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EDITORIAL

Martin Holmes

Welcome to the Autumn/Winter edition of *Brio*. The world is still in the grip of the COVID-19 pandemic and normality seems a long way off. As one who was lucky enough to be able to continue working during the lockdown – if anything, with more intensity than usual, even while separated from our physical collections – I am mindful of colleagues in our field, and those in music-related professions, whose livelihoods have been decimated by the current situation and who now face uncertain futures. Nevertheless, this edition of *Brio* helps to show that there has been much activity in our professional world during these last few months, even if things did not go entirely to plan.

We begin with Lewis Foreman's tribute to the late Sandrey Date, a well-loved and respected music librarian from the public library world, who sadly died in the early summer.

Our opening article is the first of two pieces derived from Kirsty Morgan's E.T. Bryant prize-winning dissertation on the potential use of Linked Data in music archives, using the David Fanshawe World Music Archive as a case study. I have a vivid personal recollection of participating, as a teenager, in a performance of Fanshawe's *African Sanctus* on the final Saturday afternoon of the 1978 Worcester Three Choirs Festival, for which the chorus was instructed to wear bright and colourful shirts and ties. Fanshawe himself was driving the tape machine, mixing in his own recordings of genuine African traditional music alongside the more conventional choral/instrumental contribution of the live performers. It was a memorable week, with Mahler 8 that same evening, having sung Janáček's *Glagolitic Mass* the night before!

Next, archivist Heather Roberts, in her inimitable style, reports on her latest public engagement project in Manchester, celebrating the centenary of the Northern School of Music (a forerunner of the RNCM). When the project was being planned, the possibility that we would soon be in the grip of a world-wide pandemic was, unsurprisingly, not considered. Heather describes how she worked with other organisations to plan a project of relevance and interest to the wider community and how they have been responding and adapting to the impact of the lockdown.

Adrian Yardley then provides an introduction to the life and music of the greatly under-valued English composer Edmund Rubbra, whose written

archive he is currently cataloguing at the Bodleian Library in Oxford. Progress towards getting the catalogue online has been delayed by the virus so a more comprehensive description of the Archive itself will have to wait for a subsequent issue.

Linking in with Susi Woodhouse's recent article on Hans Keller (*Brio* v.56/1), the Reviews section opens with Justin Vickers' major review of her pioneering biography of Hans Keller, which she wrote jointly with Alison Garnham. Other reviews cover books on Granville Bantock, Handel and 'Ossian in the musical imagination'.

After five short years, my tenure as *Brio* Editor has come to an end. I should like to thank sincerely all those people who allowed me to bully them into contributing articles and reviews during this time, as well as colleagues who have helped put *Brio* together: Loukia Drosopolou and Nick Clark as successive Reviews Editors, Monika Pietras, during her time as Branch Treasurer, Rebecca Nye as current Treasurer and previously as Advertising and Subscriptions Manager, Susan Clayton and her team at the BL, who mastermind the distribution, and the long-suffering staff at E-Type Press. Finally, I should like to thank our readers and hope that you have found something to enjoy in these pages over the last five years.

It remains for me to welcome and thank Nick Clark who has kindly consented to swap places and take over from me as Editor in the New Year. I wish him well.

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OBITUARY

William Joseph Sandrey Date
(3 February 1944 – 30 April 2020)

To be for nearly half a century the widely admired and influential Music Librarian of an important provincial town, the home of a celebrated symphony orchestra with a regional remit, is a career to be envied. Such was the fulfilling achievement of Sandrey Date who became the first professional music librarian of the J.B.M. Camm Music Library in Bournemouth in 1966 and remained there until he retired in 2009.

His father saw war service as a Lt Commander in the Navy (he was a Meteorologist and had been in Malta during the siege) and Sandrey's education was very much public school and Oxford – attending Wychwood prep school, Meyrick Park, Bournemouth from where he was awarded the first Music Exhibition established at Winchester College. There the award of an S level in his A level music exam earned him a Choral Scholarship to Exeter

College, Oxford from October 1962. He graduated in 1965 with formidable musical credentials, taking his MA in 1969. While at Oxford he had been a Lay Clerk at Christ Church Cathedral and worked briefly at the Bodleian Library before going down. He was fortunate to be appointed Music Librarian at Bournemouth Public Libraries soon after, where from the first he had a very strong customer focus with his users.

The Camm Music Library had originally opened in 1913, in a specially designed room on the top floor of Bournemouth Central Library then at the Lansdowne, Bournemouth. Here Sandrey was able to play music all day without disturbing his exclusively music readership. In fact, a move was under consideration for most of Sandrey's career. It was many years before, eventually in 2002, the whole library moved to new purpose-built premises at The Triangle, Bournemouth. Here he was involved at the design stage but, in a PFI Design and Build project, Sandrey found that, while he was able to assemble all aspects of the collection in one place, the open plan design meant that he had lost the specialist furniture and clear identity of the Lansdowne Library – and the ability to play music all day.

As a cellist, pianist and organist, as well as chorister, his influence was widely felt throughout the southwest from the first, providing music and advice to a generous range of local musical organisations. Also, he was soon a member of the Board and Programme Panel of the Western Orchestral Society which ran the Bournemouth Symphony Orchestra, and the Concerts Secretary and Music Adviser to the Bournemouth Chamber Music Society. He sang (bass) with the Bournemouth Symphony Chorus, acting as Music Adviser for a lifetime from 1966.

In 1966, at the Lansdowne Library, he first met his future wife, Carolyn Monks, but it was 1975 before they were married. Carolyn was Service and Strategy Manager with Bournemouth Libraries and was president of the Bournemouth branch of Unison. Both were members of the Bournemouth Symphony Chorus and, as Carolyn remarked, 'we were very much a team', seen as central pillars in the musical community. When Carolyn became Secretary and Manager of the Chorus, after organising a fundraising event in an effort to save the Bournemouth Sinfonietta from closure, it became a family concern, for which Carolyn was awarded an MBE. Sandrey's role as Music Advisor was particularly directed at many new works, notably in three commissions from composer Richard Blackford, including *Pietà* and *Not in Our Time*. Sandrey would deal with musical issues, but Carolyn would make them happen with the chorus

The story is told of Sandrey's encounter with the manuscript of a lost Elgar song. He was on the phone in the Library when a visitor placed a music manuscript under his nose which he immediately identified as Elgar's handwriting. It had been found as the drawer lining in an old desk. In fact, what

he was looking at was a forgotten late Elgar song, *The Song of the Bull* dating from 1924. Carolyn Date recalls that 'It caused some interest in the national press in which he was called Sandra and had his gender re-assigned. This prompted his regular use of W.J. Sandrey Date for a while but he soon got fed up with that!'.

John Brooke Maher Camm had established the music library in 1910 with the donation of his huge collection of scores and so it had a considerable depth of repertoire and, supported by the local council, under Sandrey's stewardship it developed into a facility of regional if not national importance, notable for the personal and erudite service Sandrey provided. The high regard in which he was held, not only in the community but in the wider musical world, was attested by over 500 letters and cards and a similar number of e-mails which were received when his death was announced.

I don't have to remind most readers of *Brio* that music library Excellence Awards have been presented every three years in recent times. In both 2009 and 2016, Bournemouth was the recipient of such an award. The first came at about the time Sandrey retired. When the library was also successful in 2016, it was cited for its 'impressive all-round music library service with unique archives'. Although the second award came after Sandrey had retired, when Professor Jan Smaczny pointed out that 'the very musical infrastructure of the United Kingdom and Ireland depends fundamentally on the work of music librarians', he was surely celebrating the achievement of Sandrey's life's work. Good also to be reminded of the archives which include the fabulous and unique Dan Godfrey programmes and cuttings of the Bournemouth Municipal Orchestra, which were the reason for my contacting Sandrey in the first place many years ago.

Sandrey's high profile across music making in the southwest saw him active in choirs and also in administration. After retirement, he was recruited to join the Wessex Young Musicians Trust, which supports the musical development of emerging performers in the West Country, and he quickly became its Chairman. When I was Administrator of the Sir George Dyson Trust, the need to appoint an additional trustee became apparent about the time Sandrey retired and I was quick to recommend him as a candidate. At this time, Alice Dyson, the composer's daughter, still chaired the Trustees. Sir George Dyson was celebrated for his years teaching at Winchester, and having welcomed Sandrey as a trustee (the meetings were then held in Alice's house at Winchester) she was doubly reassured once she realised that he was a Wykehamist. In due time, Sandrey took over the role of Treasurer of the Dyson Trust but, unknown to his colleagues at the time, it was already too late, as he was undertaking treatment for the cancer from which, too soon, he was gone.

Sandrey always seemed to be on the point of another concert, the chorus

often with the Bournemouth Symphony Orchestra, and to see his eyes flash and that gentle smile as he told one that he was fully committed for the next few days because of a performance – at, was it Christchurch Priory? or Lighthouse, Poole? – was to see a man celebrating a musical life (and indeed 'retirement') as it should be lived.[1]

Lewis Foreman

Note: The Bournemouth Symphony Chorus is hoping to mount a concert in celebration of Sandrey's life once current restrictions are lifted. They are also inviting contributions, in his memory, to the Sandrey Date Music Scholarship for young singers in the Bournemouth Symphony Chorus (https://www.bschorus.co.uk/support-us-sandrey-date-music-scholarship).

[1] An obituary by Richard Blackford appeared in The Guardian, Mon 11 May 2020: https://www.theguardian.com/music/2020/may/11/sandrey-date-obituary

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THE DAVID FANSHAWE WORLD MUSIC ARCHIVE: WHAT IT IS DOING, AND HOW IT CAN BECOME LINKED DATA READY

Kirsty Morgan & Dr Diane Pennington

Introduction

Some libraries are starting to adopt Linked Data: a system of organising knowledge online that focusses on the relationships between items in a way that computers can understand, making the retrieval and access of information more fluid and interconnected. Libraries are moving towards Linked Data at different rates. This recent project examined the situation of the David Fanshawe World Music Archive, a small music archive with limited resources, that is currently working towards digitising its analogue materials and creating a catalogue. The Archive's current situation was explored through the lens of looking at what the Archive could do right now in order to make it 'Linked Data ready', with the understanding that the Archive is nowhere near the point where it could start implementing a full Linked Data project.

The Fanshawe Archive was created by the composer and ethnomusicologist David Fanshawe.[1] After he died in 2010 it was placed in the care of the David Fanshawe World Music Archive Trust. It is now run by his widow and two other trustees, with one part-time member of staff. No one has an official role, rather they help out where they can, each providing complementary skills to the Archive. Between them they have librarianship and digital skills as well as a deep understanding of the content and history of the Archive. It is a very personal collection, maintained by people close to Fanshawe.

[1] For more information about Davd Fanshawe and the Archive, see http://www.fanshawe.com/.

Fig. 1: Fanshawe in his Archive. ©David Fanshawe.

Brief History

Fanshawe trained as a sound engineer and had a profound interest in sound, including World Music (FM, 2019). In 1965, he won a scholarship to the Royal College of Music. Inspired by ethnomusicologists from previous generations, including Vaughan Williams, Percy Grainger and Hugh Tracy, Fanshawe spent eight years in the Middle East and Africa recording indigenous music (McCarthy, Date and Fanshawe, 2018). From the outset, he kept logical, detailed records of his recordings (FT(L), 2019), including where the recording took place, who was performing and why, and attributing credit to the performers wherever possible (FM, 2019). He later made a bigger expedition to the Pacific Islands where he collected 2,000 tapes-worth of recordings, compared to his previous 500-tape African journey. He was a skilful sound engineer and the recording quality makes the collection particularly significant. After each journey, he composed large works, *African Sanctus* and its counterpart *Pacific Odyssey*, which combined indigenous recordings with traditionally European sounds.

Fanshawe's passion for World Music shines throughout the collection. The high-quality recordings, breadth of music, and accompanying photographs and journals make it an important research resource. The Archive aims to preserve and share his collection and the research project discussed in this article examined whether Linked Data could help them promote this fantastic resource.

Fig. 2: The David Fanshawe World Music Archive.

Archive Layout and Contents

3,000 tapes line the walls according to Fanshawe's original classification scheme. 1,000 boxes of coloured slide photographs are kept in labelled drawers and can be looked at through a slide viewer just outside the room (Fig. 3). Half a wall is dedicated to Fanshawe's travel journals, with reference books about the places Fanshawe visited. Alongside all this, there are boxes of ephemera, including letters, indigenous clothing (such as a collection of Maasai necklaces), Fanshawe's original recording equipment and even a box for Fanshawe's distinctive caps! The Fanshawe Manager has also donated some native instruments that Fanshawe collected on his travels (FM, 2019).

Fig. 3: Fanshawe Archive's Slide Viewer.

While the research focused on the Archive from a digital online perspective, the physical archive is almost an artefact in itself. Although many World Music sound recordings exist, it is rare to find so much complementary material, particularly the high-quality photographs. One of the Archive's long-term goals is therefore to find an academic institution wealthy enough to house the collection but small enough to 'cherish' it for the significant collection it is (FM, 2019).

The Archive's cultural value is further enhanced by the fact that many of the recordings would be impossible to record today. In a BBC Documentary retracing his African Journey, Fanshawe discovers that many of the performers are no longer alive (Fanshawe *et al.,* 2006). Some died of natural causes, others were victims of dictatorial regimes; the Bwala Dancers from Uganda, for example, had been murdered by Idi Amin's army (FT(L), 2019). Recordings from other areas have a similar story. The spirit song *U'Ula* from Melanesia was performed by four older ladies who have since died and the tradition would be 'difficult to record today' (Fanshawe, 1998). There are also recordings and photographs of the Iraqi Marsh Arabs, who were severely persecuted by Saddam Hussein.

Currently, the Archive mainly caters to music students, particularly those interested in niche aspects of World Music, such as North African desert harps

or South Polynesian gospel hymnary chanting; and to commercial users: for example, providing material for World Music compilation albums or filmmakers looking for authentic recordings (FM, 2019). It also delivers talks to schools and universities (FPT, 2019) and, at the moment, has a very limited online presence but it is looking to expand its reach (FM, 2019). Right now, the Trust is mostly focussed on creating a catalogue and digitising the collection, but in the longer term the Archive plans to put some of the collection online.

Digitisation

The Fanshawe Archive is currently undertaking a big digitisation project to preserve the collection and transfer it to a more accessible format. They are scanning all Fanshawe's notes, from the journals and the original 'Masterboxes'. They are also digitising the photograph slides, which are at risk of decolourisation (FM, 2019), and analogue tapes, which are in a generally good condition but fragile and therefore not available for people to listen to (FPT, 2019).

Fig. 4: Magnetic Tape Player.

Fig. 5: Digitisation Station.

The process involves detailed technical skills that one of the trustees has, so the Archive is digitising many of the tapes internally, thus saving the expense of contracting the work to an external company (FT(D), 2019). However, since each 22-minute tape is played in real time and needs someone to be listening for any hiccups in the transfer process, the work is very time consuming. There are also some challenges. Some of the tapes have been cut and put together again and can come apart while they are being transferred. Others require extra work due to 'Sticky Tape Syndrome', where tapes from the 1980s excrete a sticky substance causing the digitisation process to take much longer (FM, 2019). The Archive has a baking oven onsite to heat sticky tapes so they can be digitised, but the process is still very slow, and the baked tapes must be digitised that day (FM, 2019). Additionally, analogue tapes just naturally shed iron oxide, and if there is a build-up then the receiver stops registering the higher frequencies (FT(D), 2019).

Similar issues relating to the cost/time balance arise with the Archive's photographic slides and journals, which are also being digitised onsite. These three complementary elements are what makes the Fanshawe Archive so significant and, with all three, the Archive's main aim is to ensure that they maintain as much control as they are able to in order to preserve its quality.

At the time of the research, the Archive was arranging to send 600 tapes to be digitised by the National Heritage Lottery-funded and British Library-supported project, Save Our Sounds, completing the Africa collection and

making a good start on the Pacific collection. Since Fanshawe took such care in his recordings, the Archive is not digitally enhancing the tape quality in any way and have asked the Save Our Sounds project to do the same. This returns to the Archive's purpose to preserve Fanshawe's legacy and the personal nature of the collection, since Fanshawe's skill in recording the sounds to such a high quality is part of what makes the collection special.

Catalogue Creation

Currently, the Fanshawe Archive's catalogue is a printed Word document listing the tapes by year recorded. Like most home catalogues, this might work for people already familiar with the collection, but the system is not ideal for external users. The Archive recognises the need for a more user-friendly catalogue and have plans to transfer it to an Excel file, which will be easier to search (FPT, 2019). A template has been created for how an ideal catalogue interface might look, arranging the metadata into four categories: Technical Data, Cultural Data, Musical Data, and Archival Data, each containing their own facet fields. The catalogue is still in its early planning stages, but the Archive's thoughts on what to include in a catalogue will inform what links to create and begin to prepare for it to become Linked Data ready.

Fanshawe Archive's Initial Thoughts on Linked Data

Right now, taking on a Linked Data project is not a priority for the Archive, and they are concerned about the expense, expertise and time that such a project would require. They would be open to exploring Linked Data in the future if it could make the Archive more accessible in the long term, and one staff member's interest in computers could be very helpful with this. This article explores what the Archive could do now to make using Linked Data easier in the future if they were ever to implement such a project. A second article in a following edition will take examples from the Archive to examine the use of Linked Data in a music context.

What is Linked Data?

Linked Data is a way of structuring online metadata so that computers can better understand the semantic relationships between items. Linked Data tools and metadata structures help move towards the ultimate goal of creating the 'Semantic Web', also known as Web 3.0 (Pennington, 2016), where computers are able to interpret information on the web and automatically deduce relationships between resources, thereby enriching the users' browsing experience by helping them discover related sources they might not otherwise have found (Pennington and Cagnazzo, 2019). Cagnazzo (2019) clarifies that, if the Semantic Web refers to the end vision of an online network that computers can properly understand, then Linked Data is how that end vision can be achieved.

To understand Linked Data better, let us take it back a step. A regular hyperlink between two documents online can tell a computer that the resources are connected in some way, but the computer cannot understand *how* the documents are related or the reason for the hyperlink (Sporny, 2012). To a computer, one hyperlink is identical to any other hyperlink. Linked Data uses Resource Description Framework (RDF) to structure metadata about an online item so that the computer can read it; importantly, RDF defines the relationship between the item and other resources online (Pennington, 2016). It does this by using RDF 'triples', which are structured to correspond to the different parts of a sentence: Subject → Predicate → Object; for example, Franz Schubert → composed → Winterreise (Shotton, 2013). Once coded into XML following the RDF structure, the intermediate step (the predicate) provides the computer with the important information about the nature of the relationship in a machine-readable format (Pennington, 2016). So, if provided with the additional triples:

Beethoven → composed → Fidelio
Franz Schubert → lived in → Vienna,

the computer would be able to tell that the relationship between Schubert and *Winterreise* is the same as that of Beethoven and *Fidelio*, but different from the relationship between Schubert and Vienna, since the predicate in the latter triple is different. This allows a searcher to filter their search better, letting search engines retrieve more relevant results (Fay and Sauers, 2012).

Tim Berners-Lee (2009), inventor of the World Wide Web, defines four Linked Data principles:

Use URIs[2] as names for things
Use HTTP URIs so that people can look up those names
When someone looks up a URI, provide useful information, using the standards (RDF, SPARQL)
Include links to other URIs, so that they can discover more things.

Essentially, these principles specify that for something to be Linked Data, it must use URIs, HTTP and RDF to connect related data online (Cagnazzo, 2019). Berners-Lee's (2009) own five-star Linked Open Data system ranges from merely making resources openly available on the web (one star) to using an open, machine-readable, untrademarked format with RDF to identify resources and links to other people's data to provide context (five stars). The external linking is only required for a five-star rating, and RDF appears at four stars. Although this was created as a development scheme, and not a Linked Data definition (Hausenblas, 2012), Berners-Lee provides a star just

[2] Universal Resource Indicators.

Fig. 8: You can buy cups featuring Berners-Lee's 5-star development scheme. (Berners-Lee, 2009).

for information being online, demonstrating the wide technological discrepancy between institutions.

Pennington and Cagnazzo (2019, p. 19) make recommendations for Scottish libraries. These include having a clear strategy and making a start with Linked Data 'even on something small'. Engagement and collaboration with others are important, with experts such as universities and outside developers but also the wider community.

Linked Data for Libraries and Small Archives

Libraries, museums and other cultural heritage bodies have often run into the problem of having many fantastic resources that are stored away, and split by field, in not-readily-accessible buildings without many indications to the general public that the resources exist at all (Thorsen and Pattuelli, 2016). Although union catalogues, such as WorldCat, allow libraries to upload and share their records in one place, making it easier for other libraries to catalogue their own collection and for users to search for resources across libraries (What is WorldCat?, 2019), they're just larger silos. Coyle (2010, p. 5) acknowledges that, although union catalogues bring together library collections, they are still 'an information environment separate from the web'. Fay and Sauers (2012) argue that Linked Data allows collections to be more easily searchable and gives the patron greater control to filter information, making it easier to find relevant resources. Spiteri (2019) adds that Linked Data can also allow library catalogues to be a much richer resource by providing access to additional related material outside the library's collection. So, the main advantages of Linked Data for libraries are that it connects outside searchers to the catalogue and catalogue browsers to related items of interest outside the collection.

Some libraries, like the British Library, already use Linked Data (Hill, 2017). Libraries and other cultural institutions must adapt to Linked Data because the Semantic Web is already becoming a reality and libraries will need to modify their catalogues if they are to remain relevant. Hogg (2015, p. 55) states that with more digital library resources, 'the challenge for smaller libraries and 'niche' collections will be to ensure that our presence is recognised and discoverable among the Goliaths of information providers'.

Fay and Sauers (2012) acknowledge the process of crossing over to a Linked Data system requires special provision of time, funding and staff input, which means that smaller archives face the challenge of having less access to the resources that larger libraries are able to draw upon (Roberts and Cohen, 2013). Financial challenges limit smaller cultural heritage institutions in digital enterprises (Hogg, 2015) and Semantic Web technical requirements can be intimidating and discourage participation (Cagnazzo, 2019). Although Pennington and Cagnazzo (2019) found that some librarians are already interested in learning about Linked Data, 'more user-friendly interfaces' would make Linked Data easier to engage with (Cagnazzo, 2019, p. 33), but such models are rare and the ones that do exist are in the very early stages of development (Syn, 2019). Nonetheless, as Adrian Stevenson in Ruddock and Stevenson (2011, p. 19) argues, Linked Data can help expose the 'hidden' collections of archives and special collections, bringing them more use, and would therefore be a valuable asset for small collections if they were able to overcome the not insignificant challenges of tackling a Linked Data project.

Linked Data and Music

IAML's *Cecilia* database of music resources across the UK and Ireland demonstrates that individual collections' music materials are already 'seen [by music libraries] as part of a wider shared collected resource' (Andrews, 2003, p. 202). This early attempt to break down silos indicates that Linked Data could be valuable for Music Libraries since it could help further this goal.

Redfern (1979) identifies the difficulty for music cataloguers in standardising their collection catalogues because the same music often has different titles depending on publication, more than traditional literary works. Older cataloguing standards guided cataloguers to record the title of an item exactly as it appeared on the title page, making retrieval of the item more difficult for both patrons and librarians (Redfern, 1979). With Linked Data, URIs act as uniform titles, joining manifestations of a work together and aiding with resource retrieval.

In some respects, music libraries and archives are at an advantage with Linked Data, because quite a lot of music-specific Linked Data datasets have already been created. For example, McCrae *et al.* (2019), identify thirteen creative-commons licensed resources with music-specific Linked Data datasets, and Raimond et al's (2013) Music Ontology provides 54 classes and 153 properties for use on the Semantic Web. Page *et al*. (2017) used this Music Ontology alongside other non-musical ontologies to enhance an online Live Music Archive with Linked Data.

Fay and Sauers (2012) acknowledge the challenge of searching for audio files on the web, since there are few central storage sites, and generally the metadata on these files is not easily searchable if, indeed, it exists at all. Linked Data offers a way to make audio files searchable, by using RDF triples to supply the computer with more information about these non-textual files. Rose-Steel and Turnator (2016) found the freedom to create many connections with Linked Data useful when cataloguing medieval motets, but this extends to music cataloguing generally because of the ability easily to link to information about, for example, key, tempo and instrumentation (Raimond *et al*., 2013).

World Music Ethics and Linked Data's Collaborative Possibilities

Roy (2016) explains that the Western values of Open Access and freedom of expression can come into conflict with traditional cultural taboos about when and by whom some content can be accessed. The British Library Board (2009) stresses the rights of the 'intangible cultural heritage' of the music originators, and the ethics of sharing music from indigenous cultures, indicating that non-profit sharing of World Music for preservation and research purposes is ethical, while commercial exploitation is not. The Fanshawe Archive is very

aware of the pitfalls for Western collections of non-Western culture. Fanshawe got permission for all his recordings either through research permits or from local dignitaries and cultural leaders, if appropriate. He also often paid performers for the recording and provided them with copies of the tapes, taking care to give credit whenever he could to the indigenous people that he recorded (FM, 2019).

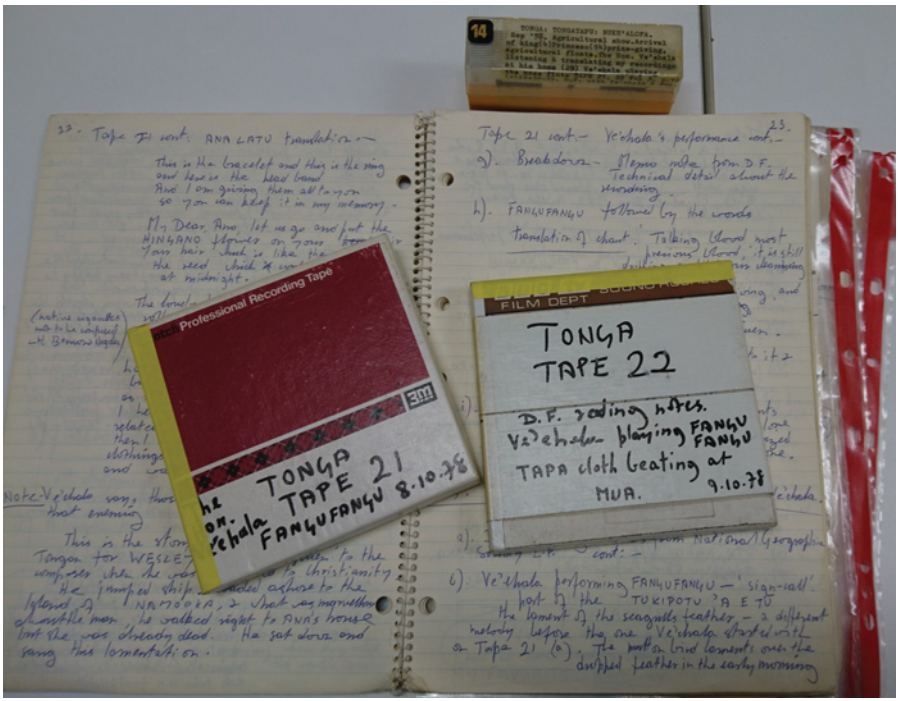

Fig. 6: The Archive has two tapes, several journal entries and almost an entire box of slides devoted to the Fangufangu Nose Flute.

Brandt (2016) acknowledges the historical power imbalance of privileged academics and ethnologists over the indigenous people they studied, photographed, filmed etc. Nevertheless, indigenous material protected in museums and other cultural heritage institutions can help to enrich indigenous societies' links to their past. Some indigenous communities are more enabled to collaborate and network with their collections than they have been in the past (Chisita, Rusero and Shoko, 2016), and Dempsey (2000) notes that the

rise of the internet has made this possible. Indigenous community-run cultural heritage projects are increasingly emerging (Villanueva, 2016; Chen, 2016) and Villanueva (2016) agrees that the internet makes it easier for indigenous libraries to access materials that were taken during colonialism.

Fig. 7: The Honourable Ve'hala playing Fangufangu nose flute. *©David Fanshawe.*

Spiteri (2019) identifies the knowledge and expertise of library users as a valuable resource for Linked Data. She goes on to mention that users can be guided in their participation in the creation of Linked Data systems by providing predefined fields (facets) for users to fill in. 'I think we need to be careful of dismissing the contributions of our users as being that of amateurs, especially if they could, in fact, know far more about the topic than library staff' (Spiteri, 2019, p. 105). While the Fanshawe Archive, particularly the Fanshawe Manager, is very knowledgeable about the collection, Linked Data may facilitate contribution from scholars or people from the recorded cultures. This provides deeper insight into the collection, while empowering the source communities to contribute in sharing and describing their culture.

THE ROUTE FROM ANALOGUE TOWARDS LINKED DATA

Catalogue Project

The Fanshawe Archive wishes to create a catalogue to help users browse and search their collection. They plan to transfer the catalogue to an Excel spreadsheet, which can work as an initial way of visualising Linked Data because it corresponds to the RDF format of Subject → Predicate → Object (Sporny, 2012). Having a user-friendly interface for their catalogue will probably require subscribing to or purchasing software. Interviews with other small music libraries demonstrated the value of union catalogues like the National Bibliographic Knowledgebase and Opals for connecting and contextualising the resources held by multiple institutions in one place (GCH, 2019 ; PCL, 2019). These union catalogues are particularly helpful at drawing attention to smaller institutions, whose individual catalogues might be overlooked by members of the public browsing music resources online. Union catalogues are perhaps a step down from Linked Data (PCL, 2019), but I feel the prevalence of union catalogues demonstrates that libraries are trying to be interconnected despite limited resources. For now, union catalogues are a more feasible option for smaller institutions than a Linked Data scheme, especially since there are currently no off-the-shelf Linked Data programs for libraries (ANL, 2019).

Interviews with other libraries highlighted two approaches to the depth of cataloguing collections. The Vaughan Williams Memorial Library described deep cataloguing down to the individual songs on a ballad sheet (VWM, 2019) while an Anonymous National Library talked about sometimes making compromises where collections are grouped into single records to make the online experience closer to the physical one (ANL, 2019). In the Fanshawe Archive, it would be worthwhile for each photograph and sound recording to have a separate record, particularly since those records could be used as URIs

for Linked Data. Within the journals themselves, however, the entry for any given sound recording is generally a few lines at most, so creating an individual record (or URI) for each entry would be impractical. I would suggest creating a single catalogue entry per journal because they are more useful if they can be easily accessed in their full form. Users will be able to see the single entry in the context of others and get a better feel for Fanshawe's journeys and processes. A deep level of indexing would still keep the individual entry easily accessible, since the Fanshawe Archive could catalogue the journal and then index each journal entry to let the user know what and where sound recordings are discussed.

Many online users of the Fanshawe Archive's catalogue will be from Africa or the Pacific, especially since the Archive has ties to the University of Fiji and the National Film and Sound Archive in Australia (FM, 2019), so it will be necessary to catalogue the items accurately and deeply to avoid misunderstandings (GCH, 2019). A researcher from Fiji certainly doesn't want to make a special visit to hear a culturally sensitive piece of music that could not ethically be put online only to discover that the recording is not actually what they were looking for.

Papakhian (2000) and Redfern (1979) describe music cataloguing as particularly challenging and, while the external interviews highlighted that cataloguing music resources isn't too difficult for music librarians, it is true that there are considerations that make music cataloguing a bit finicky. Classical and folk music often go by several titles, and MARC records have to be adapted to accommodate specific music attributes like key or thematic catalogue number (GCH, 2019). Classical music uses opus and thematic catalogue numbers to identify composer's works (GCH, 2019), while other resources such as the Roud Folksong Index (VWM, 2019) and Bob Pekaar's Tune Encyclopaedia (PCL, 2019) can help identify uniform titles for folk music, but so far, the Fanshawe Archive have been unable to find suitable external vocabulary controls for their collection (FM, 2019). As well as tune names they have to contend with musical terms that are less familiar to Western cataloguers, so they plan to create their own thesaurus for their Excel catalogue with dropdown picklists for as many fields as possible (FM, 2019).

A potential danger of a small institution like the Fanshawe Archive creating their own thesaurus is that, even if their collection is internally consistent, it should also be consistent with other online resources, particularly if they might take a Linked Data approach in future. While it would be possible for them to change their vocabulary when they switched to Linked Data, this needlessly doubles the work. If they model their thesaurus to align with Linked Data now, it will be easier for them to switch later. So, the Archive needs to be careful to choose vocabulary that is compatible with both external and internal resources.

There are certain decisions that the Fanshawe Archive can take now to make using Linked Data easier in future. In Linked Data each catalogue record could act as a URI for the item being described, but some online catalogue software lacks permanent links for each catalogue record. Copying the record's web address returns a Page Not Found error after the internet window is closed. I would recommend, therefore, that the Fanshawe Archive choose an online interface provider that uses readily accessible permalinks that can later be adapted into the URI for each item.

The lack of any off-the-shelf Linked Data software is a challenge but, taking an idea from Sporny (2012), the Archive can still use the RDF format (without the Machine-Readable coding) in their Excel spreadsheet using the row headings as the *Subject*, the column headings as the *Predicate* and the value as the *Object* (Fig. 9).

	A	B	C	D	E	F
1		Recorded in	Recorded by	has Medium	has Number of Performers	
2	FPC 88 Gilo Stones	Solomon Islands	David Fanshawe	Magnetic Tape	2	
3						

Fig. 9: RDF Format in Excel.

The format could then make it easier for the Archive to create RDF triples in future. The Archive could even include some hyperlinks to external resources in their spreadsheet to start identifying useful external resources that they could link to when they come to create full Linked Data.

Finally, as mentioned above, for their catalogue to be compatible with other collections, the Archive should consider using structures and controlled vocabulary that align with external standards as much as possible, even if in some cases, they'll need to come up with terms themselves.

Digitisation Project

While much library material is available online, many cultural institutions, small ones especially, including the Fanshawe Archive, still have a lot of material exclusively in analogue format. The Archive initially set out to digitise their collection as a preservation project, but, beyond this, the Archive recognises that digitisation is an important step towards making the collection accessible to a wider audience online (FPT, 2019). Digitised files are also much easier to copy and multiple copies can be stored in different places, making the collection safer overall (FT(D), 2019). Although it takes up more storage space and is therefore more costly, the Archive has decided to use

WAV files rather than compressing the music into MP3s, which would lower the high quality of the recordings that Fanshawe took such care over (FT(D), 2019). As well as digitising the sound recordings, the Archive is also digitising the journals, photographs and other ephemera.

At the time this research was carried out, the Archive was about to engage in the Heritage Lottery-funded Save Our Sounds project, which would digitise 600 tapes (FPT, 2019), completing the African Recordings and making headway into the Pacific Recordings, and significantly helping to speed up the Archive's digitisation process (FT(L), 2019). After completing this huge milestone, the Archive would have a discrete, fully digitised collection that they could start looking towards the next step with, even as they continue to complete the much bigger Pacific Collection.

The Archive could take inspiration from the Vaughan Williams Memorial Library's online projects where the small Take 6 project demonstrated the library's ability to handle digital projects and helped them in their bid for Heritage Lottery Funding for the more ambitious Full English project (VWM, 2019). Similarly, the Archive could start small, either with the African Collection or perhaps even smaller, focusing on just one country, to start the learning process of using Linked Data, while giving the Archive the opportunity to familiarise themselves with one country's traditions and make really detailed Linked Data connections. If they chose a collection that would have wide interest to outsider users – perhaps recordings of traditions, such as the Marsh Arabs of Iraq or Ugandan Bwala Dancers, targeted by the oppressive regimes of Saddam Hussein and Idi Amin, respectively (Sweeney, 2011) – then the Archive would have a discrete and useful showcase in itself that they could also use to support further bids for funding.

A Linked Data project would be a huge undertaking, both expensive and requiring specialist expertise, and is therefore not something that a small archive can accomplish alone. The Full English project brought together resources from several libraries, and while the Fanshawe Archive currently doesn't have symbiotic relationships with any small archives or institutions, the Fanshawe Manager (2019) has said that they would 'quite like' such a thing. They are open to the idea of being involved with potential Linked Data sponsors in the future – 'we could be pioneers in it!' (FPT, 2019) – and a digitised collection, particularly with all its interconnected elements of photographs, journals and sound recordings, might be very attractive for external funders who were interested in Linked Data.

Conclusion

The Fanshawe Archive are not currently in a position to implement Linked Data, since their focus is on more pressing projects. However, they could make their catalogue Linked Data ready by choosing software that uses permalinks, visualising their Excel spreadsheet in terms of RDF structures and, where possible, trying to include hyperlinks to resources outside the Fanshawe Archive that can be more quickly Linked Data coded in the future.

Once the Save Our Sounds project has digitised the last tapes in the Africa collection, the Archive could look towards creating a Linked Data pilot with a small area of the collection, perhaps employing students or fixed-term contractors. If the Archive makes it clear that it is potentially interested in participating in the Linked Data projects of other cultural heritage institutions, this could help reduce the burden of cost, online storage, and time constraints.

The interconnected nature of the Fanshawe collection, with its journals and photographs that fit so well with the sound recordings, demonstrates the potential value of an internal Linked Data structure, and an article in an upcoming issue of *Brio* will demonstrate how an internal RDF structure could help computers understand the semantic relationships between items in the collection. Even if the Fanshawe Archive just focussed on this, it would push them to four stars on the Berners-Lee Linked Data development scheme. It could also make them a more appealing candidate for joining future Linked Data projects and for being linked to by external Linked Data systems.

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Abstract
Libraries, archives and other cultural heritage institutions are trying to become more connected and there is concern that smaller collections will become increasingly overlooked in the future. This research examined the case of the David Fanshawe World Music Archive – a small but significant collection of sound recordings, photographs, journals and other accompanying material. The article looks specifically at the Archive's current projects to digitise and catalogue its materials and explores what the Archive could do right now to make implementing some kind of Linked Data system, which would make it more accessible online, feasible in the future.

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THE NORTHERN SCHOOL OF MUSIC CENTENARY: AN RNCM ARCHIVES PROJECT

Heather Roberts

The Northern School of Music started its life as the Matthay School of Music, Manchester Branch, in 1920. It was founded by Hilda Collens and later run by her former pupil, Ida Carroll. The school was privately-run until 1943 when financial issues forced it to incorporate as a public company, and it re-branded as the Northern School of Music. In 1972, after nearly 20 years of negotiations, it joined the Royal Manchester College of Music to form the Northern College of Music, now the Royal Northern College of Music (RNCM).

In this centenary year, I would like to share with you the story so far of its anniversary project at the RNCM Archives.[1] I will explore why the project is designed the way it is, what hasn't quite gone to plan and the effect of lockdown on the project's development.

The project is due to run until Sep 2021 and there will undoubtedly be a fair number of challenges to come. If you are interested in how it all turns out, keep an eye on the RNCM Archives website.[2] Please also keep an ear to the ground for anyone you know who may have memories of the Northern School of Music, and gently usher them in my direction. All contributions are gratefully received.

But first, a bit about the school itself.[3]

Fig. 1: Northern School of Music badge with crest (c.1970) (KC).
© Royal Northern College of Music.

[1] RNCM Archives https://www.rncm.ac.uk/research/resources/archives/

[2] https://www.rncm.ac.uk/nsm-centenary/

[3] The history of the school and its characters has been gathered from numerous sources: J. Robert-Blunn, *Northern Accent* (John Sherratt and Sons, 1972); the archive of the Northern School of Music, Ida Carroll and others at RNCM Archives; oral histories gathered on the project.

Why the Northern School of Music?

I realise I am slightly biased when I write this but there are many interesting stories in the RNCM Archives. Why focus on this one? The obvious answer is that 2020 would have been the School's centenary year and having an anniversary platform tends to make things like fundraising and marketing so much easier. From a practical perspective, it is now nearly 50 years since the NSM closed its doors. If something isn't done now, the small number of people who still remember the School, already an endangered species, will become extinct. Therefore, making an oral history project out of this becomes correspondingly more difficult, as dead men do indeed tell no tales.

Most importantly though, the Northern School of Music is worth exploring in its own right. Overshadowed in history by its more royal relative with celebrity lineage, the Royal Manchester College of Music, the school's achievements are not celebrated as frequently as others from the city's history. Once you get to know them however, the itch to share them is nigh irremediable.

A story worth telling[4]

When women were being made redundant in the wake of men returning from war service, Hilda Collens (1883-1956) decided to create a music school. A pupil of the pianist and pedagogue Tobias Matthay (1858-1945), she figured that instead of teaching piano one-on-one using Matthay's approach, she would create a school to share those teaching methods as part of a more holistic curriculum. After all, just because you can play a tune on a piano, it doesn't necessarily follow that you can bestow that skill on 20 teenagers in a single classroom three times a week. Hilda Collens understood that to train musicians effectively you need a carefully curated set of skills. You need to be a capable musician yourself and you need to be able to translate the theory and practice of music-making into a structure which can be absorbed by young minds. To this end, music history, elocution, eurythmics, improvisation and more were included in a student's timetable.

[4] For an overview of the school's history, visit the timeline https://my.visme.co/view/pvge1n44-nsm2020-2

Fig. 2: Matthay School of Music with founder Hilda Collens seated centre, c.1930 (NSM13 unnumbered 8). © Royal Northern College of Music.

With his permission, the Matthay School of Music, Manchester Branch, was opened in 1920 to complement Matthay's own institution in London.[5] It boasted one room, one piano, one teacher and nine female students above Hime and Addison's music shop on Manchester's Deansgate. It wasn't a grand gesture towards the region's music education offer, but an extremely practical one and a successful one. Its activity was relentless and adaptive. From nine pupils in one studio room, it frequently moved premises (gaining celebrated tea making-facilities along the way) until it occupied a large building on the corner of Oxford Road and Sydney Street, accommodating hundreds of students. Even then it knocked through to other areas to create a rabbit warren of corridors and mismatched walls.

The school's capacity grew until it was open 6 days a week, plus evenings.

[5] Tobias Matthay Pianoforte School, c.1905-c.1935, London. There appears also to have been a Matthay School of Music (Liverpool Branch) but no further information has been found.

On Saturdays, it offered a Junior School for children up to the age of 18, which was the forerunner of the RNCM Junior School. It offered a full-time graduate course to train for the LRAM, until it was granted permission to bestow GNSM from 1952. It also offered part-time learning for those who worked but wished to develop their music teaching skills. An annual Holiday Course of Music was held in the summer each year, attracting teachers and musicians from all over the country. A Speech and Drama Course grew steadily into a separate offer within the School, for students wanting lessons in acting, elocution and even radio performance.

Retaining its strong female foundations, many of its staff were women (mostly ex-pupils), and its student body remained predominately female for over 50 years. So much so that, in newspaper reviews of its concerts, the poor plight of the few tenors' commitment in oratorios is embarrassed by the volume of sopranos.

The Old Students Association was a thriving body of support for the school and was the forerunner to the current RNCM Alumni. The Association supported the School's activities in the usual ways, but also donated to some very interesting charitable causes, including the sponsorship of a child in a Barnardo's Home. Via the 'Barnardo's Fund' the Association 'adopted' two Raymonds (they must have liked the name), a Keith and a Margaret.

Ida Carroll (1905-1995)

From talking with alumni of the school, it appears that Ida Carroll was a character who has stuck in everyone's minds. I don't think I ever even met any of the principals from my higher education days, but everyone seems to remember NSM Principal, Ida Carroll. Maybe this is because she had an unnerving ability to remember everyone else. According to the experiences of some, she would invite you to her office with the dreaded note 'See me, IGC'. Standing nervously before her, it would be gently insisted that the 'boy troubles' you were convinced you had kept secret, were not worth sacrificing your education for and you should knuckle down to your studies instead.

Daughter of the composer, choirmaster and educator, Walter Carroll (1869-1955), she started as one of the School's students, going on to become its Secretary and then its Principal. A woman with such strong dedication to the School and a ceaseless passion to uphold its identity, rumour has it that, when the local council planned to knock down some of the School to make way for the motorway city centre flyover in the late 1960s, she made them build it around her.

Geoffrey Griffiths (1906-1993)

Anyone entering the School on Sydney Street was greeted by the smell of pipe tobacco and the deep 'hello' of the bursar, Geoffrey Griffiths. Griff, as he was known, came to the School in 1945, seemingly out of the blue. He had not been a student, or a student of any of its alumni. He had not worked in music but in fact came from a travel agency. However, he did sing in a choir, Walter Carroll's choir to be exact, and it was through knowing Walter (who would buy his train tickets from him at the travel agency) that young Griff got to know the young Ida Carroll. They fell deeply in love.

After the war, the opportunity to manage the books for the school and be closer to Ida was too good to resist. Griff was given the post of NSM Bursar. Ida and Griff never married and kept their relationship a secret from almost everyone for years. It seemed that Walter Carroll did not approve and it was only after Walter's death in 1955 that they were able to live more like a couple, after over two decades of living apart.[6]

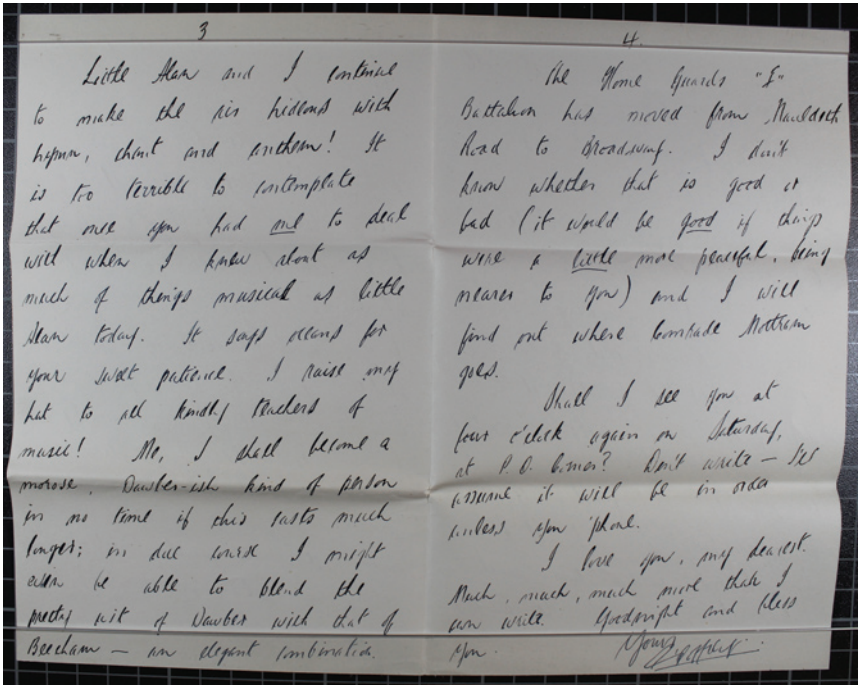

Fig. 3: Wartime letter from Geoffrey Griffiths to Ida Carroll (CARROLL.IGC.3 GG). Reproduced by kind permission of the Ida Carroll Trust.

[6] For what we know of their story so far visit the project blog https://www.rncm.ac.uk/nsm-centenary/news-and-blogs/geoffrey-griffiths-love-letters/.

Dorothy Pilling (1910-1998)

Along with drama, aural training, history of music and elocution, a student would also be expected to train with Dorothy Pilling's eurythmics class. Dorothy was one of the many teachers at the School who started out as a piano student, but interestingly she was also a composer and pedagogue in her own right. Her other passion was rhythm and movement. She would conduct eurhythmics classes for the students, the rationale being that via movement you were able to teach music much better to young pupils. A handy skill for trainee music teachers.

Dorothy would turn up to class with fabulous shoes and full leotard, and pick someone to improvise on the piano in a set time signature. The rest of the students would then improvise eurythmics to that melody, travelling clockwise around the room. She would then change the pianist's signature and the others would have to keep in time. As one alumnus put it, 'Can you march in 4 yet swing your arms in 3? I couldn't!'

There is a long list of other distinguished names in the School's history so please do explore the digital archive for more information.[7]

The origins of the RNCM

In the mid-1950s, the local councils realised that they were giving separate grants to two music schools who were literally down the road from each other, both of which were struggling for funds. The councils approached the two schools and posited that it would solve a lot of funding problems if the Northern School of Music (the smaller of the two) simply merged with the Royal Manchester College of Music. The answer was a resounding 'no' from Ida Carroll. The two organisations were too different, she argued, and a simple absorption would be the end of the School's unique work.

Yet the councils insisted that something must be done to make better use of the money so, for nearly 20 years, the councils met with the two organisations and painstakingly worked out an agreeable compromise: a brand-new school of music that would incorporate the work of both organisations. The meeting notes, especially the 'unofficial' ones created by Ida Carroll herself, make interesting reading.[8] Her passion and determination not to lose the Northern School of Music to this new endeavour is inspiring and terrifying. I'm glad I never got the opportunity to disagree with her in person.

After many false starts and a lot of nuanced debate, the Northern College of Music was finally formed in 1972. Staff and students of the previous two schools, as well as new ones such as the principal Sir John Manduell, forged

[7] Our friends at the Manchester Digital Music Archive are hosting the exhibition https://www.mdmarchive.co.uk/exhibition/688/a-2020-legacy:-the-centenary-of-the-northern-school-of-music

[8] See the online exhibition hosted by Manchester Digital Music Archive https://www.mdmarchive.co.uk/exhibition/688/a-2020-legacy:-the-centenary-of-the-northern-school-of-music

ahead with the new institution. Typically, the building wasn't quite ready, so the first term was spent in the previous schools' premises, with the new building on Oxford Road opening in 1973.

Fig. 4: Northern School of Music students rehearsing at Oxford Rd, c.1950 (NSM13 unnumbered 5). © Royal Northern College of Music.

How was the centenary project designed?

The School's history contains many themes: women in music, Manchester's creative and leading women, and a history of music teacher training. Its DIY ethos, its little and large rebellions, its determination in the face of financial crises and its independent atmosphere were all things the design and delivery of the project needed to capture.

Like all anniversary projects, the School's 2020 centenary year provided a good opportunity to develop the archive, fill in gaps in its narratives and share stories online. Familiar activities such as cataloguing, preservation, digitisation and oral history were all written into a National Lottery Heritage Fund bid. However, while this was essential work for the collections it was also very insular. The project also needed to be useful outside of the College. It

needed to serve as an catalyst for creative activity and learning in Manchester's wider communities, in order to expand the boundaries of the RNCM Archive's service. It will be this aspect of the project that I shall explore in the following section.

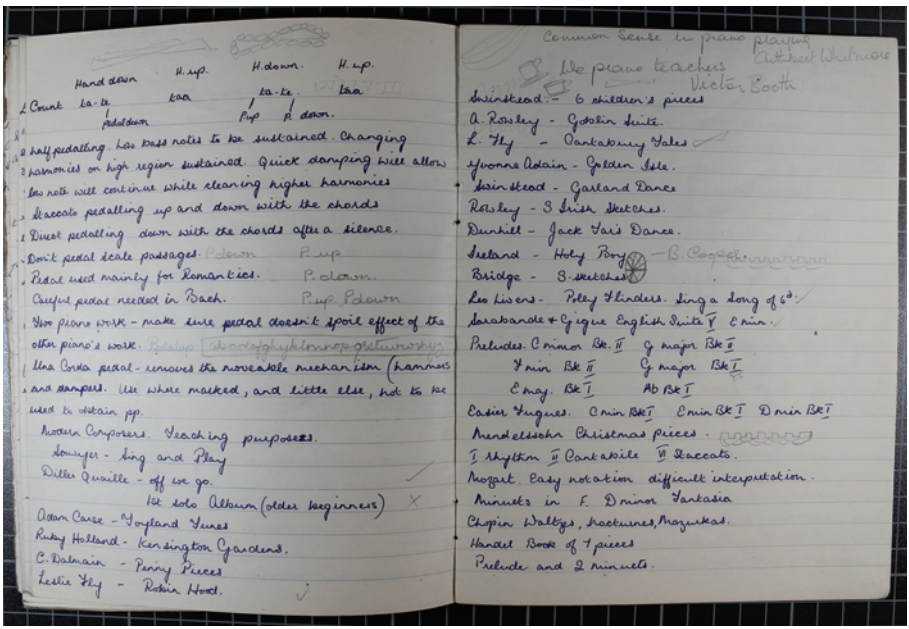

Fig. 5: Student Margaret Mulvaney's workbook, c.1960 (MBaron 7 (11)). © Royal Northern College of Music.

Classical music history for a non-classical music audience

What this project was really going to do was develop the idea of the arts archive as an arts resource, flexible for the purpose of anyone wanting to use it as such, not just for the elusive interest of the College's own students. Whilst this isn't a new concept in the heritage sector, it is still a developing idea at the RNCM.

As I am not an artist or a musician, separate expertise was needed. The project was therefore designed with input from an arts/heritage performance group, enJOY Arts, and an affiliated songwriter, Claire Mooney, who in turn introduced the filmmaker, Maria Ruban, to the plans.[9] Together, we

[9] For more work from our partners, visit their websites. enJOY Arts https://enjoy-arts.org.uk/, Claire Mooney http://clairemooney.co.uk/, Maria Ruban http://mariaruban.co.uk/

approached a few small community charities that RNCM Archives had previously worked with, who were keen to build relationships with this new audience.[10]

The groups' feedback from previous work told us that they would welcome a greater number of creative workshops around heritage, with the opportunity to build up more in-depth creative skills. Previously they had worked on song-writing, flash fiction and poetry, with one or two sessions per group. These featured First World War stories with the archives of the RNCM, the Hallé and the Henry Watson Music Library.[11] The feedback we received had told us that this was an effective and enjoyable way to explore heritage without it being a history lesson.

The plan, therefore, was to work with them to deliver their own films/poetry/yodelling or whatever responses to the archive, just for them. The same team were commissioned to design and deliver a musical about the Northern School of Music, by the community women's choir Herizons in locations meaningful to the school. The School's previous premises having long since been destroyed or converted into offices, we dug into the archive and realised that a perfect venue existed in the city. St Ann's Church was the building where thanksgiving and other religious ceremonies were held for the school, including those to mark its own anniversaries in 1941 and 1970. It also has a memorial window dedicated to Hilda Collens. The Church was delighted to have an opportunity to host such an event, and the RNCM was chosen as a second venue to encourage the idea of legacy and, with luck, attract current members of the College to one of the performances.

It was decided to produce a musical instead of a classical concert for several reasons. Firstly, the College puts on classical music concerts all the time and, aside from adding programme notes about the school, it would be difficult for such a concert to convey the story of the Northern School of Music and its people.[12] No funder would give us money for something we already do and, in order to make any impact on the wider community, we needed more independence from the College programme. However, to achieve this, we needed more funds.

Secondly, a concert would not attract a new audience to the archive. We

[10] The charities are Levenshulme Inspire's Happy Mondays Group https://www.lev-inspire.org.uk/, TLC St. Luke's http://www.tlcstlukes.co.uk/, Back on Track http://www.backontrackmanchester.org.uk/, Lifeshare https://www.lifeshare.org.uk/

[11] Collaborative digitisation and workshop project, funded by the Heritage Lottery Fund (2016-2017), building from a previous AHRC First World War project. Visit the digitised collections here https://www.mdmarchive.co.uk/exhibition/356/making-music-in-manchester-during-ww1

[12] We did this in our First World War project with AHRC 'Making Music in Manchester during WW1' but it wasn't a heritage event and required no extra funding. It took a few conversations with our Performance and Programming team, a short introduction to the concert and some programme notes. While it is something that the archive service could gladly deliver more regularly for this ready audience, it is not a fundable activity for that very reason.

have tried before and find the same people popping in every time, which is lovely, but not useful for this purpose. Thirdly, enJOY Arts and Claire Mooney have a track record of making entertaining heritage musicals for vastly different aspects of the city's life, with Herizons. Access to their regular audiences would help to boost awareness of RNCM Archives activities. Fourthly, while an opera would have been in keeping with the skills and talents of the RNCM, it did not fit in with the wider history of the Northern School of Music, which only started staging small operas in its last couple of decades. It would also have been very costly to stage and would not have appealed to many of the groups with which we were working.

Designed with all this in mind, we had a project created by women aimed at supporting the creative activities of the city, just like the Northern School of Music. We focussed our efforts on the charities whose clients are not natural audiences of the RNCM; we did not make the assumption that they would become so in any of the project's outcomes. The aim was to develop the archive service towards meaningful creative engagement, not to get more bums on concert seats. Of course, if their bums did make their way onto concert seats, the more the merrier!

Collaboration and flexibility

Designing the project was a conversation over many months with those who were going either to help deliver it or work with it. There is no point designing a project that is supposed to be attractive and useful to other groups without having their input in the design process. As many projects have taught many project managers, just because you put on an event that you think is interesting, it doesn't mean that anyone else thinks the same.

The primary wish of the charities' groups was that instead of holding one or two workshops to dip a toe into the history, they wanted more time to develop their skills and understanding. What really excited the groups was the opportunity to have two workshops with the art group and song writer, and two with the filmmaker, scheduled over a month or so. This gave everyone a chance to develop skills and have something to work towards, but not to have to commit to anything formal. They were to be delivered in the charities' premises so the environment was familiar, and it meant that we could support their venues by paying room hire fees. It was a mutual relationship. We would not deliver anything to them, but designed and delivered something with and for them, just as they were helping to design and deliver something with and for the archive service.

Whilst it has not yet been possible to test this structure due to lockdown, it is a perfect opportunity to assess the service's potential. RNCM Archives is never going to meaningfully engage with a large audience; that is just the nature of the resources we have at hand. If the purpose of the service is to attract as many people as possible, we are going to peak at rather low numbers.

What it could do is have a distinct impact (not a large or profound one, but a definite one) on smaller groups of people who would have a higher-quality experience. It is understanding this quality of experience which will inspire future development of the service.

Evaluation

Feedback from our previous work with the groups made it clear that there was a reluctance towards more traditional evaluation techniques such as feedback forms and recorded interviews. Some of the charities specialise in supporting individuals with social housing or rehabilitation needs, and the participants were uncomfortable with having their names or voices recorded and were not confident with writing. The need for flexibility and nuance in how this aspect of the project is delivered and documented was explained to the funder who responded positively and sympathetically. Evaluation of the workshops will be relaxed in order to get the most from the participants. Most will be extremely informal, such as simple chats with key points noted down. Honest, confident feedback is more useful for evaluation than a minority of forms nervously and sparsely filled out.

Successes, obstacles, lockdown, opportunities

Typically, some things didn't quite go to plan. Some things went even better than expected. Before we get onto the issues of lockdown, I shall explore some general issues that have crept up, as well as successes. If you are planning to deliver something similar but have not tried it out beforehand, bear in mind the following sneak-attacks and secret opportunities.

Marketing and communications

Our Marketing Department has been very helpful as we have a graphics designer in-house. Our project budget allowed for some lovely things to be designed. One of the most successful has been A5 bound notebooks printed with the project logo, as gifts for participants to encourage them to write down their memories and maybe donate to the archive later. This went down extremely well.

As the RNCM has its own Twitter feed, it was simple enough to raise awareness on our channel and piggy-back on the RNCM's more popular feed simply by tagging them into anything that deserved to have a greater audience. This worked well for newly captured archive stories, events notices and general project updates. It also meant nothing had to be filtered through the much slower RNCM social media machine but could simply be sent by the RNCM Archive's own account.[13]

[13] Join us on Twitter @rncmarchives https://twitter.com/rncmarchives

However, there was a clash of interest with the logo and hashtag. The hashtag for the project had been decided months in advance as #NSM2020 to advertise all the events planned for that year, and to highlight that the centenary was in 2020 when the project hit dates within 2019-2021. When funding was awarded and a logo was being designed, NSM100 was incorporated as this was felt to work better for wider RNCM socials. With the archive service the only area of the College actively using the logo it seemed a bit odd, but the project went with it.

Over lockdown, a new platform came to light. RNCM Alumni had developed a Graduway platform, RNCM Connect. Functioning in a similar way to a LinkedIn/Facebook service for alumni, students and staff, any archive contributions would have direct access to those users who already value their impact on the RNCM's history. While it may sound like preaching to the choir in some respects, there is still an enormous percentage of these users who do not know that the archive exists. Project-themed posts such as memories, images and articles have already received positive feedback from the burgeoning community. This unique platform will certainly make up for any missed opportunities in wider college communications, especially at a time of crisis like lockdown.

Events

Initially there were to be free public events every other month to explore particular themes of the archive and the Northern School of Music's history. Based on what had been popular before, the idea was to book out one of the RNCM's studios and market them through the Alumni Department, social media and the College's wider events programme.

I'm sure readers who have tried similar things before can already tell where this is going. The problem with that approach, it soon became clear, was that while it was easy enough to set up, it wasn't likely to attract any people. Trying to find a studio room in a building that is only partly open to the public and managed by electronic access pads is demotivating. Without larger events to tag onto, such as an alumni reunion, it was later estimated that visitor numbers would be pretty much zero.

Instead, the archive service joined forces with the Collection of Historic Musical Instruments, to buddy up on some of their regular opening hours.[14] Whilst this wasn't ideal in terms of display space (most surfaces are already occupied), it allowed for smaller, shorter but more frequent events with an audience that the project was quite prepared to hijack. In a space of six months, instead of having three events, the project delivered 19 with over 120 visitors. Some events had no attendees at all but some, mostly those tying in

[14] Collection of Historic Musical Instruments https://www.rncm.ac.uk/research/resources/collection/

with another event, had many more.

Lockdown

The chronology of the project's main activities was planned along the following lines:

August: get finances in line and everything signed up and signed off.
September to Christmas 2019: start digitising and collecting oral histories.
January to Easter 2020: continue digitisation and collection, populate online exhibition, share stories with enJOY Arts, Claire Mooney, Herizons and Maria Ruban.
Summer 2020: digitise and collect as before, add detail to the catalogues relevant to the school.
September-Christmas 2020: deliver workshops and present the musical, continue to catalogue, digitise and collect oral histories.
January-February 2021: finalise all work and compete evaluation.

Even with the best laid plans, it took a while to get things up and running and we were delayed by about a month in sorting out finances and volunteers, since no one is around in August and September is obviously a very busy time for the College. I should have seen that one coming. After a few weeks, everything had caught up and away we went.

What wasn't even considered was a global pandemic.

Very generously, the funder granted a six-month extension to the project deadline once it became clear that the College was going to be closed between March and September. Whilst no extra money was required, this extra time was vital to fill in the large gaps of activity left by a summer without access to the collections, such as digitisation and cataloguing.

It seemed that the project was still going to be hit hard. However, so far, every very real obstacle created a very real opportunity that we would not have been able to undertake otherwise. Large activities such as charity workshops and the musical performances were easily rescheduled to spring 2021, just to be safe in the calendars, and we are keeping everything crossed in the hope that these wonderful charities will still be operating post-lockdown. Being lucky in health, no large setbacks over the summer have prevented the steady march forward of the project. It has simply been marching in a different direction.

Lockdown – oral histories

One of the biggest issues was collecting oral histories. A few had been lined up through the spring and summer which had promised to be spectacular. Holding notices went to participants until plans for the next couple of months were clearer. As soon as it was realised that we would not have the capacity to conduct these safely and responsibly for quite some time, test sessions were arranged with colleagues to find out how reliable a recorded video call would be for oral history collection.

As it turns out, very unreliable. Not only was it dependent upon a steady internet connection for both parties but it relied on accurate use of the technology which, as we knew from previous experience, many senior participants were not comfortable with. Sound quality of the recordings was also very shaky and frustrating. Hopefully this will change so we have simply pressed pause on recording oral histories, promising to revisit options once some wider concrete plans are in place.

Whilst this is a setback for the project, it has allowed extensive work on the oral histories already collected to be undertaken. As tasks for library assistants working from home dwindled and volunteers requiring specifically remote opportunities were contacting archive services, they were set to work on transcribing the recordings, resulting in hours of oral histories now being completely text searchable.

This is not something we had considered including in the project outputs, as time and resources did not allow for it. Now, it seems that every recording made so far will be transcribed with a system of remote volunteering which can be employed for forthcoming interviews.

Lockdown – student involvement

A bit of luck came with Maria Ruban, the filmmaker, as she is also an associate lecturer with our neighbour, Manchester Metropolitan University. Her students and those of a conglomerate module 'Unit X' needed a creative project. Fascinated by the archive of the Northern School of Music, she arranged for our collections to be included in a module for approximately 30 students. The idea was that they would create digital artworks based on the archive which would then be displayed at the College.

It was going to be great. It stretched the potential of the collections to inspire creative learning as an arts resource. The students were fascinated (once they got used to the chilly room) and rummaged for an hour asking questions, taking images, writing down ideas. The exhibition of digital works was to be held immediately after Easter break. It was going to look fantastic on the project evaluation but, of course, the full impact of the activity has not come to pass. Nevertheless, with access to hundreds of digitised images online, they

were able to draft ideas and sketch out their plans which were then published online as part of their portfolio.[15]

Ideas ranged from moving digital projections over the Northern School of Music's behind-the-scenes photographs on pedestals to animations of stories told in Ida Carroll's letters and the visualisation of feelings and fallouts from events. It showed the value of access to archives beyond their obvious remit and, due to the perseverance of the module leaders and students, it still proves how the RNCM Archives can be more than just a collection about music.

The satisfaction of the module leaders and the interest of the students means that this is an activity we are planning to repeat, hopefully to maturity.

Lockdown – digital work

There was plenty of work which could be done from home. The catalogues had needed tidying up for years and this summer was finally going to be the summer when a summer job actually got done. With optimism and barring furlough or illness, work in lockdown was going to be tackling the backlog. This was to be another plan slightly curtailed but in a wonderful way.

As fate would have it, a couple weeks before, I had opened three boxes of letters in Ida Carroll's archive. In it were bundles upon bundles of letters from Geoffrey Griffiths. These would be fantastic to digitise in order to share the story of their relationship. Just before closure, a day of digitising commenced in which nearly 1500 images were taken of the letters to review, upload to the exhibition and describe. This way, project outputs on the digital exhibition could still take place and any momentum from engagement online would not be completely lost.

It turns out that this was only the start. The letters are spectacular, detailing Second World War activities in their lives, volunteering, their engagement and its break off, their families, their jobs, the Northern School of Music, concert life, their dreams and hobbies, and so much more.

It has led to some lively interest in the collection and the exhibition – not a knocking down of digital doors, but simple engagement on Twitter, RNCM Marketing, online articles, blogs and, with luck, much more to come. With lockdown, digital outputs became the sole vehicle of engagement and new content was at a premium. Intricate human stories of love and struggle, never before available to the wider public, seemed to be the content of choice. More were needed to ensure the small spotlight on the project didn't dim.

Many personal stories are sadly missing from our Northern School of Music collection. So far oral histories only cover from the 1950s onwards and the first 30 years of the school are not record rich. With the increase in

[15] MMU Unit X output: 'Object Illumination' https://thisisunitx.com/OBJECT-ILLUMINATION-MENU

remote volunteering, especially among history students of academic friends of the archive who needed to make up summer volunteering plans, it was possible to revive an activity that had been deemed too time consuming for the original project plan.

Historic issues of the Manchester Guardian are freely available from a Manchester Libraries' account. These contain adverts, reviews and articles about the school, its pupils and its staff from its early years. Over the spring and summer months volunteers trawled the online issues for specific names in the school's history, compiling a patchwork database of names, references and stories. It is one of the reasons we know much about the Speech and Drama Department of the school and its director, Adelaide Trainor, and why we know what early programmes of the school's concerts looked like. This research would not have been possible had it not been for the time now diverted from collections development to digital research and storytelling.

The popularity of the stories within the College has led to spotlights being shone from Marketing, Development and Alumni, resulting in even more people with memories of the school showing an interest in contributing. Externally, we have ready-made talks available for conferences and festivals which we can now more easily attend and contribute to via their online platforms.

It is not the intention that, once the project is able to resume the rest of its activities, it will simply revert to the original plan. In some instances, it will be impossible to do so as who knows when it will be feasible for oral histories to be safely conducted with senior participants. The project will nevertheless do what it was designed to do for the archive service and may even do it better.

What now?

Innovation and resilience are the buzz words of the summer. Exciting though it would be, I'm reluctant to innovate much of anything. Without knowing how much things are going to cost, due to the forecast market changes, and without delivering something that people expect to be continued when everything else comes rushing back, resilience is the goal for a service with a part-time archivist in a non-heritage institution. In this instance, resilience simply means small, sustainable, effective change, not a grand struggle nor a rush for funding that, at this moment, isn't available and needed more desperately by other services than by us.

The resilient, make-do-and-mend approach of the Northern School of Music, its perseverance through wartime and financial stress, the years of negotiations to retain its identity in the new RNCM, is admittedly not quite on par with the working-from-home, 'let's see what we can do with these letters online' approach. I would like to think, however, that Hilda and Ida would not overly disapprove of the changes made.

The approach to the centenary of the Northern School of Music has changed from the detailed and diligent project plan. The budget and outcomes for the project have not changed, but the outputs are starting to differ, shedding light on some simple opportunities that enable the archive to work hard for the College whilst being useful to people outside of it, in a way that is meaningful for them. The stories of the school and its characters will still be told, and now possibly to more people than it was originally thought the project would reach. Its potential as an arts resource is being explored more thoroughly than before, not just with the groups involved in the design process, but with a long-term partnership with a digital arts module. Some activities that have been trialled on the project, such as frequent events with the Collection of Historic Musical Instruments and remote volunteering opportunities, will be taken forward in the archive service.

The evaluation of the project as a whole is shaping up to be a convincing volume of evidence for the potential for the archive's purpose and a good foundation for moving mindfully towards the next milestone, the RNCM's fiftieth anniversary in 2022/3.

Abstract
The Northern School of Music would have been a century old in 2020. The article explains how the project celebrating and exploring its legacy developed, expanded and was then uprooted, and somewhat forcibly evolved, by the COVID19 pandemic.

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THE RUBBRA ARCHIVE AT THE BODLEIAN LIBRARY: PART 1

Adrian Yardley

Fig. 1: Studio portrait by Edward Sweetland, 1946.

The written archive of the composer Edmund Rubbra (1901–1986) was acquired by the Bodleian Library, Oxford, in 2011 and complements the collection of music manuscripts held by the British Library. The Oxford archive consists of an important and hitherto unavailable collection of letters, programmes, talks, lectures and signed presentation copies of scores giving a unique insight into this important but undervalued composer. It is an essential resource for anyone studying the composer or the history of 20th century music in Britain after the end of the Second World War.

Most months since 2016, I have spent at least one day per week cataloguing this collection in some detail. It is the intention to publish a full account of the collection in an edition of *Brio* but delays in getting everything online, caused in no small part by the Covid-19 crisis, have meant that a detailed survey of the collection with full citations has had to be held over for another issue. Therefore, by way of introduction, I here present, as Part 1, a brief biography of the composer as well as a selective list of recommended recordings for those who would like to explore the music further.

Charles Edmund Rubbra was born on May 23, 1901 to a poor but secure family in Northampton. His father, also called Edmund, worked in the boot and shoe trade although later managed to own a small clock and watch repair shop. Mary, Edmund's mother was very musical and possessed a beautiful soprano voice.

In October 1903 Charlie, as he was known to his family (he only used his second name, Edmund, after he had left home, possibly to avoid confusion with his Father!) was joined in the family by his younger brother, Arthur (1903–1982). Both boys showed great talent but in different directions: Edmund in music, perhaps inherited from his mother's side of the family, and Arthur in engineering (he loved steam engines) and also as an artist. Through the support both of their family and the Northampton community, these talents were encouraged, even though opportunities for a good formal education for the industrial working class at the time were poor. Indeed, Edmund had to leave school at the age of 14, at first securing work in a boot and shoe factory before finding a far more congenial appointment as a clerk in the Permanent Way Department of the London and North Western Railway at Northampton Station.

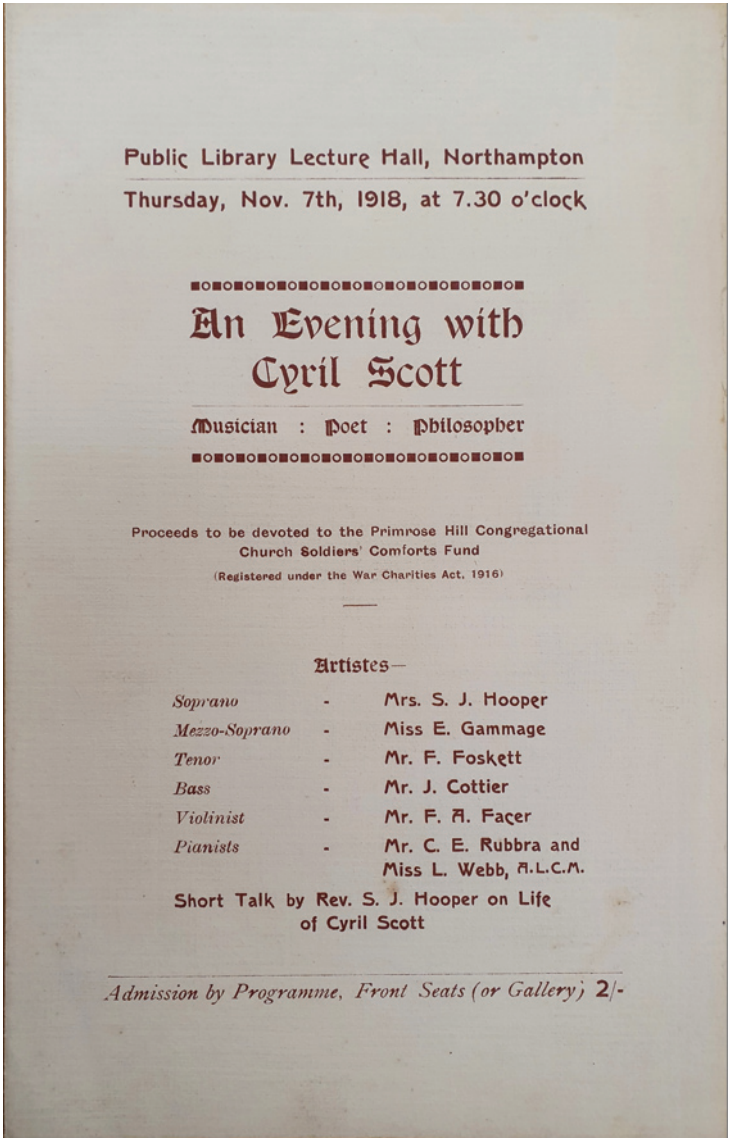
Arthur was perhaps initially more fortunate as he gained a scholarship to Northampton Grammar School and went on to study Engineering at the University of Bristol. From there he joined Rolls-Royce in Derby where he became a distinguished member of the engineering team responsible for designing the famous Merlin Engine for the Spitfire. He later became Technical Director of the whole aero-engineering division.

Fig. 2: Family portrait with parents and Arthur (second from left).

Edmund's progress was slower but given great momentum by sympathetic and encouraging teachers in Northampton, and by access to his Uncle's music shop. Here, as well as demonstrating pianos, he discovered scores of much contemporary music, especially Debussy, whose music became a lifelong love. Edmund's real break came, however, when in November 1918 he organised a concert of the music of Cyril Scott (1879–1970), another shop discovery, at the Carnegie Library in Northampton. The programme for this concert can be found in the large collection of programmes in the Archive (Fig. 3).[1] Through a well-wisher, Scott heard of this enterprise and invited Edmund to come to see him in London for music lessons. This he did, aided by the fact that, by working for the railway company, he could travel at quarter fare. So began a long friendship which lasted until Scott death in December 1970. There are many letters to Rubbra from Scott in the Archive and, even though his music developed in a very different way, Rubbra always held the older composer in especial affection, even presenting programmes about him on BBC Radio. Some of these scripts are also included in the collection.

[1] All are now listed on the Concert Programmes database: http://www.concertprogrammes.org.uk/.

In 1920, perhaps through the influence of a friend of Scott, the pianist Evelyn Howard-Jones, Rubbra gained a scholarship to study composition at University College Reading under Gustav Holst. There, Holst conducted his student's works and Holst continued to be a great mentor and friend until his


Public Library Lecture Hall, Northampton

Thursday, Nov. 7th, 1918, at 7.30 o'clock

An Evening with Cyril Scott

Musician : Poet : Philosopher

Proceeds to be devoted to the Primrose Hill Congregational Church Soldiers' Comforts Fund

(Registered under the War Charities Act, 1916)

Artistes—

Soprano	-	Mrs. S. J. Hooper
Mezzo-Soprano	-	Miss E. Gammage
Tenor	-	Mr. F. Foskett
Bass	-	Mr. J. Cottier
Violinist	-	Mr. F. A. Facer
Pianists	-	Mr. C. E. Rubbra and Miss L. Webb, A.L.C.M.

Short Talk by Rev. S. J. Hooper on Life of Cyril Scott

Admission by Programme, Front Seats (or Gallery) 2/-

Fig. 3: Programme for concert of music by Cyril Scott devised by Rubbra, November 1918.

death in 1934. After just one year at Reading, Rubbra was advised to try for an open scholarship to the Royal College of Music where Holst continued to be his composition teacher, together with R.O. Morris for counterpoint and Evelyn Howard-Jones for piano.

Later in his career, Rubbra wrote with great perception on the music of his old teacher: the last movement of his *Sinfonia Concertante* for piano and orchestra (1935, rev. 1943) was marked 'In memoriam Gustav Holst', whilst the slow movement of Rubbra's first quartet, written in 1934, may also have been a memorial to him. Indeed, it is pity that no letters between the two composers exist in the Archive, as so much pre-war material has seemingly been lost, but the programmes for the period do comprehensively exist in the collection.

Before his death, however, Holst was able both to hear and greatly admire Rubbra's first totally successful large-scale work, his Second Violin Sonata of 1932. This was written for Rubbra's new found love, the violinist Antoinette Chaplin, whom Rubbra married in 1932, and was played extensively by her in tours with her new husband. The Sonata was also one of the first of his chamber works to be taken up by other performers, including the great Albert Sammons who recorded the piece with Gerald Moore for HMV in 1946.

One of Rubbra's closest friends at the Royal College was Gerald Finzi who was almost exactly the same age. They remained close friends until Finzi's untimely death in 1956 and it is indeed fortunate that the Bodleian also houses the major Finzi Archive. Having formally left the Royal College in 1925, and with no private means, Rubbra picked up as much work as he could get. Early on, he was an active member of the Arts League of Service travelling theatre company, composing music for productions as diverse as a Japanese Noh play and an adaptation of Hardy's *The Dynasts*. Through this Company he met Hugh Mackay a Scottish folk-song collector who introduced the composer to the treasures of Gaelic song – indeed the only Rubbra music manuscript in the Archive is a transcription of Gaelic songs taken from field cylinder recordings. These have yet to be explored.

Through Eleanor Elder, the founder and Manager of the Arts League, Rubbra was asked to write the music for a virulently anti-war play *The Searcher* by an American, Velona Pilcher. Pilcher had worked on the front line with the Red Cross during the First World War so was able to write first-hand from her own often distressing experience of the conflict. The production was very heavily censored by the Lord Chamberlain at the time but still made a hard-hitting experience for the audiences. Rubbra's highly expressionist score, for just seven players, perfectly suited the work's harrowing message. The play was produced at the Grafton Theatre, London in 1930 but the only modern production was given by students and musicians at the University of Huddersfield in 2004.

Rubbra continued to work with theatre companies until 1946 and this extensive work for the theatre proved a remarkably good training ground for his subsequent musical development. However, it was not until 1937 that the composer really burst onto the major orchestral scene with his First Symphony. First performed in a BBC contemporary music concert, conducted by

Fig. 4: With Gustav Holst, 1921? Rubbra stands on Holst's left.

The identity of the person on Holst's right is uncertain but may be Guy Warrack (1900-1986) or Maurice Jacobson (1896-1976).

Adrian Boult, this extraordinary work was widely praised at the time and certainly reflects the pre-war anxiety also found in those other uneasy symphonies: Vaughan Williams 4, Walton 1 and Bax 6. The Vaughan Williams and Walton are often performed, but why not the Rubbra and Bax?

In this work, Rubbra found his symphonic voice and nos. 2 and 3 quickly followed, with first performances in 1938 and 1940 respectively. Had not the war intervened, no. 4 would have been finished earlier but it was not in fact given its first performance until 1942, at a Promenade concert with the composer conducting. By this time Rubbra was in the regular army, having been called up in 1941, following a spell with the Home Guard. Rubbra was never a pacifist and realised the full horror of the fascist threat. Before the war, he had taught music to refugee Jewish children in London so was fully aware of and deeply saddened by developments in Europe. Indeed, during the Munich Crisis of 1938, he wrote to Gerald Finzi that he had bought a volume of Fauré songs as a symbol of civilisation and culture amongst so much barbarity. 'There's the real civilization', he wrote.[2]

However, in spite of his initial training as a gunner – he met Alan Rawsthorne at the same training camp! – Rubbra's pianistic talents were put to good use by the army when he was invited to form a chamber group to give classical concerts to the troops. Here he met the cellist William Pleeth who became a lifelong musician partner and true friend. For over ten years after the war they played together in a piano trio, and Rubbra wrote two major works for Pleeth, the wartime *Soliloquy* for cello and small orchestra and the deeply expressive Cello Sonata of 1946.

The immediate post-war world was one of great optimism and Rubbra's career and reputation took off as never before. He was widely regarded as one of the finest composers of his generation and was both admired and performed by Adrian Boult and John Barbirolli in this country and by Leopold Stokowski both here and abroad. His Fifth Symphony (1948-49) was extensively programmed and William Primrose commissioned the beautiful Viola Concerto which he first played in 1952. Plans were afoot for Primrose to record the work and it is a great sadness that this project did not come to fruition.

The post-war period also produced some expansion in higher education and the University of Oxford was included in this movement. Here it was decided to make a new appointment of Professor of Composition attached to Worcester College and the Heather Professor, Jack Westrup, invited Rubbra to fill the post in the newly-formed Faculty of Music. After some hesitation – Rubbra had no experience of Oxford and only a year at University College,

[2] See: *Gerald Finzi's Letters, 1915-1956*, edited by Diana McVeagh. Woodbridge: Boydell & Brewer, Forthcoming.

Reading – he decided to accept and so began a long association with the University which lasted until his retirement in 1968. After initial uncertainties, these were happy and fulfilling years for him and he was remembered with deep affection as a teacher, especially for the way he imparted his tremendous enthusiasm, deep knowledge and insights into the subject.

Here something should be said about Rubbra's religious outlook. This informed almost all his music and he produced many important choral works with a religious theme both for church and concert use. One particular piece stems from this immediate post-war period, the *Missa in honorem Sancti Dominici*, composed in 1948 and first performed in October 1949 at the Royal Academy of Music, in the presence of the Queen. It was written to celebrate Rubbra's reception into the Roman Catholic Church in 1947 and, in my opinion, is one of the great mass settings of the twentieth century. Although first performed in a secular context it was soon taken up for liturgical use, especially by Westminster Cathedral where it made a deep impression on Lennox Berkeley when he first heard it in 1950. This mass, however, was only the second of five settings of the Ordinary which Rubbra composed over the course of his life. He also made a significant contribution to the motet repertoire, especially with the set of nine *Tenebrae motets* (1951–61), which are among the most moving and challenging of all his choral pieces.

The 1950s continued to prove a golden period for Rubbra's music, and he produced several more major orchestral works in this decade: two further symphonies, no. 6 (1953–54) and no. 7 (1956–57), and concertos for both piano (1955–56) and violin (1959–60). The Piano Concerto is especially interesting as it particularly reflects Rubbra's interest in Indian Music and philosophy. He was a member of the Asian Music Circle, an organisation specifically dedicated to the dissemination of Indian Music in the West and set up by Ayana and Patricia Angadi in 1946. Under Yehudi Menuhin's presidency of the Circle, Ali Akbar Kahn gave his first recital in the UK in 1955. Rubbra was present and he was quite transfixed by the music. The concerto which followed was both dedicated 'In Homage' to Kahn and reflects the controlled improvisation which Rubbra so admired. The *Pezzo Ostinato* for solo harp (1957) was also deeply influenced by the music he heard at that concert, but arguably all his later music was informed in some way by this experience.[3]

In his private life however, all was not so well and his marriage to the violinist Antoinette Chaplin was becoming increasingly strained. The couple had two children, Francis and Benedict but, in spite of the love of his family, they could not keep things on an even keel and an extra-marital affair eventually led to marital breakdown. In a less forgiving age, this also affected

[3] The Angadis also introduced George Harrison and Paul McCartney to Ravi Shankar in 1966.

Fig. 5: Rubbra (left) at an unidentified reception of the Asian Music Circle, with Yehudi Menuhin (third from left) and Patricia Angadi (extreme right).

his professional reputation, especially after the death of Vaughan Williams in 1958, who was always a great admirer and supporter of Rubbra's music.[4] Fashions also changed and, although he was still in demand by the BBC (for example, William Glock, now chiefly thought of as a supporter of the European avant-garde, commissioned a large choral work, *Lauda Sion*, in 1960), performances of Rubbra's music began to decrease.

However, Rubbra's subsequent long-term relationship with Colette Yardley (the author's mother), gave him the stability he desperately needed to compose. Some of his finest works, especially the third and fourth string quartets (1963 and 1975–77 respectively) and the Eighth (1966–68) and Ninth (1961–72) symphonies date from these years. The choral Ninth indeed, subtitled *Sinfonia Sacra*, was especially dear to him, as it explicitly combined both his abstract symphonic thinking with his religious outlook in a totally integrated way.

After his retirement from Oxford in 1968, Rubbra continued to teach at the Guildhall School of Music and Drama – he loved teaching – and, in spite of suffering a stroke in 1979, he continued to compose to almost the end of his life, producing in these very late years both a final mass setting and a Sinfonietta, his only work for string orchestra alone.

Until the late 1960s, Rubbra also continued to perform professionally as a pianist and indeed in the 1920s and 30s he was chiefly known for his recitals both in concert and on the radio. In these years, he played a wide repertoire that included much French music, especially Debussy, and also the works of many contemporary composers, including Schoenberg. For over ten years after the War, Rubbra also toured extensively with his piano trio, together with the cellist William Pleeth and, after Norbet Brainin had left to join the Amadeus Quartet, with the violinist Erich Gruenberg. Rubbra's two piano trios were both written for this ensemble.

Rubbra died on St Valentine's Day, 1986. No great festival or retrospective followed, and he still remains one of the most under-performed of the major British composers of his generation. Yet, major he was, and it is encouraging that younger performers are now beginning to rediscover his highly individual and distinctive voice.

Recommended Recordings

Symphonies

The eleven symphonies are obviously key works in his output and the best place to start exploring the music. The late Richard Hickox recorded the

[4] Full texts of all the letters of Vaughan Williams to Rubbra can be found online at http://vaughanwilliams.uk.

whole cycle for Chandos in the 1990s and these are all still available either as individual CDs or as a box set. Of these performances, I would especially recommend his reading of nos. 1, 7 and the *Sinfonia Sacra* (no. 9). The latter work was especially close to Richard's heart and it really shows in this recording.

Of the other symphonies, I would highly recommend listening to an archive issue on Somm of no. 2, conducted by Sir Adrian Boult in 1954 and the first performance of no. 4 conducted by the composer in 1942. Sound quality is limited by the poor original sources but the performances really glow. Boult also recorded a good performance of the Seventh Symphony for Lyrita.

Concertos

In 2008, Lawrence Power recorded the Viola Concerto for Hyperion, which I can thoroughly recommend, whilst the Violin Concerto has two good recordings available at present: Krysia Osotowicz on Naxos from 2004 and an archive release on Lyrita with the original soloist, Endre Wolf. This dates from February 1960 only three days after the first performance.

Of the Piano Concerto, an excellent new recording on Hyperion with Piers Lane has recently appeared but the original EMI recording of 1956 with Denis Matthews, recorded only a few months after the first performance, is also well worth hearing, but not now generally available.

Choral works

Three recordings stand out here, all offering something different. The earliest dates from 1975 and has Rubbra's first two masses, the *Missa Cantuariensis* and the *Missa in honorem Sancta Dominici* recorded by the young Richard Hickox with his St. Margaret's Westminster Singers (re-issued on Chandos).

Secondly, St John's College, Cambridge, under Christopher Robinson, made a recording for Naxos in 2001 featuring the two masses as above plus the *Tenebrae motets* and the *Magnificat and Nunc Dimittis in A flat*. The boys voices on the top line are simply wonderful here but another equally valid approach to the music can be found on a 2016 recording by The Sixteen which includes terrific performances of the *Tenebrae*, the *Missa Cantuariensis*, the harmonically adventurous pre-war *Five Motets*, op. 37, and the very unusual post-war *Three Motets*, op. 76.

Chamber works

Again, several recordings stand out. The string quartets are central to the composer's output, spanning as they do from 1935 to 1977. He saw each one as summing up the development of his music up to their point of composition.

There are two good modern recordings of the four string quartets available. Firstly, the Dante's set on Dutton is both beautifully played and recorded and this set also includes the Cello Sonata and the almost Arvo Pärt-like *Meditations on a Byzantine Hymn* in the version for two violas.

The Maggini set on Naxos is also very good and includes the Piano Trio, op. 68, another major piece in his output, written in 1950 for Rubbra's own trio. This work is also available on an Endymion Ensemble release

Rubbra wrote three violin sonatas and all three were recorded by Krysia Osostowicz and Michael Dussek for Dutton in 1999. Albert Sammons' 1946 recording of the Second Sonata was also available for a time as an archive re-issue on the same label but is now no longer so, even as a download.

Beginning in 1947 with the *Meditazioni sopra 'Coeurs desoles'*, Carl Dolmetsch commissioned several works from Rubbra for recorder. All these pieces were informed by Rubbra's deep knowledge and appreciation of the music of the renaissance and form a significant body of work in the 20th-century repertoire for recorder. The recording by the Flautadors gathers all these pieces together.

Finally, I should mention here the seventeen-year-old Jacqueline du Pre's performance of the Cello Sonata, recorded in a concert at the Cheltenham Festival in 1962. Du Pre studied the music beforehand at Rubbra's home and the performance is both insightful and profoundly moving. Sadly this is now only generally available on YouTube.

SELECT DISCOGRAPHY

Complete Symphonies: BBCNOW/Richard Hickox. Chandos CHAN9944 [Also available on 6 separate CDs]

Symphonies 2 and 4: [Conducted by Boult (recorded 1954) and Rubbra (recorded 1942)] Somm SOMMCD 0179

Symphonies 7 and 2: [Conducted by Boult and Handley] Lyrita SRCD 235

Viola Concerto: Lawrence Power with BBCSSO conducted by Ilan Volkov. Hyperion CDA67587

Violin Concerto: Krysia Osostowicz with Ulster Orchestra conducted by Takuo Yuasa. Naxos 8.557591

Violin Concerto: Endre Wolf with BBCSO conducted by Rudolf Schwarz (recorded 1960) [Coupled with *Sinfonia Concertante* with Rubbra as piano soloist, recorded 1967] Lyrita REAM1134

Piano Concerto: Piers Lane with Orchestra Now conducted by Leon Botstein. Hyperion CDA68297

Piano Concerto: Denis Matthews with BBCSO conducted by Malcolm Sargent (recorded 1956) EMI CDZ 5747812

Two masses: St Margaret's Westminster Singers conducted by Richard Hickox. Chandos CHAN10423
Choral works: St John's College, Cambridge conducted by Christopher Robinson. Naxos 8.55255
Choral works: The Sixteen conducted by Harry Christophers. Coro COR16144

String quartets, Cello sonata etc: Dante Quartet with Michael Dussek (piano). Dutton LXBOX 2010
String Quartet no. 2 and Piano Trio etc: Maggini Quartet with Martin Roscoe (piano). Naxos 8.572286
String Quartets nos. 1, 3 and 4: Maggini Quartet. Naxos 8.572555
Piano Trios and other chamber works. Endymion Ensemble. Dutton CDLX7106
Cello sonata: Jacqueline du Pre with Iris du Pre (piano), recorded 1962. BBC Legends BBCL 4244-2
Violin sonatas and other works: Kryia Osotowicz (violin) and Michael Dussek (piano). Dutton CDLX7101
Complete solo piano works: Michael Dussek. Dutton CDLX7112
Complete music with recorder: The Flautadors, Dante Quartet and Laurence Cummings (harpsichord). Dutton CDLX 7142
Complete music and songs with solo harp (Including Pezzo Ostinato): Tracey Chadwell (soprano), Danielle Perrett (harp) & Timothy Gill (cello). Lyrita SRCD353

Abstract
This article gives a brief biography of Edmund Rubbra in preparation for a fuller description in Part 2 of the written archive held by the Bodleian Library. Completion of the project to catalogue the Archive however, has been temporarily slowed by the Covid-19 pandemic.

The article also briefly considers key works in Rubbra's output and recommends recordings in a select discography.

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BOOK REVIEWS

Edited by Nicholas Clark

Alison Garnham and Susi Woodhouse, *Hans Keller 1919-1985: A Musician in Dialogue with his Times.* Abingdon, Oxon: Routledge, 2019. xi, 421 p. ISBN: 9780754608981. ISBN: 9781138391048. Paperback £27.99. Hardback £96.00. eBook £27.99.

In *Hans Keller 1919-1985: a musician in dialogue with his times*, Alison Garnham and Susi Woodhouse offer an important exegesis of postwar British musical nationalism – a sort of aspirational 'exceptionalism' that positions Keller at its centre. This is the first biography of Hans Keller and it represents yet another recent contribution to research on Keller's works that forms part of a centenary celebration of his remarkable life. Such recognition points future researchers to a portion of its culmination: the now-completed full catalogue of the Hans Keller Archive at Cambridge University Library. Garnham's and Woodhouse's chief aim is to present the development of Keller's 'principal ideas in the context of the events that provoked them' (p. ix), which is thematically interwoven throughout their edition.

In a powerfully rendered introductory chapter, 'Out of Austria', the reader is thrust into the horrors of the *Anschluß* and the 19-year old Hans Keller's experience, posing a simple question: 'What does this do to a person?' Thirty-five years after his experience, Keller reflected on the psychological implications of what humanity is capable of and how one navigates having seen first-hand such 'primitive' instincts and the potential for repression thereafter: 'I am just as incapable of appreciating this level of reality emotionally as I would have been if I never experienced it'. But even ten days after his escape from Austria and his arrival in London, Keller wrote to the exiled German periodical *Das Neue Tagebuch* (then Parisian-published) offering incredible self-reflection, insight, and humility. Such critical inquiry and self-examination – notably as it relates to the deconstruction of the life he previously knew resulting in his exile – would be a leitmotiv of Keller's life and writings, clearly evocative of a rich but necessarily-reconstructed inner world.

Garnham and Woodhouse point to Keller's accidental first experience hearing – not Mozart's *Così fan tutte* but – of Benjamin Britten's *Peter Grimes*

at the end of the 1945 summer season at Sadler's Wells, and the subsequent pivotal impact this introduction would have in his life (a thread interlaced throughout the ensuing pages of the volume). The performance was enhanced by the tenor Peter Pears singing the title role. Keller had heard and been much moved by his work in *Così* the previous month (pp. 23-4). The psychological implications of *Grimes* caught Keller's attention long before the groundbreaking queer theory of Philip Brett in 1981 (pp. 33-44), and the relatively immediate mass appeal and popularity enjoyed by Britten was of particular interest to Keller. This was partially explored in the essay Keller wrote in 1946: 'Britten and Mozart' (*Music & Letters* XXIX/1, January 1948: 17-30). Together with Christopher Wintle, Garnham has edited Keller's *Britten: Essays, Letters and Opera Guides* (London: Plumbago Books, 2013), which makes for consummate reading alongside Garnham's and Woodhouse's Keller biography. Keller's lifelong association with Britten, Pears, and in short order, Britten's publisher and fellow Viennese émigré Erwin Stein at Boosey & Hawkes follows.

In the second chapter, 'Critics and Musicologists', Keller's relationship with Britain's burgeoning postwar musical press is explored in great detail. The journal *Tempo*, which was an outgrowth of *The Boosey & Hawkes Newsletter* (founded in 1939) and fell in line with similar traditions among the oldest publishing houses, was a natural home for Keller's writings given its increased focus on modern music. Keller cringed at the notion that *Tempo* and other such journals existed as a 'house organ of a propagandist nature' to the publishers they served, thinking instead that they ought to seek to be independent and impartial, thus lending to their reliability and influence (p. 59).

Geoffrey Sharp started *The Music Review* in Cambridge in February 1940, a publication in which Keller contributed a significant amount of his early writings on music. *The Music Review* would become known as 'the home of Continental criticism dispossessed' due in no small part to Edward Dent, the first professor of music at Cambridge, and to whom credit must be given for cultivating 'something of a centre for émigré musicologists' there (p. 64). Dent assisted Paul Hirsch in leaving Frankfurt in 1936 and settling in Cambridge and bringing with him a considerable library of music scores (which would occupy 'nearly 1,000 linear feet' in the new University Library) and would be an invaluable resource to the undertakings of *The Music Review* (p. 65), including the production of Alfred Einstein's 'Mozartiana und Köcheliana', the supplement to the third edition of Einstein's Köchel and Mozart catalogue. Eric Blom, editor of *Music & Letters*, was likewise central to a great many musicological endeavors during this period, even if that journal focused more on traditional classical music and not the 'progressive' agenda laid out by *The Music Review*. And in the summer of 1949, William Glock was instrumental in the establishing of *The Score*, a new journal that was not

tied to a publishing house. The fascinating correspondence in the second chapter contributes to the page-turning quality of the writing of this period, including multiple exchanges with Blom, and involving the uneasy start to Keller's association with Sharp, who declined the former's 'Britten and Mozart' article before ultimately accepting his 'Mozart and Boccherini' essay. Although Keller and Sharp never did come to agreement on the subject of Britten's music, Sharp was nevertheless impressed with Keller's musical judgment (and their shared 'lack of enthusiasm' for the music of Ralph Vaughan Williams must surely have been a unifying agent). Garnham and Woodhouse offer insightful details about Frank Howes, critic for *The Times* and author of a history of the *English Musical Renaissance*, among others, in addition to volumes related to music and psychology, catching Keller's attention and his derision (pp. 74-5). The chapter concludes with a winning discussion of Keller's introduction to Donald Mitchell, the young editor of another new music journal *Music Survey*, who was especially taken with Keller's erudite example of a 'new school of criticism' (pp. 83-90).

Keller joined the team of reviewers for *Music Survey* within a week of meeting Mitchell. The opening of the appropriately-named third chapter, 'Music Survey', hinges on Keller's first hearing of Arnold Schoenberg's Second Chamber Symphony on the radio on 15 November 1948 – an event that was, for Keller, as pivotal as his attendance at *Peter Grimes* more than three years earlier. Schoenberg's seventy-fifth birthday the following year opportuned further hearings for Keller in both concert halls and via BBC broadcasts on the Third Programme. By February of 1949, Keller had moved onto the editorial board of the journal, and by spring Mitchell asked Keller to co-edit *Music Survey* with him. With Keller's arrival, so too came a deeper level of editorial scrutiny – and the 'ferocious editing, footnoting – and often redrafting – of its contributors' work' (p. 95). If there were but a single reason to read *Hans Keller 1919–1985* – and mind you, there are countless reasons why this volume should find its place in the hands of all twentieth-century music scholars – it would be the indescribable exchange between Keller and *Music Survey* contributor William Mann over the use of the *Umlaut* (pp. 96-8). Keller was not immune to controversy, even among his fellow editorial board members. Nonetheless, the contents of the pages of *Music Survey* must have represented a sort of intellectual homecoming for Keller, hearkening back to the innumerable musics to which he had been exposed in the Austria of his youth. One such example plays out in the pages devoted to an exchange between Keller and Schoenberg, prompted in part due to a shared friend, Oskar Adler (pp. 101-8).

While it was intended for earlier publication, a symposium to Britten was finally printed in spring 1950: Mitchell wrote contextually on the composer's style in *St Nicolas* (1948) while Keller explored psychological impulses of

critics in 'Resistances to Britten's Music: Their Psychology' – portions of which are reprinted by Garnham and Woodhouse – going so far as to name this syndrome of 'British anti-Brittenism' as a sort of 'group self-contempt', borrowing from his own sociological wartime writings (pp. 110-13). Keller's continued defense of Britten was mounted against criticism in the press of the 1950 premiere of *Spring Symphony*. Keller contended that 'group self-contempt' was evident in the attacks against Britten. Genuine support of him might have embraced his symphonic work as having conquered the Austro-Hungarian symphonic tradition and thus 'laying to rest the ghost of "das Land ohne Music"' (p. 113), when 'he was already the conqueror of another "foreign-owned" form – opera' through the success of *Peter Grimes* (pp. 113-4).

Fragments of Keller's writings, many of which were unpublished, bear out a man who was increasingly affected by the opposition to his own polemics (pp. 133-4). Following the first live British performance of Schoenberg's *A Survivor from Warsaw* in mid-1951 – which Keller described as 'an unrecognized débacle' – Keller lamented the effects of poor performances of otherwise unknown works because they predisposed an audience to negative reception thereafter (p. 136). Keller's dissection of the first Salzburg *Wozzeck* in 1951 leading up to the Covent Garden production in January 1952 is not to be missed. The February 1952 *Music Survey* published Mitchell's Keller-like feast on other critics' attacks of the premiere of Britten's *Billy Budd*. The conclusion of what Garnham and Woodhouse called 'a memorable three years' came in the form of the June 1952 issue of *The Music Review*, which would be its last.[1] The authors do not focus at length on the demise of the journal, arguing instead that 'it appears rather to have wilted under the pressure' of Keller's and Mitchell's own growing career commitments. For in the previous year, the so-called 'enfants terribles of music criticism' received a contract for what would become *Benjamin Britten: A Commentary on His Works from a Group of Specialists* (London: Rockliffe, 1952).

The fourth chapter, 'Dodecaphoneys', examines the responses in various publications and by the BBC to Schoenberg's midsummer death in 1951, as well as Keller's continued work with *The Music Review*. William Glock's journal The Score (which also started in the summer of 1949, just as Mitchell and Keller's 'New Series' of *Music Survey* had done) also reacted to Schoenberg's death with its May 1952 issue. Glock would be central to Keller's later life at the BBC, and the fact that he got off on quite the wrong foot with him is important in a fuller understanding of both of their lives.

The Score famously published an English-language translation of Pierre Boulez's memorial piece to Schoenberg, marking what would become a significant association between Glock and Boulez; an issue with which Keller

[1] See *Music Survey: New Series 1949–1952*, edited by Keller and Mitchell. Faber, 1983.

took great exception, eliciting Keller's two-sentence commentary to Glock: 'Your Schoenberg issue. Could have been worse, could have been better' (p. 166). Anticipating the later BBC chapter, Garnham and Woodhouse write: 'The BBC of the inter-war years had been notable for its adventurous programming of new music, but by 1950 things had changed. Now early music seems to have provided an alternative source of novelty for an institution that was becoming increasingly unsure of how to deal with contemporary composition' (p. 177).

Dodecaphonic concerns continued to attract Keller's attention throughout 1955 and 1956, notably in letters to the editor of *The Times* – the printing of which were denied – related to Frank Howes's review of a concert by the Juilliard Quartet of string quartets of Schoenberg, Webern, and Bartok, and his continued inaccurate readings of twelve-tone music. 'The conclusion is absolutely inescapable that Mr. Howes has never attempted as much as a superficial study of twelve-tone technique, and that he has not the vaguest idea of its operation', Keller writes (pp. 185-6). A penetrating extract from Keller's 'Dodecaphoneys' for *The Musical Review* expresses his growing concerns that the progressives who previously rejected Schoenberg were now embracing similar arguments and thus 'setting out to do precisely what those older opponents had wrongly accused Schoenberg of doing: making technique an end in itself' (pp. 188-9). The chapter concludes with Keller's 'Towards a Psychology of Stravinsky's Genius' (*The Listener* 56/1444), an insightful essay that in part describes the identification and adoption of the creative self in composers as frequently viewed through the lens of past influences (the analogy could extend to any teacher/pupil relationship). Stravinsky, Keller contends, embraced Schoenberg after the elder's death (pp. 194-5).

Further evidence of Keller's ongoing dialogue with the musical world around him opens the fifth chapter, 'Functional Analysis', with a letter to Roger Fiske at Broadcasting House proposing an hour-long BBC programme that would realise 'the analysis of music in sound alone' for the listening audience (pp. 197-8). Keller conceived of what he deemed 'functional analysis' as a physiological method that 'attempts to elucidate the functions of the living organism that is a musical work of art' (p. 209). Fiske embraced the idea and engaged in considerable exchanges with Keller leading up to the BBC Third Programme broadcast the first 'Functional Analysis' on 7 September 1957 of Mozart's String Quartet in D minor, K. 421, played by the Aeolian Quartet. There would be fifteen total 'Wordless FAs' – as Keller called them – consisting of Bach's Brandenburg Concerto, and string quartets of Beethoven, Britten, Haydn, and Mozart. (We learn there was even a proposal from Keller to commemorate the 20th anniversary of the death of George Gershwin, as well, with no less than Britten and Pears as performers of Gershwin's songs; regrettably, this did not come to pass.)

Keller would ultimately bring his perceptive 'analysis of interpretation' to the 1958 Dartington Summer School with a course on Haydn's string quartets. Resulting from the Dartington course, Glock invited Keller to write what was to become 'The Interpretation of the Haydn String Quartets' for *The Score*. Keller's interests in Dartington promptly set him to thinking of what he might offer the next summer – which happened to coincide with the 150th anniversary of Mendelssohn's birth and Haydn's death – and in addition to FA performances he led a 'professional discussion group for composers' across eight distinct sessions (p. 246). The latter also culminated in the publication of 'Principles of Composition' for *The Score*, based on what Keller called the 'eight standpoints from which the burning central questions of musical creation in our time might be approached: *Pre-composition, Purity and Consistency of Style, Audibility, Rhythm, Form, Contemporaneity, Writing for, against and beyond the Instruments, and Teaching of Composition*' (pp. 246-7). The chapter concludes with consideration of Glock's potential move from the directorship of Dartington Summer School to opportunities in London.

William Glock was appointed as Controller of Music at the BBC in February 1959, taking up the post in May of that year. His first appointment was Hans Keller, who began his role as Music Talks Producer on 1 September 1959 after four weeks' teaching at Dartington. Chapter six – 'The BBC' – thus begins with what Fritz Spiegl imaginatively coined 'the Glock/Keller dodecaphonic nuclear winter' era (p. 253). Without hesitation, readers of *Hans Keller 1919–1985* should also acquire Garnham's invaluable *Hans Keller and the BBC* (Aldershot: Ashgate, 2003), for which the sixth chapter serves as something of an *amuse-bouche*. His lack of institutional experience notwithstanding, Glock followed Richard Howgill in the post (Controller from 1952-59), who had been looking for just the right successor for a period of many years. Despite whatever surprise there was at his appointment, Glock was seen to be just the Controller of Music who was needed for a time when the BBC was concerned with maintaining its hold on radio broadcasting. Indeed, music was seen as 'vital to the survival of radio as a medium' and Glock viewed as a leader 'who would seize the initiative and do something radical' (p. 253). And while he was determined to look forward, Glock recognized that he was also building on the successes of his predecessors whom he had long admired dating back to the 1930s: Adrian Boult and Edward Clark. Unlike Howgill, however, Glock was intent to take on a far more central role in programming and planning – especially as it related to the BBC Proms. The behind-the-scenes wrangling that took place within the BBC in the coming years – notably between Glock and Keller on one side and Maurice Johnstone as 'the leader of the *derrière garde*' on the other – makes for truly scintillating reading.

While Keller certainly met a great deal of resistance from colleagues within the BBC, given his personal sense of being 'an embattled outsider all his working life, the BBC represented a measure of acceptance by the British musical establishment that he had not enjoyed before' (p. 259). Both Keller and Glock had to step back from a number of their outside previous commitments, including Keller's 'Television Music' column for *Musical Opinion* and Glock's editorship of *The Score* (a role Keller tried unsuccessfully to persuade Donald Mitchell to take). Glock did not, however, intend to step aside from the Dartington Summer School, maintaining that 'it was vital to his BBC work' (p. 263). Garnham and Woodhouse reprint an extensive letter from Keller to Glock from the former's first day at the BBC in which he suggests a new conceit for an offering at the Summer School: 'My new suggestion is team teaching. A master class in piano chamber music taken by yourself and myself together. You survey the whole interpretative field from the piano, I from the strings. Chamber-music-making by chamber-teaching' (p. 265). The ambitious side of Keller is on full display in this letter, concomitant with a level of vulnerability shared with someone whom he trusted unquestionably. As such, it offers incredible insight into Keller's own psychological makeup.

As Music Talks Producer – ironically one who felt that 'talking time is limited' – Keller finally found himself able to commission other writers and musicians. Garnham and Woodhouse point to Keller's 'voluminous correspondence during his early months at the BBC' when his single-minded focus was fixed on seeing new voices find their way to the airwaves (p. 270). And he didn't balk at proposing to travel to the Continent where it was appropriate to offer experts the opportunity to share that voice directly; new days for the BBC, indeed (p. 273-4). Equally, he would frequently book foreign musicians when their travels brought them to London. To Igor Stravinsky, Keller wrote: 'You may have heard that I am now in charge of music talks – trying to revolutionize them as much as possible. Critics out, musicians in. Twaddle out, substance in – new essential substance, wherever possible. [. . .] I don't wish to sound arrogant, or to appear to be lecturing you, but it seems to me that as a great composer, it is your duty to open your mouth before you leave these shores again' (p. 273-4). Even Britten, the famously-reluctant public speaker, submitted to Keller's appeals: 'The trouble is that if anyone else but you', Britten wrote to Keller, 'had asked me to take part in this discussion the answer would have been an immediate and firm "no"' (p. 274). In due course, Britten even commissioned Keller to bring his Functional Analysis (No. 11) for a performance at the 1961 Aldeburgh Festival, analysing Mozart's String Quartet No. 23 in F Major, K. 590. Very early in his tenure at the BBC, Keller would win over Johnstone, as well, who noted that Keller 'does not hesitate to propose improvements in our institutions, sometimes in a way which is unflattering but stimulating' (p. 277). This served as evidence marking, as

Garnham and Woodhouse note, that it was not unusual for individuals to misjudge Keller based on the tone of his writings, only to discover the contrary when they engaged with him personally.

By late-April 1960, as part of Glock's reorganisation, Keller was made Chief Assistant of Chamber Music and Recitals. In that capacity Keller engaged in direct interactions with performers on Glock's new initiative, the Thursday Invitation Concerts, launched in late 1959. Building on Keller's success in that post, in January 1962 Glock asked him to move to the same post as Chief Assistant, Orchestral and Choral, hoping for similarly positive results. Considering a move then to television, Glock reflected on Keller's skills as a change agent: 'It may be that his most important function for the moment is to reform' (p. 287). Keller enjoyed immediate success in his television appearances on Monitor, the late-night arts programme, yet Glock reversed course by mid-1963 and opted instead for Keller to remain at Yalding House (the Great Portland Street location of the BBC's Music Department). Adding to his rather full plate of activities, in 1965 Keller began to serve as chair for the International Concert Seasons of the European Broadcasting Union (in addition to founding an international string quartet competition for the organisation). 'The BBC' chapter closes with Keller's reflection on his first decade as 'paradise' notably owing, in part, to his 'elementally artistic collaboration with William Glock which outbalanced our differences' (p. 308).

If Keller's first decade at the BBC was a joy, then his second was marred by unpleasant interactions with the management there. The seventh chapter, 'The Time of My Life', opens with Keller's letter to his personnel officer Jock Beesley, Assistant Head of Radio Personnel, in which Keller writes: 'I coolly and amiably regard the second decade's managerial attitude as disgraceful – a chronic, albeit civilized, witch-hunt' (p. 310). Garnham and Woodhouse contend that 'the battle Keller fought in the 1970s had been lost even before he arrived at the BBC in 1959, for the arguments used to axe the Third were the same as those that had led to the cutting of its hours in 1957' (p. 311). In 1971, Glock appointed Pierre Boulez to serve as Chief Conductor of the BBC Symphony Orchestra succeeding Colin Davis, having held Boulez in high esteem since hearing him conduct *Wozzeck* in Paris in 1963. Glock and Keller disagreed about Boulez and French repertoire, with Keller far preferring 'the impact of Boulez's mind on Schoenberg' rather than Debussy (p. 316). Nonetheless, Glock saw in Boulez the prime candidate to 'reform London's musical life' and even delayed his retirement in order to fulfill Boulez's wish that Glock remain at the BBC for the first transitional season under his baton (pp. 319-21). The delay to his retirement meant that Glock could oversee the reorganisation of the Music Department.

This was a period of great tumult internally (and one which even played

out with six internal signatories in a letter to The Times, among whom Keller numbered). Those six also instigated further multi-signature letters to the press. Keller's position – and that of a colleague who refrained from the internal protests – was eliminated and subsumed into a role that was responsible for 'correlating and developing the repertoires and performance standards of the Regional symphony orchestras' (pp. 322-3). During the same period when pressed to review Keller's performance in his new, sidelined role, Glock would write that 'it is difficult to write a straightforward report on Keller, because his worth and his activities cannot be adequately related to any known job or post in the BBC' (p. 323). Further attempts to quash Keller's (and others') broadcasting as a music producer was thought to be accomplished with the implementation of a rule to limit the number of broadcasts a member of staff could undertake in a year – no 'more than six broadcasts of more than five minutes' (p. 324). Such maneuvers were deftly sidestepped by Keller 'in a single broadcast, since Radio 3 was now transmitting some of the hour-long lectures he was giving at music festivals around the country–such as "Originality and Influence" at the 1971 Aldeburgh Festival and "The String Quartet at its Greatest" at the Cheltenham Festival the same year' (pp. 324-5). Keller's passion for his subject is often in evidence. However, that passion sometimes led to conflict. Woodhouse and Garnham note how a confrontation with experimental English composer Cornelius Cardew in the summer of 1972 resulted in a formal disciplinary hearing. And less than a fortnight later another flare-up ensued over orchestral committee contract negotiations. Both of these investigations were prompted by Howard Newby, the new Director of Programmes, Radio. Such missteps depict how 'isolated' Keller was 'from the real decision-making and how far his conception of his responsibilities differed from that of the management' (p. 327). Keller and Newby were clearly at odds. Still another dispute ensued around Keller's secretarial staffing.

In September 1973, Keller and his wife Milein Cosman traveled to Vienna – 'the city that Keller has deliberately avoided for nearly thirty years after he left in 1938' Garnham and Woodhouse point out, bringing the reader back to the visceral introduction to the volume – where he was to speak on 'Fifty Years of Music on Radio' (p. 335). As part of a Radio 4 series titled *The Time of My Life*, speakers were to recount a moving experience from their past. Keller's forty-five-minute reflection was called 'Vienna, 1938' marking the first time that his BBC colleagues 'had ever heard Keller talk about what had happened to him under the Nazis' (p. 338). Replying to Robert Ponsonby (who would be Glock's successor as Controller of Music) after the broadcast, Keller defined 'the need for genuine, dispassionate fearlessness, as distinct from "courage" that passionately overcomes fear' (p. 338). True to his characteristically contemplative nature, Keller responded thoughtfully and distinctly to more than two hundred letters written to him about the broadcast.

Excerpts from a dozen or so of the responses are meaningfully included, which rather vibrate off the page as the chapter reaches its conclusion. Keller's dispassionately engaging with objective truth – his intention to avoid the pitfalls of subjectivity – imbues his writing with a particular sting. Not because it isn't accurate; chiefly because it is.

The eighth and final chapter, 'Beyond Broadcasting', begins with an abridged version of one of Keller's Schoenberg centenary offerings in 1974. Such Schoenberg lectures would take Keller around the globe during the centenary year, notably for his first visit to Israel for the 1974 Israel Festival. On the heels of his 'Vienna, 1938' talk for Radio 4, this visit was especially significant to Keller: 'Israel is an elemental experience – the answer to extermination' (p. 350). The balance of the volume is largely devoted to the significant amount of writing with which Keller was able to engage during the period between *The Time of My Life* and his 1979 retirement from the BBC.

This was a period that also saw a great many disagreements within the BBC over Keller's publications, resulting in the necessity of the BBC to yet again clarify their own regulations for their employees. (Keller must surely have gleaned more than a small level of satisfaction that his intellectual probity and unofficial influence forced the BBC's corporate hand on so many occasions to face itself and its sometime inconsistencies.) For his part, Ponsonby was now not only responsible for establishing himself in Glock's shadow but he had to overcome the aftermath of the BBC's *Broadcasting in the Seventies* doctrine (discussed at length in chapter seven), and at the same time address the 'arch-rebel' in Hans Keller (p. 363).

In 1972, after Glock's retirement, Keller assumed his final new role within the BBC as Chief Assistant, New Music, a role that he embraced in his typically earnest fashion (and which also inadvertently accomplished Ponsonby's desire to otherwise occupy Keller's time or to further isolate him). In his new role, Keller would be occupied with the 'constant stream of unsolicited scores the BBC received from composers and publishers' and the practice of the New Music Committee to assess those scores (p. 363). Keller took it on himself to respond to the submissions personally and forego previously 'cold standard replies' offering to composers the opportunity to thereafter engage directly with the source in the hopes that 'one possible source of friction or irritation will have been removed' (p. 364). While there was initial concern that Keller's plan was not sound, in the end, the opposite was true: 'Keller was able to show that rejections were accepted much more easily if accompanied by a detailed reaction to the score in question' (p. 364). The 'reform' took a good deal of time to codify, but by mid-October 1975, Keller described the new process to Newby in an extensive letter.

Much to Ponsonby's chagrin, the day after Keller turned sixty on

11 March 1979 – the age of statutory retirement at the BBC – he was back in his office preparing handover materials for his successor, Stephen Plaistow. 'People shouldn't expect that my retirement means that I have suddenly lost all my interest in music broadcasting', Keller stated to Plaistow (p. 391). Certainly, even after his retirement, Keller carried on in his correspondence with friends and colleagues within the BBC: 'advising, praising and admonishing them' (p. 391). In the year following his retirement Keller wrote to *The Times* from his annual residency at the Dartington Summer School – where the young Peter Maxwell Davies had assumed the directorship from Glock – about the most recent round of orchestral cuts initially foretold in *Broadcasting in the Seventies* and the ensuing Musicians' Union strike. 'Music without mass appeal depends on a mass medium for its survival', Keller declared in *The Times* (pp. 392-3). Keller wrote a typically-sagacious rejoinder to the editor of *The Listener* in late-October 1981 that clarified many misstatements and blatant exaggerations in the press in the aftermath of an incendiary description – 'the Glock–Keller regime' – used by the slighted composer Carey Blyton (pp. 395-6). A letter from Keller to Glock thereafter conveys the implicit depth of respect and concern each man had for the other (pp. 397-9).

Much of Keller's time after retirement – when he wasn't writing and lecturing and coaching – was taken up with institutional teaching. In September 1980, Christopher Wintle invited Keller to speak on a series of theory and analysis seminars at Goldsmiths' College (where Keller had previously taught 'Aesthetics and Criticism' as a postgraduate course in the previous decade). Keller contributed an essay to the first issue of *Music Analysis* in March 1982, established by Wintle, his colleague Arnold Whittall at King's College, and other colleagues at Goldsmiths' and King's. But Keller felt he was 'out-of-step with the theory-dominated times' and its new kind of analysis – and its emergence as a discrete discipline – with which he was suspicious (p. 400). To that end, Keller offered on 9 June 1983 both a statement and a question that might just as well have been asked when this review article goes to press in the Winter of 2020: 'Let us, for heaven's sake remain in touch with genuine (a) musicality and (b) creativity; outside these areas, there is no place for musical analysis'. He continued: 'An area of enormous educational importance is the analysis of performance, of interpretation, of the relation between the score and its realization'; and finally the question Keller posed more broadly to academia: 'why [not] make a concerted effort to develop a discipline which, institutionally, has not even been born yet?' (pp. 400-1). The authors suggest that Keller's 'reforming zeal seemed only to increase with age'.

In August 1978, returning home from the Congress on Jewish Music in Jerusalem 'in excruciating pain', Keller had finally to deal with what he called an ongoing 'muscular complaint' that remained undiagnosed (p. 407). This marked the signs of motor neurone disease, with which he was to battle for

the next seven years. Nevertheless, he remained productive in the time leading to his death. Rather than revisiting the old, Keller instead turned to new work, including *The Great Haydn Quartets: Their Interpretation*, which he dictated to Julian Hogg. 'Keller still gave the occasional radio talk, his last being on Britten's quartets in June 1984, by which time speaking was becoming an effort (the producer had to speed up the tape for transmission)' (p. 409). An elegant pair of final letters on 31 October 1985 from Keller to pianist Alfred Brendel and violinist Yehudi Menuhin were dictated for Hogg, who typed them on 4 November and returned them to Keller for his signature (pp. 409-11). The letters would remain unsigned. Keller died at 11 o'clock on the morning of 6 November 1985.

Garnham and Woodhouse conclude the volume by recounting 'by an extraordinary chance' that 'the very last piece of music played on Radio 3 on the day Hans Keller died was the quartet dedicated to him by the dying Benjamin Britten' (p. 411). The Medici String Quartet played a 'scheduled studio concert' for the BBC from Manchester and they could not have yet known of Keller's death that very morning. 'The BBC could scarcely have offered Keller a better tribute than a performance of this quartet', Garnham and Woodhouse close, 'especially since the work the Medicis had paired with the Britten that night was Beethoven's Op. 135' (p. 411).

Garnham's and Woodhouse's clarity and elegant weaving together of narrative and primary source material represents an object lesson in contemporary scholarship. Although it doesn't seem wholly necessary, throughout the volume Garnham and Woodhouse delineate between their prose and reprintings of source texts from correspondence or other Keller manuscripts through the use of different typeface.

Keller's cultural commentary – engaging in the issues of 'what music is' – in a world when the experience of music had been utterly changed by the technological revolution of mass recording and broadcasting has never been more relevant to many of today's modern issues. In an era where computers and the internet and digital streaming services are yet again changing the musical world and our access to it (indeed, how we engage with it on a daily basis), yet again Keller's perceptive observations resonate afresh. Garnham's and Woodhouse's contribution to midcentury British music and cultural studies – and the catalogue of the Hans Keller Archive at Cambridge University Library – are vital resources to ongoing research into the transdisciplinary world of the arts and philosophical thinking in the twentieth century. Their work casts particularly relevant light on the continued significance of Keller's lifelong dialogue with his times, which indeed yields further lessons for today.

Justin Vickers

John C. Dressler, *Granville Bantock (1868–1946): A Guide to Research*. Clemson: Clemson University Press in association with Liverpool University Press, 2020. xix + 405 p. ISBN: 9781942954798. Hardback. £95.00.

John Dressler is Distinguished Emeritus Professor at Murray State University, Kentucky. This is his fourth composer 'Bio-Bibliography' (the others covering, with Greenwood Press, Gerald Finzi and Alan Rawsthorne, and with Routledge, William Alwyn). I had the pleasure of assisting Dressler over enquiries on his Rawsthorne volume, and even before the current Granville Bantock 'Guide to Research' left the press, he was emailing me excitedly about a proposal for his next project, a Phyllis Tate catalogue. In both his range of 'subjects' and in his assiduousness in gathering information and presenting it in the trusted 'composer research guide' format Dressler is truly the successor to the late Stewart Craggs, who is fulsomely acknowledged in the Bantock volume's dedication, as is Lewis Foreman, another mentor of Dressler's (Foreman himself has provided a remarkable 'cigarette card' image of the splendidly bearded Bantock for the book's front cover).

Sir Granville Ransome Bantock (1868–1946) sat chronologically mid-way between Elgar (whom he followed in 1908 as Peyton Professor of Music at Birmingham University) and Vaughan Williams (while mutually supportive, their paths seemed only rarely to cross). He was a musical polymath: a successful and prolific composer, arranger, and editor, and hugely respected as a conductor, adjudicator, university teacher and administrator, broadcaster, and music festival entrepreneur. He was also, Dressler tells us, 'a world traveler, lover of life, literature, and philosophy'. The importance of his achievement as a composer was 'a unique blend of late nineteenth-century European technique with individual progressive ideas toward both choral and instrumental writing'. His output was vast but, after the First World War, set against the burgeoning reputations of Walton, Britten, and others, and Vaughan Williams's own late great works, Bantock's star slowly faded: 'his style', says Dressler, 'simply became passé'.

A brief biographical note precedes the book's three main lists: 'Works and Performances' (W1-637), 'Discography' (D1-257), and 'Selected Bibliography' (B1-1058). There is a generally high level of cross-referencing between these sections, and the book concludes with an extensive index referencing works, people, and organizations within all three lists.

The book's core is 'Works and Performances', organized in generic subgroups ('Voice and Piano', 'Mixed Chorus', for example), and then alphabetically by title within each genre. The work titles themselves are, unfortunately, set neither in bold nor italic, making it challenging to spot the start of individual entries on busy pages dense with text and indentations. The lightly emboldened W numbers do little to mitigate this. (In Dressler's *Rawsthorne* main

titles are satisfactorily italicized.) Dressler opens by admitting that 'this is not a truly complete catalogue', omitting 'arrangements for piano of ballet movements, symphony themes, and some lieder [sic] of other composer's works made toward the end of GB's career for the W. Paxton Company'. An inexplicable omission, however, is Bantock's solo piano arrangement of Bach's 'Wachet auf, ruft uns die Stimme' (from Cantata No. 140, BWV 645), published in the Oxford University Press *A Bach Book for Harriet Cohen* (1932). The splendid 1925 transcription for orchestra is listed (W384), and the Discography references several recordings of the *Bach Book* version – but there is no W entry for that piano arrangement itself.

For each work Dressler lists (as known, as appropriate) composition date, author of text, manuscript location, publisher and publication date, dedication, and instrumentation (no durations are given). Entries conclude with often extensive chronological lists of selected performances. Bantock's manuscripts are held principally at the University of Birmingham's Cadbury Research Library (CRLB), but Dressler has searched widely for other locations too; where a manuscript is untraced, he says so.

For major titles of complex provenance and documentation Dressler's achievement in assembling and presenting data is noteworthy. For the huge choral orchestral *Omar Khyyam* (W133), for example, he walks us through full score, vocal score, and orchestral part manuscripts in CRLB, Birmingham Central Library, the British Library, and the Barber Music Library, and through the Breitkopf & Härtel publication history, before setting out the movement structure and character voices. The performance listing reflects, in microcosm, the waning of Bantock's fortunes as the twentieth century progressed. Full details are given for the separate premieres of Parts I, II, and III (1906, 1907, and 1909 respectively), and for the first complete performance, with the London Symphony Orchestra under Arthur Fagge at the Queen's Hall, on 15 February 1910. Twelve further performances (either complete or, more usually, partial and including a 'Ballet-Opera' version for Thomas Beecham) are then noted, all in the 1910s and 1920s, and in locations such as Sydney, Vienna, London, Toronto, and Cincinnati. Conductors of these performance include (as well as Fagge and Beecham) Henry Wood, Fritz Reiner, and Bantock himself. But an ominous gap of five decades then follows, with the next entries being for 'revival' BBC performances and broadcasts in the 1970s, including a transmission of the complete work from a recording made on 5-6 January 1979 by the BBC Symphony Orchestra and BBC Singers under Norman Del Mar. Dressler notes a work 'derived' from *Omar Khyyam*: 'Introduction, Duett [sic] and Caravan Scene', arranged by Willy Lehmann for piano duet in 1906 – but quite how its first performance, twelve years later at the Queen's Hall, London, was 'conducted' by Thomas Beecham, is not explained.

The 'Discography' comprises separate lists of commercial and archival recordings. The commercial list is organized alphabetically by label name and then by catalogue number. Each entry includes work name, artists, product release year, and format. All known issues of particular recordings are listed, mapping their journeys in some cases over many years and multiple formats (and record labels). The famous Beecham/Royal Philharmonic Orchestra recording of the tone poem *Fifine at the Fair*, for example, receives eleven citations across its various 78rpm, LP, 45rpm (4-disc set), and CD incarnations – but this recording's origin remains moot, with two adjacent entries for different EMI CD releases (D51, D52) citing, respectively, 1948 and 1949 as an actual recording date (it was in fact made across various dates in 1949). And those BBC revivals of *Omar Khyyam* were captured in a four-CD set issued by Lyrita in 2016 (D108).

The archival listing covers primarily items in the British Library Sound Archive, followed by those in various United States institutions, all again with format indications (reel-to-reel tape, VHS cassette, for example). The British Library entries are primarily private and 'off-air' recordings of performances and broadcasts of the music, but also include two 1961 radio talks about Bantock (D239, D241 – tape and LP respectively), and an excerpt from Bantock's own introduction to a 1941 gramophone broadcast of works by his friend and hero, Sibelius (D240). Bantock's own conducting is preserved in several recordings, one of which is a 78rpm copy of a 1938 BBC Orchestra broadcast of *The Pierrot of the Minute* (D244).

The Bibliography, while 'Selected', is nonetheless extremely impressive in its scope – more than one thousand items. These are usefully subdivided into thematic lists (including of files or items in specific locations; dissertations; obituaries; published references to specific works). Dressler has not only compiled the listings but also appears to have read and absorbed much of the material. He includes useful summaries of file collections and major publications, and from work and performance reviews he quotes pertinent excerpts. While it is dangerous to infer too much from short out-of-context quotations, those selected by Dressler very much give an outline reception history for key works – from, for example, Edmund Rubbra's damning 1937 *Music & Letters* verdict on the choral and orchestral Coronation celebration *King Solomon* ('[Bantock] has erected an attractive façade but the building behind it is in very chaotic condition', B602), via the *Yorkshire Post and Leeds Intelligencer*'s laconic 1906 view of the first part of *Omar Khyyam* ('I doubt if Mr. Bantock was wise in attempting to set [all 54 quatrains] stanza by stanza . . . seems to have taken his task a little too seriously', B672), to Lionel Salter's reflective 1951 *Gramophone* assessment of *Fifine at the Fair* in Beecham's recording ('. . . shows tremendous vitality of Bantock's mind, his large-scale thinking, and his zestful instinct for orchestral colour', B497). On

that same recording, however, it does seem pedantic to cite twice (B484, B485) Geoffrey Crankshaw's October 1968 *Records and Recordings* review, both citations quoting precisely the same text, but each cross-referenced to different LP re-issues in the Discography (D85, D90 – curiously the second of which (HMV SXLP 30440) was not issued until 1980).

Dressler's compilation of 'Writings by Granville Bantock' (B179-210) gives a focused and useful view of the wide range of Bantock's interests and activities, beyond his work as composer. His article 'A National College of Music for Wales' in a 1913 edition of *English Review* (B179) presciently promulgates the concept of a 'close association' between a music school and a university music department for Wales, 'probably … something analogous to that at Birmingham'; while 'An Eisteddford in War-Time' of 1918 in the same journal (B180) defends the importance of continuing such events during conflict as a means of solidifying positive spirit through singing. The important Sibelius relationship is reflected in articles (B186, B198, B203) and in Bantock's foreword to Rosa Newmarch's 1930 book on the composer (B210). And worth reading, surely, would be *Round the World with "[A] Gaiety Girl"*, an 1896 travelogue of the George Edwardes's Gaiety Company's world tour of this and other shows, with Bantock as music director and conductor, written by Bantock in unlikely co-authorship with the geographer, sportsman, and angler Frederick George Aflalo (1870-1918) (B201).

As is to be expected in a book of this density and complexity there are a few stylistic awkwardnesses and typographical slips. *Fifine at the Fair* does not appear under that name in the Index, but only as *Tone Poem No. 3*, with no reference to *Fifine* (the five other Tone Poems receive indexing both by titles and numbers). On 20 January 1917 Valerie Valenson was cellist in a performance of *Celtic Poem* (W453) 'on [sic] a Harrison Concert in Scotland' but, performing the work again four months later at the Wigmore Hall, she has become Frenchified as 'Valérie', without comment. Such are minor matters, however, and are immaterial when set against the wealth of carefully checked and organized information presented here. John Dressler's work is a magisterial survey of Bantockiana, paying the highest honour to this now sadly neglected composer's memory and reputation, and is unlikely to be surpassed. This book is designed as a 'guide to research', but in truth Dressler has already been there and done it.

Simon Wright

James Porter, *Beyond Fingal's Cave: Ossian in the Musical Imagination.* Rochester, NY: University of Rochester Press ; Woodbridge, Suffolk: Boydell & Brewer, 2019. xx, 401 p. Eastman Studies in Music; 158. ISBN: 9781580469456. Hardback. £80.00.

The 18th century James Macpherson's literary translations, or reconstructions, of Ossianic texts are well known to scholars of literature and cultural history. Furthermore, musicologists of 18th and 19th century music – whether strictly 'classical' or more in the Celtic, traditional realm – may well have come across Macpherson's publications, en passant if not centre stage. Macpherson rocked the literary world in the 1760s, with his prose-poems about the legendary exploits of the bard Ossian, all written in what to us nowadays is reminiscent of the language in the King James Bible. Macpherson declared that the poetry was translated from epic Gaelic sagas that he had collected from around the Highlands and Islands.

Full of bold heroes, tragic but brave heroines, imposing landscapes and a healthy dose of misty Celtic gloom, the poetry not only set the heather alight with endless debates about its provenance and authenticity, but also provoked scholars and antiquarians to traverse the Scottish Highlands in both wishful and disbelieving search of the originals. It inspired travellers to visit the land where Ossian trod, and – as all musicians will recall – inspired the young, seasick Felix Mendelssohn to write his famous 'Fingal's Cave' overture, otherwise known as *The Hebrides Overture*. Take a sightseeing trip to Fingal's Cave on the island of Staffa today, and the skipper of the boat can be guaranteed to play 'Fingal's Cave' as you approach the landing-stage. (Two hundred years ago, you'd have gone in a rowing-boat, taking a piper with you so that you could enjoy the effect of an awe-inspiring racket inside the equally awe-inspiring caves.)

The Ossian tales are not entirely a Scottish product – there are similar narratives in Ireland, too – but Macpherson's publications were to exert an unprecedented influence on the generations that followed him, both at home and overseas. Napoleon even took them with him in battle; Beethoven admired them; and other great names set verses to music, even if they were sometimes in further translations from Macpherson's original work.

James Porter is equally a scholar of James Macpherson the poet, of contemporary Celtic music and culture, and a musicologist of considerable standing. A leading expert, he has written extensively about Macpherson's Ossian poems and the very complex issues of authenticity and origins.

In the present monograph, he applies his astute, analytical mind to address the influence that 'Ossian' exerted upon composers, from around 1780 to pretty much the present day, with the latest musical work being one that James Macmillan published in 2013. Sixteen chapters lead a basically chronological

path through the different eras, with the opening chapters ensuring that the reader is equipped with the necessary historical and literary background to be able to follow the ensuing discussions. (Chapter 1 discusses 'Battling Critics, Engaging Composers', and is followed by Chapter 2, 'On Macpherson's Native Heath', then Chapter 3, 'A Culture without Writing, Settings without a Score, Haydn without Copyright, and two Oscars on Stage'.)

Midway in the narrative, we find an excursus between Chapters 8 and 9, devoted to Ossian's effect on Mendelssohn – 'Mendelssohn waives the Rules: Overture to the Isles of Fingal (1832) and an 'Unfinished' Coda' – whilst the book ends with an Afterword ('The "Half-Viewless Harp" – Secondary Resonances of Ossian'), in which Porter gathers further musical works not embraced in the main body of the monograph. These seem to display more tenuous but nonetheless possible signs of influence by Macpherson's magnum opus.

The usual scholarly apparatus is, of course, evidenced in four appendices, three of which pertain to particular works, whilst Appendix 4 provides a 'Provisional List of Musical Compositions Based on the Poems of Ossian', before the monograph concludes with notes, a select bibliography and the index. In the preface, Porter contextualises his work as:

> *a work of musical historiography rather than of abstract theory. It is intended as much for a broadly-informed readership as for specialists in music, simply because the central topic is of extensive literary and cultural interest. [xiv]*

The opening chapters, as mentioned earlier, are crucial in setting the scene for what follows, whilst the various composers and compositions that follow are invariably helpfully placed into context with a few apposite words about their place in musical and, most particularly, cultural history. Porter demonstrates the dramatic possibilities of the text for opera, devoting a lot of space to the interrogation of plot, and how the music reflects the action on stage. There are also, however, more cantata-like works, smaller vocal works, and of course there is also the potential for less literal transmediation into instrumental genres. Some tunes from the traditional fiddle repertoire also betray their composers' or collectors' enthusiasm for Ossianic literature.

The largest proportion of the monograph is dedicated to analyses and plentiful musical examples from literally dozens of works spanning two centuries, predominantly in Europe but also further afield – including an intriguing and moderately successful opera by Miss Harriet Wainewright, later to enjoy married life in Calcutta with Colonel John Stewart. Published in 1803, it is not the only work which might have attracted more attention had the composer not been a woman. The reader is introduced to numerous composers who are never heard of today, a fact which reinforces just how much our

knowledge is influenced by a musical education which has always heavily promoted 'the canon' of a few big names. Some of these works are still unpublished. To say that the coverage and scope is impressive is almost an understatement. As the book reaches its conclusion, Porter outlines the works which, in his opinion, either stand out head and shoulders above the rest, or at the very least, deserve more attention than they've hitherto received. Erik Chisholm and Cedric Thorpe Davie, two influential early to mid-twentieth century figures, are amongst the composers in these categories.

A thoroughly scholarly work, the monograph would find a welcome place in any university or conservatoire collection.

Karen E. McAulay

Jane Glover, *Handel in London: The Making of a Genius*. London: Pan Macmillan, 2018 ; Picador, 2019. ISBN: 9781509882083. Hardback. 448 p. £25.00. ISBN: 9781509882083. Paperback. 320 p. £9.99.

Jane Glover's study of Handel paints a picture of a composer who is well known to many of us. But there are various ways of telling a story, of course, and her success in this instance lies in depicting for her reader a figure whose great humanity and incredible industry are evenly matched. This book also offers the Handel scholar and the student alike an enlightening impression of the historic background to the composer's life and times.

Picture the scene. It is a fine summer's evening in July 1717, rather like any balmy Saturday evening in the summer just gone by. You have decided to invite all your friends (except your son and his wife, as it turns out) to a party that involves being transported by boat up the Thames to a friend's place in Chelsea. The press notices, in what might now be called the Londoner's Diary, announced that 'persons of quality' attended the event. To make things even better, you have accompanying music all the way there, at the party and on the way back. People have crowded along the river bank to cheer as boats pass by because one of the people travelling is King George I. The music being performed has become known as *Water Music* because it was performed when the party was travelling in the boats as well as at the actual event itself. The composer was, of course, the subject of the book I am talking about, who enjoyed a very successful career because of his innate ability and because of his closeness to the family of reigning monarchs in England. Indeed, Handel enjoyed favoured status even before the Hanoverians arrived, as Queen Anne, daughter of William of Orange, awarded him a pension for life, which George I quickly renewed. It was a bursary, if you like, but it was a case of correctly

recognising ability in this instance. *Water Music* is one of my favourite pieces of music and I always associate it with what used to be called the 'Music for a summer evening' series of outdoor concerts at Kenwood House, which, even before COVID-19 times, had ceased to be a feature of summer life in London.

The first thing to say about this book is it is eminently readable. The writer has conducted most of the works she discusses, and it shows. She is obviously a fan of the composer. But she talks about the musical element of his works in a very accessible and informative way, rewarding even for those of us whose knowledge of music theory is a bit hazy, or for whom early works of 'Italian' opera and long oratorios with complicated plots is not our first choice of music. There are lots of comments, from a conductor's perspective, about the instrumentation of the various works and how Handel was able to tailor his composing for individual performers. It also mixes well the biographical details of the composer's life, the general history of the period, the development of the London theatre world, and the lives of the early Hanoverians – including the propensity for father and son to be on bad terms with each other. The book is replete with incidental material about London life in Handel's time. We are told that Haymarket got its name because this was the area in which horses were fed. Apparently, as a result, it was a very smelly part of London. But that did not stop the development of theatre in the area nor did it stop the Royal Family attending performances there when Handel's music was being performed.

Handel's major works are considered – all in chronological order – and there is detail on the staging of operas. Glover focuses on how the popular Italian style gave way to the rise of the Oratorio and to concert pieces, featuring songs sung in English. Handel was fortunate during his creative life with the librettists he worked with. We are given synopses of each of the plots, and a little information about the main performers, many of whom were recruited in Italy. What comes across is that Handel was a good judge when it came to performing ability, and he was also very loyal to performers with whom he established a lasting connection. He was a good 'people' person it appeared.

It is obvious from reading the book that Handel had a phenomenal work ethic. His life constantly involved rehearsals and performances of one masterpiece after another. After a short stay in Italy, where he enjoyed early success, he came to London in 1711, bringing Italian opera with him. Shrewd businessman that he was, however, he turned to the Old Testament for inspiration when opera was increasingly seen as an irreverent entertainment and Glover outlines in an interesting way his shift in focus from stage work to oratorio.

As well as the *Water Music Suite* mentioned at the outset, Handel also famously composed other music for civic occasions, notably his *Music for*

Royal Fireworks in 1748. Glover provide historic background to the piece, how it marked the signing of the Treaty of Aix-la Chapelle, ending the War of the Austrian Succession. In another of her lovely additional details, Glover tells us that part of the stage built in Green Park, burned down before the actual night. Our modern body of health and safety legislation was far from in evidence in the eighteenth century, apparently.

Handel was also regularly asked to write music for royal funerals and coronations. Glover tells us a side story regarding George II's ascent to the throne, for which the Coronation Anthems were written and performed. This we might know, but less well documented is the fact that, after all the nobility had finished and left the sumptuous celebratory feast in Westminster Hall, the doors were thrown open and the crowd was allowed to finish off the remains. In half an hour apparently, everything was gone, even the boards that made up the tables and chairs!

Many of us know that *Messiah's* first performance in Dublin proved to be a sensation, more successful than its later premiere in London. It was part of a programme of concerts that included works which had already enjoyed success in London. Glover gives us a full account of the financial rewards those early performances garnered and this brought to the fore the charitable side of Handel's personality. Benefit concerts for various charities, including one for prisoners, took place. In London, he regularly held benefit concerts for a charity that nowadays might be called the Musicians Benevolent Fund, but in Handel's time was known as a society for the 'Relief of Dacay'd Musicians'. He was also associated with the Foundling Hospital, where regular performances of *Messiah* from 1750, all at his own expense, produced proceeds that helped its upkeep. He spent a period of time as a Governor of the charity. That charitable side is evident even after the composer's death. Glover stipulates, after consideration of Handel's will, that he provided for several loyal friends through individual bequests and gifts.

What readers who are unfamiliar with Handel, and even those who know something of his life and work, will find is refreshing insight and an accessible style. The book achieves the right balance between the music and the context – the London of the 1700s – from which it came. Glover's study will reward reading and re-reading for years to come.

Tom Kearns

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