this chapter in the hope of fulfilling this soundscape vision in the subsequent chapters: 'My way of valuing the musical sounds of the West Country in the remaining chapters of this book will be to investigate their human agency, constructing a model of it in terms of authority, incorporation, livings and the capitalisation of institutions and events. But every question leads to another and the problem with which the epilogue will wrestle is: How can such value be measured?' (p. 19).

Chapters 2 and 3 run in a chronological narrative with 2 devoted to West Country organs. It not only provides information about the instruments, locations, builders, wreckers, organists, blowers and case designers, but also delves into the fascinating detail of ecclesiastical instruments with related politics to do with their making and usage. Banfield also takes the story out of churches to cover secular instruments in public halls and cinemas. The detail that he unearths can be enlightening, sad, surprising and sometimes confounding: 'Wiveliscombe Congregational Church's organ, acquired in 1829, had been used by Napoleon Bonaparte, of all people, in the Tuileries. It was built by Grey of London in 1796 and had been lent to Napoleon by Spencer Perceval, Britain's only Prime Minister to have been assassinated (though not for this deed)!' (p. 39).

The substantial chapter 3 – Musical Incorporation – covers a West Country speciality, 'Bands and Choirs'. From carvings of instrumentalists in churches, through waits, post-reformation bands, dance bands, parish psalmody, military bands, choral societies, brass bands up to folk and pop groups. This huge pageant of music making or 'musicking' gives clues to a regional flavour – was there a culture of Cornish bagpiping in the later medieval period as recorded in church carvings?

Waits or even single pipers, drummers and other musicians were employed for civic ceremonies and the usual record of their activities comes from accounts as to their pay. Larger ensembles tended to appear after the reformation with military bands, often bringing in outsiders or foreign musicians.

Parish psalmody with bands and singers performing in church west

galleries, is probably not really a West Country phenomenon but thanks to Thomas Hardy, seems significant in this region with local composers providing 'local' repertoire. The seventeenth and eighteenth centuries saw the rise of more formal military activity – the development of the British Empire – with pipe and drum and later, military bands, especially after the formation of local militias. Musicians, sometimes families of them, very often multi-tasking in church or militias, extended their activities to playing for dances and other social activities. Secular singing really flowered in the nineteenth century with catch, glee, harmonic and choral societies, male voice choirs (particularly in Cornwall) and madrigal societies. Of course, later into the twentieth century, we look at rock, folk and jazz groups.

'Musical Livings' take up chapters 4 and 5, with 4 looking at patronage, qualifications, trade and enterprise, professorship, families, diversification, mobility and escape. As a taster, a familiar name jumps out of ever fascinating and engrossing text: Annie O. Warburton, Mus Doc. LRAM, ARCM and her husband, R. H. Hawkins, Education Officer for Somerset, were both incomers to the West Country. Annie O. became Mistress of Bridgewater Grammar School for girls, conductor of Bridgewater String Orchestra and Youth Orchestra. Of course, Annie O. Warburton must be in the memories of music librarians of a certain generation with her series of slightly daunting textbooks filling the Theory and Harmony shelves of libraries – *Melody Writing and Analysis, Score Reading, Read, Sing and Play* and many others, published by Longmans and frequently re-issued!

'Individual Case Studies' constitutes chapter 5 where we start to uncover more detailed musical activity in some of the region's cities and larger towns. We look in detail at three musical families from Bristol, including the Roeckels, as well as the Linleys from Bath and finishing in Bournemouth with the colourful rise and lasting legacy of Dan Godfrey as the best remembered figure.

Our consideration turns to 'Events and Inventions' with chapter 6 and to the matter of the concept of 'The West Country' and its celebration or sometimes exploitation in areas of popular culture. Romanticization of the West Country has a long tradition in popular song with such titles as *Dear Old Ilfracombe* and *Clovelly* and progressing to the likes of twentieth-century 'pops' such as *Widdecombe Fair* through to *Glorious Devon* and the recently popular *Floral Dance* – this being composed in the Edwardian era and evoking 'quaint' West Country tradition.

Banfield heads a section of this chapter 'The invention of folk music' where we look at Baring-Gould's *Songs and Ballads of the West* (1889-91) and the activities of Cecil Sharp in Somerset and elsewhere in the early twentieth century. The material here could very well fuel many articles and even monographs in its own right. Consideration of the Pageant Tradition

concludes this chapter as well as a glimpse into the first Glastonbury Festival which ran from 1914 – real indulgences in the history and mythology of the West Country!

Banfield's final chapter grants us a sighting of land on this epic musical voyage with a look at institutions. As an 'institution' the church throughout the region has had the dominant role as promoter and employer of musicians – singing men and boys, organists and choir directors in the cathedrals of Exeter, Salisbury, Wells, Bath/Bristol and later in Truro. Together with other large churches throughout the region, church music has the longest heritage from the polyphony of medieval times through to the non-conformists.

Again, the church was hugely involved in music education for choristers in particular. We look at the eighteenth century with local Academies teaching music and dance. The nineteenth-century Public School movement is illustrated with the example of Clifton College, with high standards of music teaching and its own music school. Higher education began to develop with the universities of Exeter and Bristol and the high water mark here, not only for the region but for the nation as a whole, came with Dartington School/College, where in the 1950s world-renowned figures, the likes of Nadia Boulanger, Paul Hindemith and Arthur Schnabel were teachers/lecturers for its summer schools.

An institution of truly significant importance to the West Country from the 1930s was the BBC with its system or regionalisation. With Bristol as its hub, its own performing groups (BBC West of England/West Country Singers, West Country Studio Orchestra, etc.) and with promotion of traditional music, the Corporation did much to forge the concept of 'The West of England/The Western Region'. The BBC even evacuated its Symphony Orchestra to Bristol at the beginning of World War II for a short period, enriching the cultural life of the city.

Perhaps the most significant impact for orchestral music and its related culture was that for Bournemouth, seeing its investment in the Municipal Orchestra leading to its transformation into the nationally and internationally important Bournemouth Symphony Orchestra.

To conclude this epic musical journey, the Epilogue 'The Measure of a Region' considers the 'value' and worth of musical activity over the centuries: 'Yet it is difficult to conclude a comprehensive study of 'musicking' within a region over six or seven centuries without wanting to know what it has amounted to. Has activity ebbed and flowed? Was there a golden age?'

At the end, however, one wonders if this consideration of value and measure is really worthwhile, with the impossibility of realistic calculation and with the author ending with a sort of resignation himself: 'Ultimately, the value of music in the West Country will be what we make of it'.

In this book, Stephen Banfield has performed a huge service to the study

of music and the music profession and has put the West Country well ahead as a regional beacon to those curious as to musical activity within their own regions.

An extremely readable and fascinating narrative, jam-packed with information, with new facts and stories almost jostling with each other to grab your attention!

Graham Muncy

Music in Their Time: The Memoirs and Letters of Dora and Hubert Foss. Edited by Stephen Lloyd, Diana Sparkes and Brian Sparkes, with an introduction by Simon Wright. Woodbridge: The Boydell Press, 2019. xvii, 282 p. ISBN: 9781783274130. Hardback. £45.00

From time to time one comes across a new book which by its superlative design and high production values demands to be handled and inspected – wonderful indeed when it also turns out to be an essential contribution to its subject. Such a volume is *Music in Their Time*. The main subject of this memoire, history, is Hubert and Dora Foss and their circle, and indirectly the early years of the Oxford University Press music department. Foss was the founder and director of the music department of the Oxford University Press. Diana Sparkes in her Preface tells us how she found her mother's – the soprano Dora Stevens (Foss) – unpublished chapters after her death. Dora had completed these memories about the musicians and writers with whom she had come into contact between the wars as the wife of Hubert Foss. Dora's Foss archive is preserved in ledgers. They include Foss's correspondence with the musical good and the great, as well as their press cuttings and concert ephemera. This, sometimes miscellaneous, material has been shaped for publication, under the expert guidance of Stephen Lloyd, by Diana (Foss) and Brian Sparkes. They have produced a fascinating volume. Following on from Duncan Hinells' valuable if slim volume *An Extraordinary Performance: Hubert Foss, Music Publishing and the Oxford University Press*[1] this is a welcome assembly of source material.

Structuring the book must have been a considerable problem, but the simple solution of two main sections with an introduction and with specific Hubert Foss material at the end – with sympathetic layout of the printed text – has worked very well. The introductory short contextual biographical paragraph before each correspondent reminds us that not all readers will be

[1] Duncan Hinnells, *An Extraordinary Performance: Hubert Foss, Music Publishing and the Oxford University Press.* Oxford: OUP, 1998.

familiar with them all. One notable feature of the book is that, in addition to the 29 plates on traditional calendared paper, some dozen documents – concert announcements, programmes, handbills, cuttings etc. – are reproduced in the text, and these days the quality of reproduction is remarkably high.

As the book focuses on music and composers associated with one publisher – Oxford University Press – it informs us how this important development between the wars underlines the progress of British music when Vaughan Williams, Walton and, later, Britten became fully established as the leading British composers of their time.

Simon Wright's (Head of Rights and Contracts at OUP) extended authoritative introduction from the viewpoint of music publishing, and of OUP Music in particular, sets the seal on the book's value. After an 18-page introduction by Wright, setting the scene and the history of the launching of music publishing by Oxford in 1923, Dora Foss's Memoirs are covered in 156 pages. This covers 16 significant musical figures from the 1930s including Foss himself. For the record, the others are: John Barbirolli; Bernard van Dieren; Henry Hadow; Hamilton Harty; Philip Heseltine/Peter Warlock and 'The Warlock Gang'; John Ireland; Constant Lambert; E. J. Moeran; Edith Sitwell; Donald Tovey; Ralph Vaughan Williams; William Walton; Charles Williams and Sir Henry J. Wood. Each sub-section on a specific composer or musician is prefaced by a thumbnail note.

A variety of letters and documents from the archive make up what has been called 'The Wider Circle', a section presenting about 44 further correspondents. I will not name them all, but as well as composers such as Bartók, Bax, Bliss and Benjamin Britten, it also incorporates writers including D. H. Lawrence and Thomas Hardy.

Particularly interesting to me is the section on *The Joyce Book*, that volume of specially commissioned songs that Hubert Foss designed and saw through the press in 1932, in a fund-raising effort for James Joyce when the writer was on hard times. This was very much a prestige collector's edition, and I see from my copy that the special paper on which it was printed was pale grey while the 'hand-woven silk' binding is actually pale blue – beautiful but a totally inappropriate production for practical use, though one has to sympathise with Bernard van Dieren's letter of praise to Foss: '. . . the paper and the cover, the type and the proportions, my heart swells with fulsome praise . . .' (p. 217). Unfortunately, it was not a financial success, failing in its objective of raising funds for James Joyce.

A similar fascination comes in the section on 'Philip Heseltine/Peter Warlock and "The Warlock Gang"', which includes a reprint of Foss's 1952 article from the long-forgotten journal *London Symphony Observer*. This is important, not least for the realisation that Foss was Heseltine/Warlock's landlord at the celebrated Warlock ménage at Eynsford.

This is a good read in itself, a bedside book if you will. But it is essentially a source book for a large number of leading names in the history of British music, and the full index provided is an essential feature. As a collection of vivid letters by some of the leading musical names of the inter-war period it is quite engrossing in its own right. As a kaleidoscope of musical impressions from the first half of the twentieth century, I will be surprised if it does not become a very widely cited source. Having a large number of musicians writing to their publisher about practical details of concert life and performance, we find numerous flashes of illumination of how things were done. Walton, in particular, is given vivid and informative treatment – Foss, responding to Walton's desire to make the acquaintance of Arnold Bax, invited them both to dinner where 'we just sat back and enjoyed ourselves. . . . Most of the discussion . . . was about other composers. . .'. (p. 110). It was at Rickmansworth station one Sunday that the Fosses greeted William Walton and Edith Sitwell off the London train and then took them to see Sir Henry Wood, little more than a mile away at Chorleywood.

The book is of special interest to this reviewer because much of the narrative is focused on Nightingale Corner (unfortunately now renamed Butler House), the house that the Fosses rented in Nightingale Road, Rickmansworth, from 1929 until the late 1930s. That house is just a couple of streets from the reviewer's home and it is worth recording here that when the long-standing successor to the Fosses died in the late 1990s, there was an estate agents' viewing day when it was possible to visit and, to this visitor's astonishment, one found there was still OUP rough shelving in the back attic room and the original coal was still in the cellar. The extensive back garden, laid to grass, was long overgrown but it was here that Edwin Evans, Leslie Heward and William Walton were photographed with the Fosses in the 1930s (plate 10) and invitations for games of deck tennis games resulted in guests as varied as Arthur Benjamin and Tania Wood facing each other over the high net (plate 11). Sadly, this garden of long ago has now been built on and today features two substantial properties.

It is useful too, to be able to visualise the geography of the area between Rickmansworth station (for the Fosses) and Chorleywood station (for Sir Henry Wood at Appletree Farmhouse). In July 1927, the Fosses were invited for the first time to Sunday lunch at Appletree Farm House, Chorleywood, by Sir Henry Wood. The description of the walk in summer across Chorleywood Common must have been one experienced by many of the leading composers of the day on their way to see the great conductor. When the Fosses arrived in August 1929, Dora received a friendly note of welcome.

In pre-photocopying days when unique copies of composers' autograph full scores were still being sent out by publishers as the hire library performance copy, we find Moeran writing in 1933 to say how relieved he is that

the full score of *Lonely Waters* has turned up. Even in the 1960s, this still seems to have been general practice – I can remember when the full score of Moeran's choral *Nocturne* was lost in the post by one publisher for some weeks.

The book is concluded with a selection of tributes to Hubert after his early death, a few poems by him, and a Eulogy by Avril Wood. The discography and bibliography are necessarily short but invaluable. If you are interested in the period or any of the musicians named this is a vivid and wholly rewarding compilation.

Lewis Foreman

Oliver Soden, *Michael Tippett: The Biography.* London: Weidenfeld & Nicolson, 2019. 750 p. ISBN: 9781474606028. Hardback. £25.00.

It remains something of a mystery as to why Michael Tippett has escaped the biographer's pen for so long. Previous significant studies undertaken by, among others, David Matthews (*Michael Tippett: An Introductory Study*), Meirion Bowen (*Michael Tippett),* Kenneth Gloag and Nicholas Jones (*Cambridge Companion to Michael Tippett)*, Arnold Whittall (*The Music of Britten and Tippett)* and Ian Kemp *(Michael Tippett: The Composer and his Music)* have incorporated observations about his life and work. However, nothing approaching a major biography has appeared since the composer's death, over twenty years ago.

One reason might be the challenges imposed by the scattering of research material. No Tippett archive as such exists and the composer was lamentably casual about retaining records such as correspondence about his past. Tippett's own attempt to narrate his life, the autobiography *Those Twentieth Century Blues,* provides glimpses into a mind brimming with creativity as well as unconventional thought. But, as Oliver Soden acknowledges, the book was the result of recorded interviews with Meirion Bowen and it 'prioritised anecdotes and reminiscence' (p. 3). 'The future matters more', the composer stated his preface to *Those Twentieth Century Blues*. He confessed a dislike of 'focussing endlessly on what is past and gone'.

There is certainly a lot of 'past' to write about, and this is the first observation Soden makes in this excellent addition to the comparatively small corpus of writings about the composer. Tippett spanned all but seven years of the last century. Vast social and cultural differences lie at either end of the scale. Edward VII had been on the throne barely four years when the composer was born, and J.K. Rowling had only recently introduced the world to the publishing phenomenon of Harry Potter at time of his death. The

extraordinary amount of change that took place during those 93 years and how it impacted on his life is integral to the story Soden tells.

The composer's childhood and youth are depicted as both typical and atypical of the period in which he grew up. His nonconformist, novelist, suffragette mother Isabel is an intriguing character. Sometimes a discord in rural Suffolk where the family (which also included Michael's father Henry and older brother Peter) settled, she showed traits that were both progressive and regressive. Isabel is depicted, for example, as a source of Tippett's youthful anxiety, particularly as the prime instigator for sending him to Fettes Boarding School in Edinburgh, an experience he clearly detested. Yet, as Soden points out, a horrendous experience such as this had its purpose in terms of fashioning a resilience of character.

The character who emerges is staunchly individual and, moreover, one who was prepared to appear as such to the world. We witness signs of rebelliousness, such as his occasional heroic opposition to the will of the Headmaster of his second school in Stamford. This school was an improvement on Fettes but still too restrictive for the free-spirited Tippett. Just as inner resilience in the face of adversity further evolves at this point, so too do two ruling forces within his life: a resolution to remain true to his growing pacifist beliefs, and a determination to become a composer.

Both of these forces often merge as the story progresses. Throughout the book we see Tippett's fiery moral and political beliefs forming the background or basis for his music. Witnessing privation, for example, in the North Yorkshire town of Boosbeck, where he composed for amateur performers in the 1930s, kindled a yearning for equality that remained with him. Other prominent, though quite divergent, influences such as the doctrines of the Swiss psychiatrist and psychoanalyst Carl Jung and the teachings of the *I Ching* also became guiding principles, each working its way into Tippett's life and art at pivotal moments throughout his career.

Pacifism, though, takes a central role early on and remains a running theme. Tippett never shied away from the dispute or even the suffering in which his commitment to non-violence might involve him. His avowal to distance himself during the Second World War from any sort of activity that might be remotely connected with acts of aggression led to his famous stretch in Wormwood Scrubs (a punishment dealt to Conscientious Objectors who refused work offered to them on moral grounds). That much is well known but a description of the beginning of Tippett's incarceration underscores the absurdity of his ordeal. It seems that he was handcuffed to a young soldier who had been sent to prison for stealing rabbits. In preparation for atonement for their 'crimes', the shackled pacifist and soldier both 'got into the back of a police van, known as a Black Maria, and were driven through the evening sunshine of the year's longest day' (pp. 294-5).

The oratorio *A Child of our Time* (1944), became a popular vehicle for voicing his abhorrence of war's destruction and futility. Yet, strangely, it also caused him later anxiety when he felt this one piece was in danger of overshadowing much of the rest of his musical output – a significant concern for a musician who sometimes devoted months, if not years, to the completion of certain works. Soden shows us just how labour intensive composing was for Tippett, whether for piano, string quartet, or full orchestra.

It is his work in the field of opera, however, that is particularly absorbing. In addition to the music, he devised his own librettos. He would often draw upon the influences of past readings of mythology, psychoanalysis and of poets such as T.S. Eliot. The results, Soden acknowledges, were mixed. 'As a younger man he had laid down a cellar of intellectual memories from which he drank deep later in life, while frequently failing to check the labels' (p.375). Although Tippett's progress initially seemed uncertain (his first opera *The Midsummer Marriage* (1955) simply baffled many audiences), later works like *The Knot Garden* (1970) and *The Ice Break* (1977), which encompassed themes very much of the moment such as oppression, racism and same-sex relationships, brought him considerable recognition.

Although the book is not an investigation of the music, Soden's evaluations of it are geared toward enlightening those who know little about Tippett's work, as well as casting new thought for those who are more familiar with it. The reader learns how and why key compositions were constructed, what external forces inspired them, what went into their making, and how they were received. One is also offered impressions of the impact of certain pieces, as an observation about the musical version of W.B. Yeats's *Byzantium,* for soprano and orchestra, indicates: 'The piece does not so much set [the poem], as explode it and then set the shrapnel' (p. 582).

Tippett emerges as an artist resolved to engage with his changing culture. As much an admirer of the rock band The Police as Ravel, he initiated talks about a musical collaboration with Jimmy Somerville of The Communards – alas, it never eventuated. Flamboyant, energetic and eccentric, his raison d'être seemed to be the continual exploration of new musical ground. Examples from his later catalogue indicate some of the vast issues he attempted to tackle: the genre-defying *The Mask of Time* (1982) – a consideration of the past and future of life on earth; and *New Year* (1989)*,* his fifth opera, based around the theme of time travel. Bemusing, intriguing, stimulating works such as these, Soden shows us, demonstrate that Tippett never compromised his vision nor stepped away from controversy during his professional life.

Personal relationships were no less complicated. There are frank accounts of the recurrent difficulties that arose from Tippet's liaisons with both friends and lovers, such as David Ayerst, Christopher Fry, Wilfred Franks and Karl Hawker. One of the most touching portraits of friendship is that of Tippett's

celibate romance with the writer Francesca Allinson ('Fresca', dedicatee of the 1951 song cycle *The Heart's Assurance)*, who remained a confidante from the early thirties until her tragically early death in 1945. Equally poignant is the effect the deaths of friends and lovers had upon the composer, particularly as he faced old age and considered the loneliness inherent in outliving his peers.

Soden disperses occasional diary entries throughout the narrative that were written during research trips. They interweave his own reflections about the places in which Tippett himself spent time, blending a sense of the composer's past with the present. During a visit to Allinson's cottage in Suffolk, for instance, his description of the Mill, where a treasure trove of papers is stored, evokes a sense of the world as the composer knew it. You can virtually smell the leaves of manuscript of the newly-discovered first piano sonata – lost for over fifty years. Indeed, a great deal of material, both known and new, has been sought out in order to survey Tippett's nine decades. The book abounds with fascinating fact and detail. Furthermore, Soden's energetic style and gift for capturing the most apt of metaphors keeps the story moving at a pace.

It seems fitting that, given Tippett's ever-probing mind, the book concludes by looking to the future and speculating about a resurgence of interest in his music. The composer's irrepressible forward-thinking is foregrounded in an 'Epilogue', in comment on an intellectual vigour that strove to overcome frailty of body and continue well into the twenty-first century. '[Tippett's] longevity permitted him a career in sonata form: an exposition of hope and optimism, a long development of bleakness and turmoil, and a recapitulation of joyousness tinged with the knowledge of all that has gone before' (p. 613).

As an account of the life of a composer whose music showed genuine empathy for the human condition and reflects some of the most pressing issues of the last century, Soden has produced the definitive work.

Nicholas Clark

All my Life's Buried Here: The Story of George Butterworth. A film by Stewart Morgan Hajdukiewicz. 1 DVD (s.l., Hajdukino Productions, [2019]) [for prices visit film maker's website: https://www.georgebutterworth.co.uk/]

In the past two decades, thanks to John Bridcut, the lives of three British composers from the turn of the nineteenth and twentieth centuries, Parry, Elgar and Vaughan Williams, have received illuminating television documentaries. With this film from Stewart Morgan Hajdukiewicz they are now joined by an equally fine portrait of another musician of that era, George Butterworth. In contrast to the long lives of the others, Butterworth was to die at the age of

thirty-one in August 1916 at the Battle of the Somme. Indeed, his death is the one thing about Butterworth's life than most people remember. Along with Rupert Brooke, he has become a symbol of the artistic loss caused by that most futile of wars.

The film is most appropriately framed by a surprising event which has taken place annually in recent years at the village of Pozières, close to the trench where Butterworth was killed. Gathered round a memorial stone on the anniversary of his death, villagers and local dignataries, together with a band and a bagpiper, remember Butterworth (and by extension other casualties of that war) in a ceremony which includes the Last Post. On the occasion of the filming, it also featured a morris dance specially learnt by the locals, and a tribute by the late Hugh Butterworth, an octogenarian first cousin of the composer who sadly died last year, after the film was released. He was born fourteen years after George's death, but, by a curious accident of longevity, he did know his father, Sir Alexander Butterworth, who lived until 1946. Hugh is also one of the many contributors to the film, whose chief narrator is Butterworth's latest biographer, Anthony Murphy.

Stewart Morgan Hajdukiewicz has been fortunate in the range of illustrative material he has industriously tracked down. In addition to the composer's own music manuscripts and other documents which survive in institutions, several new childhood photographs are revealed, which were in the hands of another branch of the family, and which usefully supplement the few images we already have. They have subsequently been generously donated to the Bodleian Library, where most of the surviving documents are to be found.

Our detailed knowledge of Butterworth's life is curiously uneven, being concentrated firstly in his early years from prep school up to Oxford undergraduate days, and then in his last couple of years in the army. From his youth we have things like reports sent to his father by Eton masters and George's occasional letters home from Oxford, while for his last years there is a regular flow of letters home, as well as the detailed diary he kept during the war. All these, together with material from the memorial scrapbook, assembled posthumously by his father (and which include the telegrams announcing his death) are put to admirable use here. Frustratingly, it is the middle period of Butterworth's life, including the fruitful compositional years of 1911-14, for which we have least information. If he wrote to friends, then his letters have not been handed down to posterity, and many letters to his family from this period exist only in a brief précis of their contents made by his father's second wife. His friendship with people like Hugh Allen and Vaughan Williams is clear, but we know little about his contacts (or lack of them) with other leading musicians of the day.

One activity from this period, however, is well documented and features prominently here – Butterworth's participation from 1906 onwards in the folk

song collecting initiated by Cecil Sharp, Vaughan Williams and others, and later his leading role in the folk dance movement. The subject lends itself well to film, and various folk music scholars offer valuable contributions, including Michael Heaney, who comments on the remarkable moving pictures of Butterworth dancing, originally created on Kinora reels – a sort of flick-book arrangement – and now happily transferred to a digital medium. There is plenty here for anyone interested in the folk music movement in general, even if perhaps it is in danger of occupying a somewhat disproportionate share of the film. Malcolm Taylor suggests that Butterworth might have become Sharp's successor at the head of the movement, though I suspect that his interest may have proved a passing one, given his rather restless nature, as his friend R.O. Morris noted.

Although most aspects of Butterworth's life are imaginatively covered, the period of his immediate post-undergraduate days does show gaps. His brief employment as a *Times* music critic, followed by a year teaching at Radley College, finds only passing reference in a single sentence. More importantly, there is no mention at all of his attempt to acquire formal musical qualifications, initially in 1910 by passing the first part of the Oxford B.Mus. degree (but proceeding no further with it) and then later that year enrolling at the Royal College of Music, which he was to leave after only a year, apparently disillusioned – just as, a generation later, was to happen with Britten (also the subject of a Bridcut documentary).

Amongst the unexpected delights are a recording of Butterworth's friend, Sir Adrian Boult, recalling the composer's comments on the première of the *"Shropshire Lad" Rhapsody*, which had been conducted by Arthur Nikisch in 1913. We hear a substantial excerpt of the latter under Boult's baton before an inevitable voiceover moves us on, though the whole of his conducting of the second *English Idyll* fittingly concludes the film. But perhaps the musical highlights are two of the *Shropshire Lad* songs specially recorded by Roderick Williams and Iain Burnside; the complete performance of 'The lads in their hundreds' in particular, sung with supreme subtlety, is almost worth the price of the DVD in itself.

The years 1911-14 were to give us almost all Butterworth's surviving works. Anthony Murphy astutely suggests that this burst of activity was a direct response to the early death in 1911 of his mother, who had been a professional soprano before her marriage, and was responsible for George's first music tuition – nicely recreated in the film. Another intriguing snippet of information comes from the unpublished memoirs of a young friend from Butterworth's folk dancing days, Ursula Carr, revealing that he briefly contemplated writing an opera.

Throughout the film we are reminded of Butterworth's independent and outwardly sometimes gruff nature, with a contempt for all pretence, but certainly

one which was capable of great friendship with those who deserved it. It was evidently this quality which made him popular with the men of the Durham Light Infantry who came under his command in the trenches, when, for all the horror and hardship, he seemed to have found a purpose to what at times had been a life of vacillation. The final section of the film portrays the poignant events leading to that fatal sniper's shot, ironically minutes after Butterworth had warned a visiting superior officer to keep his head down.

Stewart Morgan Hajdukiewicz is to be congratulated on producing such an evocative and often moving portrait, which never betrays its modest budget, to which the RVW Trust and crowdfunding contributed. Originally seen at special screenings around the country in 2019, its appearance on DVD, complete with extra features and a booklet containing four essays, will hopefully give it the wider public attention it deserves.

Peter Ward Jones

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