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THESIS COUNTER REFERENCE

THE ORGANISATION OF COMPOSER ARCHIVES, WITH SPECIAL  
REFERENCE TO THE BRITTEN-PEARS LIBRARY, ALDEBURGH,  
SUFFOLK, ENGLAND.

BY MARTIN NICHOLAS THACKER.

Thesis submitted to the Council for National Academic  
Awards in partial fulfillment of the Council's  
requirements for the degree of Master of Philosophy;  
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MAY 1986

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Reproduced by kind permission of Boosey & Hawkes Music Publishers Ltd., and of the Executors and Trustees of the Britten-Pears Library.

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Reproduced by kind permission of the Director of the Manchester Public Libraries.

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Manchester Public Libraries. Henry Watson Music Library. MS330 Mm52.

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A page from the first proofs of Britten's church parable Curlew River.

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A page from the autograph composition sketch of Britten's Hymn to St. Cecilia.

British Library Add. Ms. No. 60598. Reproduced by kind permission of the British Library Board, and of Boosey & Hawkes Music Publishers Ltd., and of the Executors and Trustees of the Britten-Pears Library.

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A page from the autograph composition sketch of Britten's Violin concerto.

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Two discarded sketches for Britten's Violin concerto. These sketches are for the same part of the last movement of the work as the page from the composition sketch reproduced in plate XII.

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## ABSTRACT

In chapter one, the use of the term "composer archive" is explained, and examples of its application in different situations are given. A questionnaire sent out to various establishments is described, and its results discussed.

In chapter two, the types of stock found in composer archives are described, and reference is made to published literature about each type, and to published facsimiles. By way of illustration, reference is made to particular items in the Britten-Pears Library, Aldeburgh.

Chapter three discusses techniques and problems of research on the materials described in chapter two. Examples from Britten autographs are provided (with reproductions).

In chapter four, reference is made to a survey carried out by means of a questionnaire sent to users of the Britten-Pears Library; and some types of user projects are discussed in relation to the results of the questionnaire, and with reference to the techniques described in chapter three.

Chapter five deals with the application of information retrieval techniques to composer archives; with particular reference to the problems and needs of users highlighted in the previous chapters.

Appendix I contains a directory of composer archives, compiled from returns to the questionnaire described in chapter one, and from other sources. Reference is made to items in the bibliography (Appendix II), which relate to the various archives in any way; e.g. are published by them, or as a result of research done in them, or describe their holdings. Appendix I thus has the additional function of a subject index to the bibliography.

Appendix III contains the questionnaire sent to the composer archives, which is described in chapter one.

Appendix IV contains the questionnaire sent to the users of the Britten-Pears Library, described in chapter four.

## ABBREVIATIONS

### AA 1908

Cataloguing rules: author and title entries / compiled by committees of the Library Association and of the American Library Association. English edition. - London: Library Association, 1908.

### AACR2

Anglo-American Cataloguing Rules. - 2nd edition / edited by Michael Gorman and Paul W. Winkler. London: Library Association, 1978.

### BCM

The British Catalogue of Music Classification / by E.J. Coates. - London: Council of the British National Bibliography Ltd., 1960.

### BNB

The British National Bibliography. - London: Council of the British National Bibliography Ltd., 1950-.

### CGMBPF

Catalogue Général des Manuscrits des Bibliothèques Publiques des Départements de France. Farnborough: Gregg International, 1968. - 7 vols.

### IAML 3

Rules for full cataloging / compiled by Virginia Cunningham. - Leipzig: Peters, 1971. - (Code International de Catalogage de la Musique; vol. III)

### IAML 4

Rules for cataloging music manuscripts / compiled by Marie Louise Gollner. Frankfurt: Peters, 1975. - (Code International de Catalogage de la Musique; vol. IV)

### ISBD

International Standard Bibliographic Description.

### KWOC

Keyword Out of Context.

### MARC

Machine-Readable Catalogue.

### PRECIS

Preserved Context Indexing System (see bibliography, Appendix II, nos. 7 and 8).

RAK

Regeln für die Alphabetische Katalogisierung:  
Sonderregeln für Musikalien und Musiktonträger  
(RAK-Musik). - Berlin: Deutsches Bibliothekinstitut,  
1983.

RLIN

Research Libraries Information Network.  
(Research Libraries Group Inc., Jordan Quadrangle,  
Stanford, California 94305, U.S.A.)

## INTRODUCTION.

This thesis attempts to examine the nature of collections of source materials for individual composers; to isolate some of the problems involved in their organisation and use; and to discuss the possible methods for dealing with these problems.

At the time when the project was first planned, the writer was employed as an assistant librarian at the Britten-Pears Library at Aldeburgh, Suffolk, England; and this institution was naturally given a central position in the original research proposal.

The resulting thesis is, as a consequence, biased towards the Britten-Pears Library; although, as will emerge in later pages, the problems and techniques to be found there are universal, and will be found in all other establishments, with varying emphasis.

At the start of the project, the writer was not particularly well-informed about what collections of composer source-materials might exist elsewhere in the world, and in what ways they might compare with the collection at Aldeburgh.

The only other establishment about which much information was available was the Archive of the Arnold Schoenberg Institute in Los Angeles. As it turned out, this archive had more in common with the Britten-Pears Library than with many of the others which have since been identified.

The first task, therefore, was to identify as many

other collections as possible, and to contact them to request information about their holdings and activities. The way in which this was carried out is described below in Section 1.1.

While this work was being carried out, a parallel process was also in train; that of trying to find evidence of the usefulness of the archives in musicological literature.

The two activities were of mutual assistance. In some cases, one has information about an archive first-hand, but can find no references in the literature, and in others, one knows about its existence from the literature, but cannot obtain a first-hand response to a request for information.

The results of these two processes appear, of course, passim throughout the thesis, but can be seen in concentrated and tabulated form in Appendix I and in the bibliography (Appendix II).

These two sections are interlinked, in that the "publications" section of each entry in Appendix I refers to items in the bibliography, including not only publications by the archives themselves, but also material written about them by third parties, and works written wholly or partially with their assistance. A subject approach to the bibliography is thus provided without a separate index.

Chapter 2 is an attempt to classify and describe the different types of materials to be found in composer archives, and to refer to various descriptions and facsimiles of them, to be found in musicological literature. Relevant publications are to be found in the bibliography.

An attempt was also made to assemble information, from the musicological literature, about the techniques used to study materials of the types held by composer archives, particularly manuscript materials. The results of this can be seen in Chapter 3.

At the same time, a survey was conducted, again by means of a questionnaire, of the use made of the Britten-Pears Library by researchers. The results appear in Chapter 4.

The final step was to relate the various types of materials and techniques of study, and the needs of users, to the available methods for the organisation of knowledge, used both in archives and libraries.

Experimental classification schemes and indexes were set up, and the information gained from the two questionnaires was related to the problem as a whole. This is the subject of Chapter 5.

Collections vary in their choice of name, that is to say, generic name. The following examples illustrate all the possibilities which have been isolated:

Britten-Pears Library.

Grainger Museum.

Beethoven-Haus.



Arnold Schoenberg Institute.

Max-Reger-Archiv.

The choice of name naturally reflects the intended range of activities of the establishment.

Bator (1963), p.10, doubts whether composer archives may correctly be described as "archives," since such establishments are supposed to have a base institution which serves as a source for new material from time to time.

However, he is able to quote (p.10) the 19th-century German historian, Wilhelm Dilthey, in support of the legitimacy of the concept of "literary archives." Examples quoted are the Tolstoy-House and the Goethe-Schiller Archives.

Under this definition, the establishment known as a literary archive or composer archive is a repository of cultural values, and it carries out the following functions:

- 1)Makes possible and facilitates their use.
- 2)Keeps their physical embodiments intact.
- 3)Prevents their misrepresentation.
- 4)Demonstrates their connecting links.

An establishment which fulfils these functions, especially number four, can be described, (whatever its official title), as a "composer archive," within the meaning of this dissertation.

To "make possible the use" of documents is simply to admit the public to them (or a section of the public defined in some way).

"Facilitation" is carried out by the standard library techniques of cataloguing, classification, etc., and/ or by the production of archival finding aids such as repository guides, calendars, inventories, etc.

"Keeping intact" is the process of providing adequate storage, carrying out conservation, and microfilming to cut down wear on original documents.

"Preventing misrepresentation" is more difficult to encapsulate, and strictly speaking is not possible. What is done in practice is:

a) to interpret the documents in a certain minimal way in the establishment's finding aids, to avoid obvious misunderstandings without "leading" the user to the conclusions which happen to have been reached by the establishment's staff; and

b) to restrict access to certain unpublished documents which might be quoted in a misleading way.

The function of "demonstrating links" is one of the most interesting and creative tasks in a composer archive, and is fulfilled in various ways. Put shortly, what is required is an extremely detailed description, which is itself thoroughly indexed.

All the establishments surveyed in Appendix I, and discussed in section 1.2 below, carry out all, or at least some, of these four functions.

The term chosen to refer to them all, therefore, is "composer archive," frequently shortened to "archive."

To refer to a specific archive, the form used is the name of the composer in capital letters, followed by the name of the location in brackets; e.g. BRITTEN (Aldeburgh).

To refer to an item in the bibliography, the form used is the author's name, followed by the date in brackets; e.g. Holst (1984). The author's name is not repeated; i.e. the form "Holst (Holst, 1984) states that..." is eschewed in favour of the form "Holst (1984) states that..."

## 1 GENERAL SURVEY OF COMPOSER ARCHIVES

1.1 Description and methodology of questionnaire sent to composer archives.

### 1.1.1 Terms of reference and exclusions.

Potentially relevant establishments were traced using Benton (1967-79), and Bradley (1981), as well as by scanning the literature in general.

Establishments possessing a diversity of different composer collections were, on the whole, avoided, since the purpose was to survey archives having an individual focus.

This excludes, in particular, national libraries. The one example in Appendix I of a collection in a national library (RHEINBERGER, Munich), does duty for countless other examples. The manner in which related materials are split between the various departments of the library concerned is typical of the practice of national libraries. This practice is, of course, necessary; but it puts the various collections outside the scope of this thesis.

Another establishment having multiple collections is the Paul Sacher Stiftung. Because of their great importance, two of these, STRAVINSKY (Basel) and WEBERN (Basel), have been included in Appendix I.

Yale University Music Library is also rich in collections of archival material for various composers.

One of these PARKER (New Haven), has been chosen to represent this library in Appendix I.

#### 1.1.2 Languages.

The three official languages of IAML were chosen as being the maximum number which could viably be provided (in terms of available space, and time and cost of translation).

They are also the most likely to be useful, given that the majority of archives traced were in countries which spoke one or other of them. There were notable exceptions: Norway; Finland; Italy; Czechoslovakia; and Hungary.

In cases where the official language of the country concerned could not be provided, respondents were asked to answer the questions in any language convenient to them.

#### 1.1.3 Description of questions.

The completed questionnaire can be seen reproduced in Appendix III. The replies are set out in tabulated form in Appendix I, and discussed in Section 1.2 below.

Question 1. (full name of archive) is necessary, since the correct title of an archive is often in doubt. Cases of subordination to parent organisations are often made clear by the answer to this question.

Question 2. concerns the date of inception of the archive. This is often somewhat difficult to answer, but can be very revealing when compared with the dates of

birth and death of the composer. This comparison is facilitated in Appendix I by the inclusion of the composer's dates in the heading for each entry.

Question 3. concerns the provenance of the holdings of the archive. The method of transmission of the manuscripts and other items from the composer's possession to that of the archive is interesting and often complex. It is also of potential importance to scholars.

Question 4. seeks to illuminate the various reasons for the eventual siting of the archives. These again can be complex, and the eventual siting is by no means always as convenient as it might be for researchers.

Questions 5., 6. and 7. are an attempt to discover how archives are housed, funded, and administered, and to illuminate the relationships between these factors and others, such as provenance, date of foundation, etc.

Question 8. is a detailed breakdown of the possible types of material to be found in a composer archive. Although it makes the questionnaire appear more formidable than it actually is, it was considered necessary, because it allows a certain amount of standardisation in the replies, and in the way they are written-up in Appendix I.

Naturally, where there is standardisation, there is also a small amount of distortion. This is inevitable in surveying a large number of archives. The purpose is to gain some kind of overall picture for purposes of comparison, rather than to go into minute detail.

In speaking of this question, some regret must be expressed that it was based upon knowledge of two archives devoted to contemporary composers (see p.1).

This unfortunately resulted in the omission of a section dealing with manuscript copies, as opposed to autograph manuscripts. With some older composers, J.S. Bach and Handel, for example, these manuscripts will often be the principal holding of the archive, whilst autographs are held almost exclusively in national libraries.

Question 9. is of some importance, since an archive which has ceased to grow is necessarily not in the same condition as one which is still changing its shape and character, even if almost imperceptibly.

Question 10. addresses itself to the matter of what happens when relevant material is split up between different establishments. Whether they are aware of each others' existence is also a topic of interest.

Question 11. revolves round the fact that in the case of some composers, notably J.S. Bach, (see Wilhelmji, 1979), C.P.E. Bach, (see Bach, Carl Philipp Emanuel, 1981) Stravinsky, and Britten, knowledge exists about what manuscripts, books and music were in their possession at the time of their death.

This sets the holdings of the individual archive in perspective.

Where a positive answer to this question was received, the fact is noted in the entries in Appendix I, in the section: "Acquisitions policy; relationship of holdings

to those of other establishments."

Questions 12. and 13., about staff and users, involve basic information required to enable comparison.

Question 14 seeks to discover the whole range of uses to which composer archives are put. These can be compared with a list of research topics obtained from BRITTEN (Aldeburgh) (see p.128).

Where projects have resulted in published work, this has, where possible, been listed in the bibliography. Sometimes, however, it has not proved possible to trace published works.

Questions 15.-20., about cataloguing, classification, and indexing, were written very much from the point of view of the librarian. Although some interesting answers were obtained, it is regretted that these questions were not compiled with a fuller knowledge of the difference between an archival approach and a library approach (this topic is enlarged upon in Chapter 5).

Question 21., on automation, was framed with a view to writing a chapter in the present thesis, about automation in composer archives. Space has precluded this, but the details received have been included in the entries in Appendix I.

Questions 22. and 23. concern rules and regulations. As it was known that BRITTEN (Aldeburgh), and SCHOENBERG (Los Angeles), differed from each other in these matters, it was felt that more information was needed.

Question 24. concerns the conditions under which unique materials are stored. Unfortunately, the



opportunity to enquire more fully about techniques used for preservation and repair of materials was missed.

On the other hand, it must be said that the questionnaire was already becoming rather long. None of the other questions can be seen as superfluous, even if, with hindsight, their form might have been altered slightly.

Question 25., on publications, was not always answered fully. The examples in the bibliography, (Appendix II), of publications by archives, cannot be taken as an exhaustive survey. Bibliographical information given in Benton (1967-79), but not found first-hand by the present writer, has not been repeated, except occasionally to provide some kind of context to an archive which would otherwise appear completely undocumented.

Not all the archives listed in Appendix I replied to the questionnaire. For completeness, details of those that did not have been compiled from various sources (duly cited).

## 1.2 Discussion of results of the questionnaire.

### 1.2.1 Dates

The main focus here is the difference between the date of death of the composer and the founding of the archive. There is also a relationship between elapsed time before founding the archive, and the kind of archive which is founded.

In the following cases, the date of foundation of the archive is the date of death of the composer (or a matter of a few years afterwards):

WAGNER (Bayreuth) (contents of the archive have been in the composer's house, Wahnfried, since before his death. At some later point, the Bavarian State has taken responsibility for the holdings of the archive).

LISZT (Weimar) (similarly, Liszt's house was kept as he left it, although the archive has since been moved to the Goethe-Schiller Haus.

These, (two of the earliest collections), were the result of a strong desire in each case on the part of the family, to create a monument.

ELGAR (Broadheath) (collection in the composer's birthplace).

Here the effect is almost as if the composer's final home had been used; the materials simply having been transferred as soon as it became possible to purchase the birthplace, a matter of a few miles from Marl Bank, Worcester, where Elgar lived in his last years.

BARTÓK (New York) (Bartók's estate was vested in a fiduciary trustee with the eventual object of creating an archive).

The following group of six composers no doubt saved their successors much trouble by willing their manuscripts and/or other effects to various kinds of library. The result has been good collocation of materials, but not necessarily the greatest concentration of organisational effort:

RHEINBERGER (Munich)

GRIEG (Bergen)

SAINT-SAËNS (Dieppe)

ROSSINI (Pesaro)

BRAHMS (Vienna)

BLOCH (Berkeley)

In the following cases, the archive was founded considerably later than the death of the composer; following the death of a relative or relatives, who willed the contents to the archive:

REGER (Bonn) (founded by Reger's widow, during the last years of her life).

CORNELIUS (Mainz) (contents also from bequest of composer, but death of Therese Cornelius in 1971 was immediately prior to establishment of archive as such).

BOIELDIEU (Rouen) (composer's widow bequeathed the holdings to Rouen Municipal Library).

BARTÓK (Budapest) (collection of Bela Bartók Junior).

In three cases, the composer supervised the founding of the archive during his lifetime. In each case the resulting collection has been separate rather than integrated with a larger one:

GRAINGER (Melbourne)

BRITTEN (Aldeburgh)

SIMPSON (Egham)

And in five cases we note that a centenary seems to have played a part in providing the impetus to found the archive:

BEETHOVEN (Bonn) (Centenary of death).

BACH (Leipzig) (Bicentenary of death).

CORNELIUS (Mainz) (Centenary of death).

SCHUMANN (Zwickau) (Museum founded on centenary of birth; archive and library founded on centenary of death).

VIVALDI (Venice) (Holdings presented to the Fondazione Giorgio Cini to mark the 300th anniversary of the composer's birth (the Istituto Italiano Antonio Vivaldi having been founded thirty years earlier).

Some archives were founded considerably later than the death of the composer, although the contents were kept together in the meantime:

SCHOENBERG (Los Angeles) (26-year delay).

STRAVINSKY (Basel) (15-year delay).

In both these cases the delay has been entirely worthwhile, since the archives founded have been extremely competently planned and run. The delay in the first case was due to the prolonged efforts of the family to find a home for the materials which lived up to their high ideals.

In at least one case the death of an important collector provided the materials for an archive:

HAYDN (Eisenstadt).

Some of the collections listed above are not related to the dates of the composer but rather to the decision of individuals to form a collection:

FLOTOW (Mainz)

HANDEL (Bentley)

WEBERN (Basel) (formerly Dr. Hans Moldenhauer's collection).

#### 1.2.2 Provenance.

To a certain extent the matter of provenance has been dealt with in the previous section, since the date of foundation of the archive has so much to do with it.

But the tracing of the provenance of collections is an activity about which many fascinating stories can be

told.

As we have seen, there are cases in section 1.2.1 where the composer has willed his manuscripts to an existing institution, such as a university or public library. This begs the question of the amount of material which is actually in his possession to leave.

Composers vary in the importance which they attach to the autographs of their works. Two near-opposites in this respect are Brahms and Bartók.

Brahms left his musical estate to the Gesellschaft der Musikfreunde in Vienna; but as Bozarth (1983), p.239, relates, this legacy included comparatively few autograph scores of his works; the accent instead was on Handexemplare (Brahms' personal copies of first and early editions of his works).

Brahms placed most of the importance on printed copies of his works, once they were published, because, as Pascall (1983), p.59, puts it,

"the last resonances of the compositional process were mixed into publication and its aftermath."

Consequently, the largest Brahms manuscript collections were those of his two main publishers, followed closely by those of some of his friends. The subsequent fortunes of these are traced in outline by Bozarth (1983).

Bartók, on the other hand, as Bator (1963), p.12, relates, went out of his way to reach an agreement with his publishers that would only require him to leave a copy of the autograph (by that time a technological

possibility), with them, whilst retaining possession of the autograph himself.

Bartok also made extremely careful arrangements for the evacuation of his manuscripts to England, and subsequently to America, before the Second World War. As can be seen in the details about BARTOK (New York) enumerated in Appendix I, these manuscripts eventually formed the nucleus of the nascent archive shortly after Bartok's death.

In most cases the manuscript submitted to a publisher, autograph or otherwise, does become the property of the publisher; so it is very frequently in the power of publishers to make a significant difference to the authority of a composer archive.

Frequently, if the archive can show that it is soundly based, and that its sole purpose is the encouragement of study and appreciation of the its composer's music, the publisher, or publishers, may be willing to donate their manuscripts, or to allow them to remain in the archive on permanent loan.

This has been the case with BRITTEN (Aldeburgh), which enjoys excellent relations with Boosey and Hawkes Ltd. and Faber Music Ltd.

Sometimes international boundaries can prevent this from happening. It is understandably unlikely that Universal Edition will send their Schoenberg autographs to SCHOENBERG (Los Angeles), for instance.

Sometimes, too, the publisher may take a particular pride in his own archive. Perhaps the classic example of

this is the Casa Ricordi in Milan. An interesting example of a publisher's archive being kept together by another institution is the Royal College of Music Novello Library (see Dibble, 1983).

An interesting variation on this theme is the case of Saint-Saëns' autographs, which, as Ratner (1984), p.489, relates, he was repeatedly pressed by his publisher (Durand), to leave to the Paris Conservatoire.

Composers who do not, like Bartók, attach extreme importance to the conservation of their manuscripts, often give them away, perhaps as birthday or Christmas presents, or to the performers to whom the works are dedicated.

These can find their way into composer archives in three ways; either the recipient is impressed by the idea of the archive and donates or deposits the manuscript; or it may be bought on the open market; or it may be willed to the archive.

In Britten's case, an example of the first kind is that of the composition sketch of Peter Grimes, used by Reginald Goodall to prepare the first production at Sadler's Wells in 1945. This manuscript was presented to the Britten-Pears Library by Mr. Goodall in 1980.

An example of the second kind is the copy of Gay's Plays, used as a working libretto by Britten in preparing the Beggar's Opera, found in a West Country bookshop and bought at auction by BRITTEN (Aldeburgh); again in 1980.

Of the third kind is the fair copy engraver's exemplar of Hymn to St. Cecilia, given to Alec Robertson in the



late 1940s, and willed to BRITTEN (Aldeburgh) (see Plate I, after page 55).

The matter of provenance is fairly fully dealt with by Bator (1963), p.11, who, as a lawyer, is fascinated by the fine line that divides a private collection from an archive proper.

He feels that the transition occurs when an outside donor gives something to the archive on the understanding that it is to function for some purpose above and beyond that of a private collection.

An example of this, at BARTÓK (New York) was the donation of the manuscript of the Bartók "Stefi Geyer" violin concerto by Dr. Paul Sacher, who had purchased it from a descendant of Stefi Geyer, for whom Bartók had written the concerto.

Often the considerable monetary value which attaches to autographs of famous composers is a problem. Ratner (1984), p.489, reveals that the Saint-Saëns manuscripts were not delivered to the Paris Conservatoire until 1924 (Saint-Saëns having died in 1921) because the will was contested by the composer's wife, with whom he had not lived since 1881.

### 1.2.3 Housing

A continuum may be drawn between the extremes of, on one hand, a totally separately housed archive, in its own building, and with no integration with any other library or archive, and, on the other hand, the (probably hypothetical) situation of an institution possessing

archival material which it interfiles with its other material without making any distinction.

Between the two come a fair number of intermediate situations. Collections in national libraries, such as RHEINBERGER (Munich), keep their various accessions separate, and university and college libraries such as BLOCH (Berkeley), RAWSTHORNE (Manchester), and BRIDGE (London), keep their composer source materials as separate collections.

None of these collections have individual rooms in their libraries as such, and although they doubtless have their particular stretches of shelving, these may be liable to change if circumstances make it desirable.

The next stage on the continuum is that where the library makes a separate room for a collection, thus effectively drawing a line round it, so that it becomes a library within a library.

This can be seen with GRIEG (Bergen) and with CORNELIUS (Mainz). Both of these are relatively recent developments, and the printed materials of the Grieg Collection were until recently distributed amongst the general music library; coming close to the hypothetical "complete integration" end of the continuum.

The next stage of separation is for the collection to have its own staff. This is not the case with GRIEG (Bergen); but CORNELIUS (Mainz) has its own curator; and SIMPSON (Egham) is housed in the library of Royal Holloway College, but staffed (on a part-time, unpaid basis), entirely separately.

A similar state of affairs existed when DELIUS (London) was housed in the library of the Royal Academy of Music.

Separate housing altogether, whilst remaining under the control of a parent body, also occurs; BARTÓK (Budapest) fulfills this condition, being a constituent of the Hungarian Academy of Arts and Sciences. The precise details of this complicated relationship are to be found in Somfai (1983).

Another example is GRAINGER (Melbourne), at the University of Melbourne, housed in a separate building on the University campus, but administratively under the control of the Music Department of the University.

ROSSINI (Pesaro) is a case which cannot be easily pigeonholed. The archival holdings appear to belong to the City Conservatory of Music; but the relationship between this authority and the Centro Rossiniano di Studi is difficult to unravel.

A further stage of separation is exhibited by SCHOENBERG (Los Angeles). This is housed in a separate building on the campus of the University of Southern California, but is not solely under the control of that University, since funding for such expenditure as staff salaries comes from various academic and artistic organisations in Los Angeles.

Finally, we reach the further end of the continuum of differentiation, with archives having separate premises altogether, not part of academic campuses or other aggregations, and having complete administrative

autonomy.

Examples of this are provided by BRITTEN (Aldeburgh), as well as ELGAR (Broadheath) and REGER (Bonn), BARTÓK (New York), and RHEINBERGER (Vaduz).

#### 1.2.4 Funding

The principal items of expenditure of a composer archive are: staffing; heating, lighting and air-conditioning (where used); maintenance; and possibly rates (where applicable). Continuing acquisitions have been left out of the list, but if the archive is to remain "alive," then some kind of acquisitions fund will also be necessary.

Where the archive is subsumed in a larger, academic or public library, these costs are taken care of automatically, with the possible exception of continuing acquisitions.

State funding occurs most frequently, as might be expected, in the Eastern European countries: it is to be seen in BARTOK (Budapest) SCHUMANN (Zwickau), BACH (Leipzig), JANÁČEK (Brno), TCHAIKOVSKY (Klin), LISZT (Weimar), and others.

Examples of state funding also appear in West Germany: BEETHOVEN (Bonn), WAGNER (Bayreuth); Austria: HAYDN (Eisenstadt), and France: BERLIOZ (La Côte St. André), although in the latter three cases the funding is not from central government but from the relevant regional authorities.

The dichotomy between archives in capitalist countries

and those in communist ones is commented on by Somfai (1983), in comparing BARTÓK (Budapest) with BARTÓK (New York). Needless to say, Somfai is biased in favour of the arrangement pertaining to the former.

One finds very little government funding in Britain and America, outside the respective national libraries. The sole example of any kind of official (in this case, municipal), assistance to a composer archive is that of HOLST (Cheltenham), where the house itself is owned by Cheltenham Town Council, which also uses it as a museum of Victorian life.

ELGAR (Broadheath), suffers from inadequate funding, and yet the problem here is not so much that of lack of official funding (which also affects DELIUS (London), and BRITTEN (Aldeburgh), but the fact that no provision for a memorial was made in Elgar's will or by his descendents.

Delius' widow was advised by Sir Thomas Beecham to set up a trust, which today can be seen by its published accounts to generate sufficient income from investments to ensure a future for its archive. Britten provided for the continuation and growth of BRITTEN (Aldeburgh), by setting up the Britten Foundation in 1973 (seven years before the official opening of the Library to the public, and three years before Britten's death). BRIDGE (London) provides another example of an archive in Britain which came into being as a result of the foresight of the composer himself.

One of the few examples of foreign archives supported by royalties from their composers' works is REGER (Bonn).

By this time, the funding must be from investments of royalties rather than from the royalties themselves. This archive is remarkable in that it states that at the time of its inception (1947), it possessed no holdings at all, having acquired them all subsequently. Here is an example of a "private enterprise" archive in West Germany outstripping its state-run equivalent, REGER (Meiningen), in East Germany. The latter is notable for its complete refusal to reply to correspondence; including (until recently), letters from REGER (Bonn).

#### 1.2.5 Administration

"Administration" can be taken to include the following aspects:

Legal ownership of holdings.

Ownership of premises.

Financial responsibility.

Executive responsibility.

When an enthusiast forms a private collection, he naturally carries out all these functions himself. He is the legal owner, and any arrangements concerning this part of his property he makes by employing a solicitor. He provides the "funding," in the sense that it is his money which pays for his collecting activities.

Naturally, he also provides housing for his collection, and takes responsibility for the executive side, such as it is; that is to say, he carries out any

arrangement, cataloguing, and so on, himself.

He also deals with any researchers who may from time to time be allowed to use the collection.

Examples of collections in this condition are HANDEL (Bentley) and FLOTOW (Mainz).

This is only satisfactory up to a certain level of complexity. The embryonic SCHUMANN (Livonia) advertised its existence while it was in this administrative state, and consequently drew down upon itself criticism for its lack of professionalism (see Locke, 1980, pp.138-9).

BARTÓK (New York) began life in something like this way; except that its first head, Victor Bator, was Bartok's lawyer, and therefore dealt with this side of the administration of the archive in a professional way.

He made up for his lack of musicological training with enthusiasm, and a collector's instinct for amassing relevant holdings. One of his postulations was that copyright should subsist in the work of a collector as well as in the things collected (see Bator, 1963, p.20).

Eventually, however, Bator had to employ staff, in order to do the specialised work which full development of the archive demanded (see Bator, 1963, p.15).

This was made possible by the financial assistance of Bartok's widow (financial responsibility for the archive being the one aspect of administration which was not vested in Bator himself).

Giving the composer materials, or depositing them on permanent loan, to a public or academic library, is a way of providing the various aspects of administration which

is adopted by very many of those who find themselves responsible for a sizeable collection on the death of the composer.

In this instance, ownership of the materials is often separated from the other aspects. At the very least, certain rights, such as the right to allow or prohibit copying, or rights of access, remain with the donor.

Complex administrative relationships sometimes exist between composer archives and parent bodies, akin to the difficulties faced by library cataloguers over the matter of corporate bodies.

The very best example of this is BARTÓK (Budapest), for which the chain of responsibility is: Hungarian Academy of Arts and Sciences; Institute for Musicology; Bartók Archives. Here the administrative chain, although long, is relatively clear.

Administration of some archives is carried out under the authority of a larger body also devoted to the study of the composer. SCHUMANN (Zwickau) comes under the authority of the Schumann-Haus, and this is the case at Bonn too, where BEETHOVEN (Bonn) is the archive of the Beethoven-Haus.

Similarly, SCHOENBERG (Los Angeles) is the archive of the Arnold Schoenberg Institute.

This raises the question of what can remain once the archive is subtracted from the whole. The answer is usually a museum (certainly the case with SCHUMANN (Zwickau) and BEETHOVEN (Bonn)); and often also some kind of educational activity.



This is certainly the case with the Arnold Schoenberg Institute, whose director is involved with lecturing and research, and who teaches one course per semester at the University of Southern California.

As if to prove the point in the previous paragraph about museums, the Arnold Schoenberg Institute has, near its entrance, a reconstruction, in a room (viewed through a glass wall), of Schoenberg's study in Hollywood.

This establishment is also the only one about which some idea is available of what staff are left after the subtraction of the archive staff. In this case, the answer is a director and a secretary; whilst the archive itself has an archivist and assistant archivist.

1.2.6 Percentage of possible source materials in the archives.

Band 1; below 1%.

This band includes BACH (Leipzig), BACH (Göttingen); HANDEL (Halle); DEBUSSY (Saint-Germain-en-Laye), and HAYDN (Cologne).

The absence of interesting autograph material is unfortunate in some of these cases; in others, the intention is in any case to provide only a documentation centre.

As already stated, there is nothing to stop an archive being effective even if it possesses no autographs at all, providing that microfilm or other copies can be

obtained.

All the above establishments (except DEBUSSY, Saint-Germain-en-Laye), serve as headquarters for the respective collected editions of composers' works, although except in two of them BACH (Göttingen) and HAYDN (Cologne), this is not the sole purpose of their existence.

In all these cases, the lack of originals springs from the fact that the archives came into existence long after all the available materials had found permanent homes; usually in national libraries.

Band 2: 1-25%

This band includes BOIELDIEU (Rouen) FLOTOW (Mainz); HANDEL (Bentley); ELGAR (Broadheath); BLOCH (Berkeley); HAYDN (Eisenstadt); HOLST (Cheltenham); SAINT-SAËNS (Dieppe) and SIBELIUS (Turku).

This is to say, very broadly speaking, that small quantities of autographs find their way into private collectors' archives and composer museums, and into municipal libraries, but that on the whole the more significant portion of a composer's manuscripts go to more central establishments, such as national libraries.

Saint-Saëns, we learn from Ratner (1983), p.489, was originally minded to give all his manuscripts to the Municipality of Rouen, having already deposited a quantity of his possessions there on the death of his mother.

He was persuaded against this, and eventually left

them to the Paris Conservatoire, whose library is now amalgamated with the Bibliothèque Nationale.

Some people follow a deliberate policy of splitting up the available body of autographs.

The late Imogen Holst did this with her father's autographs; putting some in the care of the British Library, some in that of the Bodleian, some in the Royal College of Music, and making various smaller depositions to other institutions, including HOLST (Cheltenham) and BRITTEN (Aldeburgh).

#### Band 3: 25-50%

The only archives to report a proportion of holdings in this band were ROSSINI (Pesaro); RAWSTHORNE (Manchester) and REGER (Bonn).

Rossini left his manuscripts to the Municipality of Pesaro at his death; so it would appear that this was the percentage which remained in his possession at the time.

REGER (Bonn) arrived on the scene somewhat late (1949), and has acquired all its autographs since that time.

#### Band 4: 50-75%

The following archives report holdings in this band: CORNELIUS (Mainz); DELIUS (London); LISZT (Weimar); and SIMPSON (Egham). WAGNER (Bayreuth), probably also comes into this category.

Cornelius (and his descendants) left autograph materials to his home town of Mainz.

LISZT (Weimar) is an example of a composer's residence as it was at the time of his death being developed into a composer archive. The size of the autograph holding is conditioned by this. The same is true of WAGNER (Bayreuth).

SIMPSON (Egham) is probably short of those autographs which the composer requires to keep at home (this being our only example of a "living" composer archive), and also those which remain with publishers.

Band 5: 75-100%

GRAINGER (Melbourne); RHEINBERGER (Munich); BRITTEN (Aldeburgh); SCHOENBERG (Los Angeles); BARTÓK (New York); BRIDGE (London); PARKER (New Haven), and STRAVINSKY (Basel).

These are all examples of archives being created from the legacies of composers who evidently took care to keep the majority of their autographs in their possession; the majority of whom intended that archives should be created.

All these composers, it is interesting to note, died in the twentieth-century.

#### 1.2.7 Reasons for the siting of the archives.

The section in the questionnaire (see Appendix III) on the siting of archives had, as its principal object, the attempt to find out whether the convenience of possible users had been taken into account when choosing the site.

In the event, only one respondent, SIMPSON (Egham),

showed awareness of the problem, stating that one of the reasons for the choice was the proximity of Royal Holloway and Bedford New College to London. The siting of the other establishments was more or less always determined in advance by some other factor.

The closer the function is to that of a museum, the more likely the archive is to be situated somewhere connected with the composer; typically in his birthplace or final dwelling.

Frequently, however, the birthplace or other memorial is in a large population centre; BEETHOVEN (Bonn), HANDEL (Halle); LISZT (Weimar); and MOZART (Salzburg) come into this category.

ELGAR (Broadheath), and BERLIOZ (La Côte St. André ), are examples of rather less accessible archives.

BRITTEN (Aldeburgh) is the only example of a truly off-the-beaten-track archive. Users' opinions on this are to be found in Section 4.1. This is an exception to the general run of archives in buildings connected with the composer's life in that it does possess the vast majority of the composer's autographs.

Needless to say, atmosphere is a consideration in choosing a site. Where the composer was born or lived in a major city, it has sometimes been possible to make an archive in the house where he lived, thus also serving the purpose of convenience; but the hectic growth and change of a modern city might militate against any residual "atmosphere" surrounding the premises.

Archives not dealt with above are almost all sited in larger libraries where the composer had some connection. This applies to SCHOENBERG (Los Angeles), BLOCH (Berkeley), and RAWSTHORNE (Manchester).

Others have premises in the capital (or quasi-capital) of the country concerned: BARTÓK (Budapest); BARTÓK (New York); REGER (Bonn).

#### 1.2.8 On-going collecting.

All but one of the archives which responded to the questionnaire stated that they were still acquiring materials. The exception was BOIELDIEU (Rouen).

A story told by the first Librarian of BRITTEN (Aldeburgh), E.F. Ferry, is relevant here. Mr. Ferry relates that he found himself in conversation one day with the librarian of one of the English universities; and attempted to explain the purpose and function of the new Britten-Pears Library.

At the end of his explanation there was a short silence, after which the university librarian delivered himself of the opinion that since Britten was dead, the library could not grow, and was therefore dead too.

This is, in fact, an inconceivable situation. Even if autograph and other unique materials can seldom, if ever, be acquired, there are two other areas in which growth can and should occur.

The first is that of literature about the composer and

about his world; aesthetic, intellectual, religious, political, and so on.

BRITTEN (Aldeburgh) has kept up to date with these sorts of materials since its inception. Another archive which particularly prides itself on its library of monographic literature is MOZART (Salzburg).

The other area is the day-to-day documentation of the composer, in the shape of press cuttings, programmes of performances, photographs of productions of stage works, etc.

With some composers this is a mind-boggling task (Bach, Handel, Haydn, Mozart, and Beethoven, for instance). With others it is manageable. It is a good idea to subscribe to a press-cutting agency if at all possible, to automate the process of acquiring this material.

Recordings of the composer's works ought also to be kept up with.

Time is often regarded as the fourth dimension. In the case of composer-studies, it has different names: "performance tradition" and "stage history." If the archive ignores this, it is making itself needlessly incomplete.

Printed editions are another area where on-going collecting can occur. All the printed editions of even a modern composer's works are not necessarily easy to come by.

An example of this is the original edition of Britten's A boy was born, which was later revised by the

composer. This was not originally present at BRITTEN (Aldeburgh), and was eventually found in a public library, which was willing to exchange it for a copy of the revised version.

If this problem exists with a contemporary composer, it is much more complicated for earlier ones. Even the same edition may differ between printings, so that the scope for ferreting out printed music is in most cases enormous.

In the case of recent composers, a certain amount of soliciting of materials, known to be in the possession of individuals, may go on: these may sell, give, or leave their autographs or other documents to the archive, or, in the case of letters, allow photocopies to be made.

This process of persuasion is well described by Bator (1963), pp.11-12.

#### 1.2.9 Staffing

The information given in Appendix I concerning staffing can be taken as a rough indication only.

Possibly some formula for staff could be derived from this information by relating it to the size of the various holdings, and the activities (exhibitions, tourism, education, and so on), which the staff were expected to carry out.

To do so would require far deeper knowledge of each situation than could be gained from a single questionnaire.



## 2. DESCRIPTION OF TYPES OF MATERIALS TO BE FOUND IN COMPOSER ARCHIVES

### 2.1 Manuscripts

Autograph manuscripts can give a much more vivid idea of the composer's conception than printed sources can do, although not necessarily a more accurate depiction of his final intentions (see Section 2.5.2).

They are best described in the order of their production by the composer. Needless to say, not all composers follow the same methods of working; but the following list gives a generalised picture:

a) Sketches

b) Composition sketches/continuous drafts.

c) Vocal score/reduction for solo instrument and piano (where appropriate). Needed for the soloist(s) in advance of the first performance.

d) Full score (again where appropriate, i.e. in the case of an orchestral or vocal/orchestral work).

e) Manuscript instrumental parts.

#### 2.1.1 Sketches

Composers vary greatly in the amount of work they do on paper before setting the piece down in connected form.

The best-known example of a composer whose thought-procedures can be traced from exceedingly detailed preliminary working-out on paper is Beethoven.

Beethoven is probably the first composer to have had a

portion of his handwriting reproduced in a book, by Anton Gräffer (Gräffer, 1830), an employee of one of Beethoven's publishers, Artaria.

Numerous monographs (as opposed to periodical articles, which suffice for most other composers) on his compositional process have also been written: the first being the two nineteenth-century books by Nottebohm, reprinted recently in one volume (Nottebohm, 1979). More modern examples are Kerman's transcription of the "Kafka" miscellany, (Kerman 1970), and Johnson's study of the "Fischoff" miscellany (Johnson 1980).

Bach's extant sketches, as described by Marshall (1972), p.31, are notes to himself at the end of pages of score, so that he would not lose his train of thought while the ink was drying on the page just written. From the nature of these, Marshall deduces that what Bach needed to remember was the melody; the chord-structure and bass being self-evident.

Handel was another composer who had sketch-material published in facsimile at an early date; namely sketches for what eventually became How beautiful are the feet, in Messiah. These are to be seen in Handel (1892).

Mozart was essentially a composer who developed his compositions in his mind rather than on paper; and Holoman (1980), p.112, likens Berlioz to him in this respect.

Nevertheless, Mozart sketches exist, and some are described in Senn (1961). Haydn's methods are described with the aid of sketch material in Feder (1979).

Schoenberg, despite his reputation for being cerebral, tended to be an impulsive, inspirational composer, who wrote many of his works down as continuous drafts like improvisations. This is born out by the fact that if interrupted he was sometimes unable to pick up the threads again. Die Jakobsleiter and Moses and Aaron are examples of unfinished works.

Nevertheless, Schoenberg kept sketchbooks. Two of these, sketchbooks II and III at SCHOENBERG (Los Angeles), are described in Schoenberg (1979); the critical report on the collected edition score of the First Chamber Symphony.

Hyde (1983), discusses his twelve-note sketches, which are to be found in SCHOENBERG (Los Angeles). These sketches are often more like diagrams than music in conventional notation, and their meaning, at least until Hyde's publication, was somewhat mysterious.

Elgar's working methods are discussed by Kent (1976 and 1982). He wrote short sketches of musical paragraphs, which were tried in various orders. He often started with the climax of a movement, so that he would know what he was working towards.

Wagner's sketches and drafts do not fit snugly into the outline given above. The classification of these is addressed by Deathridge (1975).

Westergaard (1973), describes the problems of trying to reconstruct a work of which only sketches survive. The sketches in question are now in WEBERN (Basel).

The first movement of another work which never saw the

light of day in finished form, Mahler's Tenth symphony, is analysed from the sketches in Bergquist (1980).

Turning to Britten, we find a composer with whom sketches of any kind are a rarity, even by comparison with Mozart. Most of his work was done mentally.

Mitchell (1981), mentions (p.34) one of the first-recorded of Britten's walks, during which this kind of working-out was done.

Nevertheless, Mitchell also quotes from the diaries in a way which makes clear that Britten was frequently stuck when he eventually came to write the composition down. This is important, since the charge that Britten was a "facile" composer needs to be refuted.

Brett (1983), pp.67-8, describes Britten's procedures when reaching a difficult point in a work.

He used erasure (since his drafts were always in pencil) for anything up to half a side of deletion. For a longer deletion he would discard a leaf or sometimes a whole bifolium (Britten worked in his drafts with successive pairs of joined leaves).

So for "sketches," we have for the most part passages which originally had a place in the composition itself; either erased but still-legible passages within complete drafts, or detached leaves or bifolia, sometimes themselves used for further sketching.

For a self-evidently tonal composer, Britten made considerable use of tone-rows; and these are often the occasions for sketches. The composition sketch of Prince of the Pagodas shows such a sketch for the dance of the

King of the West; where Britten has written out the tone-row and crossed-off each note in turn to make sure that he has got it into his theme.

Similar sketches appear in the sketchbook (a very rare example of such a document) in BRITTEN (Aldeburgh) for Death in Venice. This is described in detail by Evans (1984).

Examples of isolated sketches which do not seem to have originally had a place in the composition sketch are to be seen in plates XIII and XIV (after page 126); two sketches for the area around figure 35, in the last movement of the Violin concerto. Their significance is discussed in Section 3.4.3. It is not entirely clear why the usually economical Britten used two otherwise empty sheets for these quite short sketches.

#### 2.1.2 Composition sketches.

The need for a continuous draft of the work in hand, usually in some kind of short-score, is fairly general amongst composers, as can be seen from the number of archives shown in Appendix I as possessing such documents.

Terminology is not quite standardised. Some alternatives are: composing score, continuity draft, short score draft, final sketch, etc. But "composition sketch" is almost the standard term, and is generally understood. In German the terms used are "Particell," "Particell-Konzept," and "Kompositionsskizze."

A certain amount of confusion sometimes occurs over

what constitutes a composition sketch: Hindmarsh (1983) p.xxiv, reports that early cataloguers at BRIDGE (London) sometimes mistook what were in fact composition sketches for final versions. Needless to say, the smaller the forces the work is written for, the more likely is this to occur.

On the other hand, Westernhagen (1976), p.15, denies the title "composition sketch" to some manuscript materials of Wagner, on the grounds that they lack continuity, which is th criterion he applies for classification of Wagner's sketches.

The degree of fulness and the amount of abbreviation used are variable. Britten's composition sketches are to all intents and purposes piano reductions of the complete work (although needless to say, they do not necessarily lie under the hands as would a piano reduction).

On the other hand, Wagner's composition sketch of the opening of Das Rheingold, which involves four sets of sixteen bars, is notated by writing the first bar of each section, with the annotation "16." (For facsimiles see Westernhagen (1976), pp.18-19).

Furthermore, the woodwind theme which goes with this music is not written down in the composition sketch.

Wagner, as reported by Deathridge (1975), pp.77-78, and Strobel (1931), p.465, eventually felt the need of another intermediate stage before the final full score, called the "Orchesterskizze."

This is a clear indication that the more complex the forces involved, the more stages is the work of invention

likely to pass through. A page from Britten's composition sketch of the Violin Concerto is reproduced as plate XII. It is discussed in Section 3.4.2, and its relationship with the two sketch-pages reproduced as plates XIII and XIV is discussed in Section 3.4.3.

To the musicologist, the interest of composition sketches is, of course, that in their crossings-out and erasures they reveal either a little or sometimes a great deal about the composer's method of working. For this reason, Brahms, as Bozarth (1983), p.241, reports, seldom allowed his composition sketches to survive.

As Köhler (1967) and Tyson (1984) show, Mozart's autographs (of the composing score variety; composition sketch and final version rolled into one), frequently reveal much about his methods of work.

#### 2.1.3 Stages in preparation of copy for the printer.

Generally, the composer makes, first of all, a more or less rough "continuity draft," or, as we have called it, "composition sketch," from which he prepares a final full score.

With economy of effort in mind, it is likely that this full score (assuming we are speaking of a large work such as an opera or orchestral work) will be planned to be ready for the engraver, or, more usually nowadays, will be written on transparencies. Frequently, the preparation of this score will be partly the work of an assistant.

Another method is for the composer to go straight to the preparation of a full score without the use of a

composition sketch. Then the work of preparation for printing will involve copying this out legibly, laying it out as helpfully as possible.

Assuming the first method, that of a continuity draft, then this will be used either by the composer himself or his amanuensis, to lay out the full score.

This work involves, first of all, estimating the amount of paper to be used. In former times, staves were then ruled on blank paper. J.S. Bach, in his fair copy scores, ruled exactly the number of staves needed at each stage of the composition (see Marshall, 1972, p.43).

The manuscript is then planned, taking the sizes of the bars from the composition sketch, and having due regard not only for printing but also practicality of use (awkward page-turns must be avoided); and a skeleton score ruled up, with bar-lines, system-braces, and then clefs.

The names of the instruments are then written in. Next, those portions of the work which remain constant between the composition sketch and the full score, such as voice parts, and words, are added.

All this may be done by the composer and/or an assistant. The composer himself then adds the orchestration; and the manuscript is ready for dylining or other form of reproduction.

Some composers create a "composing score" either directly or from rough sketches. This method is suitable mostly for full scores of fairly limited complexity. It was used in the baroque era and a good example is Handel,



whose methods are described by Hicks (1985).

Handel took his text, decided on the type of setting of each movement, and then drew out a skeleton score. He composed the recitatives first, because they would be needed first, and then wrote in the treble and bass lines for the arias, possibly working from a sketch (few of his sketches survive).

Finally, Handel filled in the inner parts. This is the meaning of the term "ausgefüllet" (filled-out) which Handel used in noting the date of completion on his composing scores. The next stage would be the copying of the conducting score by Handel's amanuensis, J.C. Smith senior.

Similar methods are described by Gossett (1970), in discussing Rossini's compositional process.

The relationship between the composing score of Rameau's Les Paladins, and the working copy made from it for the Paris Opera, is discussed by Wolf (1983).

Composing scores are seldom likely to be suitable for use in performance. Certainly Handel's were not. Sullivan's method involved what he referred to as "framing." He made rough sketches first of the metres of his numbers and then of the melodies themselves, and then "framed" them by drawing up a skeleton score, leaving gaps for instrumental introductions and interludes.

The voice parts were then ready to be copied for the performers, and the orchestration was completed later. These scores, although in theory composing scores, were used in performance.

For printing, a certain amount of editorial work is needed by the publisher's reader, before being passed to the engraver, autographer, Not-a-Set operator, or other processor.

This work will be kept down to a minimum if the composer does his work properly. Elgar (1920) says, p.514:

"Accurate ranging is imperative in complicated full scores, and if the manuscript is not correctly spaced by the composer a vast amount of thought and labour is laid, quite unfairly, on the reader."

House rules have to be adhered to. Many details of these are common to all publishers, and are known to the engraver, and these include such details as the insistence that phrase-marks and slurs should go from notehead to notehead. Other points may be more obscure, and require negotiation between the composer and the reader.

Publishers' house-rules may tend to iron out some of the more idiosyncratic elements in the original. Imogen Holst (Holst, 1974), p.204-5, speaks of the way in which Holst's sometimes unorthodox but nevertheless expressive time groupings were ironed out by various publishers' readers.

Good publishers' editors are of enormous help to composers; and sometimes a relationship has sprung up between them which has been sufficiently enduring to become recorded in musicological literature.

Perhaps the most well-known of these partnerships was

that between Elgar and A.J. Jaeger of Novellos ("Nimrod" of the Enigma Variations). Jaeger became not only publisher's editor but also confidant and chief encourager to Elgar.

Another Novello reader, Robert Walker, was much appreciated by Holst at the time of the publication of the First Choral Symphony. His work on the part-autograph fair copy of this work can be seen in facsimile in Holst (1974-83), vol.4.

Another example of this composer-editor relationship is documented by Pascall (1983), p.61. Brahms had great respect for the abilities of Robert Keller, Simrock's house editor.

#### 2.1.4 Parts.

Since, despite the advance of modern technology, no machine has yet been produced which extracts performance material in the shape of orchestral and other parts from a full score, the profession of music-copyist, old-fashioned though it is, seems likely to survive for some time to come.

Comparitively rarely do composers copy their own parts. Only when young and unknown, or under exceptional circumstances, is this likely to occur.

In Britten's case this holds good. His early chamber works exist at BRITTEN (Aldeburgh) in autograph parts. In the case of the Phantasy Quartet, op.2, and some other works, these parts also served as engravers' exemplars.

Parts, printed or manuscript, which have been

played-from, carry valuable musicological evidence about the performance history of the work. The composer may have given instructions at rehearsal which have been recorded only in the parts used on the occasion.

Sometimes parts are also valuable because they are the only source for a work, because the score is lost. This is the case with the Bach orchestral suites, for example, which have been reconstructed from part-autograph sets of parts.

Before a point in the sixteenth-century which is still in dispute, parts were the normal format in which works were not only circulated, but produced by the composer at his work-desk.

The relevant authority here is Lowinsky (1948 and 1960), who describes the use of an erasable score, the "tabula compositoria," upon which each section was worked out, prior to transferring it to parts.

On at least one occasion, autograph parts (from the pre-score era), have been used to study the compositional process; Owens (1984), has applied this kind of analysis to some works of Cipriano da Rore.

#### 2.1.5 Libretti

These materials receive attention in the literature for three main reasons: firstly because they show the early stages in the development of the work, i.e. before the music began to be written; secondly because they sometimes show, if heavily used, the interaction between words and music in the composer's mind, and also, by

implication, that between the composer and the librettist, if any; and thirdly because in some cases they show variations in the form of a work after its first performance and publication (if any).

The work done by Brett (1983), on the early origins and genesis of Peter Grimes, and the contribution of Britten's librettist Montague Slater, addresses itself entirely to the documentary evidence, including manuscript and typescript libretti.

By comparing Britten's composition sketch with Slater's typescript libretti (one of them marked by Britten, prior to the commencement of composition proper), Brett is able to highlight the ways in which Britten instinctively knew what was right and what was wrong about the "given" material, and how at one point he simply went his own way, forcing the music onto the words, leaving it until later to have them altered.

William Plomer, librettist of the Church Parables, gains in interest for two reasons; firstly the fact that he did not use a typewriter, and that therefore the archive contains manuscript (carbon) libretti, instead of the more usual typescript ones; and secondly that he was not on the telephone. This makes the archive richer in letters between the collaborators than might otherwise have been the case.

#### 2.1.6 Diaries.

Needless to say, the possibility of having diaries in a composer archive depends on whether the composer was a

diarist or not.

Diaries are, of all documents, the likeliest to be of a personal and sensitive nature, and generally a decent interval might be expected to be allowed to elapse before the publication of more than discreet glimpses of them. For Britten, this has been done by Mitchell (1981). Britten himself was a conscientious diarist between 1928 and 1938.

Diaries might appear at first sight to be primarily of interest to the biographer. But their potential importance to the musicologist should not be underestimated.

Dates of starting and finishing various sections of a work, as well as any particular concerns or problems in its execution, may be recorded. For Britten, often accused of being a facile composer in his early years, the evidence of compositional struggle offered by the diaries, to judge from the excerpts in Mitchell (1981) (e.g. p.41), is important.

The diaries also offer evidence of music heard and studied by the composer during his formative years.

#### 2.1.7 Letters.

Of all materials, letters from the composer are, for obvious reasons, the least likely to remain in his possession. Consequently, in this one instance, an archive formed directly from the composer's estate is in no better position than one starting from scratch.

An effort, therefore, has to be made to recover as

many as possible of the composer's letters to known correspondents, particularly to collaborators such as librettists.

Not all correspondents will be known, of course, and advertising in the press is a course of action sometimes followed by archives trying to make their holdings more comprehensive.

Generally speaking, the most significant letters from the composer are those to his collaborators, (see, for example, Strauss, 1961); and then those to his publisher; and these at least ought to be preserved in the publisher's archives.

Letters written to amanuenses, secretaries, etc., are letters written to home rather than from home, and stand a better chance of being preserved.

In general, if the composer is famous, recipients of letters will have tended to preserve them. This can be two-edged in that, as Bator (1963), p.16, remarks, recipients of "unimportant little notes" will try to sell them to the archive.

Letters by the composer will be scattered, and this has the beneficial aspect that at least some of them should survive. Letters written to him, on the other hand, will generally either all survive, if the composer is a self-archivist, or, possibly, all be lost.

## 2.2 Interim materials

"Interim materials" is a phrase coined to signify (usually) printed music which is reproduced in some way

falling short of actual publication. Interim materials come between manuscripts and final printed copies.

Four main types can be identified:

a)Transparencies (not, or at any rate not always, an interim material, since a composer's autograph may well be written on a transparency).

b)Dyelines

c)Proofs

d)Engravers exemplars.

### 2.2.1 Transparencies

Nowadays a composer working on his own almost invariably writes the fair copy of his work onto transparent paper because of the flexibility it gives.

This works in two ways; not only can the reproduced copies be of any required size, but the original paper itself can be of any size which the composer finds convenient.

If the composer has problems with his eyesight, this can be a great advantage. Thus we find the autograph of the Schoenberg String trio, (which is composition sketch and fair copy rolled into one), in SCHOENBERG (Los Angeles), written on giant-sized transparent paper.

America appears to have been ahead of Britain in this area of technology. Before Britten went to America in 1939-42, the techniques used to reproduce his music were the traditional ones of the previous hundred years or so. In America he made fairly minimal use of transparencies: the autograph of the School anthem is written on one; but



the only other example of the medium extant in the archive appears to be for a letter written to the violinist Antonio Brosa about revisions to the Violin concerto.

By the time transparencies were in general use in England, Britten was a senior enough composer not to have to make use of techniques which did not appeal to him.

His preference, in any case, was for the use of pencil, which did not work on transparencies. By around 1965, dyelines were available, which could be made from a pencil original.

As with many examples of modern technology, transparencies blur the distinction between the different types of materials in a composer archive. Why attach prime importance to the original if a large number of identical "clones" are also in existence?

The answer is that the original marks made on the paper by the composer still have a value. Also, as already stated, the original size of the autograph can only be appreciated from the actual transparency.

Not very many archives seem to contain transparencies. Needless to say, the composers are all twentieth-century ones: GRAINGER (Melbourne), SCHOENBERG (Los Angeles), and BRITTEN (Aldeburgh) are the only ones identified; and as already stated, BRITTEN (Aldeburgh) holds only a very few.

### 2.2.2 Dyelines

The dyeline process (described by Verry, 1958,

pp.157-159), is a photo-chemical one which appears to have been developed for the reproduction of architectural drawings. It produces somewhat unstable copies which smell strongly of ammonia.

Although dyelines are best produced from transparencies, they can also be made by photographing a conventional manuscript to produce an "autopositive," from which large numbers of copies can be printed.

For Britten, the joy of dyelines was the facility which they offered to produce a black copy from a pencil manuscript. In his latter years he preferred his assistants to work in pencil as he did, so that last-minute changes could be made.

Dyelines are the most prevalent "interim materials" at BRITTEN (Aldeburgh). Performance materials for new operas would be dyelined for rapid circulation, and Britten's first "conducting scores" or "personal copies (see Section 2.5.2) would be dyeline copies of his autograph scores. Pages from one of these, for Curlew River, can be seen reproduced as plates II and III (after page 72).

### 2.2.3 Proofs.

Proofs are the "interim material" par excellence, since they form the final bridge between manuscript materials and the printed edition.

Since by their very nature they are generally somewhat incorrect (otherwise there would be no point in having them), there is a tendency amongst both composers and publishers to treat them as disposable. Nevertheless, a

considerable number of these documents do survive to become archival materials.

The following archives contain proofs: ELGAR (Broadheath); GRAINGER (Melbourne); LISZT (Weimar); RAWSTHORNE (Manchester); REGER (Bonn); SCHUMANN (Zwickau); SIBELIUS (Turku); SCHOENBERG (Los Angeles). Publishers' archives are also often rich in proofs.

The importance of proofs to a correct understanding of the composer's final intentions varies with the importance placed upon them by the composer in his creative process.

In extreme cases, the composer does not correct the proofs at all. The full score of Brian's Gothic symphony is reputedly an example of this. Normally the publisher's editorial department will go some way towards making up this deficiency.

With other composers, the preparation of the fair copy will have been the final stage of the creative process, and the correction of the proofs, whether done by them or by others, will be simply a matter of ensuring faithfulness to the text of the autograph.

With a third group, however, alterations at proof stage form the final polishing process of composition. If, therefore, the corrected proofs are not preserved, evidence that these changes are indeed the composer's will be lacking.

A classic example of this was cited by Newman (1946), and is discussed in Section 4.2.1.

Pascall (1983), finds with Brahms that the scale of

the discrepancy has to suffice for an assessment of its authority. If a difference between printed copy and autograph is so large that it could not possibly have been missed by the composer, then one suspects a change at proof-stage.

Not surprisingly, in view of their highly specialist appeal, few facsimiles of proofs, corrected or otherwise, have been published. One interesting example is to be found in Kimmey (1979), pp.128-174; of part of Schoenberg's corrected proof of Gurrelieder.

A reproduction of a page from the first proofs of Britten's Curlew River appears as plate X (after p. 107).

#### 2.2.4 Engravers' exemplars

This species of document is one which has a readily-found equivalent term in German musicology: Stichvorlag.

The likelihood of the composer's manuscript being used as an engraver's exemplar is affected by the importance which he attaches to the work. Some quite important composers wrote works which could legitimately be described as "potboilers," and the autograph would in all probability be sold to the publisher and forgotten by the composer.

Imogen Holst (Holst, 1973-4), p.201, relates that many of her father's smaller pieces have no extant autographs because in some English publishing houses it was standard procedure to destroy the autograph once the piece had been engraved.

PLATE I

A page from the (autograph) engraver's exemplar of Britten's Hymn to St. Cecilia, corresponding to pages 10-12 of the printed edition, showing the engraver's "casting up." (See page 56).

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S.I.  
S.II

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. Dynamics include *pp*, *ppp*, and *ppp* *molto voce e legato*. There are also markings for *dim* and *rit.*

S.I  
S.II

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. Dynamics include *pp*, *ppp*, and *ppp* *molto voce e legato*. There are also markings for *pp* *molto voce e legato* and *ppp* *molto voce e legato*.

S.I  
S.II

Handwritten musical score for the third system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. Dynamics include *pp*, *ppp*, and *ppp* *molto voce e legato*. There are also markings for *pp* *molto voce e legato* and *ppp* *molto voce e legato*.

*Allegro*

As has already been mentioned, Holst's First Choral symphony is an example where a part-autograph fair copy was used as an engraver's exemplar. This is published as a facsimile in Holst (1974-83), vol 4.

In these cases, the markings by the publisher's editor provide an interesting commentary on the extent to which publishers' editorial practices and rules affect the final product. Holst (1973-4), p.204, comments that publishers' house rules frequently smoothed-out some of the more interesting unorthodoxies of Holst's notation.

Britten's Hymn to St. Cecilia was engraved from the composer's autograph. A facsimile from a page of this can be seen as plate I (after page 55).

The engraver's "casting up" can be clearly seen here: markings such as "2/10" indicate the beginning of the second system of page seven in the engraved copy.

In this engraver's exemplar, the publisher's editor's annotations (not shown) are limited to providing the text of the title-page; copyright details, and so on.

## 2.3 Printed monographs

2.3.1 Printed monographs about the composer to whom the archive is dedicated.

Most composers having collections of archival material listed in Appendix I have had at least one monograph published about them.

With many of them, there is no great difficulty in keeping track of the output of monographs. In some cases,

notably that of Rheinberger, the archive itself (RHEINBERGER, Vaduz) has published a high proportion of them.

In other cases, notably that of Mozart, the field is colossal. MOZART (Salzburg) makes a particular point of collecting monographic literature: Angermüller (1980), p.177, states that this section of the collection amounts to 6,500 volumes; and, of course, it is growing all the time.

Even in Britten's case, bibliographic control is not entirely straightforward. Since the composer's death, the output of books in English has boomed; but even so, the total is probably less than a score or so. But when one realises the existence of such exotic volumes as a Hungarian translation of Eric Walter White's Benjamin Britten: life and operas (White, 1970), and A. Tauragis' Benjamin Britten (Tauragis, 1965), published in Russian in the Soviet Union, it is clear that even here the situation is not so circumscribed as might appear at first sight.

Not all monographs on a composer will necessarily meet with the whole-hearted endorsement of the the archive, particularly if its management consists of associates and/or close friends of the composer. Under these circumstances, stock policy will have to be decided upon and adhered to.

In some cases, published monographs are indispensable everyday handbooks in use in the archive. The Schoenberg catalogues by Rufer (Rufer, 1962) and Maegaard (Maegaard,



1972), for instance, act as repository guides for SCHOENBERG (Los Angeles), an office performed at DELIUS (London) by the catalogues of Lowe (Lowe, 1974), and Threlfall (Threlfall, 1977).

Other books may be produced especially from materials in the archive, e.g. Mitchell (1978), or Holst (1978).

### 2.3.2 About associates of the composer.

"Associates" is here understood in its widest sense, to include collaborators of the composer, his friends, people he admired, or who admired him.

These books are important in an archive since they bring to life vividly the artistic and social world in which the composer lived.

In recent years, no book has done more to elucidate the position in which Britten found himself at the start of his career before the 2nd world war than Hynes (1976). This book provides in-depth coverage of many of the artists with whom he was associated in the 1930's: Auden, Isherwood, Coldstream, McNiece, and others.

That Mitchell (1981) benefits considerably from this publication is acknowledged sufficiently in the text of the latter.

A growth area in publishing in recent years has been in books by and about the makers of the thirties generation of documentary films. Early examples of these books were Rotha (1936) and Grierson (1946), but recently there have appeared Grierson (1981), Rotha (1973), Wright (1974), and others.

Work on a composer's milieu is assisted and encouraged by the existence of an archive with a library; in some cases the composer's own library. Musgrave (1983) has drawn a convincing picture of Brahms' friends and supporters by reference to books in the composer's own collection in BRAHMS (Vienna).

Needless to say, many of these people have had literature produced about them since Brahms' day, the acquisition of which would necessarily throw the picture provided by the archive into still deeper relief.

### 2.3.3 Items from the composer's own library.

It is satisfying and often enlightening to discover the background to a composer's works not by implication or by hearsay, but by seeing his personal copies of key works in his own collection.

Britten's library provides many opportunities to do this. Perhaps pride of place should go to the copy of Crabbe's Poems (Crabbe, 1851) purchased in California in 1941, from which Britten and Pears began their development of the opera-plot which eventually became Peter Grimes. The documentary relevance of this book is discussed fully in Brett (1983).

Less dramatic, but still evocative, is the copy of Elizabeth and Essex by Lytton Strachey (Strachey, 1928), which formed the background to Gloriana.

From the last period of Britten's activity, marked copies of Mann's novella Death in Venice (Mann, 1929),

and Lowell's translation of Racine's Phaedre (Racine, 1963), show evidence of Britten's pre-compositional activities on the opera Death in Venice and the cantata Phaedra.

A copy of Boule de Suif (Maupassant, 1946), given to Britten by Eric Crozier, provided the germ for Albert Herring; and Crozier's own Life and legends of St. Nicolas (Crozier, 1949), testifies (albeit retrospectively), to the background of one of Britten's most popular works: St. Nicolas.

Evidence of projected but unachieved works is also present. A complete set of the children's books of Beatrice Potter is evidence of a planned work based on her characters, which could not be carried through because of copyright difficulties.

The main part of Britten's library is a comprehensive collection of English and a good deal of other European and American poetry.

His propensity for setting non-English poetry was remarkable; and here one finds, for example, Michaelangelo's Sonnets, (Michaelangelo, 1904), with the accentuation marked by the composer in the numbers he set.

The English poetry section is best described simply as comprehensive; since comment is made redundant by this very quality. Volumes sent to the composer and inscribed by their authors abound; but the successive collections of Auden are probably the most significant among them.

A striking feature is the high proportion of

anthologies. Britten was, of course, an anthologist himself, in such works as the Serenade and Nocturne; but it is interesting that many of the texts used in his works were found by him (to judge from his markings), in anthologies, rather than in the full texts which he also possessed.

The passage from Wordsworth's Prelude used in the Nocturne is an example of this.

Many of the anthologies reflect his characteristic preoccupations: for example the sea (Auden's anthology The enchanted flood, Auden, 1951); childhood (De la Mare's Come hither), De La Mare, 1928), and war (Brian Gardner's Up the line to death), Gardner, 1964).

Britten's use of anthologies began in his schooldays or before: and as late as 1930 he used part of a school prize to purchase a copy of the Oxford book of English Verse (Quiller-Couch, 1900).

Britten's interest in his native county was strong, and he possessed a large number of the publications of the Suffolk Antiquarian Society, as well as volumes of related interest such as the letters of Edward Fitzgerald.

His books on music provide a comprehensive coverage. One can see the textbooks he used as a child; Forsyth's Orchestration, (Forsyth, 1914), for example.

Books written by friends and associates also figure strongly; Donald Mitchell's The language of modern music, (Mitchell, 1963), for example, or Erwin Stein's Form and performance (Stein, 1962). John Culshaw's Ring resounding

(Culshaw, 1967), is a memorial of Britten's long association with this record producer.

In general, however, the books on music in the library are somehow less characteristic of the composer than the literary texts: Britten preferred to make music rather than to read about it.

## 2.4 Printed ephemera

### 2.4.1 Programmes.

Programmes, along with reviews, help to establish the performance history of a work. If the composer himself was involved in the performances concerned, then the programmes are also tiny building-blocks in the composer's biography.

As part of a "date index" compiled from all relevant documents, they play their part in charting his movements during his life, always bearing in mind that the existence of a printed programme is no absolute guarantee that the concert took place or that it included the stated artists.

Textual matter is also important. Sometimes the note may be by the composer.

The amount of explanation considered necessary at various times during the performance history of a work is also revealing, as is the attitude of the note-writer to the work in question.

Often programmes are elaborate and contain essays on various topics, and art-work which is valuable in its own way for an appreciation of the works involved.

This is almost always the case with the programme-book of a musical festival. The Aldeburgh Festival programme books are an invaluable compendium of Britten's contribution to the artistic life of his country during the period 1948-1976.

#### 2.4.2 Press cuttings

Sometimes composers subscribe to press cutting agencies during their lifetimes. This was true, for example, of Schoenberg at various points in his career.

Cuttings are variable in their usefulness. Frequently they are un-attributable to an author or even a journal, and a lot of work, possibly not worthwhile, would have to be done to make them of any use at all.

A brief press announcement of something which is an established fact from other sources anyway, can usually be dispensed with. At the other extreme, articles by critics such as Ernest Newman's in the Sunday Times are, to all intents and purposes, periodical articles rather than press cuttings.

A fairly frequent reason for recourse to archives is to assemble a body of critical reaction to early performances of a work or works. Sometimes these are deemed worthy of re-publication. An example of this, on the subject of Peter Grimes, is Shawe-Taylor (1983).

Topical events tangential to the composer's life or his works also form the subject of press-cuttings which are worth keeping.

Sometimes these can form valuable exhibition material if reproduced and enlarged, or they can make telling illustrations in books.

Particularly poignant use of this medium can be seen in Tippett (1977), where material concerning the Grünsban case in prewar France, which gave rise to Tippett's A

child of our time, is displayed.

#### 2.4.3 Posters

By their very nature, posters are designed to be "posted;" and therefore fewer of them are likely to survive than of programmes or press cuttings, except where a poster is in effect "published," for use as internal decoration.

They duplicate much of the more formalised information contained in programmes, although details such as "billing," and the general tone in which a performance is advertised, are clearer.

Art-work on posters is sometimes of considerable value in its own right. On the whole, this is comparatively seldom the case with those advertising classical music or opera; particularly since so many concerts are part of established series which are announced in a fairly uniform style.

Once again, a primary value of posters is for display purposes. Not only are posters useful in arranging exhibitions, but the posters which advertise the exhibitions themselves are very often of a more appealing nature than those advertising concerts.

#### 2.5 Printed music

2.5.1 Items from the composer's own collection of other composers' music.

The miniature score collection, more than any other



part of a composer's library, is a guide to the level of his catholicity of taste and knowledge of the concert repertoire.

The occasional use of a miniature score for conducting purposes apart, there is no purpose to which they can be put except that of private study; and they represent the composer's knowledge of music outside his own field of activity.

Britten's miniature score collection began in 1925 when he was eleven or twelve years old, and until he went to the Royal College of Music he continued to collect miniature scores and to incorporate them as part of a numbered sequence.

It is well-attested that Britten used his miniature scores as reading matter: in fact he sometimes read them in bed before going to sleep.

He did not limit himself to works with which he was in sympathy, but covered the standard repertoire impartially. Imogen Holst (Holst 1984), p.49, remembers his relief at having completed a periodic progress through the works of Brahms, with which, as is known, he had little empathy.

It is safe, therefore, to say that if a work can be found amongst Britten's miniature scores, then he knew it, and probably in depth.

Naturally, it is not quite so safe to say the converse; but the non-representation of a particular composer is at least an indication.

Brahms is well represented, partly because the scores

in the collection were bought before Britten's change of heart (his early enthusiasm for both Beethoven and Brahms evaporated during the 1930's).

His first Brahms score, the Alto Rhapsody, was bought in October 1927, being no.40 in his collection.

By contrast, his Beethoven collection had begun two years earlier, with his very first miniature score, the Eroica symphony.

Brahms was also preceded in the collection by a good deal of Wagner (mostly preludes to stage works), Mozart (the overture to The marriage of Figaro and the Jupiter symphony, Schubert (the "Unfinished" symphony), Weber (overtures), Haydn (the "Farewell" symphony and the quartet opus 76 no.3), Mendelssohn (Fingal's Cave and the "Scotch" symphony), and, most strikingly of all, Stravinsky (the Firebird, no.4 in his collection). This makes sense of the greeting given him by the music master on his arrival at Gresham's School: "so you are the little boy who likes Stravinsky." (See Holst, 1980, p.20).

The late appearance of Bach in the collection (1930), is perhaps explained by the fact that orchestral music was not that composer's prime field of activity.

The Brandenburg Concertos are, however, all heavily annotated; a circumstance somewhat unusual amongst the scores in the collection.

He extended his tolerance of Brahms even to Bruckner: the E minor Mass, the String Quintet, and the symphonies 1,4,7, and 8 are represented.

The fourth symphony is inscribed "Wien 1934," evidently having been bought on the tour of Europe which he made with the aid of a travelling scholarship after leaving the Royal College of music.

Music by his teachers, Bridge and Ireland, also appears, pride of place going to Bridge. Many of the Bridge scores were given to Britten by the composer.

It is particularly interesting to note that the Three Idylls, on a theme from which he was later to write his Variations on a theme of Frank Bridge, were acquired by Britten in August 1930, being no. 97 in the collection. Ireland is represented only by Mai-Dun and Satyricon.

Judging by the miniature score collection, Ravel was the main French influence behind the remarkable Quatre Chansons Françaises which Britten wrote at the age of fourteen.

The Introduction and Allegro and the Quartet were both acquired in 1928, the year of composition of Britten's work. By contrast, he did not collect any Debussy until November 1930, when L'après midi d'un Faune was given him for his birthday by his brother.

Not all music was studied keenly by Britten, early or late in his career. A particularly striking case in point is Vaughan Williams. No score of any kind by this composer appears amongst Britten's collection of miniature scores.

It would be entirely wrong to infer from this that Britten did not know his elder contemporary's music: and it is inconceivable that he was not aware at least in

outline of such pieces as the Fifth Symphony and the Tallis Fantasia.

What can be inferred, however, is that he did not consider it worthwhile to make a detailed study of them. This antipathy, clearly a question of chalk and cheese, can be paralleled from other composer archives, for instance Ravel.

Commenting on the Ravel collection in the Bibliothèque Nationale, Paris, Nectoux (1977), p.199-200, says:

"...on chercherait en vain une partition complète des opéras de Wagner. Ce fait est d'autant plus remarquable que Ravel fit ses études musicales au plus fort de la vogue wagnerienne en France (années 1880-90)."

Nectoux goes on to quote Ravel as having said that Meyerbeer's Le Prophète was far better orchestrated than was Lohengrin.

#### 2.5.2 Personal copies of the composer's own music

The German term "Handexemplar" has currency even in English, since it covers the entire range of meaning required.

In English, the nearest equivalent is probably "personal copy."

One also speaks of "conducting scores" or "file copies," with the implication that the former is used for performance and the latter for purposes to do with keeping track of a work's published, "hard copy"

manifestation.

In fact, assuming the composer is involved in the performance of his works, the two are likely to be one and the same.

Clausen (1972), in his study of Handel's conducting scores, uses the title Handels Direktionspartituren (Handexemplare), thus translating the English term "conducting scores" into German and at the same time implying that "Handexemplare" would be a more neatly applicable term.

In point of fact, Handel's collection of "conducting scores" served only for the purposes of performance; since printed editions of Handel's full scores did not appear until after his death.

For some of Britten's larger works, the same is true; and the scores used to conduct were generally dyelines of his autograph manuscripts.

It is perhaps in terms of the scale of the work that the distinction makes itself clear: works by Britten not involving large forces were generally published quickly after their first performances, and of these he would keep file copies. This would also be the case with vocal scores of larger works, such as operas.

Alterations by the composer to the text of a personal copy, whether printed or manuscript, may take the following forms:

a) Corrections of actual inaccuracies (wrong accidentals, clefs, etc).

b) Imposition of an interpretation (added dynamics,

reinforcement of existing dynamics, changed metronome markings, etc).

Here it may be difficult for the researcher, or editor of a posthumous edition, to distinguish what is essential to the composer's conception and should be printed, and what is experimental; introduced perhaps for a particular performance.

c) Alterations such as cuts, added numbers, deleted numbers, etc.; effected by removal of pages, addition of pages, sewing pages together, pasteovers, and so on.

It is in this kind of alteration that Handel's conducting scores abound, and Clausen (1972) makes an in-depth study of them.

Handel's works had altered forms at different revivals, because of changes made to suit the forces available and to exploit the qualities of particular singers available.

For this reason, preparing a modern edition is a complex task, particularly with an often-performed work such as Messiah.

No fewer than four monographs have been published on the problems of editing this work alone: Tobin (1964); Tobin (1969); Shaw (1965); and Larsen (1957 and 1972).

The conducting score for Messiah is also one of the few such documents to be published as a facsimile (Handel, 1974).

d) Changes of mind by the composer as a result of hearing the work at its first performance, or as a result of repeated hearings.

Two pages from Britten's personal copy of Curlew River can be seen as plates II and III (after this page).

Here, Britten changed the scoring, probably during rehearsals for the first performance, to extend the harp part, as a support for the voices.

Besides Clausen's work on the large body of Handel Handexemplare in Hamburg Public Library, a certain amount of attention has been paid to Brahms' large legacy of Handexemplare at BRAHMS (Vienna).

Pascall (1983), p.74, transcribes a page from one of these Brahms Handexemplare, showing an experimental re-writing of the left-hand of the piano part of the Violin sonata no.3.

Wolff (1976), discusses and transcribes Bach's emendations to his Handexemplar of the Goldberg variations.

## 2.6 Recordings

In the following discussion about recordings in composer archives, some of the categories inevitably overlap. Commercial recordings of the composer's works can also be commercial recordings featuring the composer as performer. Recordings made from live performances can also become either or both.

2.6.1 Commercial recordings, featuring the composer's own works.

Nearly all archives collect commercial recordings of their composers' works, since without access to

## PLATES II and III

Two pages from Britten's personal (dyeline) copy of the full score of Curlew River, showing voice parts and words in the hand of Imogen Holst (Britten's music assistant, 1952-1964).

In the original these were cut from her vocal score of the work (made from the composition sketch), and pasted onto the top of the full score. The instrumentation was then added in pencil by Britten.

The completed full score was then dyelined, and one of the resulting copies was used by Britten as his personal copy.

At some time, he added, in pencil, the extension to the harp part, on the two lowest staves.

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The FERRYMAN and TRAVELLER move to help the MADWOMAN out of the boat.

*Thompson*

Handwritten musical score for various instruments. The score is divided into measures, with a circled measure number (20) in the upper right.

**Vocal Line:** FERRYMAN *mf*  
 LET ME  
 YOUR SAD SEARCH IS ENDED.  
 NOW LET ME

**Harmonica:** *ppp*  
 LET ME

**Harp:** *extend*  
*no. Harp*  
 dying away >

**Horn:** *open*  
*mf* >

**Vla:** *p sub.*

**Dbl:** (13)  
(4)

**Perc:** *mf*  
*mf*  
*with fingers*  
*p. left hand*

**Handwritten notes:** *marked*, *naturale*, *P*

(13)

et

Woman

SHOW YOU WHERE THE BOY IS BURIED. I BEG YOU

Chorus  
St. Trinita  
3. Alto

LA - DY, LET HIM GUIDE YOU TO THE TOMBS  
LA - DY, LET HIM GUIDE YOU TO

Lira

(p)

Vlc

p sub

DG

p sub

Pan

(p) (p)

+ | F | F | P - mf

comparitive recordings the picture of a work is not complete.

DEBUSSY (Saint-Germain-en-Laye) lays claim, for example, to sixteen different recordings of Prélude a l'après midi d'un faune, and twenty-one of La Mer (see Cobb, 1977, p.250). These were donated by the record companies themselves, since they perceived the value of the documentation centre. It is not known whether the facility to make back-up tapes of the recordings was also granted. This would be an enormous advantage, given the fragile nature of the LP disc.

For most of his works, particularly the larger ones, Britten remains the standard interpreter, and in some cases the only one.

It is perfectly possible for an archive not only to hold commercial recordings, but to sell them. The only actual example of this identified is ELGAR (Broadheath), which is now equipped with a new museum shop.

#### 2.6.2 Commercial, featuring the composer as performer.

Music is capable of an almost literally infinite variety of nuances: performance extends the available variations far beyond the expressive capabilities of the printed page.

The only way to catch these elusive inflections is by recording. With digital recording now widespread, it is only a matter of time before computer techniques are applied to composers' performances of their own music, for the purposes of definitive analysis.

Probably the first composer of note to make a recording of any kind was Brahms, in the 1890's. (Sullivan recorded his voice in 1888, but no music). Unfortunately, the quality of the Brahms cylinder is so poor that it tells one almost nothing.

Recording has made vivid the fact that there are fashions in performing styles. Finson (1984), describes an attempt to arrive at a performing style appropriate to Brahms' chamber works, by analysis of recordings made by ensembles who had been active during the composer's lifetime. A most important feature is the string portamento.

Somfai (1983), p.64, says, with reference to BARTÓK (Budapest):

"I strongly believe that a Bartók recording is not only a general guide for his interpreters as to the authentic tempo, style and character, but a primary source in the source chain of individual compositions which has to be evaluated."

Nevertheless, as will be pointed out in section 4.2.1, the elusive and idiosyncratic nature of performance, coupled with the vagaries of recording engineers, seems to make editors of printed editions unwilling to place much importance on the composer's own recording of his work in deciding on such details as dynamics, or even tempo.

The exigencies of the short "78" side almost certainly had an effect on the tempi chosen by conductors.

2.6.3 The composer's personal collection of recordings of other composers' music.

This is the audio equivalent of the miniature score collection (see Section 2.5.1.) The composer's range of listening interests can be established by reference to his record collection.

Although most LP's belonging to Britten and Pears are in BRITTEN (Aldeburgh), Britten's own collection of 78's are still not part of the library.

If they become available, it will be interesting to see whether any relationships between them and the numbered series of miniature scores can be established.

Britten's diary, from published excerpts, seems to make fairly frequent reference to having listened to gramophone records. Their effect on him in his formative years has still to be assessed.

Ravel's record collection, according to Nectoux (1977), p.206, is in the Bibliothèque Nationale, Paris.

2.6.4 Recordings of lectures about the composer; or of the composer speaking about his works.

These recordings can either be a very inefficient way of putting across what would be far better done as a printed text, or they can preserve an immediacy which forms a bridge across a time-gap.

A recording of an interview between Rosamund Strode, archivist of BRITTEN (Aldeburgh), and James Blades, the percussion player, is an example of this. Blades is a

natural raconteur, and makes vivid his relationship with Britten, which went back to the documentary film music of the 1930's.

Tapes also exist at BRITTEN (Aldeburgh) of the Eliot Memorial Lectures given by Dr. Donald Mitchell in 1979, which eventually became Mitchell (1981).

A useful procedure with recordings like these is to transcribe and index them. This saves much time for the user.

#### 2.6.5 Recordings from live performances.

In some cases, particularly with less-favoured composers, the only available recordings may be those made at live performances of works.

At Aldeburgh, hundreds of recordings of Festival Concerts exist, and many of them feature Britten's works, and the composer as conductor or pianist.

In a few cases, these will represent works of which recordings are not commercially available: Paul Bunyan, revived at the Festival in 1976, is a case in point.

Many of these recordings are of first performances, since Britten composed new works for many of the festivals.

#### 2.6.6 Recordings from Broadcasts.

Many of the points made above apply equally to recordings from broadcasts.

The British and Welsh Music Information Centres have an arrangement with the BBC, whereby they can record from

the air concerts given by the BBC orchestras.

Since these orchestras are on the whole more likely to pioneer unfamiliar music than those whose livelihood depends on filling a hall, this is very advantageous, and is an arrangement which should be sought by archives devoted to composers whose music is unrecorded.

This situation scarcely applies to Britten, although sometimes a forgotten work is broadcast: the Occasional Overture in C, for example; the score of which was rediscovered in the BBC Music Library in 1980.

Television programmes are more important, in that productions of several Britten operas have been produced in TV versions conducted by the composer; and the opera Owen Wingrave was in fact specially written for television.

Other radio and TV programmes of considerable interest are the appearances of Sir Peter Pears and Imogen Holst (the former twice) on Desert Island Discs; and at least three documentaries made about Britten for television.

#### 2.6.7 Soundtracks of films with music by the composer.

In many cases, no score of music written for films survives; or certainly not one which gives an accurate representation of what was eventually played, since alterations during the editing of films are almost inevitable.

The medium is a difficult one as a library material, since tape recordings of soundtracks are usually of poor quality.

Most of Britten's films are Crown Copyright, having been made by the GPO film unit.

The best places to study these materials remain the National Sound Archive and the British Film Institute.

## 2.7 PICTURES

2.7.1 Of the composer and/or places and incidents in his life.

This kind of material is extremely popular. Even people who have no great understanding of music in general, or the composer's music in particular, will enjoy a book made as a pictorial biography.

For composers who lived before photographs were invented, the drawings and paintings which exist are seldom of specific events.

Very occasionally, one finds a drawing of a coronation procession or similar occasion of great national importance; and Victorian illustrated papers also carried drawings "from life."

But on the whole, a portrait carries with it the feeling that there is no actual "incident" depicted; rather, a generalisation or encapsulation.

Pictorial biographies of pre-photographic composers exist, but the majority of their illustrations are non-specific representations of places associated with the composer: Eighteenth-century London for Handel; Venice for Vivaldi, and so on.

Before the age of the photograph, places and other relatively slowly changing phenomena predominate over



persons and incidents.

Nevertheless, it is possible to create a whole composer museum out of drawings of buildings and places, occasional portraits (frequently of his patrons, since only rich people had their portraits painted), bronze profile medallions, and the occasional facsimile of a letter or musical manuscript.

This technique is adopted at the numerous small composer museums in Vienna (not included in Appendix I): e.g. the Figaro-Haus (see Waissenberger, 1981), Haydn-Haus (see Schusser, [19--]), and Schubert-Haus (see Deutsch, 1964), etc.

In each case the museum produces a booklet containing a complete list of its exhibits. In these cases, what one goes for is to see the building and rooms where the composer lived: the exhibits are a kind of icing on the cake.

#### 2.7.2 Pictures by the composer.

Schoenberg is probably the only composer to date who has also been seriously active as a painter, in oils at any rate. Mendelssohn was an example of an extremely competent water-colourist.

Schoenberg's paintings at SCHOENBERG (Los Angeles) are listed, along with his manuscripts, in Rufer (1962).

SCHUMANN (Zwickau) contains a drawing by Schumann of the Moscow Kremlin, and STRAVINSKY (Basel) possesses some sketches and drawings by Stravinsky himself.

Photography is not on the whole an activity which seems to appeal to composers, and the taker of a photograph is, ipso facto, impossible to identify from internal evidence. Some of Britten's snapshots survive, and are included in Mitchell (1976); e.g. plates 70-72 inclusive.

### 2.7.3 Of performances of the composer's works.

These will be of two kinds: pictures of performances of works designed to be visual (opera, mainly), and of those which are purely musical.

Pictures of the former kind reveal details of the mise-en-scene, costumes, gesture, placing on stage, and other details of production.

These may be able to be studied in conjunction with production scores and other materials in opera house archives.

The archive of the now-defunct English Music Theatre, formerly the English Opera Group, is now housed in BRITTEN (Aldeburgh), providing unique opportunities in this respect.

Pictures of performances of non-visual works are also revealing, since performance practices change. How much would one give, for example, for a picture of any kind of a performance of one of Bach's Passions, in order to note the numbers of singers used, and the placing of the orchestra.

From earlier times, a picture of Ockegehm rehearsing with his choir is revealing in that it shows the singers

all grouped round one lectern bearing a single enormous choir book. Some centuries later, a picture used as a frontispiece to J.G. Walther's Musicalisches Lexicon, (Walther, 1732), has been much used to demonstrate the placing of the figured-bass instruments in the performance of a church cantata.

Similarly, examples can be found of photographs of performances of Britten's music which are extremely valuable for what they tell us: one of a rehearsal for the first performance of the War Requiem (Mitchell, 1978, plate 312), for instance, shows important details of the placing of the two orchestras; and several pictures of the rehearsals for Noye's Fludde (Mitchell, 1978, plates 299-301 inclusive), provide similar insights into exactly how things were managed: the slung mugs, for example, to imitate raindrops.

#### 2.7.4 Costume designs.

Costume designs and other production designs are part of a work's performance tradition. It is interesting to note, for example, that Kenneth Green's set for the Borough in Peter Grimes was made up of a cross between Aldeburgh and Southwold.

Sketches for costume designs of former productions are used in programme books so frequently that they have become a virtual cliché.

The classic example of use of these materials is Herbert (1979). This book, in itself a kind of Gesamtkunstwerk, was prepared with reference to the

contents of BRITTEN (Aldeburgh).

Designers of new productions sometimes like to see what has been done in the past; and a well-stocked archive will provide much help in this way.

#### 2.7.5 Formerly belonging to the composer.

Needless to say, this section can overlap any of the others.

Pictures sometimes have a strong influence on music: Elgar was much inspired during the composition of The Apostles by the painting Christ in the Wilderness by Kramskoi. This is not actually in ELGAR (Broadheath), but can be clearly seen on the wall in a photograph of Elgar's study at Plas Gwyn, Hereford.

Sometimes pictures belonging to composers are known about even though they have not remained with their respective collections. McLean (1985) shows that an idea of the pictures on Handel's walls can be reconstructed from catalogues of sales after his death.

The paintings at BRITTEN (Aldeburgh) mostly have some connection with Britten's music: for instance Blake's St. Paul on Melita recalls the Songs and proverbs of William Blake; Sickert's Santa Maria della Salute has been used as a record sleeve for the Albeni quartet's recording of the 3rd string quartet; and Henry Lamb's Bivouac suggests the War Requiem.

## 2.8 Three-dimensional artefacts, etc.

This heading is something of a catch-all, and includes various more or less strange things. As we look round the archives listed in Appendix I, we encounter Elgar's pipes; Reger's spectacles; Bloch's Ph.D. hood; Schoenberg's chess-set for four players, made out of pieces of wood and card, paperclips, and so on; Britten's letters-patent of his peerage; Liszt's and Janáček's furniture; Saint-Saëns' medals and diplomas; Reger's umbrella, and so on.

Whether any of this impresses or not depends on the attitude of the individual. A museum-like approach can help to bring the composer's world alive, or it can make him seem more dead than he actually is.

Why stop at spectacles, for instance? Why not include dentures and hearing-aid, when applicable? At worst, a composer museum can be depressing and grotesque. Documents generally speak louder, to literate visitors, than objects.

An exception to the rule is apparent at BRITTEN (Aldeburgh), which is still very much a working collection. The room in which most of it is housed is still used on occasion for music-making: it may be that a visiting pianist will use Britten's Steinway (one of the most powerful three-dimensional reminders of the composer) for practice, prior to performance at the Maltings, for example, or that the Aldeburgh Music Club will hold its annual general meeting in the library.

The most evocative three-dimensional items at BRITTEN

(Aldeburgh) are the art-works which it contains. These seem to "belong" in the library in a quite unforced way, as indeed they should, being the personal possessions of Britten and of Sir Peter Pears.

About all these items there is a quality which might be characterised chiefly as graceful and un-heavy. Here one finds a Rodin figure representing a burgher of Calais; a fine screen painted by Mary Potter; two wood-blocks by Eric Gill for the Golden Cockerell Press edition of the four Gospels; bronze heads of Britten and Pears by George Ehrlich; Britten's Aspen Award, represented by a Greek tetradrachm of the fourth-century BC, set in a block of clear perspex, and many other treasures.

The room is light and airy, and there is a quintessentially East Anglian atmosphere, faintly redolent of the late 1950's and early 1960's.

A profound quiet is the normal atmosphere, but this is broken at unfortunately frequent intervals by aircraft from the American airforce base at Bentwaters, some fifteen miles distant.

Even this noise, however, is a reminder of Britten, who was eventually driven to seek a second, quieter, dwelling for use during concentrated periods of work.

## 3 TECHNIQUES OF RESEARCH ON MATERIALS IN COMPOSER ARCHIVES

### 3.1 Paper studies

#### 3.1.1 Paper types

Since pieces of paper are finite objects, it follows that there must be a finite number of characteristics by which they may be described. Of these, the following are discussed in later sections:

Size

Format

Fascicle structure

Watermark

Additional characteristics (marks made to convey meaning).

This leaves the following to be mentioned here:

Thickness.

Texture.

Colour.

Thickness

Most of the manuscripts which have come down to us from the baroque and classical periods are on a thicker paper than would commonly be used nowadays. This is described by Larue (1961), p.139, as "drawing quality." It is doubtful if it was ever manufactured specifically for use as music paper, but it is evident that it was

widely considered the most suitable type for this purpose. The "three-moon" type of paper so widespread amongst the composers of the first Viennese school is of this type. The lighter, letter-quality paper made by the same mills was marked with three hats. Little if any of the paper used by modern composers is as thick as the "tre luna" type.

#### Texture

Probably what most composers require is a texture which is smooth but not shiny. Not all are as interested as Britten was in the possibility of being able to rub out something more than once without destroying the surface.

To achieve this, he had three batches of special paper supplied, during the late 1950's and early 1960's, by Boosey and Hawkes Ltd., of a quality intended to suit his composing methods; and ruled according to his preference. The last type gave great satisfaction.

#### Colour

At BRITTEN (Aldburgh), the three types of paper mentioned above are distinguished principally by their colour. The first printing of the sixteen-stave ruling, in 1963, ages to a yellowish-grey. Later printings retain their whiteness well.

The first printing of the twenty-four stave paper, of 1959, is on a thinnish off-white paper, whilst the second printing of 1969 matches the later type of sixteen stave



paper.

In nineteenth-century France, paper-colours could take a more extreme form. Holoman (1980) relates that cheaper papers (used for manuscript performance parts) were nearly always green or blue.

### 3.1.2 Watermarks

The study of watermarks in musical manuscripts and printed editions has the name "filigranology."

This is one of the methods of distinguishing different paper-types which is capable of considerable refinement; not because there are an infinite number of different watermarks associated with each composer, (as Larsen, 1972; Clausen, 1972; and Burrows, 1982, show, nearly all of Handel's London manuscripts are on paper watermarked with a lily and shield); but because similar watermarks differ slightly from batch to batch of paper.

Differences are caused because the wires used to make the watermark can break or bend, or become altered in position relative to the chain lines.

Thus the science of filigranology has sprouted further specialisations, such as "selenometry" (the measuring of the three moons on the Italian and Viennese "tre luna" paper).

Watermarks comparatively rarely display a date. Between 1794 and 1811, English papers were required by law to be dated, and some mills continued the practice after 1811 (Larue, 1961), p.125.

Holoman (1980), p.107, states that, after about 1840,

Berlioz began to use English papers, the watermarks of which often include dates.

The way in which a watermark is usually dated is by having something of known date written on the paper. Other works written on the same paper can then be dated.

Music paper is not nowadays watermarked, or if it is, not in a way which is very helpful, since batches are nowadays much larger.

Watermark study, therefore, is not a technique which is carried out in archives for modern composers, such as BRITTEN (Aldeburgh).

### 3.1.3 Fascicle structure

The fascicle structure of a manuscript, or, for that matter, of a printed book, is the way in which it is made up out of either individual leaves or out of groups of leaves.

These groups, when they exist, are called variously "fascicles," "gatherings," "sections," or "signatures," (and occasionally, e.g. by Everett, 1983, p.145, "quires," although this is surely incorrect); and are caused by different leaves being either joined to each other or contained within other joined pairs of leaves.

The overwhelming majority of musical manuscripts are made up of leaves which derive from sheets which have been folded and cut to make four leaves from each sheet. This yields the "quarto" format.

Since the original sheet is seldom, if ever, square, it follows that the eventual leaves will not be square

either; and in fact the two possible formats are "oblong quarto," with the short side of the original sheet folded and the long side folded and cut, and "upright quarto," with the long side folded and the short side folded and cut. In either case the result is two pairs of leaves, one inside the other.

The size of the leaves depends, of course, on the size of the original sheet, so that to speak of "quarto size," as is often done, is virtually meaningless.

Oblong quarto was the format of Beethoven's sketchbooks, and of Handel's composing scores of his operas and most of his oratorios (although he briefly experimented with a larger format (see Larsen, 1957, p.275).

J.S. Bach's practice, on the other hand, was to use various combinations of sheets folded once to produce two folio sheets. It is thus easier for Marshall (1972), p.7, to describe the structure of Bach's manuscripts than it would be if a more complicated procedure had been followed.

Two joined leaves are referred to as a "bifolium." A fascicle consisting of one of these is an "unio." A fascicle of two bifolia one inside the other is a "binio."

Three bifolia, a "ternio," is the largest gathering likely to be found with Bach. It is also possible that one or more single leaves may be inserted into one or more of the bifolia.

The reason for studying the fascicle structure is to

learn about the composer's compositional process, and about changes made either by the composer, or, in the case of a manuscript score used for production purposes, changes made during the performance history of the work.

In the former case, evidence is mostly gleaned from the way the paper is used at the beginning and end of each fascicle. For instance, Millner (1979), p.65, in studying the operas of Hasse, concludes that the recitatives were written first, because each gathering begins with a recitative, and because empty space at the end of each recitative is filled up by the succeeding aria, whereas space at the end of arias is not filled up by following recitatives.

Clausen (1972) has studied the fascicle structure of Handel's conducting scores (see section 2.5.2). The original state of the manuscripts was generally a succession of binios (i.e. four-leaf gatherings).

In Britten's case, similar observations can be made. His composition sketches are generally a succession of bifolia (i.e. two-leaf gatherings). He had no thought of eventually binding the manuscript, and this arrangement, rather than the more usual four-leaf gathering, allowed him maximum flexibility.

When Britten encountered compositional difficulties, he used (see Brett, 1983, p.68), erasure, deletion (up to as much as a whole side), or removal of a whole leaf. Thus, "every disjunct folio signals a hiatus of some sort."

Fair copies planned by Britten's assistants employed

gatherings of various sizes according to the dictates of the piece in hand.

It was not considered necessary to begin each scene of a dramatic work on a new gathering; but new rulings might necessitate leaving a side blank; and for instrumental works, page turns had to be accommodated.

Blank pages might also appear at ends of gatherings if the composer were working at a distance from his copyist, and might ask for a section of manuscript to be sent to him at short notice.

Fair copies tend to be divided according to quires (24 sheets). This makes either six gatherings of four leaves or four gatherings of six leaves.

Britten himself always began with a right-hand page, for paper economy. Imogen Hoist (Britten's music assistant, 1952-64), began on a left-hand page, to allow fewer page-turns.

#### 3.1.4 Rastrology

Although it is a well-known fact that Tallis and Byrd were granted a licence to print music paper with staves in the 1570's, this was very much an exception to the situation throughout the history of western music, right up to the end of the nineteenth century.

In most other times and places, the staves have been ruled on the paper with special multi-nib pens. These are referred to sometimes as stave-pens, but more normally by the Latin name rastrum, "rake." In Germany, the name "raster" is also used, and the study of rastra known as

"Rastrierung." In the English-speaking countries, the term "rastrology" seems to have established itself (see Everett, 1983, pp.136 and 154).

This ruling may have been done by the manufacturer of the paper, by the dealer, or by the actual composer or copyist.

The particular significance of rastrology, as expounded by Everett, 1983, p.135-6, is that it can bridge the gap between, on the one hand, paper-study, which investigates an early stage in the production of the eventual music manuscript, and the actual writing-down of the notes, which, of course, represents a late stage. The ruling of the lines comes somewhere between these extremes.

Rulings can be classified by noting features such as:

a) Span of an individual staff (i.e. distance between top and bottom lines).

b) Total span of all the staves on a page.

Distances between individual staves (where these form patterns, they help to establish the number of staves drawn at one time by the rastrum).

c) Idiosyncracies of individual nibs on the rastra. These can involve nibs reaching the paper before their neighbours, running out of ink before their neighbours, and so on.

The result is, generally, different lengths to the lines at one end of the staff or the other. These are termed LEC and REC (left edge concordance and right edge concordance) by Johnson (1960), p.73.

A very important question is that of whether the paper was ruled before or after it was folded and cut to make usable leaves (see section 3.1.3).

Burrows (1982) finds that Handel's English papers were ruled before being cut and folded, and Johnson (1980), p.72, finds the same for the papers used by Beethoven and now in the Kafka miscellany.

Everett (1983), p.144, finds that in the Manchester concerto partbooks he can "relate the ruling to the format," in other words, find evidence to show that leaves which were eventually folded and cut to form gatherings of four leaves were ruled when they were still intact.

Nowadays most or all music-paper is not ruled but templated, from an original prepared by using a pen and ruler rather than a rastrum.

This certainly applies to the three types of special paper used by Britten in his later years, which were prepared in this way by the chief copyist of Boosey and Hawkes Ltd.

Yet the rastrum lives on in private use. Stravinsky's sketches for The Rite of Spring (Stravinsky, 1969), clearly show the use of different-sized rastra on plain paper.

At BRITTEN (Aldeburgh), no work has as yet been carried out on the rastrology of the various papers used by Britten.

Where a paper does not display a brand-name it is referred to by the size and the number of staves. It is

possible that more precise references and classifications could be produced by careful measurement of the rulings.

A phenomenon which was mentioned earlier, that of abnormalities in the equipment used for ruling, has its twentieth-century equivalent in that if any marks are inadvertently left on the original sheet prepared for the offset process, these will appear on all the examples of the printed product and identify the particular paper-type immediately.

Finally, it should be noted that rastrology is one of the methods of paper identification which can be practised from microfilms and xeroxes.

It is true that actual measurements cannot be obtained in this way; but abnormalities such as left- and right-edge concordances (see above) are readily visible even at second hand.

### 3.2 Medium

From study of the writing-medium, much can be learned about the time and circumstances of the writing of the manuscript, (and of different parts of the same manuscript, and even of the same page); and also, in particular, the time (immediate or delayed) when any corrections or alterations were made.

These will either be absolute assessments, in the case of a manuscript in its entirety, or relative, in the case of different parts of the same manuscript: "Relativity" here boils down to a matter of contrast, whether of colour, texture or thickness.



### 3.2.1 Ink

The majority of manuscripts in most composer archives are in one or another kind of ink. The main types are: india ink; iron-gall ink; modern fountain-pen inks.

India ink seems not to have been used a great deal for music manuscripts before modern times.

This is probably because in its ordinary state it is water-soluble (consisting as it does of lampblack, or soot, held in suspension in water by means of glue); and also because it hardens when dry, and clogs pens.

Nowadays however, waterproof india inks are available, and special fountain pens with removable feeders have been developed to avoid clogging.

India ink is extremely popular because of its absolute blackness, useful when so much work is now prepared with photography in view.

Iron gall ink is blue-black in its original state, but with time ages to brown, due to the effects of light and of residual chemicals in the paper.

Often an eighteenth-century document is stated to be "written in brown ink," whereas what should be said is that the ink is brown now.

#### Writing-instruments.

Until the advent of the steel pen, the writing instrument for ink was the quill-pen.

Every writer knew how to cut his own quill from a goose-feather, and therefore the quill was a far more

personal instrument than later mass-produced pens.

Comparison may be made on the basis not only of the colour of the ink but also of the state of the quill. Also, a quill quickly becomes blunt with use, and for this reason it was the habit of many copyists to begin each page with a sharp quill.

Not everybody did this consistently, however. It is therefore possible to observe the cycle of sharpness to bluntness of the quill through the course of a manuscript.

In extreme cases it may be possible to say that an alteration was made to a manuscript when the quill had blunted to a degree comparable with the writing on a later page.

Steel pens were introduced in the late 1820's (see Charles, 1984, p.5).

Being mass-produced, they have less character than the quill. But there are, of course, still thick and thin nibs, and nibs such as italic ones capable of giving a very fine line.

Many different styles and brands existed, such as the famous "J" nib of Gillott & Co., widely used in Victorian England.

At least one composer (Sullivan) found this nib eminently satisfactory for musical handwriting.

A feature of the "dipper" is the frequency with which it runs out of ink. If the writer does not keep it topped-up, stretches of the manuscript will have a thin, starved appearance. Since the pen must eventually be

dipped again, at which point the ink supply becomes plentiful, it should be possible to determine which sections of a page were written in which order.

The fountain pen is also used to write music. It was invented in 1887.

### 3.2.2 Ballpoint

Ballpoint pen is not widely used for music manuscripts, one reason being its tendency to smudge, and another the fact that large marks, such as those for noteheads, cannot be made with a single stroke.

The inks used in ballpoint pens are not easily erasable with a rubber, but can be washed out easily.

In the nineteen-sixties, Britten frequently used ballpoint to extend the stave lines of his manuscript paper when necessary; the purpose being to obtain a contrast with the pencil he was using for the rest of the notation.

These bird extensions had a tendency to become washed out during treatment of the manuscript at the British Library to fix the pencil.

### 3.2.3 Pencil

Pencil has been far less frequently used by composers, even for making sketches, than might be supposed. Although it was used by both Bach and Handel, and invented long before their time, the use they made of it appears to have been always slight; for alterations,

alternative versions, or the writing-in of singer's names in the case of Handel's conducting scores.

Most sketches by composers of all time-periods seem to be in ink.

Britten stands apart here, since his lifelong habit was to work in pencil; and at the end of his life he began to encourage his assistant also to work in pencil, to facilitate last-minute changes.

Sharpness or bluntness of pencil can be used in the same way as sharpness or bluntness of quill, to attempt to match up loose pages, and to determine the order of setting down different parts of a composition.

Hardness or softness of pencil correlates with type of ink when using pen. Britten generally used a B, but it had to be of good quality.

Coloured pencil was used by Britten, particularly for stage directions, in dramatic works through most of the 1940's.

It also makes an appearance in other manuscripts; for instance the fair copy of Hymn to St. Cecilia, for the words (see plate I, after page 55). This colour is particularly unstable, and was washed out of the composition sketch of Peter Grimes by the process used to clean the paper and fix the pencil.

### 3.3 Handwriting

A feature of handwriting is that every century and geographical region has its own style of writing.

The favoured script of each generation is, of course,

taught to its children, and the result is, generally, that the handwritings of, say, a circle surrounding a composer, will bear a strong family likeness.

Examples of this phenomenon are provided by plates IV, V, VI, VII, VIII and IX (after page 105).

Plates IV and V are examples of seventeenth-century English handwriting. Plates VI and VII are eighteenth-century, also written in England; although possibly under German influence. Plates VIII and IX are nineteenth-century.

It is evident that these pairs are much more like each other than like those of the other centuries, yet none of the pairs is by the same hand.

There is a natural tendency for studies of a particular hand to concentrate on individual features, such as the way certain letters are formed; in isolation from their context.

This is helpful as far as it goes, yet it is not entirely safe from factors such as fashions in handwriting, and the fact that the same writer may use different forms on the same page, (this is called "bimorphism" in the literature of graphology), let alone in different manuscripts.

Such factors as: speed of copying, available light, and the health of the writer, need also to be taken into account.

Larsen is criticised by Lenneberg and Libin (Lenneberg, 1980, p.89), for over-indulgence in this method of identification in his work on Handel's copyists

(Larsen, 1957 and 1972).

A safer method of identification is to take into account smaller units of handwriting than complete letters, clefs, etc.

Winternitz (1965), p.28, studies such fundamentals as the preferred direction of movement of the pen.

This bears a marked similarity to the method used by Bengtsson and Danielson (Bengtsson, 1955, p.56-7), (based on forensic literature) of dividing the writing of both text and music into "graphemes;" the smallest units of writing, made in one motion of the pen.

These movements are made automatically and are still recognisable when extraneous factors distort the outward appearance of the writing.

Certain features of a writer's hand may be of marked individuality; for instance Mendelssohn's treble clef (see plate IX), or Britten's noteheads (see section 3.3.1). This would seem to make identification very easy, but one must remember that the more obvious a feature is, the easier it is to copy; not necessarily with the aim of forgery, but perhaps as the sincerest form of flattery.

### 3.3.1 Writing of notation

The signs generally singled out for comment in a description of musical handwriting are:

Clefs

Notes (principally white notes, since black note-heads tend to be made with a single stroke of the pen)

Rests

Clefs.

Clefs are the most similar symbols to ordinary letters (originally, of course, they were ordinary letters). As such, they are seized-upon as easy characteristics for identification.

The "C" clef is the one capable of the widest variety of forms.

Larsen (1957, e.g. p.263) uses this symbol more than any other in his discussion of Handel's copyists. In some cases, as in that of the unknown copyist S2, the form of this clef is an extremely positive identifier (see plate VII).

In other cases, this evidence was less reliable, and some of the copies he attributed to the early hand of J.C. Smith the elder have been now positively ascribed to several other copyists.

The "G" clef has existed in exactly its present form since at least the time of Monteverdi, who used it thus.

The version like a lower-case "g," with a long tail, or sometimes a "gs" (standing for "g-sol"), seems to be English, and typically seventeenth- and early eighteenth-century (See plate IV).

Certain composers have continued to use variant forms of "G" clef: Handel's was very simple and appeared a compromise between the usual sort and the lower-case 'g.'

Mendelssohn, (see plate VIII), had a very characteristic form.

Britten's "G" clef was of the standard kind, although

at speed it generally lost the top loop (see plate I, after page 55).

The "F" clef originally had a form recognisably like an "F." Two dots remain to this day to represent the prongs of the "F," but generally the clef has long since become a "C," either with its open side toward the music or with its back to it.

Here the English seem to have chosen a "modern" form very early: both Purcell and the writer of plate IV use the "c" with its back to the music. There is about their "F" clefs still a similarity to the actual letter "F," with the cross-stroke missing.

This quality was noticeable in Imogen Holst's "F" clefs (see plate III, after page 72, top stave and fourth stave from the top). (Imogen Holst was Britten's music assistant, 1952-64).

#### Notes.

Interest concentrates on semibreves, and especially minims; since sometimes one can find out how these notes were drawn, and so identify the habits of pen-movement of the writer.

Tails can either be turned-up or turned-down. They can also be on either side of the notehead, or in the middle. This yields six possible combinations.

Most writers have preferences amongst these combinations. Not all are as consistent as Handel, who turns all his noteheads to the left no matter what position they are in.



Purcell draws his down-stems on the left in the approved modern fashion. This is one of the reasons for doubting the ascription of plate IV to him: in other ways it bears a marked similarity to his hand.

Bengtsson and Danielson (1955), p.35, also distinguish between "shaft drawn upward" and "shaft drawn downward." This is a little puzzling, since it seems slightly improbable that the shaft would be drawn other than away from the notehead.

Indeed, Winternitz (1965), p.28, in his diagrams of the possible patterns of minims, does not admit of any other possibility.

If the head were drawn after the shaft (another possibility of which Winternitz does not admit), there would, of course, be more chance that the shaft might be drawn towards it.

There is something about the minims with downward stems on plate IV which suggests that the stem may have been drawn first.

The straight right-hand side of the notehead appears to be all of a piece with the stem, and the total effect is a little like a ceremonial sword-hilt. This is a common feature of English writing of this period.

On occasion, the shaft protrudes above the notehead, and sometimes it does not reach as high as the top of the notehead.

This might possibly be consistent with drawing the shaft first and then putting the notehead on afterward at the right pitch.

The method of drawing minims is one of the ways of distinguishing between Larsen's S1 and S2 copyists (Larsen, 1957, pp.266-7), although Larsen does not say so.

Those of S2 (plate VII), appear to all intents and purposes to be made in one movement of the pen, starting leftward at the top of the notehead and performing an oval-shaped journey, branching off on reaching the point of entry to draw the stick.

S1 (plate VI), on the other hand, performs two motions to each minim, the first, (probably) forming the top of the notehead, and the second the under-part of the notehead and the stem. In this case, each motion is almost certainly rightward.

This method of identification demonstrates both Winternitz's concept of preferred direction of motion of the pen, and Bengtsson and Danielson's concept of graphemes, or distinct movements of the pen.

Britten's minims demonstrate, fairly often, a three-grapheme technique: two for the notehead, and a third for the shaft. This can be clearly seen in plate I, top system, 1st soprano part.

His black notes convey more than most writers', since they are horizontal in the spaces and at a forty-five degree angle for the lines.

Noteheads are generally in the accepted modern positions, to the left when the stems are upward and to the right when the stems are downward.

At speed, however, in a sketch, his preference for

rightward movement could cause noteheads in spaces with downward stems to have the stems springing from their right sides, although the stems then veered over to the other side.

Noteheads on lines ended up with stems on the left, but noticeably detached from the heads, because of the forty-five degree angle.

This is hard to demonstrate clearly from the plates; but can be seen to a certain extent in plate XI, bottom system, top staff, second bar; especially the third and fourth notes.

#### Rests.

Semibreve, minim and quaver rests are simple one-grapheme affairs, and in general do not convey much information to the graphographer.

The rest which does show great variety is the crotchet rest. In studying eighteenth-century manuscripts, Bengtsson and Danielson (Bengtsson, 1955), p.36, speak of the "French" type of crotchet rest, like a quaver rest in reverse, and a "common" type with pronounced upper and lower parts.

In plate V (late seventeenth-century English), we can see the "French" type being employed. Plate VII, by one of Handel's copyists, shows the "common" type (fourth bar of the basso part).

A variation of the "common" type, in use in the nineteenth-century, looks rather like a figure "five" at an angle.

## PLATES IV to IX

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### PLATE IV

The opening of Blow's anthem The Lord is King, from a late seventeenth-century organ book, once thought to be in the hand of Purcell, and later in that of Blow himself.

Manchester Public Libraries, Henry Watson Music Library. BRm370 Bp35, fol.1. (fragment).

### PLATE V

The opening of John Goldwin's anthem Thy way O God is Holy, from a late seventeenth-century vocal score in an unknown hand.

Manchester Public Libraries, Henry Watson Music Library. BRm370 Gp21, fol.1.

### PLATE VI

The first page of a keyboard arrangement of the overture to Handel's opera Ariodante, in the hand of copyist S1 (see Larsen, 1957, p.266). From the Newman Flower Collection of Handel Manuscripts.

Manchester Public Libraries, Henry Watson Music Library. MS130 Hd4, v.63, fol.1.

### PLATE VII

The first page of a full score of Handel's Ariodante, in the hand of copyist S2 (see Larsen, 1957, p.266). From the Newman Flower Collection of Handel Manuscripts.

Manchester Public Libraries, Henry Watson Music Library. MS130 Hd4, v.63, fol.5.

### PLATE VIII

The opening of the number He will return, from Sullivan's operetta The Contrabandista, in a full score copied by an unknown hand.

Manchester Public Libraries, Henry Watson Music Library. MSQ520 Sx62.

### PLATE IX

A page from a vocal score of Mendelssohn's Lauda Sion (autograph).

Manchester Public Libraries, Henry Watson Music Library. MS330 Mm52.

The L. is King

Organ

Vers.

Handwritten musical score for organ accompaniment. The score consists of ten staves. The first staff is in treble clef with a common time signature. The second staff is in bass clef. The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in treble clef with a key signature of one flat. The sixth staff is in bass clef with a key signature of one flat. The seventh staff is in treble clef with a key signature of one flat. The eighth staff is in bass clef with a key signature of one flat. The ninth staff is in treble clef with a key signature of one flat. The tenth staff is in bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, accidentals, and dynamics. There are also some handwritten annotations like "56" and "43" above the notes.

yea he

#3#3

6#3 6

Vers 3 Voc

The L. is King

Handwritten musical score for organ accompaniment, continuing from the previous section. The score consists of three staves. The first staff is in treble clef with a common time signature. The second staff is in bass clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat. The score includes various musical notations such as notes, rests, accidentals, and dynamics. There are also some handwritten annotations like "43" and "76" above the notes.

Organ Cornett

76 76

O yee y. Louc

34 34 #3

*Thy way O God is holy* [John Goldwin]

*Thy way O God is holy*

*Thy way O God is holy*

*Thy way O God is holy* who is so great - A

who is so great A God as O God who is so great - A

God as O God *Thy way O God is ho - ly*

God as O God is so great - A God so great a God as  
who is so great - A God is so great - A God as

our God. Then art

our God, Then art by God of doth word - as then

*Overture in Arochank.*

A handwritten musical score for an overture. The score is written on ten staves. The first staff is the treble clef, and the second is the bass clef. The music is in 2/4 time and features a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and the word 'All.' written below the final staff.

Overture

Violins I  
Violins II  
Violas  
Bass



|| *6/8 in C4*

# He will return

*Andante*

A handwritten musical score for the piece "He will return". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked "Andante". The music consists of a melody in the upper staves and a piano accompaniment in the lower staves. The piano part features a steady eighth-note bass line and chords. The melody is composed of quarter and eighth notes, with some rests. The score concludes with a double bar line and a fermata over the final note. The word "pizz" is written below the final measure of the piano part.

I Lau - da ti - on sal - va  
 Praise glo - ri - ous, bow be -  
 20 21 22  
 23 *f. Ped.* 24 \* 25  
 to - rem, lauda du - an et pasto - rem, *in cho.*  
 fou - am; O be joy - ful sanc - ti a - dore - am, *in hym - nis*  
*cho. - ro.* *cho. - ro.*  
 26 \* 27 *Pedal.* 28 \* 29 *Pedal.* 30 \* 31 *Pedal.* 32  
*in 3/2* *in hym - nis*  
*cho. - ro.* *cho. - ro.*  
 hymnis et can - ti - cis *in hymnis* et can - ti - cis  
*cho. - ro. duo. res - claus.* *cho. - ro.* *cho. - ro.* *cho. - ro.*  
 et can - ti - cis *in hymnis* *in hymnis* et can - ti - cis  
*cho. - ro. duo. res - claus.* *cho. - ro.* *cho. - ro. duo. res - claus.* *cho. - ro.*  
 nis et can - ti - cis *in hymnis* *in cho. - ro. duo. res - claus.*  
*cho. - ro. duo. res - claus.* *cho. - ro.* \* 34 35 36 37 38 39  
 \* 40 *Pedal.* 41 \* 42 43 44 45 46 47 48

Britten's crotchet rest, also derived from the "common" type, lost its lowest hook to become indistinguishable from a figure "three." (See plate I, after page 55, bottom system, 2nd bar).

A situation where the evidence of the way of making a sign can override the conclusion that would otherwise be reached by graphography is provided by plate VIII, part of a manuscript score of Sullivan's The Contrabandista.

Here the position of the noteheads in all situations is the same as in a Sullivan autograph, and the tendency to make a downward-pointing stem of a detached semiquaver with the stem and one stroke of the flag in one grapheme, and the other stroke of the flag in another grapheme, can be demonstrated in the composer's autographs.

The tendency for downward-pointing stems to have little inadvertant hooks, and the tendency for ledger-lines to slope slightly backwards are also characteristic.

Yet the form of the bass clef declares that all this is coincidence; since it is a "C" "facing the music," whilst in all Sullivan's available manuscripts the "C" is invariably turned away from the music.

### 3.3.2 Writing of words.

Amongst Britten's characteristics we may list:

- 1) Lower-case "g"s, "y"s, etc. have straight tails.
- 2) Lower-case "p"s do not close their ovals (a disinclination to halt his rightward movement, of which

the "p"s are symptomatic, is a general characteristic of Britten's hand).

3) Small "b" is of the Victorian copybook variety, often with a loop at the top and with an oval open at the top.

4) Lower-case "r" is of the "v" variety. (For illustration of points 1-4, see plate X; the comments at the right-hand side beginning "please realign."

5) Lower-case "f" is sometimes without a cross-stroke (like a deep "b").

6) In linking, there is a tendency to link to the tops of the letters which are drawn downwards, for instance t's, in order to make them without retracing. (See plate II, third bar, second stave up, the word "marked"). (Note that the word "naturale," to its left, is not in Britten's hand; but in that of Rosamund Strode, his music assistant, 1964-76).

7) There is a tendency for the last letters of words to be unclearly formed. This is a characteristic of many rapid scripts, however.

For Imogen Holst's characteristics, we may point out:

1) Letters within words can often be considerably elongated: in rapid and free writing one letter can sometimes account for half the length of a word.

A suspicion of this can be seen in plate X (after page 107), left-hand side; the comment beginning "PLEASE start these..." The "h" of the word "these" is elongated.

2) Lower-case "f" has an eye at the top and an almost

PLATE X

A page from the first proofs of Britten's church parable Curlew River, showing, at the beginning of the second system from the top, a correction in the hand of Imogen Holst (Britten's music assistant, 1952-1964), and, at the end of the same system, a correction by Britten himself (the last two words again in Imogen Holst's hand).

The rest of the corrections are in the hand of Carey Blyton, Fabers' house editor.

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8

70 (MORE HARDWORKING) FERRY MEN

more. *ing*

Librettist

Abbot Chorus

Organ

Vin. (stopped)

Via. (lively) (free) *pp* *mf*

Drums *mf*

Come a-long there, you cra-zy soul! It's time to land, So get out of the boat!

*straighten up f*

(stopped)  
Vialone  
(SEE GOR  
INSTRUCTIONS  
AT START)

71

PLEASE

Via. *pp* *mf* *(sf)* *ff* *p*

Drums *mf*

Come a-long there! Get out of the boat!

You must be soft-

*pleas  
real  
stay in  
bottom  
4/4  
CORR  
FOR  
mf*

Peruvian

heart - ed To weep at my sto - ry, To weep so bit - - - ter-ly.

*fill in  
hi-a-l*

*# not clearly to G staff*

*(lunga)*

*(lunga)*

*imita sh. by itai*

*itai*

straight tail.

3) Similarly, lower-case "g" has an eye rather than an oval at the top, and a wide loop for a tail.

4) Lower-case "r" can sometimes have an eye at the top. (See plate III, after page 72, beginning of top system: the words "Chorus" and "Traveller")."

5) Capital "M" is almost without a middle notch; more like an inverted "U." (See plate III, top system: "LET HIM GUIDE YOU TO THE TOMB").

6) Alignment with the writing-line is not strictly adhered-to.

### 3.4 Compositional procedure.

#### 3.4.1 Changes

A term which has some currency for changes made by a composer in the course of his work is "corrections."

This term is used by Marshall (1972), and by Ryom (1977). The latter is writing in French. In a language rich in synonyms and near-synonyms, such as English, there does not seem to be much reason to use a word clearly implying the rectifying of a mistake to indicate an intentional difference.

"Alterations" is a more neutral word, but is derived from a transitive verb; whereas "changes" can be either transitive or intransitive, and conveys not only that the composer changes the music, but also that the music itself changes in some chemical way as part of the mysterious creative process.

"Changes," therefore, is the term chosen for use in this section.

#### Classification of changes.

Changes may be classified by several categories of division:

##### a) Time of change.

###### i) Immediate.

The change may be made immediately upon writing the previous version, e.g. by crossing out and substituting something else.

###### ii) Delayed.

A change may be made at a later point in the process. It may or may not be possible to distinguish it from an immediate change. If it can be distinguished, this will be possible because of a different ink colour, or other factor concerned with the medium, or by one of the "controls" discussed below.

###### iii) Chain-reaction.

This term is borrowed, with due acknowledgement, from Marshall (1972), p.34. The kind of change represented is evident enough elsewhere in the literature, but Marshall seems to be the only person who has given it a name.

This type of change is made as the result of another one, which requires other similar passages to be changed to match.



If a chain-reaction change can be isolated, the time of making it relative to the primary change is less important than with an independent change.

b)Extent of change.

Changes may vary in the degree to which they alter the work. The degrees given here are based, again, on Marshall (1972), p.35, who divides them into two main groups: "grammatical" and "compositional."

The latter group is divided into "formative," and "ornamental." To these we may add the least important changes of all, and call them "orthographical."

i)Orthographical changes.

Very frequently, in the heat of noting down ideas, accidentals will be missed off, quavers will be grouped wrongly, or a passage may be "spelled" wrongly in terms of enharmonics.

These mistakes may be noticed later, perhaps when trying the passage through, and corrected. Equally they may be corrected immediately, or as a "chain-reaction" from an analogous passage.

ii)Grammatical changes.

These are much more noticeable in music written in the era from Palestrina to Brahms than they are in twentieth-century music.

All good music must operate according to rules, but if these are empirically established not only from composer

to composer, but often from work to work of the same composer, they are much less easy to divine.

iii) Compositional changes.

Ornamental.

"Ornamental" changes do not affect the basic structure of the music, but change the character of its surface.

This does not necessarily mean that ornamental changes are slight.

The basic question in deciding whether a change is ornamental or formative is that of whether it can be considered to introduce a new element into the structure, or simply to affect the method of elaboration of elements already there.

Thus if a new chord is introduced, and it represents an actual extension of the harmonic rhythm of the piece, then the change is formative.

If, on the other hand, the new chord is simply a splitting of a chord (already present) into two halves, then the change is ornamental.

Once again, music up to 1900 presents an easier target for this kind of study than that of the present day.

Formative.

Formative changes have been adequately defined in the previous section by reference to what they are not. Unlike all the other kinds of changes, they are not necessarily to be understood or explained, since they emanate from the mind; perhaps ultimately the

subconscious mind; of the composer.

c) Classification by method of correction.

The way in which the correction is made is to some extent determined by its extent.

i) Superimposition

Accidentals may be added where missing, or the addition may involve squeezing-in extra notes between others, or superimposing them in different colours. Staves may be extended at the end of a line to allow for additions.

At this point may be included the common practice of changing a sign into another sign by superimposition.

ii) Erasures

These are usually only possible in pencil, although a certain amount may be achieved by scratching-out ink, or, as Handel did, smudging it out whilst still wet.

iii) Crossings-out

This method is fairly self-explanatory. As with erasures, it may or may not be possible to see what was originally written.

For larger deletions, hatching-out may be used. This was a favourite method of Vivaldi in his composing scores.

iv) Patches

Probably because music has to be written onto ruled

staves, the practice of pasting new music paper over old, in the desired position, is widespread. Ultra-violet and infra-red photography are sometimes used to discover what was underneath.

v) Detachment of sheets

If the change is extensive enough, a leaf may be removed from the rest of the manuscript. Very often the leaf does not survive; and the gathering-structure of the manuscript, or a tell-tale stub, is the only way to discern its former presence.

vi) Later versions

A change may be on the same manuscript, as above, or may be a different version of the same passage in a later manuscript. Sometimes the earlier manuscript is altered to agree with the later one.

Only if both manuscripts are autograph, or can be proved to have been prepared under the composer's supervision, can the changes be ascribed to the composer.

More than one of the above categories of division can apply to any given change.

A change must have been made at a particular time relative to the original manuscript. It must be of definable extent, and it must have been made in a particular physical way.

For example, Handel's change of mind about the bass

solo Thus saith the Lord in Messiah, as reported by Tobin (1964), p.7, can be classified as a delayed compositional (formative) change, made by superimposition. Handel originally intended an *arioso*, but decided instead to substitute the present recitative. This he did by placing a new layer on top of the existing work.

This change must have been delayed, since the old version was copied by Handel's amanuensis, J.C. Smith, into the Handexemplar, which was altered later by the addition of a patch.

The alteration to the composing score, made by placing another layer of work over the old one, must thus have been made at a late stage, probably after Handel had come to the end of the oratorio.

Staying with the same composer, Tobin (1964), p.4, finds that at bars 90-91 of the Amen chorus the composer changed his mind about the shape of the fugue subject that he was using, realizing that it was leading him into an ineffective register for most of the chorus.

He therefore changed its shape to avoid this. The previous entries were altered in line with this decision.

Thus we can classify the entry at bars 90-91 as an immediate change (since all succeeding entries are in the modified form), made by crossing-out.

Whether this is a formative, ornamental, or grammatical change is a matter of one's point of view. There are arguments for each.

The changes to the previous entries are good examples of chain-reaction corrections.

Something may now be said about the deductive methods used to analyse a change according to the above categories:

i) Medium

Medium used for the change is one clue, although if the composer wanted to superimpose a new version he would be quite likely to use a different medium in order to gain the necessary contrast.

If, however, the medium used for the change can be matched with that used in a later stage of the composition, or a later manuscript altogether, then conclusions may be drawn about the time of the alteration.

For example, plate XI (after this page) shows page 8 of the composition sketch of Britten's Hymn to St. Cecilia. In the third system of the page, in the second soprano and alto parts, beginning with the last chord of the second bar, three chords (in parallel sixths), have been altered from g sharp/b, f sharp/a, f sharp/a; to a/c sharp, g sharp/b, f sharp/a.

This has been done in exactly the shade of ink used to write out the fair copy.

Similarly, in the same two parts, in the last bar of the page, the last chord has been changed from b flat/d to a/c natural.

This has been done in the red/orange pencil used to

PLATE XI

A page from the autograph composition sketch of Britten's Hymn to St. Cecilia, showing changes made by the composer at the time of writing out the fair copy (see page 115).

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SOLO (1<sup>st</sup> system)

O dear children, do counsel us in words

Handwritten musical notation for the first system, including vocal lines and piano accompaniment. The piano part features chords and melodic lines with some handwritten notes like "P dolce e legato".

Playing among the ruined temples

So small beside these long-sung words

Handwritten musical notation for the second system, continuing the vocal and piano parts. The piano part includes dynamic markings like "ppm".

Playing

So small beside these long-sung words

So long against the broken altars

Up dead things you shed:

Handwritten musical notation for the third system, featuring vocal lines and piano accompaniment with dynamic markings like "pp".

long insides - impetuous child with the broken crown

O weigh these wings

Handwritten musical notation for the fourth system, including vocal lines and piano accompaniment. The piano part includes dynamic markings like "pp".

hang the head - impetuous child

child with the crown



write the words into the fair copy.

Thus we may conclude that the changes were entered in the composition sketch at the time of making the fair copy.

These changes affect the degree of dissonance between the "tune" in the first sopranos and the "accompaniment" below. They can fairly be categorised as delayed ornamental changes made by superimposition.

#### ii) Controls

The method of employing "controls" has already been demonstrated, in referring to the Handel change in the Amen Chorus of Messiah, and to the setting of the words "Thus saith the Lord." (See pages 113-4.)

In the first instance, the control is later repetitions of the same passage which appear only in the altered form, which establish the point at which Handel decided to make the change in the fugue subject as during the writing of bars 90-91.

The other kind of control is a copy, or part, derived from the version under consideration, which shows either only the amended version or a similar change. In the case of "Thus saith the Lord," the copy shows a similar change, although made in a different way.

#### iii) Remains of former versions.

If a change has been made by erasure or superimposition, remains of the original version may still be discernible.

Plate XII (after page 126), shows part of the composition sketch of the last movement of the Britten Violin concerto.

The last bar of the first system has been crossed out; evidently before completion, since the solo part has only two crotchet beats out of the required three.

Britten evidently originally intended a change to 3/4 time here, and judging by the appearance of the beginning of the next system, he must have continued with his original thought for two or three bars, then erasing what he had written.

Needing more room in what had originally been a very short bar at the beginning of the second system, he extended the staves to the left, but was still thinking of a change to 3/4, since he wrote in the time-signature.

What happened next is not clear. At some point soon afterwards he evidently decided on a repeat of the second bar of the first system, but a tone higher.

This necessitated crossing-out the new time-signature, to leave the metre as 4/4, and also the squeezing-in of the four-beat bar into the space intended for a three-beat one. The final beat is decidedly starved of space.

Remains of the original 3/4 metre can be seen from the fact that, in the bass, a dotted minim is left to fill the whole bar instead of the correct semibreve; and also in that the next bass note, originally another dotted minim, has been altered to a crotchet, which together with another dotted minim fills up the following bar.

### 3.4.2 Order of events

By attempting to observe the order in which the different elements of a page of manuscript (or, on a larger scale, a sequence of such pages), were set down, the researcher hopes to be able to discover something about the methods of work of the composer, and also something about his attitude to his music.

For instance, Marshall (1977), p.134, attempted to state the order in which Bach thought of his music and set it down on the page: for instrumental ritornelli, for example, the order appeared to be: a)melody; b)bass; c)continuo; d)inside parts.

Marshall, p.134, also managed to refute the idea that Bach wrote fugues by the Stimmtausch method, that is to say, by setting the subject and counter-subject together and writing the remaining parts in invertible counterpoint to fit these.

In fact, from the example of an unfinished page from the cantata Sie Werden aus Saba alle kommen, it can be seen that Bach actually prepared the score first, writing in the appearances of the subject and counter-subject in all the voices, before filling in the other parts.

#### Methods of analysis

##### a) Unfinished pages

An unfinished manuscript, such as the one just mentioned, is naturally a gift to someone researching along these lines. Other clues are:

b) Sharpness of pencil

A pencil-point wears down fairly quickly, and will reveal the fact that different elements have been entered at different times.

This can be seen in plate XII (after page 126), an illustration of page 27 of the composition sketch of Britten's Violin concerto.

In the second bar of the third system from the top, it is evident that the minim chords in the third stave down are written with a considerably blunter pencil than the violin solo part in the same bar, although the noteheads in the left-hand chord have been touched up with the sharper pencil.

All the similar chords in this system have the same appearance. There is evidence that the solo part, in the sharper pencil, has been written over something else, which has been erased.

Yet the last four crotchet beats of the solo part are written in a pencil which closely matches the state of sharpness of that used on the lower staves.

Clearly, there is material for a theory of the order of events at this point, though we shall not attempt to develop it here.

Closely allied to the study of pencil sharpness is that of cycles of sharpness and bluntness of quill pens, and the amount of ink on the nibs of dipper pens.

Rolf (1976), p.38, in discussing the title page of the manuscript of Debussy's La Mer, finds that what was formerly considered to be the use of a different ink by

Debussy was in fact the result of his having re-dipped his pen at the point under consideration.

c) Appearance of parts on the page.

There are times when a part does not fit into the space allowed for it as well as other parts at the same point in the music. If a part is squeezed into the available space, or conversely, if it has too much room, the chances are that it has been written at a later point.

This method can be used in considering the bar in plate XII mentioned above. The second minim chord, third stave down, third system down, does not correctly "range" with the solo part.

If it had been written after the solo part, it would almost certainly have come in the right place in relation to it.

This reinforces the feeling that the solo part was either written after the accompaniment, or is an alteration of what was originally written in the space which it occupies.

### 3.4.3 Order of sketches, and progression from sketch to sketch.

This study is most highly developed amongst musicologists whose subject is Beethoven; the composer whose method of work involved more detailed working-out on paper than any other.

Johnson (1980), p.303-472, provides something like the archivist's "integrated level" approach (see Section 5.4)

to Beethoven's sketches in the "Fischoff Miscellany."

First of all, the entire collection is given a series-level description, with description of its provenance, paper-types, rastrology, watermarks, and relationships with other manuscripts.

Next, individual works are discussed according to their representation in the sketches, collating all known sources from both the "Fischoff" and the related "Kafka" miscellany.

This section describes the available material for each work and each movement of a work, according to musical factors.

Finally, the "date" section establishes the date of the first appearance of the work in question, and then puts the individual sketches in date, rather than musical, order, using information derived from various sources, such as other material on the same sheet, handwriting characteristics, paper-type, and so on.

In Beethoven's case, at least, the historical facts of the ages of the sketches tend to correspond with the musical evidence; that is, the closeness to the final version.

Methods of determining order of sketches.

a) Verbal comment on manuscript.

Some composers are in the habit of indicating the order of their thoughts and drafts; and naturally this saves the researcher a great deal of time.

A good example of this practice is Holst. For

instance, in the sketches for the First Choral Symphony (Holst, 1974-83 vol.4), we see him applying the labels "first version;" "final version;" and so on.

Other comments, such as "see page 3," or "semitone lower," or even "out," may also be of assistance.

Britten's "sketches" were very frequently sections or leaves removed from complete drafts (composition sketches).

In these cases, continuity of material will provide a clue to the original position of the sketch.

But sometimes he numbered the bifolia of his composition sketches; and if the detached leaf happened to have such a "signature" written on it, this will provide a further clue.

b) Written on same sheet as something else.

Johnson (1980), p.339, dates the earliest sketch source for Beethoven's piano sonata op10, no.3, by reference to the fact that it appears on the verso of a leaf devoted to Wo053; which can be assigned to the early months of 1797.

Similarly, Brett (1983), p.73, dates the first appearance of the "Sunday morning" music in the sketch material for Peter Grimes, as the appearance of a two-bar fragment on a detached leaf which originally formed p.75 of the composition sketch of the previous scene.

Not unreasonably, he refers to this as "possibly an advance inspiration."

Because Britten detached leaves or bifolia whenever a

hiatus necessitated the replacement of more music than could be conveniently erased or crossed out, and then used these sheets for further sketches, it is possible to see which earlier points in his works were still giving trouble at that particular point.

Needless to say, this method does not reliably date sketches for later points, since there is no guaranteeing that the paper was re-used immediately.

The dust between Peter and Ellen in the prologue of Peter Grimes appears in sketch form on the detached bifolium referred to by Brett (1983), p.69, as sketch D, which originally formed page 75 of the composition sketch, at the end of Act II.

#### c) Handwriting

Johnson (1980), p.339, is fortunate in that the "Fischhoff miscellany" sketches were made at a time when Beethoven's hand was undergoing rapid changes.

Thus he is able to suggest tentatively that some of the sketches for Op.10, no.3 may be earlier than others because of the use of a form of system brace which disappeared during 1797.

Needless to say, this form of evidence is somewhat rare, since most composers' hands remain stable during the period of the composition of an individual work.

#### d) Paper-type

This method, again, is unlikely to bear fruit unless composer bought his paper in fairly small batches, and unless the gestation of his works covered a fairly long period.



Both these conditions generally apply to Beethoven. Working on the sketches for Op.10, no.3, in the "Fischoff miscellany," Johnson (1980), p.339, is able to place the sketches appearing on leaves 44-5 in 1797 rather than 1798, because they appear on the paper-type which he refers to as III-c; which was used exclusively in the earlier year.

e)Version of words used (vocal works only).

Westernhagen (1976), p.16, is able to date the first appearance of the "Rhinemaids" theme at the beginning of Das Rheingold in Wagner's sketches as prior to 1853, because the version of the words used pre-dates the verse version written by Wagner in that year.

f)Musical factors

Progress from a relatively crude version to something closer to the eventual version may appear to be evident in a series of sketches.

Without corroborating evidence from methods a) to e) above, however, musical evidence is unsatisfactory, since there is no knowing what went on in the composer's mind. He could easily have gone back to his first thoughts, after considering alternatives.

Generally, in determining the order of a series of sketches, the effort is to isolate the earliest and the latest (in Britten's case, the latest is often torn from its original integral place in the composition sketch); and to fit the others into an order between these outer limits as best one can.

Progression from sketch to sketch.

Plate XII (after page 126), shows p.27 of the composition sketch of the Britten Violin Concerto, beginning at fig. 35 (the 2nd variation of the passacaglia in the last movement).

Plates XIII and XIV show two loose sketches for the same place in the piece.

Naturally, the composition sketch is the latest version of the three. The other two sketches cannot be put in order by non-musical means; and musical criteria, as we shall see, do not produce clear grounds for thinking either of them definitely the earlier.

To start with, we may observe the factors that remain constant in all three versions.

The most obvious of all is the pedal "C" in the bass. Secondly, we note the intention of using some kind of sequence, based on a shortened form of the passacaglia theme.

The use of a major seventh in opposition to the pedal "C" is derived from the very beginning of the passacaglia.

This is quite explicit in the last beat of the first bar of 35 in the composition sketch, and also in the same place in plate XIII. In plate XIV, the "B" natural does not make its appearance until the following bar.

Another continuous factor is the "reply" to the opening statement on the horns, played on the orchestra and shadowed by the violin figuration in plate XIII and plate XIV.

This theme, g sharp, b, a, g sharp, b, a, g sharp, comes from the solo part in the previous variation. In the composition sketch it looks as if it has been abbreviated to a single note, the octave "B" on the last beat of the first bar; but it is actually present in decorated form in the violin figuration; although its quality of turning back on itself is slightly less obvious, because of the drop of an octave.

Finally, we notice that the orchestral colour is preserved throughout; horns for the first statement, and woodwind for the second.

Turning to elements which change, we note that the pedal "C" is phrased to begin on the second beat of the bar in both the composition sketch and plate XIII. Britten took the trouble to write in clefs and a time-signature in this sketch, which makes it appear less tentative than plate XIV.

On the other hand, plate XIV is closer to the composition sketch in its pattern of repeating the same idea (3rd stave down), first on C (bar 1), then on D (bar 3), and then on E (bar 5); although Britten evidently tried yet another version in the composition sketch before erasing it and writing the final version. Plate XIII misses out the repetition on D.

The rhythm of the solo part is somewhat closer in plate XIV to the composition sketch, being based on a crotchet tied over the barline; but the figuration based on the repeated "C" in the solo part is common only to plates XIII and XIV.

PLATE XII

A page from the autograph composition sketch of  
Britten's Violin concerto. (See page 116).

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Music Publishers Ltd., and of the Executors and Trustees  
of the Britten-Pears Library.

35 *Pezante*

Handwritten musical score for system 35, measures 1-4. The score is for a string quartet. The first staff (Violin I) has a treble clef and a 3/4 time signature. The second staff (Violin II) has a treble clef. The third staff (Viola) has a treble clef. The fourth staff (Cello/Double Bass) has a bass clef. Dynamics include 'f', 'man', 'pp', 'p', and 'ff'. There are various articulation marks and slurs. The system ends with a double bar line and a large scribble.

Handwritten musical score for system 35, measures 5-8. The score continues with four staves. Dynamics include 'f', 'pp', 'p', and 'ff'. There are various articulation marks and slurs.

Handwritten musical score for system 35, measures 9-12. The score continues with four staves. Dynamics include 'f', 'pp', 'p', and 'ff'. There are various articulation marks and slurs.

36 *Tragante*

Handwritten musical score for system 36, measures 1-4. The score is for a string quartet. The first staff (Violin I) has a treble clef and a 3/4 time signature. The second staff (Violin II) has a treble clef. The third staff (Viola) has a treble clef. The fourth staff (Cello/Double Bass) has a bass clef. Dynamics include 'pp', 'p', and 'ff'. There are various articulation marks and slurs.

Handwritten musical score for system 36, measures 5-8. The score continues with four staves. Dynamics include 'p', 'ff', and 'pp'. There are various articulation marks and slurs. The system ends with a double bar line and a large scribble.

PLATES XIII and XIV

Two discarded autograph sketches for Britten's Violin concerto. (See page 125).

These sketches are for the same part of the work as the page from the composition sketch reproduced as plate XII.

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*Coranto*

Handwritten musical score for the first system. It consists of two staves: a piano part on the left and a violin part on the right. The piano part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a half note chord (F# and C) with a dynamic marking of *p* and a hairpin indicating a crescendo to *ppp*. The second measure contains a half note chord (F# and C) with a dynamic marking of *ppp*. The third measure contains a half note chord (F# and C) with a dynamic marking of *ppp*. The fourth measure contains a half note chord (F# and C) with a dynamic marking of *ppp*. The violin part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a half note chord (F# and C) with a dynamic marking of *ppp*. The second measure contains a half note chord (F# and C) with a dynamic marking of *ppp*. The third measure contains a half note chord (F# and C) with a dynamic marking of *ppp*. The fourth measure contains a half note chord (F# and C) with a dynamic marking of *ppp*. There are various handwritten annotations and markings throughout the score, including slurs, accents, and dynamic hairpins.

Handwritten musical score for the second system. It consists of two staves: a piano part on the left and a violin part on the right. The piano part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a half note chord (F# and C) with a dynamic marking of *p*. The second measure contains a half note chord (F# and C) with a dynamic marking of *p*. The violin part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a half note chord (F# and C) with a dynamic marking of *p*. The second measure contains a half note chord (F# and C) with a dynamic marking of *p*.



The opening orchestral statement, and its repetitions, use up more of the passacaglia theme in plate XIV than in the composition sketch; and less in plate XIII than in either of the other versions.

Britten's interest in the "sonority of the second" is clearly in evidence in plate XIII, where he keeps two horns sounding a major second for more than a bar and half of slow time.

Evidently in the composition sketch he thought better of it and went on up to a minor third, thus compromising between plates XIII and XIV.

Enough has been said now to demonstrate that the process of deciding on the order of these sketches by musical means is extremely complex.

It is not the purpose here to reach a definite conclusion, but simply to demonstrate the problems.

If one were to hazard a guess, it would appear that the sketch in plate XIV is probably the earlier, with that in plate XIII coming closer to the composition sketch version in some ways, and trying some new directions, before the composer did some further sketching underneath what is now the final surface of the composition sketch.

#### 4 RESEARCH TOPICS CARRIED OUT AT THE BRITTEN-PEARS LIBRARY

4.1 Description and methodology of a questionnaire sent to users of the Britten-Pears Library.

For the questionnaire, consisting of a general part, to be filled in by all respondents; and five specialised sections for particular types of users, see Appendix IV.

Twenty-seven copies of the questionnaire were sent out, and fourteen were returned; a response rate of just under fifty-one percent.

The response to the general part of the questionnaire is dealt with below.

Question 1. Please give a brief outline of the topic of the research for which you used the Britten-Pears Library.

It is not possible to quote the replies to this question in detail, since some of the information is confidential. A basic list of the topics is given below:

1. Manuscripts of film scores.
2. Britten's conducting score of Haydn's The Seasons.
3. Midsummer Night's Dream
4. Editing a work by Britten for publication (specific work cannot be stated here, as it would identify the individual).
5. Material for a book on Britten's operas.
6. Early influences on Britten's style. (Involving

detailed analysis).

7. Editing (see 4).
8. Editing (see 4).
9. Britten's works in response to war.
10. Comparison of manuscripts with final versions.
11. Britten's works for cello.
12. Britten's early works.
13. Manuscript of String quartet in D major (1931).
14. Britten's works for junior performers.

A fairly wide spread of topics is seen to have been investigated. At the time of writing, items 4,5,6,7,8 and 13 have resulted in published work.

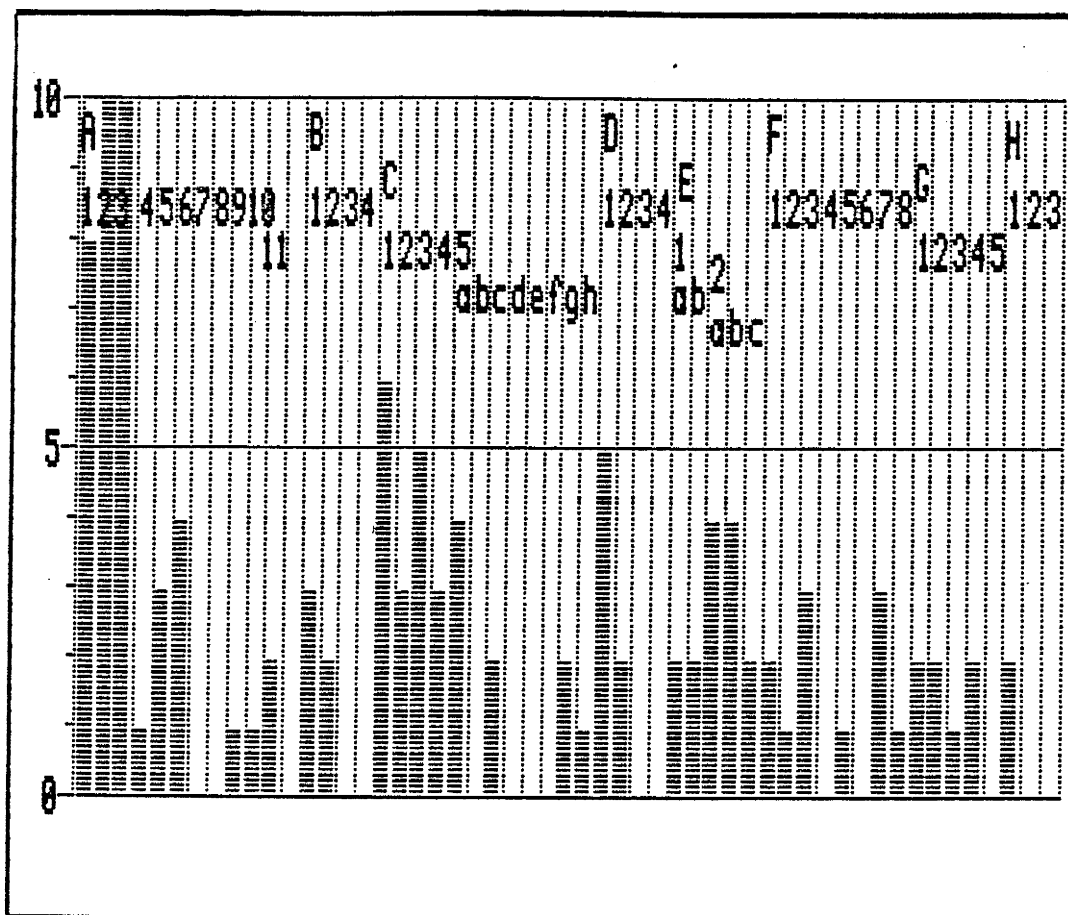
Question 2. Please tick the types of material on the following list (see Appendix IV) which you used on your visit(s) to the library.

A ranking of the various library materials according to the number of times they were ticked by respondents is given in the form of a bar chart in Table I (next page). Items not ticked at all are shown as "zero" in the chart.

For the majority of the items not used at all, there is a good reason for their non-use:

A7: Britten's writings about music are very few; A8: access to diaries is not permitted at present; C5d,e, and f: books belonging to Britten on these subjects exist but mostly are not catalogued or on open access; H2 and 3: no viewing arrangements are available for films or videotapes. The other items could in theory have been

TABLE I  
 Showing frequency of reported use of the various types of  
 stock in the Britten-Pears Library.



KEY

A. MANUSCRIPTS

1. Sketches
2. Composition sketch
3. Fair copy
4. Parts
5. Derivations (e.g. vocal score)
6. Libretto
7. Manuscripts of writings about music, etc.
8. Diaries
9. Letters to Britten
10. Letters from Britten
11. Other manuscripts

B. INTERIM MATERIALS

1. Dyelines
2. Proofs
3. Transparencies
4. Other

C. PRINTED BOOKS

1. Books on Benjamin Britten
2. Books on people associated with Britten
3. Books by people associated with Britten
4. Books on topics associated with Britten (e.g. documentary films)

5. Books from Britten's personal library:

- a) Poetry
- b) Fiction
- c) Drama
- d) Literary criticism
- e) History
- f) Politics
- g) About music
- h) Other books

D. EPHEMERA

1. Programmes
2. Press cuttings
3. Posters
4. Other

E. PRINTED MUSIC

1. Music by other composers from Britten's own collection
  - a) Used, or probably used, in performance
  - b) Other
2. Printed copies of Britten's works
  - a) Used, or possibly used, by Britten in performance.
  - b) Used by Sir Peter Pears in performance
  - c) Other

F. RECORDINGS

1. Tapes from Aldeburgh Festival performances
2. Tapes from broadcast performances
3. Commercial recordings of Britten's works
4. Commercial recordings of other composers' works performed by Britten
5. Tapes of lectures on Britten
6. Recordings of broadcast features on Britten
7. Recordings of soundtracks of films with music by Britten
8. Other recordings

G. PICTURES

1. Of Benjamin Britten
2. Of people associated with Britten
3. Of performances or rehearsals of Britten's works
4. Costume designs, stage designs, etc.
5. Other

H. FILMS, etc.

1. Scripts, etc., for films (manuscript or typescript)
2. Copies of films
3. Videotapes

used.

The major conclusion to be drawn is that, as might be expected, the majority of users come to the library to use the manuscript materials, with complete drafts and fair copies coming somewhat ahead of isolated sketches (since there are so few such sketches by Britten, this is not surprising; but such materials are still used more often than anything else except composition sketches and fair copies).

The ranking by use also shows the value of keeping a comprehensive collection of books about Britten.

These can be seen elsewhere; but according to the responses to the questionnaire they are still used more than books such as Britten's poetry books, which cannot, of course, be seen elsewhere.

For purposes of comparison, a ranked listing of the materials used by the three editors of Britten's works who responded to the questionnaire is given below.

These are the only respondents who can be taken as a group: for other types of research there is either only one respondent, or, if more than one, there are complicating factors which affect the correlation.

Items in question 2. (see Appendix IV, p.3), ticked by editors:

Manuscript fair copy (3)

Composition sketch (2)

Other sketches (1)

Dyeline (1)

Books (poetry) (1)

Printed music (not used by Britten) (1)

Commercial recordings (1)

Question 3. Were there any problems in visiting the collection in its present geographical location? and

Question 4. If yes, please suggest an alternative location which would seem to you more suitable.

The matter of the siting of archives is discussed in Section 1.2.7.

Most of the respondents said that they had not experienced difficulties, although some qualified this, as in the following note:

"For me the extra effort spent in reaching the library was no problem, but rather an active kind of immersion in Britten's chosen environment."

Another answer along the same lines was:

"I say "yes" only because I'm sure I would have made more reference to the manuscripts had the collection been located in the British Library. But the Red House is a much nicer place!"

The conclusion must be that the location has the virtues of its faults, and that most people think it well worth the journey.

Only one respondent actively wanted the collection situated elsewhere, suggesting London (presumably the British Library), or possibly Norwich (as an adjunct to the University of East Anglia).

Question 4. Would you have found the collection more useful if it had contained additional items? and Question 5. Would you have found the collection more useful if you had been permitted access to items which were contained in the archive, but not made available for study?

Again, most users were satisfied with both the contents of the archive and the arrangements for access to the contents.

Naturally, those users whose work was most likely to involve juvenilia, letters or diaries, were the most likely to be dissatisfied.

Some of the respondents had been permitted access to such materials because of a special relationship with the library; for example, the fact that they had been commissioned to edit juvenilia.

Two users commented on missing items in the archive; user 1 thus:

"I am quite sure many items pertaining to Britten's film music, ephemeral as they were, have been lost forever.

But there are many gaps in the manuscripts compared to the known music as it still exists on the sound-track recordings; and some items in the film music manuscript collection have not yet been identified as to their purpose or for what film."

User 11 commented:

"Rostropovich has some manuscripts which the Library hasn't been able to obtain copies of."



Three users, nos. 1, 6, and 11, commented on items which were in the archive but not available to the public. Two, nos. 1 and 6, would have liked access to the Britten diaries.

User 11 would have liked access to letters, if there were any which contained comments on work in progress.

Questions 6, 7, 8, and 9.

These questions concerned catalogue-use, and are dealt with below in Section 5.2.

Question 10. This question concerned handwriting identification. In general there were few problems. Such insights as were provided by the answers have been incorporated above in Section 3.3.

Question 11. Could any part of your work not have been done by working from a facsimile, dyeline, microfilm, etc.; as opposed to from the original?

Again, a majority of users could have worked satisfactorily from a reproduction.

In some cases this may mean that they would not have found it necessary to visit the archive if they had been able to purchase a microfilm. (BRITTEN, Aldeburgh, does not sell microfilms).

Users 4 and 13 stated that none of their work could have been done from a reproduction, without giving reasons.

User 1 commented:

"Some pencilled manuscripts were very faint and smudged- might not reproduce clearly."

User 6 commented:

"When examining sketches it is useful to observe erasures, which can still be detected in the original but often not on microfilm."

User 7 commented:

"Pencil sketches (especially early ones) nearly always need confirmation from the manuscript."

User 9 commented:

"The use of microfilm before the use of the originals was quite a useful method." (This method of working is enforced by BRITTEN, Aldeburgh, as a conservation measure).

## 4.2 Examples of research topics carried out at the Britten-Pears Library

### 4.2.1 Editing Britten's works for publication

A considerable backlog of unpublished full scores built up at Aldeburgh as Britten continued to devote the major portion of his time to composing new works and to running the Festival.

Strode (1984), p.55, describes the year-round cycle of work at Aldeburgh; stating that autumn was the best time to attack the task of editing material for publication.

At Britten's death, 24 full scores of mature works still remained to be prepared for publication. By the middle of 1985, this figure had been cut to 3.

Three of the freelance editors responsible for progressing this work responded fully to the questionnaire.

Each of them is a composer in his own right; although, as will be seen, none of them rated a knowledge of Britten's style and idiom particularly highly as a qualification for the job of editing his works.

Responses to questions (see Appendix IV, pp.10-12).

#### 1. Order of priority of sources.

Respondents were asked to rank various sources in order of importance.

They are here identified as editors A, B, and C. The works they were engaged in editing cannot be identified

here, since for all practical purposes this would be tantamount to naming them the individuals; although at the time of writing only one of the works in question has actually achieved publication.

Editor A ranked the sources in this order:

1. Autograph full score
2. Published version (e.g. a vocal score); score used by composer to conduct is of equal importance.
3. Recording of the work by the composer. Composition sketch is of equal importance.
4. Other sketches.

Editor B gave this order:

1. Autograph full score. Published version (e.g. vocal score) is of equal importance.
2. Composition sketch.
3. Score used to conduct.
4. Sketches other than composition sketch.
5. Recording of the work by the composer.

Editor C gave:

1. Autograph full score.
2. Published version (e.g. vocal score).
3. Score used to conduct by the composer.
4. Composition sketch.
5. Recording by the composer.

A fairly high degree of correlation is evident here.

All the editors take the autograph as the chief source. In the case of an unpublished full score, a dyeline of the autograph will have been used by the composer as his conducting score, or "file copy."

This may on occasion form the basis of the final text submitted to the publisher (see below under question 8).

There is a slight difference of opinion over the next most important source, possibly deriving from the respondents' having had different works in mind when answering.

Two give the score used to conduct (which, of course, will often turn out to be nothing other than a photograph of the autograph full score), and one gives the composition sketch.

As previously stated, the recording of the work by the composer comes low in the estimation of editors of printed texts.

Not surprisingly, the composition sketch does not come very high in the order of priority, although, as we have seen, it is useful in determining the nature of the problems which Britten had to solve to arrive at the final version of the work.

In a critical edition, where the critical commentary lists every variant, the composition sketch will have its place.

## 2. Common causes of disagreement between sources.

One common cause of disagreement between sources was mentioned both by editor "B" and editor "C."

This is the fact that the vocal score of an opera, or piano score of a ballet, is needed before the full score; so that it is usually derived from the composition sketch, while the composer is still making the full score.

This means that the vocal score represents an earlier stage in composition than does the full score.

Editor "B" also mentioned Britten's alterations to solo parts to suit specific performers; and the difficulty of knowing how much weight to give to these.

This is a smaller-scale version of the problem studied by Clausen (1972) in Handel's conducting scores (see section 2.5.2).

3. Is it generally easier to decide between variant readings when they occur in a linear context, or in a vertical one, and 4. How necessary to this type of work is a wide knowledge of other Britten works?

These two questions may be discussed together. The idea behind them was that whilst from the late baroque onwards it was possible to say with some certainty whether chords contained the right notes, whether progressions were "grammatical," and so on, in the twentieth century fewer such rules exist.

So question 3 was included in order to try to find something out about the nature of the "grammar" applied by editors to Britten's works.

The result was, unfortunately, inconclusive. Editor "A" felt that the question was not meaningful; editor "B"

that it was easier to decide in a linear context, and editor "C" in a vertical context. The only thing that can be said is that the matter is not straightforward.

If a universal "grammar" does not apply, is it necessary for the editor to know Britten's works well, so that, if difficulties occur, he will know which of the possible readings is more "Brittenisch?"

No respondent thought that such knowledge was vital. Editor "B" stated that it was "useful at times," and editors "A" and "C" that it was "highly desirable."

The conclusion has to be drawn that this work is largely a matter of knowing the methods adopted in the composition and production of the works, and of having a sharp eye for detail. Compositional expertise is not at a premium, despite the fact that, ironically, all the editors surveyed were composers.

Question 5. Assuming the availability of a fair copy of the work in question, please tick on the following list the types of details which had to be altered or inserted in your final text.

(The list appears with the questionnaire in Appendix IV, p.11).

As might be expected, the most usual details were insertion of accidentals and dynamics. Next came alteration of accidentals and dynamics. Alteration of phrasing was next in frequency.

Alteration of bowing, and insertion of phrasing, came next. A small number of alterations to the beaming of

quavers were reported by editors "B" and "C."

Alteration of clefs was reported only by editor "C."  
Order of movements was altered in one work by editor "B."  
Needless to say, this is a very rare occurrence. Editor  
"B" also mentions alteration of word-underlay. The reason  
for this is clear from his answer to question 6:

6. If you have ticked more than one item in question  
5, would you please place them in rough order of  
frequency in the work you were editing.

Only editor "B" felt able to comply with this request.  
He replied with regard to one of Britten's juvenile  
works, so that the somewhat surprising answer is  
understandable:

- a) Word underlay
- b) Accidentals inserted
- c) Dynamics inserted
- d) Accidentals altered
- e) Phrasing altered

Question 7. If the fair copy of the work you were  
editing contained passages in the hand of one of  
Britten's assistants as well as in his autograph, is  
there any difference in the frequency of points of doubt  
between the autograph and non-autograph sections?

Only editor "C" answered this; to the effect that the  
assistants' sections contained more problems.

Question 8. What did you use as the final text for the



publisher?

Editor "A": own fair copy.

Editor "B": own fair copy.

Editor "C": dyeline copy of the autograph, with list of corrigenda.

4.2.2 Studying Britten's performances of other composers' music.

Only two such users were known about at the time of the sending out of the questionnaire, and only one of these responded. This user is no. 2 in the list given in section 4.1. The project was to look at Britten's conducting score of Haydn's The Seasons, and the orchestral parts.

Not surprisingly, this user employed a fairly circumscribed range of materials in his research: only those mentioned in the paragraph above, in fact. Materials which might have enhanced the usefulness of the library in this study are the Aldeburgh Festival programme books and the tape from the Festival performance.

The first was available but evidently not required, and the second probably not easily available at the time the visit was made.

This user was preparing to conduct an amateur performance of The Seasons, and it is, of course, of great advantage to be able to look at somebody else's materials in order to help sort one's own ideas out.

Replies to the "specific" section of the questionnaire

(see Appendix IV, p.13):

Question 1. Please tick those items on the list below to which you paid attention in studying the materials in the Library (see Appendix IV, p.13)

The following items were ticked:

a)Fingering (presumably of the string parts).

b)Phrasing

d)Dynamics

e)Bowing

f)Tempo

i)Corrections to the musical text.

The only other question relevant to user 2's project was:

Question 4. If the work in question was not by Britten, what attracted you in the first place to make a study of his way of performing it?

The answer has been anticipated above. The Aldeburgh Festival performance had prompted the investigation.

#### 4.2.3 Analysis

Users 1,6, and 13 responded to this section of the questionnaire.

The questions may be seen in Appendix IV, pp.15-16. The answers are summarised here:

Question 1. Reason for using the archive instead of working from a printed score.

User 1: No answer (music in question was film music

and unpublished).

User 6: "To look at the sketches."

User 13: "to establish the extent of revisions."

This last point is a very important one, since Britten's juvenilia (which for these purposes include the String quartet in D major 1931), are only available to users of the Library if they have been published.

The published version often differs considerably from the original; and the changes may be enlightening to the analyst.

Question 2. What types of analysis did you apply to the music? (See list in Appendix IV, p.15).

User 1: a) Ordinary verbal description; and j) (other):  
Topical comparison to other Britten works.

User 6: a) Ordinary verbal description;  
b) Schenker-type; e) formal analysis; j) (other):  
Combination of a), b), and e).

User 13 left this section blank.

Question 3. Please comment on the suitability (or otherwise) of some of the above types, when applied to Britten's music.

User 1: "Definitely letters a), [Verbal description],

c), [Thematic process], d), [Functional analysis], e), [Formal analysis] and f), [Phrase-structure analysis] above: I'd have to analyse Britten with Schenker-type before being convinced of its value, as Schenker intended this method to be applied only to 19th-century music.

I doubt that h), [Distributional analysis] and i), [information theory] would have much value in the works of a non-dodecaphonic composer."

The methods of Schenker are indeed intended primarily for composers from Haydn to Brahms, although they have been used quite extensively for later composers.

More illumination on this point is provided by the answer of user 6 to this question:

User 6: Since Britten's music is self-evidently tonal, and since Schenker's view of classical tonality is the most comprehensive yet devised, Schenker is the best analytical starting-point.

However, Schenker demonstrated that certain essentially simple linear and harmonic patterns are reduplicated at all levels of structure of classical masterworks, and this is not the case in Britten: each texturally-differentiated section seems to have idiosyncratic harmonic processes.

Also, Britten's music relies heavily on ambiguity, something Schenker copes with very inadequately. Hence Schenker can only act as a touchstone, and the analytical approach has to be very flexible, and altered to suit the nature of the individual work and its individual

sections.

All the other types except a), [verbal description] have too blinkered a view to be much more than of ephemeral use.

The strength of a) is that it alone can deal with the very many empirical moments in Britten's music."

User 13: My writing is best described as showing an awareness of all techniques relevant to Britten's music, but especially "extended tonality" (Schoenberg), and basic 12-note technique. (I'd be interested to hear how Peter Evans reacts to the label of "ordinary verbal description! In fact, Evans' main technique is a kind of harmonic summary for which The New Grove has no label)."

This raises the matter of the application of the label "ordinary verbal description." Certainly, it was incorrectly used to describe Evans' work, (Evans, 1979), as can be seen from the list of indexing terms extracted from Evans' analysis, in Section 5.5.4.

Use of the archive to discover certain details about the underlying meaning of a work is demonstrated neatly by comparison between the work of Evans (1979), (who did not use the archive; although he stated, p.6, that it would provide much material for future scholars), and that of Brett (1983).

A blend of analysis with study of source materials is becoming an accepted method of treatment at present. It is exemplified by such writings as Rolf (1976), Lockwood

(1970), and Bergquist (1980).

#### 4.2.4 Studying working methods.

The methods used in this kind of study have been extensively described in section 3.4 above; and the best published example of their application to Britten's works is that by Brett (1983). Philip Brett is not, incidentally, amongst the users personally surveyed in this section.

The relevant section of the questionnaire (Appendix IV, pp. 17-19), was sent to two users, nos. 10 and 14.

The questions are designed to reflect the methods described in section 3.4 as being applied to other composers; but did not find a ready response from the researchers to whom they were sent.

It is not necessary to go through the questions one by one, as in some of the other sections.

This part of the questionnaire, as its title shows, was in fact a multi-purpose one, designed also to take in projects such as comparison between sketches and end-products: this was the project of user no.10.

The response to Question 5. (does the relative scarcity of sketches render Britten a "difficult" composer from the point of view of studying his working methods?) was the most positive from both users. Both answered "yes."

The other options to be ticked for this question, other than "yes," were "Working methods are apparent from

other sources (e.g. letters to and from librettist, diaries, etc.), and "Other considerations apply (please comment briefly."

User 10 commented "I would have been helped by access to letters, diaries, etc.; but at the time of my visit the material was not available." This type of examination of working methods, as far as letters go, is amply exemplified by Brett (1983).

Questions 6. and 7. were designed to discover whether any use had been made of the techniques described in Section 3.4 for distinguishing order of events, order of sketches, etc.

Only one of the sections, 7d, ("verbal comment on manuscript") was ticked by either of the users involved (user 14).

#### 4.2.5 Study of Britten's development as a composer.

Studies of the education and training of composers are fairly frequent in musicological literature.

Attwood's studies with Mozart (Heartz, 1973-4), show a good deal about the rules and points of style which were insisted upon by Mozart.

This is, of course, an example of a more important composer teaching a lesser one.

Todd (1983) demonstrates the reverse procedure, in examining the extant exercises written by Mendelssohn for C.F. Zelter. Nottebohm (1873), probably the pioneering example of this sort of study, shows the points over which Haydn and Albrechtsberger pulled up Beethoven, and

also what Salieri, as a native speaker of the language, was able to teach him about the proper setting and accentuation of Italian words.

In the previous section, we said that Britten was seen as a "difficult" composer when it came to the study of his working methods.

By contrast he is potentially a very rewarding study indeed for the student of his development as a composer, by reason of the large amount of manuscript material which survives from his schooldays and earlier.

The study is helped by the fact that most of these early compositions are given dates, by Britten and his mother, when they went through them at a later stage in his career.

Furthermore, Britten was a meticulous diarist from 1928 until 1938, so that details of the music he heard, both live and on record, are exact and not conjectural: very often in this kind of study reference is made to the music a composer could have heard since he was in the town where a known concert took place on a known day.

The disadvantage, at the moment, is that this rich mine for research is at present mostly out-of-bounds to users.

Only three types of juvenilia are available to the public for study:

1) Juvenilia later revised by Britten for publication (e.g. Tit for tat)

2) Juvenilia which have been otherwise published (e.g. Quatre Chansons Françaises).



3) Juvenilia which have been publicly performed but not yet published (until recently this applied to the Quartetting).

User 6 has included the following types of materials in his research, according to his response to the questionnaire:

Sketches; Composition sketches; fair copies; books from Britten's collection about music (principally about orchestration); music by other composers from Britten's collection (both piano music bought and played during his formative years and the numbered collection of miniature scores); tapes from Aldeburgh Festival performances; recordings of broadcast features on Britten; recordings of film soundtracks with music by Britten; and film scripts for the films for which Britten wrote the music.

The ability to see exactly what books were possessed by Britten as a child, and to handle the actual copies, is one of the many felicities of BRITTEN (Aldeburgh).

Nottebohm (1873), p.1-11, speculated on the textbooks used for Beethoven's early instruction under Neefe in Bonn. He felt that it might be possible to derive a theory from the different attitude shown by Beethoven to the sounding of a suspension simultaneously with its resolution (in certain circumstances); which is different from that taken by Mozart and Haydn.

The use of the orchestration books by User 6 was probably in an attempt to account for the mastery of the orchestra shown by Britten at 14 years of age in Quatre

#### 4.2.6 Film music

During the late 1930's, Britten was employed by the GPO Film Unit to "supervise music and sound," as he put it in his diary for Jan 1st 1936, reproduced in Mitchell (1981), p.18.

Among the people with whom he worked at this time were W.H. Auden, who wrote commentaries and poetry for the films, and the directors Basil Wright, Alberto Cavalcanti, Paul Rotha, and John Grierson.

During the 1930's Britten also wrote incidental music for plays such as Auden's The ascent of F6. During the 1940's he wrote music for radio plays such as McNeice's The dark tower.

No researchers into Britten's theatre and radio music were able to be contacted, so it has been decided to deal with the film music only. The same conditions apply to the music for other media, except that some of the theatre music is somewhat better known. The Blues from The ascent of F6, for example, has recently been published.

With Britten, the legacy of manuscript film music is extensive, although still incorporating gaps where material has disappeared, as a result of far from ideal working conditions.

The film music collection contains not only fair copy full scores, but also drafts, and, somewhat unusually,

instrumental parts, played from during the making of the film.

There are also typescripts of the "libretti" of the films (Auden's poems, for instance, for Coal face, Night mail, and The way to the sea), and documents relating to the actual shooting of the film, with details of the shots and timings. These latter documents have, in most cases, been annotated by Britten.

Interest in this material springs from the following facts:

a) It is relatively unknown, since although some of the films, particularly Night mail, are still having an active life, the music remains unarranged and unpublished.

b) The written materials are comparatively freshly available, in common with most of the contents of BRITTEN (Aldeburgh).

Being unpublished works, their manuscript materials are only available by virtue of the fact that they have been "publicly performed," via the sound tracks of the films.

c) Since the nature of the music is essentially dramatic, and stems from the earliest days of Britten's maturity, the researchers hope to find parallels and foreshadowings of his opera music.

Only one of the researchers to whom the questionnaire was sent responded.

The response to the questions (Appendix IV, pp.20-22) was as follows:

1. For some of the works studied there was a complete score providing a connected view of the whole piece (whether or not it corresponded with what was actually played on the sound track).

2. For some of the works studied there was a recording available of the sound track as finally produced.

Some of these recordings were adequate.

3. In those works for which a score and a recording were available, some showed no appreciable difference between the two media.

4. Where differences occurred, it was possible to account for some of them. Usually this was a case of Britten's having written too much music for a particular episode; for example in Night mail a large cut was made to accommodate the filmed train journey's length.

It was also Britten's method to include repeats in his music specifically for the purpose of leaving them out if a cut was required.

5. The following items were useful in studying the relationship between score and performance:

a) Reminiscences of people involved in the original productions.

b) Annotations on script.

c) Alterations to the parts used in recording the sound track.

6. There were no examples of the same music being used for more than one film. (The point of this question was that, in the recollection of the present writer, Britten

seemed to have written some apparently general-purpose music, captioned "titles," which had not, at the time of compiling the questionnaire, been tied down to any particular film).

7. No evidence was found of unusual techniques being used to fit the music to the film.

(The point of this question was the appearance in Mitchell (1981), p.81, of a quotation from Britten's diary for 3rd January 1936, concerning the film Night Mail:

"We make a rough take [of the soundtrack] to cut the film roughly to..."

8. This researcher also used the British Film Institute, in order to view the films. This was not possible at the Britten-Pears Library at the time.

The work of this researcher was done before the appearance of Mitchell (1981); which makes clear, as never before, the immense relevance of Britten's diaries and letters to this type of research.

## 5. INFORMATION RETRIEVAL

### 5.1 Archives or Libraries?

A tension seems to exist between librarians and archivists when they both work in the same organisation. This incompatibility is acknowledged in those larger institutions where books and printed music are kept in a separate department from the manuscript and archival holdings.

It should be further stated that there is also a difference of approach between the archivist and the curator of manuscripts. The former deals with documents on the basis of their dependancy on each other for their context. The latter will treat each manuscript as distinct.

However, archivists' and manuscript curators' methods of cataloguing are closer to each other than to librarians' methods.

The librarian's emphasis is on "organisation of knowledge," which generally means that he organises the knowledge first and makes the actual books fit into his pre-determined schemes for description and classification. He makes the items relatively anonymous, and likes to group them by subject.

The archivist, on the other hand, takes as his point of departure the organisational history of the organisation (or in our case the individual) who produced the documents, and arranges them in the order which makes sense in this context.

Each document makes sense only when taken in conjunction with the others in its series; and each series makes sense only in conjunction with the others in the total collection.

The idea behind this is that the documents are not only records of a transaction (the word "transaction" naturally has to be used very broadly in thinking of processes carried out by composers) but actually a part of the transaction in themselves.

They are not an end in themselves: not self-conscious but simply business-like. Literary or musical manuscripts, even if sketches, do not fulfill this condition, (although other items in the composer archive certainly do), and so must be considered "manuscript collections" rather than archives as such.

Nevertheless, the lack of classification in the library sense, and the descriptive techniques designed to be co-extensive with the document, rather than forcing it into a library cataloguer's framework, apply to both archives and manuscript collections.

As a matter of fact, sketches, composition sketches, fair copies, dyelines, and so on, for a particular work, do form something in the nature of an archival series, although they do not come up to a strict definition of archive materials; and the methods of description chosen must take account of this.

In the following sections, therefore, we take a look at some of the types of material identified in Chapter 2, and try to assess the most suitable methods of treatment

for them. We also take some account of the methods used in the archives surveyed.]

## 5.2 Cataloguing

### 5.2.1 Books

Even archivists' textbooks (e.g. Taylor, 1963) recommend that books, if unmarked, should go to the library of the archive; there to be dealt with, presumably, by library techniques such as cataloguing.

If traditional cataloguing is suitable for anything, it should surely be suitable for monographic literature. Even if there is a moderate amount of annotation, such as marked passages, comments, inscriptions, or indications of ownership on the flyleaves and elsewhere, a 5"x 3" card will display the information adequately.

But if one wants to collocate, for instance, all the books annotated by the composer who is the subject of the archive, then the only method available to traditional cataloguing is to make an added entry for each under the composer's name.

This method was tried for a period at BRITTEN, (Aldeburgh), but caused some bulking-out of the catalogue. Since no method of unit-entry production was being used, the extra work involved in typing and proof-reading was considerable.

But the real problem with this method is that, since the information about annotations is generally in the note area, and since added entries by tradition do not



carry notes, the reason for the added entry was concealed from the reader.

No-one could deny that for this purpose lists are superior.

A list which is of enormous potential value at BRITTEN (Aldeburgh), is the one which shows the relationship between the composer's collection of English literature and the texts used in his works.

Often, Britten drew his words from anthologies rather than from full texts of individual authors. So the "words" list goes through Britten's vocal works in alphabetical order, listing the sources of the texts; if necessary movement by movement.

The "words" list gives entries such as the following:

SEVEN SONNETS OF MICHAELANGELO, OP.22

The sonnets of Michaelangelo / Michaelangelo; edited by John Addington Symonds. - 2nd ed. - London: Smith, Elder, 1904.

851MIC. pp.18,33,32,60,41,34,26.

Copy signed with autograph inscription: M. Fass. All sonnets marked with stresses except the fifth.

The bibliographical details are sufficient to identify exactly the source of Britten's text.

The class number given is not document-specific; and since accession numbers are not used (although all books are entered in an accessions register) the method of referring to the volume might seem a little vague. But

with such a description there would be little doubt in the reader's mind about whether he had found the right item.

The provenance of the book is also of much interest. Marjorie Fass was a friend of Frank Bridge and had, in common with Bridge, a considerable influence on the young Britten.

Anyone wishing to assess this influence would naturally be interested in the provenance of the volume; and it would be a comparatively simple matter to index the "words" list to make this kind of access possible.

It is to be noticed how much more useful is the list of pages (in the order of the sonnets as they appear in the song-cycle) from which the texts come, than a normal collation statement.

The amount of conventional detail which should be included in a catalogue of this type is problematic, although there is a considerable amount of relevant research.

Akers, (1980), p.408, is concerned to uphold the traditional library catalogue in all its complexity, advocating improved user education as a remedy for non-use of some of the items of information. So far from recommending a curtailment of the catalogue, she sees a need for more information with regard to the style of treatment adopted in a book and on the background of the author.

This has obvious relevance to a composer archive. For example, Mitchell (1975) is dedicated to Britten, and

connected with him by various subtle strands: the author was one of Britten's close friends, and eventually his publisher (Dr. Mitchell is chairman of Faber Music); and one of his most persuasive advocates.

Additionally, Britten's early conversion to Mahler is an important fact in considering influences on his music.

Clearly, this book does not come to be in the library by accident.

It is true that anyone with any acquaintance with the Aldeburgh scene can be expected to know all or most of these facts; but they are not so self-evident that the librarian can be excused of the duty to make them explicit in some way.

#### 5.2.2 Printed music

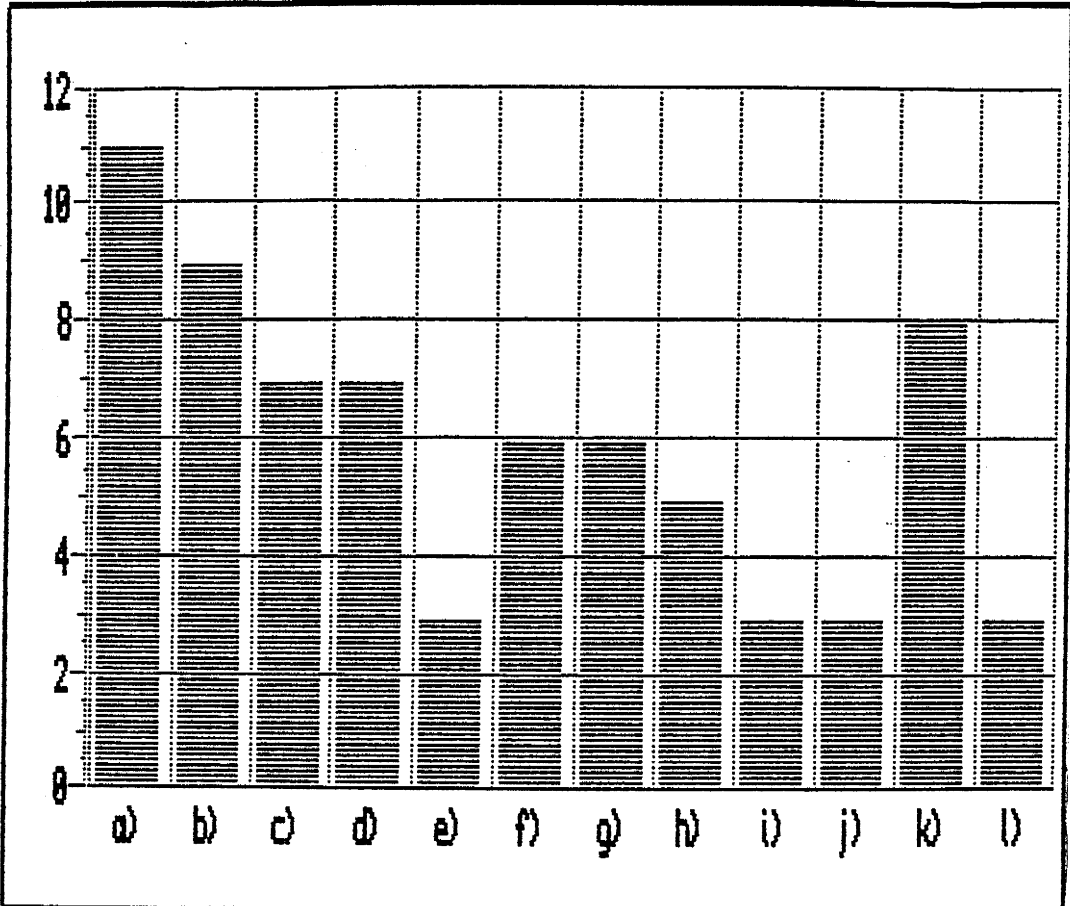
Users' views on the content of catalogue entries relating to Britten's collection of other composers' printed music have been obtained; (see user questionnaires, Appendix IV, p.7); and although the sample is small, it represents a sizeable percentage of the serious users of BRITTEN (Aldeburgh), up to 1981. The results are displayed in the form of a bar chart in Table II (next page).

Respondents were asked to tick the types of information they would like to see represented in catalogue entries. The number of ticks for each type of information was counted, and the types can be ranked accordingly.

Something of a puzzle is posed by the fact that "date"

TABLE II

SHOWING REQUIREMENTS OF RESPONDENTS TO THE QUESTIONNAIRE; WITH REGARD TO INFORMATION TO BE INCLUDED IN THE PRINTED MUSIC CATALOGUE OF A COMPOSER ARCHIVE.



KEY

- a) Date of publication
- b) Publisher
- c) Place of publication
- d) Donor (if a gift to Britten when a child)
- e) Occasion of gift (Christmas, birthday, etc.)
- f) Signature (E.B. Britten; E. Benjamin Britten; Benjamin Britten)
- g) Number (if part of B.B.'s numbered collection of miniature scores)
- h) Place where purchased (divined from inscription, retailer's sticker, or elsewhere)
- i) No. of pages
- j) Size
- k) Markings by Britten (analytical notes, fingering, etc.)
- l) Number of volumes in a multi-volume item

comes first in perceived importance. Perhaps a mistake was made in assuming that respondents would understand this as meaning "date of publication."

It may be that they felt that something to do with dates of possession by Britten was implied here. If so, the misapprehension was not universal; since one respondent specified "dates of possession" under the section reserved for suggestions.

Further, the fact that "number, if a part of Britten's series of numbered miniature scores" ranks relatively low, (5th), and "publisher" high (2nd), reinforces the impression that respondents do indeed regard the date of publication as important.

The problem is that such dates very frequently cannot be supplied from the copy itself. If a copyright date is present, it may be misleading, since an old copyright date may give the impression that the score itself is much older than it really is.

It would seem that a strenuous attempt to date later printings of old editions is needed, whether it is done by the information given on wrappers, slight changes in the printed text, stick-on labels, or by other means.

In his earlier years, Britten signed and dated his scores meticulously, but from the late 1940s onwards this becomes less common, and dating dies out altogether. Occasionally one is lucky enough to have an exact date provided by an invoice from a supplier which has been left in the copy by accident.

Thus we know for certain that he ordered volume 7 of

the Peters edition of Liszt's piano works (opera fantasies) on 13th January 1958; from an invoice dated 28th January 1958, still in the copy.

The preferences displayed by respondents to the questionnaire reflect the prescriptions for multi-level cataloguing given in AACR2 (Anglo-American Cataloguing Rules, 2nd edition, 1978. See bibliography, Appendix II; no. 4 ).

Place of publication ranks 4th equal, whereas publisher comes second in importance. The former does not have a place in the shortest level of cataloguing in AACR2.

"Composer" and "title" did not figure on the list of available options, but were not suggested by respondents. It is safe, however, to think that they assumed the presence of these items of information as a sine qua non. The absence of a request for information about editors is perhaps explained by the fact that, to some extent, this can be divined from the "publisher" statement by someone with background knowledge; and also by the fact that no-one with an interest in Britten's piano-playing activities responded to the questionnaire.

Imbalance in the available sample of users also probably accounts for the relatively low importance given to the number within Britten's early miniature score collection.

This is evidently a matter of importance to those studying early influences on Britten's style. Only one such respondent was present in the sample, and he ticked

this item, and the date of publication, as the only two essential items.

Size and pagination predictably come last on the list.

If an entry were to be constructed to reflect the order of importance attached by users, it can be seen that it would differ from that produced by any normal cataloguing rules.

This would almost certainly remain the case if a statistically balanced sample of users were able to be surveyed.

It is customary, in cataloguing, to give first place to those items of information which can easily be formalised, and to leave those requiring a freer text to the end.

But it would be possible to place less important details such as "size" in a kind of formalised appendix.

The result would look like this:

BEETHOVEN, Ludwig van

[Grosse fuge]

Fugue in B flat major for string quartet, op.133.  
Miniature score. - 1924. - Eulenburg. - Leipzig. - All entries of fugue subject marked in pencil. - "From mother and father". - E.B. Britten. - No. 76. - Morling's Music Stores, Lowestoft. - "On his birthday, November 22nd 1925".

45p.; 19cm.

No self-respecting librarian is likely to feel happy

with such a strange-looking entry, although it is almost certainly better from the reader's point of view than a more traditional one.

A compromise might be reached by which the "other physical details" section in AACR2 is utilised to include not illustrations, but the various types of annotation mentioned above:

BEETHOVEN, Ludwig van

[Grosse Fuge]

Fugue in B flat major for string quartet, op. 133. - Leipzig: Eulenburg, 1922. - 1 miniature score (45p.): all entries of fugue subject marked in pencil, "from Mother and Father", November 22nd 1925, "on his birthday," E.B. Britten, no. 22, Morling's Music Stores, Lowestoft; 17cm.

As with books, some kinds of relationships can only be expressed by lists.

Lists of major importance are: numbered miniature score collection in order of date of acquisition; scores in special categories, such as a list of those which Britten had with him at Horham, Suffolk, during his last illness, those in his study at the time of his death, those he bought on his European tour in 1936, and so on.

An attempt could be made to link up references in the diaries to purchase of scores, performances of chamber music, etc., with the copies themselves.



### 5.2.3 Manuscript music

AACR2 has rules for manuscripts and for music, but not specifically for music manuscripts. Nevertheless, it is not difficult to harmonise the two, with the possible exception of the order of the notes.

AACR2 does not allow the specification of more than a limited number of choices in the "extent of item" section (rule 5.5B). This problem is magnified greatly in dealing with manuscripts, since, as we have seen, there are sketches, composition sketches, fair copies, engravers' exemplars, and so on.

If uniform titles are to be used, the end of the uniform title would be the ideal place to specify the type of manuscript, especially as rule 25.30 allows for the addition of "Sketches," in brackets.

The "other physical details" area (rule 5.5C), is a good place to describe the paper-type; and details of the medium (e.g. ink-colour) can go in the "physical description" notes (rule 5.7B10). Descriptions of manuscripts very often relate the number of leaves to the actual numbered pages, giving the way the leaves are gathered.

The "extent of item" area (rule 5.5B), copes fairly neatly with some of this, allowing statements such as: "(67p. on 34 leaves)," but the details of gatherings must go in the part of the note area prescribed for it, thus splitting up the information for no apparent reason.

The date area of the rules for manuscripts (rule 4.4B1) allows for both starting and finishing dates of a

manuscript, which can be useful; as can be the note for specifying published descriptions of the manuscript (rule 4.7815).

There follow two AACR2 entries for two manuscripts of Schoenberg's Erwartung, drawn from Rufer (1962), p.34. The first is the "first draft," the second a "fair copy" also used by the engraver:

SCHOENBERG, Arnold (1874-1951)

[Erwartung. (Sketches)]

Erwartung (Monodrama)[Manuscript (First draft)] / [Arnold Schoenberg]. - 27.8.1909-12.9.1909. - 1 ms. condensed score (19p. on 12 leaves): 24-stave paper; 29x26cm.

Holograph. - Pencil, 4 or 5 staves per system. - Described in Rufer, p.34. - 6 double leaves, one used as a cover.

SCHOENBERG, Arnold (1874-1951)

[Erwartung]

[Erwartung][Manuscript. Fair copy]/ Arnold Schoenberg. - 4.10.1909. - 1 ms. full score(67p. on 34 leaves): 30-stave paper; 34x26.5cm.

Holograph. - At end: "Wien". - Published: Vienna: Universal edition, 1923 . - Ink, additions and corrections in coloured pencil and red ink, title on title-page in India ink. - Accompanied by separate sheet of music paper containing instructions for the engraver. - Described in Rufer, p.34-5. - Title-page contains exact

directions for printing in red pencil. - Bars 142-7, p.16 pasted over. Bar 225, p.29, trombone, harp and celesta parts, pasted over. - Metronome marks added later in green pencil. - Patch on p.41 states "I am including later additions or corrections in red ink on my original score. Please note the remark on p.41 of the proof sheets and observe it throughout."

The fullest use is made here of the "summary" allowed by rule 4.7B17, to the extent that the entry threatens to burst.

Note the way in which, in the second manuscript, the simple inscription "Wien, den 4. Oktober 1909" has to be split up into separate parts of the entry.

IAML4 (International Association of Music Libraries Rules, volume IV, Rules for cataloguing music manuscripts; see bibliography, Appendix II, no.73), makes a distinction between a short description, to follow immediately after the title, and fuller details, to be added in a second paragraph.

This has the merit of not spreading related details amongst remote parts of a long entry, as AACR2 tends to do. This style of entry is exemplified below (details from Lowe (1974)):

Delius, Frederick

[Paris arr.]

Paris: impressions de nuit: ein Nachtstück für grosses Orchester von Frederick Delius für zwei Klaviere

Übertragen von Julius Butts. Piano score. 19 leaves.  
33cmx30cm. Autograph of Julius Butts. 1903.

12-stave manuscript paper. Ink. Library also has a copy of this arrangement (copyist's hand).

This method is quite successful in accumulating relevant details towards the beginning of the entry. Incipits are also provided-for, although not needed in this example.

As with the previous section, we have some data about user requirements, culled from replies to the user questionnaire.

This is displayed in the form of a bar-chart in Table III (next page).

"Date of manuscript" was unfortunately not included on the list of options to be ticked.

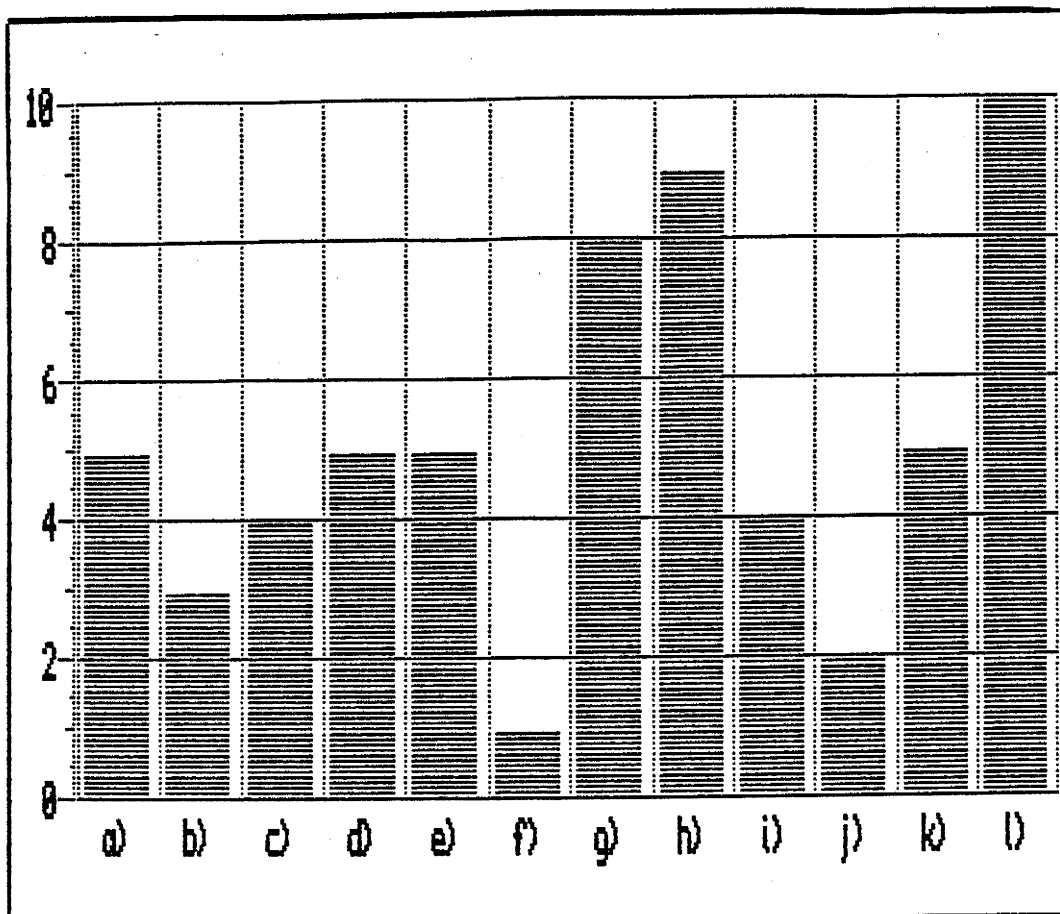
It is generally fairly safe to assume that the date of Britten's important manuscripts will be fairly close to the date of first performance of the work; but two users thought it important enough to include it in the "other" section. One user also included "condition of manuscript."

"Differences between this and other manuscripts" has come out higher than "works included in the manuscript."

This is probably because most of the users are thinking of a particular work which either would or would not be present: other works are of no particular interest unless they help to date the manuscript. Further, the number of sketch-pages with more than one work included

TABLE III

SHOWING REQUIREMENTS OF RESPONDENTS TO THE QUESTIONNAIRE; WITH REGARD TO INFORMATION TO BE INCLUDED IN THE MANUSCRIPT MUSIC CATALOGUE OF A COMPOSER ARCHIVE.



KEY

- a) Size
- b) Type of paper
- c) Foliation
- d) Pagination
- e) Medium (ink, pencil, etc.)
- f) Type of binding
- g) Handwriting involved (Britten and/or an assistant)
- h) Works included (if a sketch page or book)
- i) Incipits
- j) Way in which the leaves are used (e.g. 4 sides + 4 sides) (i.e. fascicle structure).
- k) Information about patches, crossings-out, etc.
- l) Information about differences between the version in question and other versions.

is small, in Britten's case.

These results show that the relating function of the catalogue is all-important to the user, who would much rather know what relationship existed between manuscripts than the number and size of gatherings.

In general, the stated preferences are much closer to the order of elements prescribed by cataloguing codes than is the case with printed music.

#### 5.2.4 Ephemera

As described in Section 2.4, ephemera in this context are

- a) Programmes
- b) Press cuttings
- c) Posters

As Sommer (1981) remarks, programmes collections fall into three types:

- a) Collections of programmes relating to a specific concert series, or venue, or festival.
- b) Collections relating to a single musician, whether composer or performer.
- c) Miscellaneous collections of unrelated programmes.

The second group is likely to be found in all composer archives. The first group will be found in some archives where the composer was associated with a particular concert series. A good example of this is the Aldeburgh Festival.

The third group need not concern us, since, clearly, programmes are either relevant to the subject of the archive or they are not.

Choosing main entries for a catalogue of programmes is clearly an identical problem with that of choosing headings for recordings.

AACR2, rule 21.23, prescribes an entry under the heading appropriate to the work, if there is only one work, which may well be the case if an opera or large choral work is involved (e.g. the War Requiem).

Two or more works by the same composer go under "the heading appropriate to those works." This rule is framed with album titles in mind.

In rare cases the programme may have a suitable title (e.g. "a concert of string music by Benjamin Britten"). If so, an added entry will certainly be required for each work.

Where there is no single composer, the principal performer is chosen. This may work well for a programme of Lieder given by Britten and Pears, but usually the entry should always be under Britten if there is a Britten work in the programme, whether or not he is the principal performer.

An added complication is caused by the fact that there may be one or more writers of programme notes named on the programme.

These have a strong claim to intellectual responsibility for the bulk of the document.

The name of the organisation giving the concerts has a

strong claim to main entry status. In the absence of this, the name of the hall also has a claim, particularly when the programme is part of a series.

It is fairly clear from this that alphabetical author-title cataloguing cannot hope to deal adequately with this kind of situation.

Programmes are, in fact, archival materials of the most profound kind, and not very susceptible to standard library procedures.

They meet the requirements for the definition of archive materials, often being parts of a larger series, and often being documents produced by a concert-giving society (e.g. the Aldeburgh Festival), in the course of its activities. They are also a part of the activity itself, not merely tangential documents.

Press cuttings.

Press cuttings generally have an author, or at least a heading, which can serve as a title. There is far less doubt about intellectual responsibility here.

Taylor (1980), p.71, recommends that:

"...intellectual control of printed material should be maintained by the library of the repository, if there is one, and entries prepared for the library catalogue, irrespective of entries in archival inventories."

Ordinary author-title cataloguing is appropriate for press cuttings, as for periodical articles; with the body of the entry replaced by a bibliographical citation.

The cuttings may, however, come to the archive already



in an order, perhaps mounted in one or more scrapbooks. In this case a decision will have to be made about the bibliographical unit to be chosen.

#### Posters.

Posters share the cataloguing problems of programmes, with the added one of the graphic aspect. Intellectual responsibility is easier to assign than with a programme if the name of the designer is known.

AACR2 gives only one specific rule relating to posters, namely 8.5C10, which provides for description of the colour in the "other physical details" area.

Details of works performed, and performers, and place (if not made the main entry heading) would have to appear in the note area.

No guidance is given as to the determination of the publisher of a poster (if, indeed, this is of any importance). In general, the name of the printer is likely to be the most easily discernible fact, and to appear in the imprint statement.

#### 5.2.5 Sound Recordings

Sound recordings are a type of material where data in the "physical description" area of a catalogue record is definitely of actual practical value.

Length of tape, speed of tape or disc, diameter of disc, whether mono or stereo, etc. are important both for identification and for selection purposes.

AACR2, rule 6.7B6, relegates the performers to the

relative obscurity of a note whilst giving priority to the person or persons having intellectual responsibility for the work.

Added entries are allowed for the principal performers if there are not more than three (21.23B). This will hardly be sufficient for composer-archive purposes, and in any case added entries are an enormously clumsy way of providing access to individual performers, especially minor ones.

Nevertheless, it is true that the standard format catalogue entry can cope with the demands of recorded music, especially if a different entry is used for each work on the record or tape.

Tapes of interviews, lectures, etc., and recordings of broadcasts, require somewhat fuller treatment.

AACR2 only mentions these in rule 6.11, "nonprocessed sound recordings."

As might be expected with an author-title code, provision is made for listing the names of speakers; although not many of these will receive added entries.

Subjects, on the other hand, are not allowed for. At the level of summarisation, the subject may be expressed in the title which is chosen for the recording, and a sub-title will help even more.

But since, particularly in an interview, many subjects may occur, some perhaps accidentally, it is necessary to list these also. The format of a typical catalogue record may be stretched to the limit by this, and, of course, indexing is necessary; in a form which is non-standard

for library practice.

#### 5.2.6 Filing

The method chosen for filing the entries in the catalogue will reflect not only the workings of the mind of the archivist or librarian but also the nature of the output of the composer in question.

The most pressing requirement is that the order should be one capable of comprehension by the user.

This will generally rule out following the order in a thematic catalogue; unless a two-stage approach is envisaged, with the user looking up the work in the index of the thematic catalogue and then in the catalogue under the K, BWV, or other number.

In practice, the thematic catalogue order only occurs where a published catalogue is used as a finding-aid in the composer archive, as, for instance, the Rufer catalogue (Rufer, 1962) is at SCHOENBERG (Los Angeles).

Users of a composer archive relating to a composer having a moderate-sized output, as is the case with Britten, would, on the whole, be likely to be able to find his works if they were arranged in chronological order. But, since the library catalogue generally lacks the alphabetical index of the published catalogue, this would mystify some users.

This objection also applies to a classified approach to filing, where the entries are split up according to genres. It is necessary to know what kind of work is represented by a title.

This may be easy to ascertain with a title such as String quartet no. 2, but not so easy, for example, when the title is Go play, boy, play.

Only one archive has been found to use a published work-list (as opposed to thematic catalogue or catalogue of works), in arranging its filing. This is LISZT (Weimar), which uses the list published in Raabe (1968). Liszt is an exceptional case, where fanciful titles are the rule rather than the exception.

This fact, however, would seem to make uniform titles a more practical proposition than in the case of a composer where "form" titles are in the majority.

Uniform titles are one of the most common methods in use, being recommended by IAML 3, (International Association of Music Libraries Rules, vol III: Rules for full cataloging. See bibliography, Appendix II, no.48), AACR2, and RAK (Regeln für die alphabetische Katalogisierung. Sonderregeln für Musikalien und Musikoträger. See bibliography, Appendix II, no.54).

They mechanise the filing order in an unambiguous way, even if some decisions are found to be dubious; such as that of AACR2 that original titles, whatever the language, and in spite of customary usage, should be used for uniform titles.

The final option (if an anarchic approach is ruled out) is to dispense with uniform titles and simply present the title-line of the entry in a structured form, altering title-page titles when necessary.

This procedure is referred to hereinafter as

"manipulation of the title-line," and is frequently used in Appendix I.

Thus "Concerto for the pianoforte" will be rendered as "Piano concerto." The obvious objection is that it cannot be used if manuscripts are to be included in the same catalogue as printed music, since it will not normally be desirable to interfere with the title given on a manuscript.

A section in the user questionnaire (see Appendix IV, p.8) dealt with users' preferences for filing in catalogues. The results are given below:

Uniform titles: 1  
Manipulation of title-line: 5  
Title as it appears on title-page: 2  
No preference: 3  
Question left blank: 3

From this small sample, manipulation of the title-line emerges as the favourite.

"Title as it appears on the title page" should not, in theory, have been chosen; and could be interpreted as indicating a misunderstanding of the question.

But the fact that it was selected by two out of the three users whose work mainly involved editing Britten's works from manuscript, perhaps suggests that these users feared the loss of the exact wording on the title-page or chief source of information.

### 5.2.7 Rules

Rules are generally considered necessary for the following purposes:

- a) To choose main entry headings.
- b) To determine correct forms of names.
- c) To determine forms of titles.
- d) To lay down an order for the elements in the description.

The fact that many of the archives surveyed do not admit to using rules at all underlines the fact that, when one is dealing with a known and finite body of material, values tend to be different from those of standard practice: in effect, elements a, b and c above tend to be overstressed in most rules, to the extent that catalogue entries frequently state the obvious with unnecessary prominence.

"d" above is frequently, as we have seen, too restrictive in its prescriptions to give the necessary detail, being designed for large and open-ended collections whose contents have a degree of impersonality which nothing in a composer archive can have.

Nevertheless, some of the archives surveyed report that they do use published codes. Perhaps surprisingly, IAML 3 and IAML 4 do not seem to be used at all.

### 5.3 Classification

Classification is employed for either or both of two purposes: the arrangement of materials in a logical order

by subject (either on the shelves or in a classified catalogue or bibliography), or for indexing the knowledge contained in documents which are not themselves kept in a classified order.

To judge from the responses to the archive questionnaires, the term "classification" as used by the library scientist is not understood by the vast majority of composer archives.

Materials are divided according to their type or according to their archival sequence, but not split up minutely.

For this reason, most or all schemes of library classification are too complex for use in a composer archive.

One is not likely to need to divide a composer's collection of printed music, for example, any more minutely than into broad groups such as "piano music," "chamber music," "miniature scores," etc.

No formal scheme is necessary for this purpose. Sub-arrangement is almost always by composer.

If a large collection of books is present, it may be a purpose of the library to organise them in such a way that they are useful in themselves, rather than simply as archive materials.

If this is the case, a classification scheme will be needed; although except in exceptional cases it need not be very complicated. Two cases of the use of classification have been detected amongst the archives surveyed.

Significantly, these both have connections with public libraries: BRITTEN (Aldeburgh) employs the McColvin scheme, (McColvin, 1965), having had for its first librarian E.F. Ferry, formerly County Librarian of Suffolk; and GRIEG (Bergen) employs Dewey for books and printed music.

McColvin (1965), is a scheme which comes close to the simplicity required for most composer archives.

Miniature scores, for example, are all given the number 782.99, without further subdivision. Also very convenient is the number 789.99 for music rarities and manuscripts, which are thus placed at the very end of the sequence; which is useful if they are to be kept in a separate strong room.

This last point raises the question of how the materials are to be kept in order at all. It will not normally be acceptable to put numbers onto even the printed books in such a way that they can be clearly seen for shelving purposes.

Also, the sequence will often be broken up by "museum" requirements such as the need to represent the composer's study; or archival requirements such as the need to keep the various archival sequences together; or security requirements.

It seems then that it may be a good idea to have a separate classified catalogue in a systematic order, regardless of what order the items themselves are kept in.

This would be particularly appropriate if it were



desirable to be able to say quickly what chamber music the composer possessed for a given combination of instruments, for example.

So far, we have dealt with the question of arrangement on the shelves, where normal classification is too complex to be applicable to a composer archive, except possibly for books.

Indexing has also been touched upon. Here we may find that the reverse situation becomes true, and that normal classification schemes are actually too simple to deal with all the requirements which will be placed on them by the need to index periodical articles, and papers relating to specific situations; for example incidents in the composer's life.

It is not the purpose here to examine the various existing schemes and to discuss their relative suitability for the required purposes, but to develop a special scheme which can cope adequately with complex demands.

The best way to set about this is to arrange for a synthetic system, built round detailed facet analysis. To provide a starting-point, the British Catalogue of Music Classification (Coates, 1960), hereinafter referred to as BCM, has been chosen, as being the only one organised upon the required principles.

This is not to say that BCM as it stands is suitable for the purpose envisaged, nor that the present writer agrees with the way in which the principles upon which BCM is based have been carried into practice. These

points will be enlarged upon in the following sections.

### 5.3.1 Facet analysis

BCM analyses music literature into facets as follows:

Composer: Executant: Form: Elements of Music:

Character: Technique: Common subdivision (see Coates, 1960, p.x).

"Composition" is surely wrongly included amongst the technique facet, for no better reason than that it is a verbal noun.

It is thus separated from its necessary adjuncts, harmony and counterpoint, by a large number of books on such subjects as recording and performance, not to mention the whole of the character facet.

To right this wrong, it is necessary to think of "composition" not as an action, but as an element, as in the "composition" of a chemical compound.

It can then be placed in the element facet. It is true that one must also move "arrangement" along with it, and also any other compositional processes that one may isolate, such as "realization."

A similar problem is caused by the placing of "fugue" amongst the form facet. This separates what is fundamentally a method of composition from its natural companions: composition, harmony, and counterpoint.

Further, Coates has chosen to separate what he calls "forms of instrumental music" from "form" as such. (Coates, 1960, p.9).

This means that passacaglia, which with Britten at

least is, like fugue, a method of composition rather than a form, is not in its rightful place.

There is no reason why all these forms could not have been placed in the form facet.

It would still have been perfectly possible to have placed books on forms for particular instruments at the numbers for those instruments, subdivided by the foci in the form facet.

An outline scheme is to be seen as Table IV (next page), and a file of citations classified by means of the scheme can be seen as Table V (after page 183).

There is one omission which is due to the age of the published version of the scheme, namely a number for "discographies." Whether this should be inserted next to books on recording or next to the number for "bibliographies" in the common subdivisions. The former course may well provide a better chain for indexing purposes.

It remains to detail those areas in which expansions of the existing structure of BCM (rather than fundamental alterations) are required in order to classify reasonably closely a file of titles chosen from the Mitchell (1952) bibliography and augmented by some more modern titles.

Specification of details of events in a composer's life.

The number for "biography" in the BCM common subdivisions is the natural place to build up this schedule (see Table IV, class C3).

TABLE IV: CLASSIFICATION SCHEME.

NOTES.

a) Citation order.

Facets are applied in reverse schedule order.

b) Filing.

The following order is observed: Diagonal slash and small letter (used to express phase relations: see auxiliary table); Round brackets (used to subdivide where necessary by a facet later in the schedules); Numerals; Capital letters; Square brackets (used to subdivide by opus numbers, to specify individual works).

SCHEDULES

A. Common Subdivisions: Forms.

- 1 Reviews
- 2 Tributes
- 3 Interviews
- 4 Obituaries
- 5 Awards
- 6 Programme notes/sleeve notes
- 7 Periodicals
- 71 Special issues
- 8 Compilations
- 81 Anthologies
- 82 Symposia
- 83 Festschriften
- 9 Theses

B. Common subdivisions: physical forms

- 1 Manuscripts
  - 11 Sketches
  - 12 Composition sketches
  - 13 Manuscript scores
    - 131 Vocal score
    - 132 Chorus part
    - 133 Full score
  - 14 Manuscript parts
    - 141 Vocal
    - 142 Instrumental
  - 15 Interim materials
    - 151 Dye-line
      - 15131 Vocal score  
(add notation from B131-142)
    - 152 Proof
      - 15231 Vocal score  
(add notation from B131-142)
    - 153 Xerox
      - 15331 Vocal score  
(add notation from B131-142)
  - 16 Printed music
    - 1631 Vocal score  
(add notation from B131-142)
- 2 Illustrations
  - 21 Portraits
  - 22 Costume designs
  - 23 Stage designs

B. (contd.)

3 "Grey" material

31 Leaflets

32 Pamphlets

34 Printed ephemera

341 Programmes

4 Objects

41 Commemorative artefacts

C. Common Subdivisions: Subjects

2 Biography: individuals (not composers)

3 Biography: individual composers

31 Early life

311 Parents

312 Early incidents

32 Schools

321 Teachers

33 Colleges

331 Teachers

332 Prizes

34 Working life

341 Composition

3411 Methods of work

3412 Amanuenses

342 Music making other than composing

343 Awards

35 Visits abroad

351 Conducting/recital tours

352 Holidays

36 Intellectual life

361 Ideology

362 Philosophy of art

37 Non-musical activities

38 Last years

381 Illness

382 Death

383 Thanksgiving service

4 Biography: groups

5 Concerts

51 Economics

52 Promoters

521 Festivals

5211 Aldeburgh

5212 Cheltenham

etc.

53 Societies

54 Halls/Theatres

541 Snape Maltings

542 London Colliseum

etc.

8 Recording

81 Discographies

9 Criticism, critical evaluation

D. History of music

- 1 c.450-1450
- 2 1450-1600
- 3 1600-1750
- 4 1750-1825
- 5 1825-1900
- 6 1900-2000
- 61 1900-1909
- 62 1910-1919
- 63 1920-1929
- 64 1930-1939
- 65 1940-1949
- 66 1950-1959
- 67 1960-1969
- 68 1970-1979
- 69 1980-1989

(631=1921; 663=1963, etc.)

E. Music in particular localities

- Use Dewey area notation 41-99  
e.g. France= E44

F. Theory of music

- 1 Aesthetic hypothesis
- 2 Music as propaganda
- 3 Musical semantics

G. Technique of music

- 1 Compositional processes
  - 11 Arrangement
  - 12 Realization
  - 13 Revision
  - 14 Word-setting
  - 141 Accentuation
  - 15 Phrasing
- 2 Performance processes
  - 21 Conducting
  - 22 Accompaniment

H. Elements of music

- 1 Composition
- 2 Melody
  - 21 Themes
  - 211 Thematic relations
- 3 Harmony
- 4 Counterpoint
  - 41 Fugue
- 5 Style
  - 51 Eclecticism
- 6 Idiom
- 7 Texture
- 8 Instrumentation

J. Form and structure  
1 Musical form  
11 Variations  
111 Ground-bass variations  
1111 Passacaglia  
12 Sonata form  
13 Rondo  
131 Sonata-rondo  
2 Dramatic form  
21 Libretti  
22 Plots  
23 Characterisation  
3 Hermeneutic structure  
31 Symbolic treatment of themes.  
311 Sleep  
312 Dream  
313 Death  
314 Sea

K. Musical character  
1 Dramatic music  
11 Incidental music  
12 Film music  
121 Documentary  
2 Music for the young  
3 Folk music

L. - N. Music for particular media; performers.  
These facets are taken over from BCM, pp. 6-14. Only  
examples of the full schedules are given here.

L. Vocal music  
2 Opera  
21 Opera companies  
211 English Music Theatre (etc.)

43 Vocal solos  
4396 Male voices  
43961 Tenors  
439611 Sir Peter Pears (etc.)

M. Instrumental music (NB the "forms of instrumental  
music" specified by BCM would not be used. These would be  
placed in facet J).  
3 Orchestral music  
32 Symphonic music

N. Individual instruments and players.  
1 Keyboard  
11 Piano  
111 Graham Johnson

P Individual composers

P "dead" stands for Benjamin Britten. Other composers follow, e.g:

P114 Bartok

P179 Janacek

P25 Wagner

Auxiliary table. Phase relations.

These can be introduced either between different facets or between foci in the same facet.

/a Reaction

/b Orientation (e.g. "position in English music")

/c Relationship to

/d Comparison with

/e Influenced by

/f Influencing



Specification of individual works of a composer.

It is necessary to refer frequently to individual works of Britten and to give each a unique number. It is tempting to create a schedule of all known works (either by opus number or by some other system), amongst the biography schedule mentioned above.

The problem with this is that groups of works, "Britten's church music," for example, (which could have been adequately specified by BCM as it stands) will be separated from individual works; unless one also allows for these groups in the schedule at the biography number, in which case one's scheme begins to look decidedly convoluted.

A better solution is to classify works by type, subdivided by opus number in square brackets (as distinct from round brackets. The latter file ahead of capital letters and numerals: the former file last of all the symbols, since they would otherwise interfere with the classification of groups of works by genre).

Specification of individual performers.

Many performers have become well-known as exponents of Britten's music and/or habitués of the Aldeburgh Festival. These require their own class numbers, for indexing purposes at least.

Also, in indexing, say, a review, it is necessary to specify the performer as well as the work, or possibly a group of performers such as an orchestra, a string

quartet, or an opera company.

This is simple to do, by adding the necessary foci after the number for the type to which they belong. Sir Peter Pears, for example, would have a number added on to that for Tenor singers.

#### Specification of places of performance

Places of performance similarly require to be individually specified. This can be done by subdividing the foci "concerts" and "festivals" in the common subdivisions section. (See Table IV, class C52).

#### Phase relations

The provision made for phase relations in BCM (Coates, 1960, p.2), is inflexible and cannot be used between facets, still less between foci in the same facet.

Subjects occur in the periodical literature such as "resistances to Britten's music: their psychology," "Britten's position in English music," etc.; which require some kind of method of specifying a relationship. To allow for this, a diagonal slash is used, followed by a small letter specifying the type of relationship. The diagonal slash should file ahead of all the other symbols.

#### Expansion of the "elements" facet.

Literary warrant calls for the specification of such subjects as "style," "texture," "instrumentation," and "thematic relationships."

TABLE V: FILE OF BIBLIOGRAPHICAL REFERENCES CLASSIFIED BY  
THE EXPERIMENTAL SCHEME PRESENTED IN TABLE IV

C5 CONCERTS

C521 Festivals

C5211 Aldeburgh Festival

KOLODIN, Irving

Britten at Aldeburgh.

SATURDAY REVIEW L,30 (July 29th, 1967)

C5211(D658) Aldeburgh Festival, 1948

KELLER, Hans

A Britten festival.

EVERYBODY'S (June 5th, 1948)

C5211(D66) Aldeburgh Festival, 1950

MITCHELL, Donald

Aldeburgh England.

OPERA NEWS XV,1 (October 16th, 1950)

C5211(D674) Aldeburgh Festival, 1964

GOODWIN, Noel

Commentary from Aldeburgh.

MUSIC AND MUSICIANS XII,2 (August 1964)

C5211(D679)A71 Aldeburgh Festival, 1969 - Special

issues: Periodicals.

EAST ANGLIAN MAGAZINE XXVIII,8

(June 1969)

Aldeburgh Festival issue

C54 Concert Halls

C541 Snape Maltings Concert Hall

DAVIES, Margaret

After the flames Aldeburgh's dream  
takes shape.

ILLUSTRATED LONDON NEWS

CCLVI, 6830 (June 27th, 1970)

SCARFE, Norman

Snape Maltings Concert Hall: a  
brief history and guide. - Aldeburgh:  
Aldeburgh Festival-Snape Maltings  
Foundation, 1977. - 10p.: map; 14cm.

C9 CRITICISM

BRITTEN, Benjamin

Variations on a critical theme.

OPERA III,3 (March 1952)

H ELEMENTS OF MUSIC

H1 Composition

BRITTEN, Benjamin

How to become a composer.

LISTENER (November 7th, 1946)

Partial reprint of a broadcast talk

entitled The composer and the audience.

L-N MUSIC FOR PARTICULAR MEDIA: PERFORMERS

L2 Opera

L21 Opera companies

L211 English Opera Group

THE ENGLISH OPERA GROUP.

ABOUT THE HOUSE I,8 (Christmas 1964)

N11 Pianists

N111/eP Graham Johnson. Professional career.

Influence of Benjamin Britten.

FORBES, E.

Interview with Graham Johnson,  
mentioning influence of Benjamin  
Britten.

MUSIC AND MUSICIANS XXVII,11 (July 1980)

P INDIVIDUAL COMPOSERS: BIOGRAPHY AND CRITICISM

P-PN Benjamin Britten

P/aE42 Works. Resistance of public-Study regions:  
Great Britain.

KELLER, Hans

Resistances to Britten's music: their  
psychology.

MUSIC SURVEY II,4 (Spring 1950)

P/bE42 Position in English music

MILA, M.

Posizione di Britten nella musica  
inglese.

LA RASSEGNA MUSICALE (October 1948)

PA2 Tributes

BERKELEY, Sir Lennox

A tribute to Benjamin Britten on  
his sixtieth birthday.

COMPOSER 12

P-PN Benjamin Britten (contd.)

PA3 Interviews

BRITTEN, Benjamin

No ivory tower: Benjamin Britten  
talks to Opera News.

OPERA NEWS XXXIII,23 (April 5th, 1969)

PA4 Obituaries

SADIE, Stanley

Obituary of Benjamin Britten.

MUSICAL TIMES CXVIII, 1608

PB2 Photographs. Collections.

MITCHELL, Donald

Benjamin Britten: pictures from  
a life 1913-1976 / compiled by  
Donald Mitchell and John Evans. -  
London: Faber, 1978. -  
ca.250p.: chiefly ports.; 26cm.

PB2A1 Photographs. Collections-Reviews

PORTER, Peter

Review of Benjamin Britten: pictures  
from a life 1913-1976.

TEMPO 128

PC3 Biography

PEARS, Sir Peter

Ein Leben für Britten.

FONO FORUM 16 (June 6th, 1980)

TAURAGIS, A.

Benjamin Britten. - Moscow:  
Izdatel'stvo "Muzyka," 1965. -  
147p.: music; 17cm.

PC312 Early life. Incidents: Bombs

ELLIOTT, Christopher R.

Photographs of shells and  
incendiary bombs used by  
Germans on Lowestoft, 1916.

EAST ANGLIAN MAGAZINE XVIII,6 (April 1959)

PC32 Education and training. Gresham's  
School.

LOCKHART, Logie Bruce

The story of Gresham's.

EAST ANGLIAN MAGAZINE XXI,4 (February 1952)

P-PN Benjamin Britten (contd.)

PC321 Education and training. Influence of  
Frank Bridge.

BRITTEN, Benjamin  
Early influences: a tribute to  
Frank Bridge.  
COMPOSER 19 (Spring 1966)

PC343 Awards: Aspen Award-Acceptance speeches.

BRITTEN, Benjamin  
On receiving the first Aspen  
Award: a speech. - London:  
Faber, 1964. - 23p.; 20cm.

PC81 Works-Discographies

MITCHELL, Donald  
Britten on records.  
DISC V, 18 (Autumn 1951)

PC9 Works. Critical evaluation.

KELLER, Hans  
How great is Britten?  
MUSIC AND MUSICIANS XII,3 (November 1963)

PD Works: treatment by period

PD64-6 Works, 1930-1950

KLEIN, J.W.  
Britten's advance to mastery.  
MUSICAL OPINION (March 1952)

PG1-12 Works: arrangement of other composers' music

PG12 Purcell, Henry. Songs. Realization by  
Benjamin Britten.

ROSEBERRY, Eric  
Britten's Purcell realizations and folksong  
arrangements.  
TEMPO 57

PG12C8A1 Purcell, Henry. Dido and Aeneas.

Realization by Benjamin Britten.

Recording by Stuart Bedford-Reviews.

LAURIE, Margaret

Review of Bedford recording of  
Dido and Aeneas, criticising  
Britten edition of the score.  
MUSICAL TIMES CXIX, 1630 (December 1978)

P-PN Benjamin Britten (contd.)

PJ Works: form and structure

PJ1H7-8D655-66 Works, 1945-1950 Structure,  
texture and instrumentation.

MITCHELL, Donald

The later development of Benjamin  
Britten: texture, instrumentation  
and structure.

CHESTERIAN (July, October 1952)

PJ1111 Works. Structure. Use of passacaglia

HANDEL, Darrell

Britten's use of the passacaglia.

TEMPO 94

PJ12D64 Works, 1930-1940. Structure. Use of  
sonata form.

EVANS, Peter

Sonata structures in early Britten.

TEMPO 82

PK Music for special purposes

PK121 Documentary film music.

WRIGHT, Basil

Britten and documentary.

MUSICAL TIMES CIV, 1449 (November 1963)

PK2 Music for children

MITCHELL, Donald

The young person's composer.

MAKING MUSIC 17 (Autumn 1951)

PL-PN Works for particular media

PL2 Operas

STEIN, Erwin

Benjamin Britten's operas.

OPERA I,1 (February 1950)

PL2D655-663A9 Operas, 1945-1953-Theses.

KEOHANE, Sean

The operas of Benjamin Britten:

Peter Grimes to Gloriana. -

Unpublished. - 193p.: music.

Thesis for the degree of

Bachelor of Music (Manchester).

March 1971.

One side of the paper only.

P-PN Benjamin Britten (contd.)

PL2H5F3 Operas. Style and idiom.

REDLICH, H.F.

The significance of Britten's operatic style.

MUSIC SURVEY II,4 (Spring 1950)

PL2J21 Operas. Librettos

CROZIER, Eric

Composer and librettist.

COMPOSER 18

PL2J23 Operas. Characterisation.

BERKELEY, Sir Lennox

Britten's characters.

ABOUT THE HOUSE I,5 (Christmas 1963)

PL2[opus no.] Individual operas

PL2[17] Paul Bunyan, Op.17

OTTAWAY, Hugh

Britten's Paul Bunyan.

TEMPO 118

PL2[17]L21!A1 Paul Bunyan, Op.17. Performance

by English Music Theatre-Reviews

DEAN, Winton

Review of English Music Theatre

Paul Bunyan at Sadler's Wells.

MUSICAL TIMES CXVII,1605 (November 1976)

PL2[33]F2 Anti-British propaganda. Use of Peter

Grimes, Op.33

TERRY, A.

Peter Grimes as anti-British

propaganda.

SUNDAY TIMES (January 6th 1952)

PL2[33]J1H2 Peter Grimes, Op.33. "Mad" interlude.

Motives: fifth motive.

Thematic relationships.

KELLER, Hans

Britten: thematic relationships

and the "mad" interlude's fifth

motive.

MUSIC SURVEY IV,1 (October 1951)

PL2[33]J23 Peter Grimes, Op.33. Characterisation.

PEARS, Sir Peter

Neither a hero nor a villain.

RADIO TIMES (March 8th 1946)



P-PN Benjamin Britten (contd.)

PL32 Church music.

DAWNEY, Michael

Some notes on Britten's church  
music.

TEMPO 82

PM Instrumental music.

GODDARD, S.

Britten as an instrumental  
composer.

LISTENER (July 7th, 1949)

PM3 Orchestral music

PM3[opus no.] Individual works

PM3[10]B1633A1 Variations on a theme of Frank  
Bridge, Op.10- Full scores- Reviews

RUBBRA, Edmund

Review of full score of Variations on a theme of Frank  
Bridge.

MUSIC AND LETTERS XIX,3 (July 1938)

PM32 Symphonic music

PM32[opus no.] Individual works

PM32[11] Sinfonietta, Op.1

TRUSCOTT, Harold

Britten's Sinfonietta, Op.1

MUSIC SURVEY II,4 (Spring 1950)

The logical place for all these is in the elements facet, along with "composition" and "arrangement," which, as previously explained, are to be transferred from the technique facet.

Themes, motives, time-figures, and so on, are really sub-units of form. Because they do not belong to any particular form, it is fitting that they should appear in a facet which is able to be used to subdivide the form facet. These can be grouped together in the elements facet and given the group title "musical structure."

There are also certain elements proper to dramatic compositions, such as characterisation, plots, etc. These can be grouped in the form facet, and headed "dramatic structure."

Finally, there are certain themes which underly a composer's work consistently: of no one is this more true than of Britten.

Examples are: sleep, dream, death, war. These can certainly be seen as "elements" in the make-up of a work; and can be grouped together under the heading "hermeneutic structure."

Provision of "agent" for technique facet.

Certain actions can be placed in the technique facet which have a more legitimate place there than do "composition" and "arrangement," although they certainly do not have monographs written about them.

These refer to techniques used by composers in constructing music, such as "prolongation," "modulation,"

"development," and "variation" (not to be confused with the same focus in the form facet).

Needless to say, if we can specify these, it will also be desirable to specify the means by which these actions are accomplished.

If we wish to speak, for instance, of "development of the first subject by sequence" we can do so only if it is possible to double back and divide the technique facet again by the foci in the element facet.

This can be done by the use of round brackets to enclose the focus from the element facet. The same procedure can be used to divide by the time facet, if it falls later in the schedules than the focus to be subdivided. General-to-special order is thus preserved, since round brackets file ahead of capital letters, numerals, and square brackets.

#### 5.3.2 Citation order

It is by no means inescapable that "composer" should always be the primary facet. In most libraries it would probably be preferable to class a book on "Mozart's piano concertos" with the books on concertos rather than with the general books about Mozart.

This, however, is a decision still able to be made by the individual classifier, in accordance with determined policy. As it happens, it is desirable for the present purpose that all books on Britten's music should be kept together.

Citation orders for different users.

As is always the case, various users will have different expectations of the citation order. Writers of programme notes will prefer the order which we have actually chosen, which, in effect, cites works first. So, of course, will all students of specific works.

Students of specific periods in Britten's composing career will not be very well served by the method chosen of division by type of work. On the other hand, there is clear evidence that theses and articles have been written on such subjects as "Britten's church music," and "Britten's operas from Billy Budd to Gloriana." (See table V, after page 183).

Studies have also been made of Britten's use of particular forms and compositional techniques. Once again, the chosen citation order will not be very helpful; although no-one could reasonably expect to find Britten's works arranged according to whether he had or had not used fourth-chords in them.

Perhaps the best served will be those who wish to study all Britten's works for a particular medium; cello music for example. They will be able to go straight to the collected literature, without even, as in the case of the students of particular works, having to consider what characteristics of division are applied.

#### 5.4 Archival techniques

As we have seen, AACR2 has rules for the description of manuscript series, which might indeed correspond to archival series; but the essence of archival treatment is a multi-level description, which is not catered for by cataloguing rules without a good deal of local adaptation.

The first question to answer is that of what constitutes a series in a composer archive. In the case of the more usual archival items, such as royalty statements, there is no difficulty in answering this.

Letters are another matter. These may be received as collections of correspondence from the composer, donated by the recipients.

In a normal archive, these would be treated as series in their own right. In a composer archive, there is perhaps less justification for this. It might be thought that all correspondence relating to a particular work ought to be kept together, for example.

This is not classification in the sense of the word which is dreaded by the archive profession, since the composer's life is organised round his production of new works, so that an organisation by works has the nature of a correct analysis of the administrative activity of the composer. This is generally correct for a professional composer.

The same question arises over musical manuscripts. One could feel that the different types of materials, e.g. sketches, fair copies, dyelines, proofs, and so on,

formed series which should be kept together, particularly since the types often have to be stored separately.

Context dependency, however again rules that materials relating to particular works should form series; the principal of the administrative "ordre primitif" also confirms this.

There would seem to be an exception to this rule in that collections of manuscript material which originally formed part of the collection in the archive may be from time to time received, whose separateness makes clear something about the composer's activities.

In BRITTEN (Aldburgh) is the Elizabeth Mayer Collection, acquired in 1990, containing materials for works of Britten's American period which relate so closely to other materials already in the archive that in some cases halves of a torn sheet may be matched-up, having been separate for nearly forty years. (The same situation is reported by Somfai (1983), p.61, as existing between BARTÓK (Budapest) and BARTÓK (New York).

No archivist would feel happy about merging this material as if it had never been separate. Yet a work-by-work description of the archive requires it to be treated together. Luckily microfilming can be used to overcome any practical difficulty associated by the need to make this distinction.

Levels of description.

By integrated points of access and increasing levels of specificity in description, the archivist makes clear

both the salient points about individual documents, and also the way in which they can be related at the series level, and understood in context.

It may also be necessary to provide an even higher level of description, which shows how the series themselves relate together.

#### Repository guide level.

This is the most "macro" level of all, and the most likely to be published. It takes the form of a survey of the archive and its collections.

In the many cases where the archive contains only one "collection," i.e. the bequest of the composer, this level will naturally be identical with the collection level, described next.

#### Collection level.

Description at the collection level could well include the entire archive, as far as a composer archive is concerned, although, as stated earlier, there may be separate collections, such as, at BRITTEN (Aldeburgh), the Elizabeth Mayer Collection, and the English Music Theatre Archive, which need to be separately described.

The collection level description begins, in a more normal type of archive, with an "administrative history" of the organisation, for instance a firm, which has produced the documents.

Naturally, this can be paralleled in the case of a composer by a description of his life and work in so far

as it relates to the various series of documents in the collection.

The series are named, and their relationships made clear.

Series level.

As previously stated, the series level will mostly involve sets of documents relating to specific works.

At this point, the genesis of the work is described, and the way in which the various documents reflect its creation is detailed.

A published catalogue of works which includes information about sources also includes, ipso facto, a series level description of the available material, although the amount of detail varies greatly.

Archives which make use of such a published catalogue to control their own holdings, such as DELIUS (London) and SCHOENBERG (Los Angeles), will therefore have something at this level ready-made.

An example of an archive with an in-house series level description is BARTÓK (New York). The "survey section" of the "master index" of this archive gives an overview of all the archival materials relating to a particular work, with broad description of each different type: "sketches," "intermediary drafts," etc.



Item level.

This level is also known in archive circles as the "calendar." It corresponds most closely to the library catalogue, except that the content of the documents is the main centre of interest, rather than their physical description, although this is included too, of course.

Not all types of material lend themselves to an item description.

The composer's royalty statements, for example, would be adequately dealt with at the series level, and any item of particular individual interest would be singled out for special mention at that level.

The same, broadly speaking, can be said for letters, and photographs.

Manuscripts, proofs, etc., naturally merit description at the item level. Again, it is possible to turn to BARTÓK (New York), for an example of this procedure. The "analysis" section of the "master index" provides a detailed description, (bar by bar, where necessary), of the content of each individual document within each series.

Taylor (1983) frequently recommends AACR2 cataloguing at the item level, for non-book materials such as pictures and recordings.

Transcripts.

The aim of archival description is to make it unnecessary to consult the original document except in rare cases. This is another example of the difference

between archive and library techniques; since the latter try to make it as easy as possible to consult the document.

Nevertheless, there is an even more detailed level than the calendar, which is applicable to certain types of material, namely the transcript.

Transcripts are particularly useful in the case of recorded interviews, which are difficult to consult quickly from the original tape.

#### Index.

In normal archives, the most detailed level of description is the one to be indexed. The index will include names, places, and subjects. Indexing from the document is to be avoided, as the control over the objective relevance of the entries would be much weaker by this method.

#### 5.5 Indexing

In this section, keyword indexing, PRECIS (Preserved Context Indexing System; see bibliography, Appendix II, nos. 7 and 8), and depth-indexing, are dealt with, in relation to the study of Britten's works.

Chain indexing is passed over, since, even with a good classification scheme, it would have to be used very creatively to obtain the required subtleties.

For instance, the document classed at PD64-6 in the classified file of citations (table V, after page 183), has the title Britten's advance to mastery.

The concept of "advance to mastery," or "progress to maturity," however expressed, is not very concrete.

This is because the subject, although a real one, is entirely subjective. Britten's action was that he wrote one work, and then another. It is the critic, with hindsight, who perceives an "advance to mastery."

Consequently, it would be rather difficult to fit this concept into a classification scheme. It would only appear in a chain index, therefore, as a result of non-standard procedure of some kind.

In a PRECIS index, on the other hand, it is perfectly easy (perhaps too easy), to provide, in addition to the terms provided by the classification, a phrase such as "progress to maturity."

Whether this phrase should appear in the lead is very doubtful. In table VI, the PRECIS index to table V, it has been allowed to appear in the lead.

But, as a subheading under "Britten," it has considerable value in imparting information to the reader.

One possible advantage of chain indexing may be mentioned here; namely the possibility of enriching it with between-term function words, which alter slightly as the entries decrease in specificity. For example:

REVIEWS : SADLER'S WELLS : ENGLISH OPERA GROUP :  
PERFORMANCES : of DIDO AND AENEAS : (PURCELL) : in  
REALIZATION : by BRITTEN

The exercise of adding these words makes clear that, in this case, REALIZATION must be singular, since there is only one realization by Britten of this particular work.

When PURCELL reaches the lead, the brackets and the "in" will be dropped, and REALIZATION will become plural. Because of the absolute context-dependency of the specific entries, no possible fault of collocation need be feared.

The above-mentioned example is one area where chain-indexing, properly carried out, scores over the more mechanical PRECIS; where we should have to choose between the singular or plural forms of "realization."

#### 5.5.1 Possibilities of titles in indexing.

It might be expected that titles in a "soft" subject such as music would be less suitable for compiling a keyword index than those in technical subjects.

However, in practice, it is found that many titles do provide ample specificity:

"Britten's Purcell realizations and folksong arrangements"

"Britten: thematic relations and the "Mad" interlude's fifth motive"

The latter demonstrates one of the limitations of titles, even when specific; no one will be able to find this article by looking under "Peter Grimes," unless some kind of reference structure is included in the system, for:

Peter Grimes, Op.33

-see also

Mad interlude

There will be no need for a reference from "Opera" to "Peter Grimes", if we adopt the convention that specific works are not referred to from a term denoting their genre. "Opera" can be left for articles dealing with groups of works.

Sometimes, even quite technical articles have journalistic titles, e.g.

"Britten's Indian Summer."

In this title, the meaning, namely "Britten's works written after his operation in 1974" is conveyed very succinctly in three words; two of which are, of course, quite hopeless from the point of view of a keyword index.

Nevertheless, if a user scans the entries under "Britten," in search of his subject, he will probably pick out this item fairly easily.

This "poetic" method of conveying meaning in a title should not be underestimated; since, to users who know their subject, the mechanisms of normal indexing technique might actually stand in the way of an intuitive picking-up of meaning.

As long as the name of a composer is mentioned, or the name of a work, then it is as well to rely on sequential scanning for a title such as:

"The cultural world of Brahms"

"Cultural world" would appear faintly ludicrous in a list of subject headings.

Yet the number of "see" and "see also" references needed to adequately stand in for it adequately would be prodigious. This makes an index based on the permutation of titles very attractive.

We shall of course, have to put up with entries of dubious value, such as "cultural," and completely useless ones such as "world." But this need not be too high a price to pay.

A problem with literature about a composer, as opposed to technical literature, is that titles such as:

"The later development of Benjamin Britten, texture, instrumentation and structure,"

remain an important source of information for good, rather than only for a limited period after their publication. Thus, the word "later" is either meaningless, or actually misleading.

Luckily, this defect can easily be overcome by including the year of publication at the end of the title (a helpful feature in any case).

Now, the above-mentioned title, with the addition "1952," becomes a very specific pointer to the subject; and the single date is more useful than the cumbersome specification "Works, 1945-1950," which would be necessary in more developed indexing.

Terms such as "early" "middle" and "late," with or without the addition of the word "period," are fairly common in the literature about composers, and convey a more compact idea than can be done by specifying date limits. Substantial collocations may build up, e.g.:

EARLY Early influences: a tribute to Frank Bridge.

1966

EARLY Simplicity in early Britten. 1983

EARLY Sonata structures in early Britten. 1960

It might also be helpful to know the author of the first item above, namely Britten himself. The date is still important, since the notion of "early" will alter slightly from a later viewpoint.

A danger of this approach is demonstrated by the middle title above. This article (Mark, 1983) is in fact one of the very few documents representing a Schenkerian analysis of Britten's music, and this fact is completely hidden if one relies on the title.

Some other helpful collocations will occur, many based on word-stems:

CRITICAL

CRITICISM

CHARACTERISATION

CHARACTERS

There are many documents (typically reviews of performances or recordings) which do not have titles. This provides an opportunity to make one up which includes as many "hard" words as possible:

"Review of Bedford recording of Britten realization of Purcell's Dido and Aeneas, criticising the editing of the

score."

A stop-list is absolutely necessary, although the evidence is that it will not need to be very long. The fifty titles in the classified file (see table V, after page 183) produce between them a list of only sixteen words:

A, AFTER, AND, AS, BRIEF, FROM, IN, IS, OF, ON, SOME, TAKES, THE, THEIR, USE, USED.

All these, except for BRIEF and TAKES, occur in the stop list in Hunt (1976) (p.88).

#### 5.5.2 PRECIS

For a PRECIS index to the file of citations classified in Table V, see Table VI (next page).

Taylor (1963), p.134, is enthusiastic for the possibilities offered to archives by PRECIS, of systematic indexing without [traditional] classification, and also for the document-specific application of the strings.

One may point out that it rather depends on the nature of the archive material involved.

Archives containing mainly rate-books, accounts, and so on, will not have very much need of a subject approach other than an index of names and places.

On the other hand, legal documents and letters will certainly provide scope for fairly complex subject-indexing.

As an example of this one can take a letter written to



TABLE VI

PRECIS INDEX TO THE CLASSIFIED FILE OF BIBLIOGRAPHICAL  
REFERENCES PRESENTED IN TABLE V

ALDEBURGH FESTIVAL	C5211
ALDEBURGH FESTIVAL, 1948	C5211(D658)
ALDEBURGH FESTIVAL, 1950	C5211(D66)
ALDEBURGH FESTIVAL, 1964	C5211(D674)
ALDEBURGH FESTIVAL, 1969-Special issues: Periodicals	C5211(D679)A71
ANTI-BRITISH PROPAGANDA Use of Britten, Benjamin. Peter Grimes, Op. 33	PL2 [33] F2
ARRANGEMENT. Folksongs. By Britten, Benjamin	PG12
BEDFORD, Stuart Recording of Britten realization of Dido and Aeneas-Reviews	PG12C8A1 PA21
BIRTHDAY TRIBUTES. To Britten, Benjamin	PC312
BOMBS. Incidents in early life of Britten, Benjamin	
BRIDGE, Frank Influence on education and training of Britten, Benjamin	PC321 PA2 PC81 PA3 PA4 PB2
BRITTEN, Benjamin-Birthday tributes <u>Discographies</u> <u>Interviews</u> <u>Obituaries</u> <u>Photographs. Collections</u> <u>Photographs. Collections</u> <u>Reviews</u>	PB2A1
BRITTEN, Benjamin <u>Arrangement of folksongs</u> Children. Music for children Church music Early life. Incidents: Bombs Education and training. Influence of Bridge, Frank Education and training. Schools: Gresham's School Film music Influence on professional career of Johnson, Graham Instrumental works Music for children Opera Opera. Characterisation	PG12 PK2 PL32 PC312 PC321 PC32 PK12 N111/eP PM PK2 PL2 PL2J23

BRITTEN, Benjamin (contd.)	
Opera. Librettists	PL2J21
Opera. Style and idiom	PL2H5F3
Opera, 1945-1953	PL2D655-663
Position in English music	P/bE42
Progress to maturity <u>demonstrated by</u>	
works, 1930-1950	PD64-6
Realization of Dido and Aeneas.	
Recording by Bedford, Steuart-Reviews	PG12C8A1
Realization of songs of Purcell, Henry	PG12
Works. Critical evaluation	PC9
Works. Structure. Use of passacaglia	PJ1111
Works, 1930-1940. Structure. Use of	
sonata form	PJ12D64
Works, 1945-1950. Structure, texture &	
instrumentation	PJ1H7-8D655-66
CHARACTERISATION. Opera. Britten, Benjamin	PL2J23
CHILDREN. Music for children. Composition	
by Britten, Benjamin	PK2
CHURCH MUSIC. Britten, Benjamin	PL32
COLLECTIONS. <u>Photographs.</u>	
Britten, Benjamin	PB2
COMPOSITION	H1
CONCERT HALLS	
Snape Maltings Concert Hall	C541
CRITICAL EVALUATION. Works of Britten,	
Benjamin	PC9
CRITICISM. Music	C9
DIDO AND AENEAS. Purcell, Henry.	
Realization by Britten, Benjamin.	
Recording by Bedford, Steuart-Reviews	PG12C8A1
DISCOGRAPHIES	
Britten, Benjamin	PC81
EARLY LIFE. Britten, Benjamin.	
Incidents: Bombs	PC312
EDUCATION AND TRAINING. Britten, Benjamin.	
Influence of Bridge, Frank	PC321
EDUCATION AND TRAINING. Britten, Benjamin.	
Gresham's School	PC32
ENGLISH MUSIC	
Position of Britten, Benjamin	P/bE42
ENGLISH MUSIC THEATRE	
Performance of Paul Bunyan, Op.17- <u>Reviews</u>	PL2[17]L211A1
ENGLISH OPERA GROUP	L211
ENGLISH OPERA GROUP <u>see also</u>	
ENGLISH MUSIC THEATRE	
EVALUATION. Works of Britten, Benjamin.	
Critical evaluation	PC9

FESTIVALS

Music festivals: Aldeburgh Festival  
Aldeburgh Festival, 1948  
Aldeburgh Festival, 1950  
Aldeburgh Festival, 1964

FESTIVALS. Special issues: Periodicals.  
Aldeburgh Festival, 1969

FILM MUSIC. Britten, Benjamin

FOLKSONGS  
Arrangement. By Britten, Benjamin

FULL SCORES. Variations on a theme of  
Frank Bridge, Op. 10-Reviews

GREAT BRITAIN. Study regions.  
Britten, Benjamin. Works. Resistance of  
public

GRESHAM'S SCHOOL  
HALLS  
Concert halls: Snape Maltings Concert Hall

IDIOM. Opera. Britten, Benjamin

INSTRUMENTAL WORKS. Britten, Benjamin

INSTRUMENTATION. Works, 1945-1950.  
Britten, Benjamin

INTERVIEWS  
With Britten, Benjamin

JOHNSON, Graham  
Professional career. Influence of  
Britten, Benjamin

LIBRETTISTS. Opera. Britten, Benjamin

LOWESTOFT  
Britten, Benjamin. Early life.  
Incidents: Bombs

'MAD' INTERLUDE. Peter Grimes, Op. 33.  
Motives: fifth motive. Thematic relationships

MUSIC  
Criticism

MUSIC FESTIVALS  
Aldeburgh Festival  
Aldeburgh Festival, 1948  
Aldeburgh Festival, 1950  
Aldeburgh Festival, 1964

MUSIC FESTIVALS. Special issues: Periodicals  
Aldeburgh Festival, 1969

OBITUARIES  
Britten, Benjamin

OPERA. Britten, Benjamin

OPERA. Britten, Benjamin  
Characterisation

OPERA. Britten, Benjamin  
Librettists

OPERA. Britten, Benjamin  
Style and idiom

C5211

C5211(D658)

C5211(D66)

C5211(D674)

C5211(D679)A71

PK12

PG12

PM3 [10] B1633A1

P/aE42

PC32

C541

PL2H5F3

PM

PJ1H7-8D655-66

PA3

N111/eP

PL2J21

PC312

PL2 [33] J1H211

C9

C5211

C5211(D658)

C5211(D66)

C5211(D674)

C5211(D679)A71

PA4

PL2

PL2J23

PL2J21

PL2H5F3

OPERA, 1945-1953. Britten, Benjamin	PL2D655-663
OPERA COMPANIES	
English Opera Group	L211
PASSACAGLIA	
Use in structure of works of	
Britten, Benjamin	PJ1111
PAUL BUNYAN, Op.17	PL2 [17]
PAUL BUNYAN, Op.17	
Performance by English Music Theatre	
-Reviews	PL2 [17] L211A1
PERIODICALS	
Special issues. Aldeburgh Festival, 1969	C5211(D679)A 71
PETER GRIMES, Op.33	
Characterisation	PL2J23
PETER GRIMES, Op.33	
'Mad' interlude. Motives: fifth motive.	
Thematic relationships	PL2[33] J1H211
PETER GRIMES, Op.33	
Use for anti-British propaganda	PL2[33] F2
PHOTOGRAPHS. Britten, Benjamin.	
Collections	PB2
PHOTOGRAPHS. Britten, Benjamin.	
Collections-Reviews	PB2A1
PIANISTS	
Johnson, Graham. Professional career.	
Influence of Britten, Benjamin	N111/eP
PROGRESS TO MATURITY. Britten, Benjamin.	
Demonstrated by works, 1930-1950	PD64-6.
PROPAGANDA	
Anti-British propaganda. Use of Peter	
Grimes, Op.33	PL2[33] F2
PUBLIC	
Resistance to works of Britten, Benjamin.	
Study regions: <u>Great Britain</u>	P/aE42
PURCELL, Henry	
Songs. Realization by Britten, Benjamin.	PG12
REALIZATION. Dido and Aeneas. Purcell, Henry.	
By Britten, Benjamin. Recording by Bedford,	
Steuart-Reviews	PG12C8A1
REVIEWS	
Britten, Benjamin- <u>Photographs.Collections.</u>	PB2A1
REVIEWS	
Paul Bunyan, Op.17. Performance by	
English Music Theatre	PL2 [17] L211A1
REVIEWS	
Variations on a theme of Frank Bridge,	
Op.10.- <u>Full scores</u>	PM3 [10] B1633A1
REVIEWS	
Purcell, Henry. Dido and Aeneas.	
Realization by Britten, Benjamin.	
Recording by Bedford, Steuart	PG12C8A1
SCHOOLS. Britten, Benjamin.	
Gresham's School	PC32

SCORES. Variations on a theme of Frank Bridge, Op.10.	
Full scores- <u>Reviews</u>	PM3 [10] B1633A1
SINFONIETTA, Op.1	PM32 [1]
SNAPE MALTINGS CONCERT HALL	C541
SONATA FORM	
Use in structure of works, <u>1930-1940.</u>	
Britten, Benjamin	PJ12D64
SONGS. Purcell, Henry.	
Realization by Britten, Benjamin	PG12
SPECIAL ISSUES. Periodicals.	
Aldeburgh Festival, 1969	C5211(D679)A71
STRUCTURE. Works. Britten, Benjamin.	
Use of passacaglia	PJ1111
STRUCTURE. Works, <u>1930-1940.</u>	
Britten, Benjamin.	
Use of sonata form	PJ12D64
STRUCTURE. Works, <u>1945-1950.</u>	
Britten, Benjamin	PJ1H7-8D655-66
STYLE. Opera. Britten, Benjamin	PL2H5F3
TEXTURE. Works, <u>1945-1950.</u>	
Britten, Benjamin	PJ1H7-8D655-66
THEMATIC RELATIONSHIPS. Fifth motive.	
'Mad' interlude. Peter Grimes, Op.33	PL2 [33] J1H211
TRIBUTES	
Birthday tributes. To Britten, Benjamin	PA2
VARIATIONS ON A THEME OF FRANK BRIDGE,	
Op.10. Full scores- <u>Reviews</u>	PM3 [10] B1633A1

Antonio Brosa, the violinist who gave the first performance of the Britten Violin concerto, by the composer, in which he (a) refers to the forthcoming publication of the work and asks for Brosa to mark his fingerings on a proof of the solo part, so that the title-page may say "edited by Antonio Brosa," and (b) sends a new version of the first movement cadenza and asks for Brosa's comments on the violin writing.

A string such as the following may be written:

(1) Britten  
    ↓  
(p) Violin concerto, op.15  
    ↓  
(p) parts #2: solo  
    ↓  
(2) publication (L0)  
    ↓  
(p) editing \$v by \$w of  
    ↓  
(g) fingering  
    ↓  
(g) phrasing  
    ↓  
(3) Brosa, Antonio  
    ↓  
(6) letters

The only danger here is that of over-indexing. Performers looking for material on fingering in the violin concerto will probably be disappointed by a document which only requests Brosa to supply fingering.

PRECIS is based firmly on the concept of summarisation, but if required, can be "enriched" for on-line retrieval purposes (see Austin, 1974, p.411), by the addition of such extra terms as "Hawkes, Ralph," who is mentioned in passing in the course of the letter.

PRECIS can thus act as a bridge between indexing by classification (with a much lower level of specificity) and unrestricted use of free indexing terms. An abstract of the document is also produced in a structured way.

If desired, a simplified version of PRECIS, as advocated by Hunt (1976), can be used, in which each lead term is followed by the string in input order only. This is a kind of KWOC (Keyword Out of Context) format.

This system provides its best results as a page-layout index. The sort of usage envisaged here is a printed index to a published inventory of the archive, and/or a fiche index to the archive contents.

As a practical example of PRECIS indexing, let us take the subject "Britten's folksong arrangements."

We can analyse it into facets as follows:

Facet:    composer/        character/        technique/

Focus:    Britten/        folksong/        arrangement/

The action is thus established as "arrangement." Following Austin's suggested sequence of indexing decisions, (Austin, 1984, p.9 ), we examine it for transitivity or intransitivity, and decide that it is transitive.

We note that it is one-way, and that there is one object (folksong) present. Furthermore, we note that the object cannot be considered as an "intake" of the agent (Britten).



We therefore code the subject:

- (1)Folksong
- (2)Arrangement \$v by \$w of
- (3)Britten

There is, however, an alternative view, which would see "folksong arrangements" as a part of the key system "Britten."

This would give the following string:

- (1)Britten
- (2)Arrangements \$21folksong

This version contravenes Austin's rule "do not difference a transitive action by the entity upon which it is performed." (Austin, 1984, p.56).

Comparison of the entries produced by the two strings above:

String "a"

Folksong

Arrangement by Britten

Arrangement of folksong

By Britten

Britten

Arrangement of folksong

String "b"

Britten

Folksong arrangements

Arrangements. Britten

Folksong arrangements

Folksong Arrangements. Britten

On the whole, string "b" seems to provide the more natural entries. The "predicate transformation," (in string "a"), Austin's important discovery for use in general indexing situations, does not seem to contribute anything to the present situation.

If the term "Britten" is allowed as a lead-term, it may be felt that all the other entries might as well be dispensed with, since all the user has to know is that all entries involving Britten in any way will be found together.

Since, however, it is unlikely that, in practice, any classified sequence will be in use, there may well be value in collocating the entries in a variety of different ways.

One of the strengths of PRECIS, as demonstrated by Keen (1977), is its advantage in speed of access over other forms of index.

This is doubtless due to the generosity of provision of multiple entries, all displaying the full context of

the subject.

Operator (5), study regions, is important in the following string:

(1)Britten Benjamin  
    ↓  
(p)Works \$w of  
(s)attitudes \$v of \$w to  
    ↓  
(3)Public  
(5)Study regions  
    ↓  
(q)Great Britain

It would have been wrong to code Great Britain as the environment, (0), since all countries have a public, and many publics have attitudes to Britten's music. However, it is practically certain that the author (Hans Keller) had in mind certain attitudes of the British public in writing the articles in question.

PRECIS is sometimes criticised for being unable to deal with the historical aspect of subjects satisfactorily.

This is not our primary concern in dealing predominantly with a single composer, but in so far as it exists it is shared by other indexing methods, such as the British Catalogue of Music, in the days when it included books.

Adjectival phrases such as "Early music," "Renaissance music," "Baroque music," and other terms dealing with style (which Ranganathan made the primary facet, albeit expressed mainly in terms of time and place) are not to

be found.

In BCM, the single entry "history of music" used to do duty in the index for all periods. It is true that on turning to the appropriate part of the classified sequence the reader found all the periods arranged in order, but this ignores the fact that not all books which end up in this section are actually about "history of music" in quite this way.

To talk about "the interpretation of early music" is to talk about interpretation rather than history, since the music is still alive and well.

Another charge, that of producing unsought headings, is an easy one to substantiate from BNB's (British National Bibliography, London, 1950- ) use of PRECIS. In the January 1985 index the following string was apparently used (to judge from the entries produced):

(0)East Sussex  
  ↓  
(p)Glynde  
  ↓  
(p)Opera houses (LO)  
  ↓  
(q)(sub 2) Glyndebourne Opera House  
  ↓  
(1)Opera in French  
  ↓  
(p)Prokof'ev, Sergei  
  ↓  
(q)Amour des trois oranges  
  ↓  
(2)Production \$d 1982 \$v by \$w of  
  ↓  
(3)Cossano, Frank  
  ↓  
(g)Sendak, Maurice

Of the entries produced from this string, the first two were unsought, since no-one looking for productions

at Glyndebourne would think of looking under "East Sussex," and "Glynda" is simply a truncation of "Glyndebourne."

"Opera in French is an example of BNB's obsession with languages; presumably produced by analogy with headings for literature.

The string also ignores the fact that productions are mobile, so that to tie this one to the building itself, rather than to the company (which is not even mentioned explicitly), is surely a mistake.

BNB PRECIS makes the composer a "part" of the genre. If the genre is to be mentioned at all (as, for example, in "Britten's church music,") then this is surely logical.

But the system also demands that if the place of performance is to be mentioned, it shall come high in the string.

This puts it at the opposite end of the significance order from the one we require.

Even in the case of Snape Maltings, this is likely to be undesirable for our purposes.

To say that it does not matter because the entries are shunted into various orders is to cast doubt on the validity of PRECIS analyses as such.

### 5.5.3 Depth indexing

So far, we have been mainly concerned with summarisation; so that an entry for criticism of Britten's Sinfonietta, for example would consist simply

of the title and opus number of the work, possibly with the addition "Critical studies."

But it may well be that a user would wish to be guided, for example, to all references to the use of modes in the Sinfonietta, or even to all references to the Lydian mode.

Critical writing of an objective kind is, after all, a kind of mirror of the works themselves; and when indexed, collocates all kinds of features, which otherwise would remain elusive.

For this kind of indexing, more foci are needed than are generally required for summarising.

A good starting-point for the collection and classification of extra foci to those in the classification scheme (Table IV, after p.181) is Evans (1979).

In speaking of the Sinfonietta he says, (p.16):

"Even the horn call (ex. 1) is a logical extension of the earlier melodic motion which, by phrase overlaps and the total avoidance of all harmonic and tonal (as opposed to intervallic and modal) definition, drives on the paragraph for 39 bars."

To paraphrase this, one may say that "harmonic and tonal definition" represents the functional use of harmony which prevailed in the eighteenth and nineteenth centuries, where melody revolves around a tonic note and harmony further defines the tonic triad by setting up

relationships of varying closeness between it and the other chords derived from the same key.

"Intervallic and modal definition" on the other hand, refers to the way in which a modal melody uses notes from a mode without anything like the same sense of "coming home" to the tonic (although, by the name which the "tonic" is given in speaking of modes: "final," it is implied that a modal tune should end on it).

Both these procedures occur in Britten's music. There is also a modicum of serial composition in some of the later works.

If we wish to expand the "elements" facet of the experimental classification scheme (see Table IV, after page 131), for depth-indexing purposes, we can create a sub-facet called "pitch relationships." This will in turn have as sub-headings the four kinds of "definition" mentioned above by Evans. See Table VII (next page), for enumeration of the extra foci involved.

A great many extra "techniques" are also listed in Table VII.

Most of these terms (though not, for example, "blurring process"), will be used transitively and require an object, or in the case of such terms as "conflation," two objects.

These will be supplied from other facets; e.g. "conflation of the dominant and flat supertonic," "development of the first subject," etc. Using notation, this could be added easily. Without notation, a method of linking would have to be devised.

TABLE VII: EXTRA FOCI FOR ADDITION TO THE EXPERIMENTAL  
CLASSIFICATION SCHEME (TABLE IV), TO ALLOW  
DEPTH-INDEXING.

TONALITY (see also: Functional Harmony)

Scales

- Major
- Minor

MODALITY

Modes

- Aeolian
- Locrian
- Dorian
- Pentatonic
- (etc.)

INTERVALS

2nd

- Minor
- Major
- Augmented

3rd

- Diminished
- Minor
- Major
- Augmented

4th

- Diminished
- Perfect
- Augmented
- (etc.)

MELODIC UNITS

Basic units

- Germinal shapes
- Generating cells

Larger units

Phrases

- Two-bar
- Four-bar
- (etc.)

Themes

- First subject
- Second subject
- (etc.)

Melodic styles

- Melisma
- Arabesque
- Coloratura
- (etc.)

HARMONY

Functional harmony

Triadic harmony

Chords

- Tonic
- Dominant
- Subdominant
- Supertonic



## Chords: Supertonic (contd.)

- Flat supertonic
- Submediant
- (etc.)
- Suspensions
- Four-three
- Seven-six
- (etc.)
- Progressions
- Cadential
- Perfect
- Plagal
- (etc.)
- Poles of tonal attraction
- Sharp regions
- Flat regions
- Non-triadic harmony
- Discords
- Dominant
- Seventh
- Ninth
- Supertonic
- Seventh
- (etc.)
- Added-note harmony
- Added sixth
- (etc.)
- Non-functional harmony
- Bitonality
- Semitonal opposition
- Tritonal opposition
- Pantonalities
- Chords
- Absolute sevenths
- Absolute seconds

## COUNTERPOINT

- Motion
- Similar
- Contrary
- Oblique
- Strands
- Simple counterpoint
- Two-part
- Three-part
- Invertible counterpoint
- Double
- Two-part
- Three-part
- (etc.)
- Triple
- Three-part
- Four-part
- (etc.)

## RHYTHM

- Scotch-snap
- Drum rhythm
- Lombard rhythm

## PHRASING

- Smooth
- Disjunct
- Overlapping
- Asymmetrical

## TECHNIQUES

- Transformation
- Blurring process
- Conflation
- Imitation
- Superimposition
- Depiction
- Development
- Metamorphosis
- (etc.)

## LAYERS

- Subsidiary detail
- Parallel strands
- Harmonic reinforcement
- Accompaniment patterns

## MOVEMENT

- Direction
  - Static
  - Ascending
  - Descending
- Speed
  - Fast
  - Slow
- Repetition
  - Ostinato
  - Sequence
- (etc.)

## STYLE

- Neo-classicism
- Romanticism
- Folk-influenced
- Impressionist
- Pastoral

## CHARACTER

- Nostalgic
- Laconic
- Ardent
- Nervous
- Orthodox
- Traditional
- Dry
- Sophisticated
- Dangerous
- Witty
- (etc.)

"Roles" would also be needed if an "agent," other than the composer, were present; e.g. "conflation of the dominant and flat supertonic by means of a pedal."

A further facet (see Table VII, "layers") describes the functions of different textural layers in a piece.

This facet could harmonise well with Schenkerian analysis, and could include "foreground," "middle ground," and so on. The "techniques" facet would then also contain "prolongation" and other terms in Schenkerian usage.

A "style" facet (see Table VII), contains terms which are frequently used, although not normally found in classification schemes.

Finally, we require an expanded "character facet," (see Table VII), many terms in which are subjective, but not without value.

## APPENDIX I: DETAILS OF COMPOSER ARCHIVES

### KEY TO CODES USED TO SIGNIFY HOLDINGS

#### A. MANUSCRIPTS (autographs)

1. Sketches
2. Composition sketches
3. Full scores (fair copies)
4. Parts
5. Derivations (e.g. piano reductions)
6. Libretti
7. Diaries
8. Letters
9. Other

At the end of the section above appears a percentage range (in brackets), indicating the proportion of the composer's works which are represented in the archive by autographs.

#### B. INTERIM MATERIALS

1. Transparencies
2. Dyelines
3. Proofs
4. Other

#### C. PRINTED MONOGRAPHS

1. About the composer
2. About people associated with the composer
3. By the composer
4. By people associated with the composer
5. On topics in which the composer was interested
6. Items from the composer's own library
7. General reference works
8. Other

#### D. PERIODICAL ARTICLES

#### E. PRINTED EPHEMERA

1. Programmes
2. Press cuttings
3. Posters

#### F. PRINTED MUSIC

1. Items from the composer's collection of other composers' music
2. Printed copies of the composer's own music
3.           Used in performance
4.           Used for noting changes for later editions

#### G. RECORDINGS

1. Of the composer's works
2. Composer as performer
3. Lectures about the composer
4. Composer speaking about his works
5. From live performances
6. Of broadcasts
7.     Radio
8.     Vision
9. Soundtracks of films with music by the composer
10. Other

#### H. PICTURES (photographs; drawings; paintings)

1. Of the composer, and/or places and incidents from his life
2. By the composer
3. Of performances of the composer's works
4. Costume designs, stage designs
5. Formerly belonging to the composer

#### I. THREE-DIMENSIONAL ARTEFACTS, ETC.

BACH, Johann Sebastian (1685-1750)

Johann-Sebastian-Bach-Institut Göttingen. Dahlmannstrasse  
14, D-3400 Göttingen, WEST GERMANY.

"Private Institute for preparation of new Bach edition.  
Not open to public."-BENTON (1967-79).  
Archive did not reply to questionnaire.

PUBLICATIONS

See bibliography nos. 11, 12.

BACH, Johann Sebastian (1685-1750)

Nationale Forschungs-und Gedenkstätten Johann Sebastian Bach der DDR, Bereich Bach-Archiv, Postfach 1301, 7010 Leipzig, EAST GERMANY. Tel. 29 34 58

DATE OF FOUNDATION  
1950

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Leipzig was the final home of J.S. Bach. Archive contains Gorke and Rust collections, and Karl Straube and Martin Falck bequests, and others.

HOUSING, FUNDING, AND ADMINISTRATION  
Separately housed. Government-funded. Administered independently.

HOLDINGS (SEE KEY)  
C:1,2,3,4,5,6,7; D:2000; E:1,2,3; G:1; H:1

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS  
Still acquiring materials of all kinds. The archive cooperates with BACH (Göttingen), in publication of the Neue Bach Ausgabe (bibliography, no. 11).

CATALOGUING  
Codes: Prussian, RAK (see bibliography, nos. 155, 54).  
Filing: classified arrangement. Form: cards.

CLASSIFICATION  
Scheme: unique to archive. All material classified.

INDEXING  
No subject-index.

AUTOMATION  
Computer not used.

COPIES  
Microfilms: made but not for sale. Xeroxes: made and for sale.

RESTRICTIONS

Information not available.

STORAGE OF MANUSCRIPTS

Controlled environment; details not available.

PUBLICATIONS

See bibliography nos. 11, 12.

NOTES

"Centre for collecting all documentary material on Bach culture, history, and research; also his music, MSS (especially cantatas), phonorecords and literature."- BENTON (1967-79).



BARTÓK, Béla (1881-1945)

Institute for Musicology of the Hungarian Academy of Sciences, Bartók Archives. Tanácsics u.7, Budapest I, H-1250, HUNGARY.

DATE OF FOUNDATION  
1961

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Holdings are part of the collection of Béla Bartók junior (Bartók's son), kept on permanent loan, and augmented by other gifts and acquisitions.

HOUSING, FUNDING, AND ADMINISTRATION  
Administered as part of the Institute for Musicology. Government-funded.

HOLDINGS (SEE KEY)

A:1,2,3,4,5,6,8(25-50%); B:1,3,4(Ozalyd copies based on transparencies); C:1,2,3,4,5,6,7,8(books on his contemporaries); D:2000-5000; E:1,2,3; F:1,2,3,4; G:1,2,3,4,5,6,7,9,10(phonogram cylinders); H:1,2,3,4,5; I:(instruments and folk-art objects).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Still acquiring (all types of materials). Archive co-operates with BARTÓK (New York), and maintains contact with Béla Bartók Junior.

STAFF

Professional:3 full-time, 1 part-time.

USERS PER ANNUM (APPROX.)

100

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Bartók in America; Studies of modality in Bartók's music; textural problems in Scherzo, Op.2; chapter on Jelly d'Aranyi in book on Bartók in Britain.

CATALOGUING

Code: not used. Filing: manipulation of title-line. Form: cards. Sequences:Mss; printed music; books; programmes; recordings; cuttings; folk art objects; letters.

CLASSIFICATION  
Classification not used.

INDEXING  
Subject-index exists. Own method used for production.

AUTOMATION  
Computer not used.

COPIES  
Microfilms: made but not for sale. Xeroxes: made but not for sale.

RESTRICTIONS  
Access: unpublished material only available under special conditions. Copying: unpublished material may not be copied.

STORAGE OF MANUSCRIPTS  
Controlled environment: 20 degrees C; 55% relative humidity.

PUBLICATIONS  
See bibliography no. 188

NOTES  
Open Monday-Thursday 9-5; Friday 9-2. Moved to Institute of Musicology in 1984 from former premises in Buda Castle district.

BARTÓK, Béla (1881-1945)

New York Bartók Archive. To 1984: c/o Dr. Benjamin Suchoff, 2773, South Ocean Boulevard, Palm Beach, Florida 33480 U.S.A. 1984 on: c/o Bartok Records, P.O. Box 399, Homosassa, Florida 32646, U.S.A.

DATE OF FOUNDATION

1963. Closed 1967. Re-opened 1975. Closed circa 1983 pending termination of probate. Re-opened 1984.

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

During the 2nd world war, Bartók moved his manuscripts to Boosey and Hawkes in New York. These manuscripts, numbered 1-85, form the core of the collection which came into the care of Victor Bator, founder of the archive, as trustee of Bartók's estate.

HOUSING, FUNDING, AND ADMINISTRATION

Separately housed. Now administered by Peter Bartók (Bartók's son). Funded formerly by Bartók's widow, and now by Peter Bartók.

HOLDINGS (SEE KEY)

A:1,2,3,4,5,8(75-100%),9(personal documents, contracts, mss of essays, etc.); C:1,2,4,6,7; D:1000; E:1,2; F:2; G:1,2,4,6,7,10(folk-music recordings); H:1,2,3,4; I:(bronze plaquettes of Bartók's head in profile).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

New materials were being acquired up to 1982 (1st violin concerto in 1961). BARTÓK (Budapest) holds some manuscripts including juvenilia, and Bartók's Hungarian folk material. Co-operation by exchange of data.

STAFF

Professional: 1.

USERS PER ANNUM (APPROX.)

Information not available.

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Publication of folk music materials. Theses on: viola concerto; influence of Debussy on Bartók; source materials for sight-singing methods; thematic catalogue of Bartók's juvenilia; evolution of Bartók's tonal language.

#### CATALOGUING

Form: loose-leaf for MSS and printed music; cards for letters and journal articles, giving precis for letters and broad subject headings for articles. Not known if these are indexed.

#### CLASSIFICATION

By opus number and chronological date of composition.

#### INDEXING

Breakdown form lists source materials for each work. Publications form lists editions and recordings. Survey section describes manuscripts (macrocosm); analysis section describes manuscripts bar by bar and line by line.

#### AUTOMATION

NYBA was a charter member of COMPUTE at State University of New York. Thematic indexes and other permutations of NYBA data bases have been constructed.

#### COPIES

Microfilms: made but not for sale. Xeroxes: made but not for sale.

#### RESTRICTIONS

Information not available.

#### STORAGE OF MANUSCRIPTS

Manuscripts disbound and encapsulated in chemically inert plastic wallets. Photocopies bound to form main reference collection. Originals kept in a New York bank vault.

#### PUBLICATIONS

See bibliography nos. 15, 16, 17, 18, 199, 200, 201

#### NOTES

On Bator's death in 1967 archive was closed pending transfer of contents to Suchoff as fiduciary owner. Archive reopened in a New York suburb in 1975. Closed in 1984 following death of Bartók's widow. Now again re-opened by Bartók's younger son, Peter.

BEETHOVEN, Ludwig van (1770-1827)

Beethoven-Archiv, Bonn. Postfach 73, D-5300 Bonn, West Germany.

DATE OF FOUNDATION  
1927

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Grew out of the Beethoven-Haus, Bonn (Beethoven's birthplace).

HOUSING, FUNDING, AND ADMINISTRATION  
Separately housed. Government-funded. Administered by a separate trust.

HOLDINGS (SEE KEY)  
A:4,5,6; C:1,2,4,5,7; D:Too many to say; E:1,2; F:1;  
G:1(also music of contemporaries); H:1,4,5.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Still acquiring books and musical materials. Other establishments have significant holdings. Cooperation by correspondence and exchange of photocopies. Complete list exists of Beethoven's library at the time of his death.

STAFF  
Professional: Four full-time; one half-time. Clerical: Two.

USERS PER ANNUM (APPROX.)  
80

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Information not available.

CATALOGUING

Code: Bibliotheks-richtlinien. Filing: manipulation of title-line. Physical form: cards. Sequences: books, scores, manuscripts.

CLASSIFICATION

Scheme unique to archive. All material classified.

INDEXING

Not kept up to date for some time.

AUTOMATION  
Computer not used.

COPIES  
Microfilms: made and for sale. Xeroxes: made and for sale.

RESTRICTIONS  
Access: access to letters is restricted. Copying: copies made only to order and only for research. No xeroxes made of manuscripts.

STORAGE OF MANUSCRIPTS  
Temperature: information not available. Relative humidity: circa 50%.

PUBLICATIONS (examples from the large output of the Beethoven-Haus).  
See bibliography nos. 21, 22, 178, 208, 210

BELLINI, Vincenzo (1801-1835)

Museo Belliniano. Piazza S. Francesco d'Assisi 3, I-95124  
Catania, Italy.

"Museum in house where composer was born. Autograph of  
Norma, etc." - BENTON (1967-79).

Museum did not reply to questionnaire.

BERLIOZ, Hector (1803-1869)

Musée Hector Berlioz. La Côte St. André, F-38260, Isère,  
FRANCE

DATE OF FOUNDATION

1935 (House restored and refurbished 1969)

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Museum is in the composer's birthplace. Holdings from Berlioz' grand nephews. Stock is partly on display in show-cases, partly held in an archives room.

HOUSING, FUNDING, AND ADMINISTRATION

Separately housed. Government-funded. Administered by the Association Nationale Hector Berlioz, as agent of the French Museum Service and the Consul General of Isère.

HOLDINGS (SEE KEY)

A:1,2,3,4,6,8 (1-25%); C:1,3(including first editions); E:1,2,3; G:1,9; H:1,3,4,5; I:(furniture and objects and souvenirs connected with the composer).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Still acquiring when opportunities arise. Bibliothèque Nationale also has significant holdings. Cooperation occurs at all levels.

STAFF

Professional: 1; Clerical: 1 (part-time).

USERS PER ANNUM (APPROX.)

10

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Les Nuits d'été; Les Troyens; Rome dans l'opéra.

CATALOGUING

Code unique to museum. Filing: classified arrangement. Physical form: cards for archive material. Register for material on display. Microfilm for music volumes. Sequences: printed music; books; autograph music; autograph letters.

CLASSIFICATION

Scheme unique to museum. All material classified.



INDEXING

No subject index.

AUTOMATION

Computer not used.

COPIES

Microfilms: made for security reasons and also for sale.

Xeroxes: not made.

RESTRICTIONS

Access: no restrictions. Copying: no restrictions.

STORAGE OF MANUSCRIPTS

Controlled environment. Details not available.

PUBLICATIONS

See bibliography nos. 27, 30, 146

NOTES

Museum also contains listening room, available three afternoons per week.

BLOCH, Ernest (1880-1959)

Ernest Bloch Archives. University of California Music Library, Morrison Music Building, Berkeley, California 94720, U.S.A.

DATE OF FOUNDATION

1962

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Bloch's papers were given to the University when he died (donated through J. and R. Stern Music Fund).

HOUSING, FUNDING, AND ADMINISTRATION

Housed, funded and administered as part of the University Music Library.

HOLDINGS (SEE KEY)

A:1,2,3,5,8 (1-25%); E:1; G:10 (recordings of Bloch's summer teaching lectures at Berkeley); H:1,2,5; I (degrees, medals, Ph.D. hood).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Still acquiring materials. Library of Congress has other significant holdings.

STAFF

No separate staff for Ernest Bloch Archives.

USERS PER ANNUM (APPROX.)

5

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Most of the users of the Bloch manuscripts need information for articles they are writing, or for performances.

CATALOGUING

Code: not used. Filing: manipulation of title-line of entries. Physical form: printed catalogue of all manuscripts in library. Typed inventory of letters.

CLASSIFICATION

Letters by date. Music: titles A-Z. All material is classified.

INDEXING  
No subject-index.

AUTOMATION  
Computer not used.

COPIES  
Microfilms: not made. Xeroxes: not made.

RESTRICTIONS  
Access: access to letters restricted by family. Copying:  
no copying allowed.

STORAGE OF MANUSCRIPTS  
Environment not controlled.

BOIELDIEU, (Francois) Adrien (1775-1834)

Mme. Sanson-Boieldieu Collection. Bibliothèque  
Municipale, 3, Rue Jacques Villon, F-76 Rouen, FRANCE.

DATE OF FOUNDATION

1904-7

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Collection bequeathed to the Bibliothèque Municipale by  
Mme. Sanson-Boieldieu.

HOUSING, FUNDING, AND ADMINISTRATION

Housed, funded and administered as part of the municipal  
library.

HOLDINGS (SEE KEY)

A:3,4,8 (1-25%); C:1; E:1,2,3; H:1

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS

Not acquiring further materials.

STAFF

No separate staff for Boieldieu collection.

CATALOGUING

Form: manuscripts in CGMBPF (see bibliography, no. 38);  
typed list of scores; cards for pictures.

CLASSIFICATION

Most of the scores, letters and pictures are classified.

INDEXING

Subject index exists.

AUTOMATION

Computer not used.

COPIES

Microfilms: made and for sale. Xeroxes: made and for  
sale.

RESTRICTIONS

Access: no restrictions. Copying: copying depends on the state of the paper and binding.

STORAGE OF MANUSCRIPTS

Environment not controlled.

PUBLICATIONS

See bibliography no. 29 , 38

BRAHMS, Johannes (1833-1897)

Brahms Nachlass. Gesellschaft der Musikfreunde in Wien,  
A-1010 Wien, Bösendorferstrasse 12, AUSTRIA.

DATE OF FOUNDATION

1897

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Brahms left his library and musical estate to the Gesellschaft at his death. Comparitively few autographs remained in his possession, and the pride of the collection are the personal copies of his published music, annotated by the composer.

HOUSING, FUNDING AND ADMINISTRATION

Housed, funded and administered as part of the collections of the Gesellschaft der Musikfreunde in Wien.

HOLDINGS

A:3,5;(1-25%); B:3; C:1,2,4,5,6,7; D:(quantity unknown); F:1,2,3,4.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Brahms is one of the strong points of the collection of the Gesellschaft, which continues to assemble material on him. Many other libraries and individuals have Brahms autographs.

CATALOGUING

All material is catalogued.

PUBLICATIONS

See bibliography nos. 72, 149, 157

BRIDGE, Frank (1879-1941)

Frank Bridge Collection. The Library, Royal College of Music, Prince Consort Rd., London, SW7, GREAT BRITAIN.

DATE OF FOUNDATION

1961

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

On the death of Bridge's widow, the main part of the collection (since augmented) passed to the RCM. Bridge established a trust for the promotion of his music by the terms of his will.

HOUSING, FUNDING, AND ADMINISTRATION

Housed in the Parry Room Library, RCM. Funded by the Frank Bridge Trust. Administered by the Trust, through the RCM as agent.

HOLDINGS (SEE KEY)

A: 1,2,3,4, (75-100%); B:3.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Seven autographs recently deposited by Stainer & Bell (publishers). BRITTEN (Aldeburgh), and Library of Congress have autographs and letters; British Library also has autographs. Frank Bridge Trust has photographs, postcards and drawings.

STAFF

No separate staff for Bridge Collection.

USERS PER ANNUM (APPROX.)

6

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

American Ph.D. on Bridge's piano music. Project on Bridge's string quartets.

CATALOGUING

Code not used. Filing: chronologically by thematic catalogue numbers (see HINDMARSH, 1983). Form: typed pages. Sequences: Autograph manuscripts; autograph sketches; proof copies; printed copies.

CLASSIFICATION

Classification not used.

**INDEXING**

No subject index.

**AUTOMATION**

Computer not used.

**COPIES**

Microfilms: made and for sale. Xeroxes: made (if condition allows), and for sale.

**RESTRICTIONS**

Access: no restrictions. Copying: no restrictions.

**STORAGE OF MANUSCRIPTS**

Controlled environment. Temperature: 55-60 degrees Fahrenheit; relative humidity: 50%.

**PUBLICATIONS**

See bibliography no. 89



BRITTEN, Benjamin (1913-1976)

Britten-Pears Library. The Red House, Golf Lane,  
Aldeburgh, Suffolk IP15 5PZ, GREAT BRITAIN  
RISM siglum: GB ALb

DATE OF FOUNDATION

1973 (formally opened to the public on 16th May 1980)

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Library is in garden of The Red House, Britten's final home. Holdings are former personal property of the composer and of Sir Peter Pears. Library was built in 1964, and extensively used by the composer himself during his lifetime.

HOUSING, FUNDING, AND ADMINISTRATION

Separately housed. Funded by royalties from the composer's works and recordings. Administered as part of the Britten-Pears Foundation.

HOLDINGS (SEE KEY)

A:1,2,3,4,5,6,7,8(75-100%); B:1,2,3; C:1,2,3,4,5,6,7;  
D:(about 700); E:1,2,3; F:1,2,3,4; G:1,2,3,4,5,6,7,8,9;  
H:1,2,3,4,5; I:(letters-patent of peerage; freedoms of  
Boroughs of Lowestoft and Aldeburgh, sculpture, etc.).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS

Still acquiring: in 1980 a copy of Gay's plays marked by Britten as libretto for Beggar's Opera; Mayer collection of MSS in 1981. British Library and Library of Congress have some MSS. Co-operate by exchange of microfilms and information.

STAFF

Professional: 2 full-time, 1 part-time; clerical: two part-time.

USERS PER ANNUM (APPROX.)

100

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Film music. Britten's early development up to Op.31; response to poetry; sleep dream and death in Britten's works; development of libretto of Midsummer Night's Dream. Editing works for publication. TV programmes.

#### CATALOGUING

Code: own, based on AA 1908 (updating to AACR2). Filing: manipulation of title-line. Form: cards, lists for letters. Booklet for objets d'art. Sequences: books; printed music; manuscript music and interim materials.

#### CLASSIFICATION

McColvin, and 16th Dewey for non-music books. Only printed music and books are classified.

#### INDEXING

Subject-index for periodicals under broad headings. Also system of added entries in catalogue. Loose-leaf index of books in library containing words set by Britten, and details of markings.

#### AUTOMATION

Computer not used

#### COPIES

Microfilms: made but not for sale. Xeroxes: not made.

#### RESTRICTIONS

Access: letters and diaries are unavailable, also unpublished music which is also unperformed publicly. Copying: by hand only.

#### STORAGE OF MANUSCRIPTS

Controlled environment: temperature: 15 degrees centigrade; relative humidity: 50-55%. MSS stored in chemically inert boxes held in special racking.

#### PUBLICATIONS

See bibliography nos. 33, 62, 131, 142, 222

#### NOTES

Open 10-5 Tuesday, Wednesday and Thursday, by appointment only.

CORNELIUS, Peter (1824-1874)

Peter-Cornelius-Archiv der Stadtbibliothek Mainz.  
Rheinallee 3B, D-6500 Mainz, WEST GERMANY.

DATE OF FOUNDATION  
1974

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Cornelius was born and died in Mainz. Contents of archive are from bequest of composer and descendents (Therèse Cornelius died in 1971 in Vienna).

HOUSING, FUNDING, AND ADMINISTRATION  
Housed, funded and administered as part of the Stadtbibliothek.

HOLDINGS (SEE KEY)  
A:1,2,3,4,5,6,7,8,9 (50-75%); C:1,2,3,4,5,6,7,8; D:300 approx.; E:1,2,3,4; F:1,2,3,4; G:1,8; H:1,3,5; I: medals, death-mask, model of hand.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS  
Still acquiring: autographs, printed copies of Cornelius' works, literature. Other establishments have significant holdings. Cooperate in all ways required.

STAFF  
Professional: 1.

USERS PER ANNUM (APPROX.)  
3 (but often stay for a long time).

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Exhibition by Barbara Glauert, 1974; Lectures for 1974 Cornelius Symposium.

CATALOGUING  
Code: Prussian Instructions (bibliography, no. 155).  
Physical form: cards, lists. Sequences: manuscripts; Musikalien; notebooks; letters; manuscripts of other composers. Printed items. Objects.  
Published: (bibliography, no. 193).

CLASSIFICATION  
Classification not used.

INDEXING

No subject-index.

AUTOMATION

Computer not used.

COPIES

Microfilms: made but not for sale. Xeroxes: made but not for sale.

RESTRICTIONS

Access: no restrictions. Copying: copyright material not copied.

STORAGE OF MANUSCRIPTS

Environment not controlled.

PUBLICATIONS

See bibliography, no. 193

DEBUSSY, Claude (1862-1918)

Centre de Documentation Claude Debussy. 11, rue d'Alsace,  
F-78100 Saint-Germain-en-Laye, FRANCE. tel 963-33-91

DATE OF FOUNDATION

1973 (inauguration February 9th). Association founded  
29th January 1972.

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Holdings of printed scores, books and recordings are  
mainly donations from the publishers. Photocopies of  
autographs from Debussy's stepdaughter and other sources.

HOUSING, FUNDING, AND ADMINISTRATION

Funded and administered by an association formed to  
set-up and maintain the centre. Housed in the private  
home of the vice-president of the association.

HOLDINGS (SEE KEY)

A:(Photocopies only); C:1,3,5; G:1; H:1; I:(Debussy's  
worktable and associated objects; memorabilia associated  
with his daughter Chouchou).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS

The intention of the centre was to continue to assemble  
copies of autographs, clippings, programmes, etc. Whether  
this has been done cannot be ascertained.

STAFF

Professional: 1, part-time and voluntary.

PUBLICATIONS

See bibliography, no. 43.

NOTES

Archive did not respond to questionnaire. Information  
assembled from COBB (1977) and BENTON (1967-79)

DELIUS, Frederick (1862-1934)

The Delius Trust Archive. c/o Musicians' Benevolent Fund,  
16 Ogle St., London W1P 7LG, GREAT BRITAIN.

DATE OF FOUNDATION

1935

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

The archive is situated at the offices of the Musicians' Benevolent Fund which is a joint Trustee with Major Norman Millar. The Trust was founded by the will of the composer's widow, Jelka Delius, from whom the bulk of the holdings are derived. However, substantial accessions have been received from Messrs. Boosey and Hawkes (1976), and Sir Thomas Beecham (1982).

HOUSING, FUNDING, AND ADMINISTRATION

Archive was housed for some years at the Royal Academy of Music. Now has own room at the Musicians' Benevolent Fund. Funded by royalties from composer's works and investment income. Administered solely by the Delius Trust.

HOLDINGS (SEE KEY)

A:1,2,3,4,5,6,7(minimal),8(50-75%); B:3(very few); C:1;  
D:50(proportion unknown); E:1,2,3; F:2,3,4; G:8,9; H:1,4

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Material of all types still being acquired. Other establishments have significant holdings; e.g. GRAINGER (Melbourne). Co-operation by study visits and exchange of information and materials (in photocopy or microfilm form).

STAFF

Professional: 2 part-time (Hon. Archivist and Hon. Musical Adviser)

USERS PER ANNUM (APPROX.)

No visitors normally. Microfilms for study purposes at Royal Academy of Music and York University.

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Delius exhibition, Camden Festival, 1984. Books by THRELFALL (1977), CARLEY (1983), etc. Base material of early orchestral works supplied to Norwegian Television Service for broadcasting.

Service for broadcasting.

#### CATALOGUING

Code: follow practice of British Library Department of Manuscripts. Filing: classified arrangement. Form: Published catalogues: LOWE (1974), THRELFALL (1977).

#### CLASSIFICATION

According to the arrangement in the published catalogues. Only music is classified.

#### INDEXING

No subject index.

#### AUTOMATION

Computer not used.

#### COPIES

Microfilms: made but not for sale. Xeroxes: made but not for sale.

#### RESTRICTIONS

Access: faint pencil sketches and drafts not normally available. Copying: unpublished works subject to copyright restrictions are not copied.

#### STORAGE OF MANUSCRIPTS

No specific controls of temperature or humidity. Acid-neutral materials used for containers.

#### PUBLICATIONS

See bibliography, nos. 36, 52, 124, 204

DONIZETTI, Gaetano (1797-1848)

Museo Donizettiano. c/o Centro di Studi Donizettiani, Via  
T. Tasso 4, I-24100 Bergamo, ITALY.

"...with 600 scores, parts, separate pieces, autographs  
or other manuscripts and prints of works..."- BENTON  
(1967-79).

Archive did not respond to questionnaire.



ELGAR, Sir Edward (1857-1934)

Elgar Birthplace Museum. Crown East Lane, Broadheath,  
Worcester WR2 6RH GREAT BRITAIN. tel 0905-66 224

DATE OF FOUNDATION  
1936

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Contents brought from Elgar's home after his death, and  
donations from relatives and close friends.

HOUSING, FUNDING, AND ADMINISTRATION  
Housed separately. Funded by voluntary contributions,  
museum shop, fund-raising concerts. Administered by  
separate trust.

HOLDINGS (SEE KEY)  
A:1,2,3,4,5,8 (1-25%); B:3; C:1,2,4,6,7; E:1,2,3;  
F:1,2,3,4; G:1,2,3; H:1,3,5; I: personal belongings and  
furniture.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS  
Still acquiring: photographs, concert programmes,  
letters. Other establishments, principally British  
Library, have significant holdings.

STAFF  
Professional: 1 full-time; clerical: part-time voluntary  
help.

USERS PER ANNUM (APPROX.)  
50

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Scores and proofs for Elgar Complete Edition  
(bibliography, no. 60). Archive surveys. Film production.  
Genealogy. School projects.

CATALOGUING  
Code not used. Other information not available.

CLASSIFICATION  
Classification not used.

INDEXING

No subject index.

AUTOMATION

Computer not used.

COPIES

Microfilms: not made. Xeroxes: made and for sale.

RESTRICTIONS

Access: no restrictions. Copying: on application to Curator.

STORAGE OF MANUSCRIPTS

Environment control project in course of completion.

PUBLICATIONS

See bibliography, no. 60

FLOTOW, Friedrich (1812-1883)

Flotow-Archiv. Dr. Fritz Kaiser, D-6500 Mainz, WEST GERMANY.

DATE OF FOUNDATION  
1954

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Private acquisitions of Dr. Kaiser.

HOUSING, FUNDING, AND ADMINISTRATION  
Private house. Funded by private investments, etc.

HOLDINGS (SEE KEY)  
A:2,3,8 (1-25%); C:1,2,3,4,5,7; D:150 approx.; E:1,2,3;  
F:3; G:1,3,5,6,7; H:1

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS  
Still acquiring: all types of material. Other establishments have significant holdings. Cooperate where necessary.

STAFF  
Professional: One part-time.

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Memorial exhibition, Darmstadt, 1983; matinée musicale on centenary of death with first performances of chamber music and songs; two programme books for Martha.

CATALOGUING  
Code not used. Physical form: cards and lists. Sequences: autographs; autograph letters; performances; other materials.

CLASSIFICATION  
Scheme unique to archive. All material not classified.

INDEXING  
No subject-index.

AUTOMATION  
Computer not used.

COPIES

Microfilms: not made. Xeroxes: made but not for sale.

RESTRICTIONS

Access: restricted access to autographs. Copying:  
published materials cannot be copied.

STORAGE OF MANUSCRIPTS

Environment not controlled.

GRAINGER, Percy (1882-1961)

Grainger Museum (formerly Grainger Museum and Music Museum). University of Melbourne, Parkville, Victoria 3052, AUSTRALIA.

DATE OF FOUNDATION  
1934

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Personal collection of P.A. Grainger, collected in U.S.A., Europe, and Australasia. Grainger was born in Melbourne.

HOUSING, FUNDING, AND ADMINISTRATION  
Housed in separate building. Funded by the University, plus bequest from the composer. Administered as part of the University Faculty of Music.

HOLDINGS (SEE KEY)  
A:1,2,3,4,5,7, (75-100%); B:1,2,3; C:1,2,3,4,5,6,7; D:300; E:1,2,3; F:1,2,3,4; G:1,2,4,5,6,7,8,10 (piano rolls, folk cylinders); H:1,2,3,4,5; I: (sculpture, costumes, decorative arts, furniture, instruments, and ethnographic materials).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS  
Still acquiring: materials of types C-H above. Other establishments have significant holdings. Exchange copies, catalogues, research materials.

STAFF  
Professional: 2. Clerical: 1.

USERS PER ANNUM (APPROX.)  
70

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Life of Florence Ewart; History of Royal Victorian Liedertafel. Psychological study of Grainger. Grainger and Australia. Establishment of Grainger Sound Archive for National Library. Index of Grainger's English folksong collection.

CATALOGUING  
Code: AACR2 for catalogue 2 (music). Filing: classified arrangement. Physical form: cards, lists. Sequences: follow the different forms of material.

#### CLASSIFICATION

Scheme unique to archive. Complete for music collection parts 1 and 2; Marshall Hall collection; instruments; art works; piano rolls; books.

#### INDEXING

No subject-index.

#### AUTOMATION

Computer will be used for preparation of third vol. of catalogue, lists, research papers. Alpha and Beta (PDP 11/70). On-line. Network. Word II software.

#### COPIES

Microfilms: made and for sale. Xeroxes: made and for sale.

#### RESTRICTIONS

Fragile material must be microfilmed. Some material restricted for copying and access by the board. Copyright material may not be copied.

#### STORAGE OF MANUSCRIPTS

Environment not controlled.

#### PUBLICATIONS

See bibliography, nos. 13, 14, 57, 58, 123, 160, 164

GRIEG, Edvard (1843-1907)

Griegsamlingen, Bergen Offentlige Bibliotek. Strømgaten  
6, N-5000 Bergen, NORWAY.

DATE OF FOUNDATION

1911 (bequeathed by Edvard and Nina Grieg, 1906)

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Contents from Troldhøgen, Grieg's home near Bergen.  
Bergen was his home town, and since the university was  
not then founded, the Public Library was chosen as  
recipient of the archives.

HOUSING, FUNDING, AND ADMINISTRATION

Housed in the newly-acquired Grieg room. Funded and  
administered as part of the Music Department of the  
Public Library.

HOLDINGS (SEE KEY)

A:1,2,3,4,5,7,8,9 (account books, bills); C:1,2,4,5,6;  
D:(quantity unknown); E:1,2,3; F:1,2,3,4; G:1,2,6;  
H:1,3,5; I: (Nina Grieg's passport and briefcase; two  
commemorative porcelain platters with Grieg motifs.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS

Still acquiring: letters, photographs, sheet-music, books  
about Grieg and his time. Norsk Musiksamling, Danish  
Royal Library, and publishers Hansen and Peters also have  
significant holdings. Exchange copies, especially  
letters.

STAFF

No separate staff.

USERS PER ANNUM (APPROX.)

10-15 in person; 20-25 by letter.

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Degree on string quartets; degree on Op.66; film by  
Bayerische Rundfunk.

CATALOGUING

Codes: Norwegian Library Rules; AACR2 since 1984. Filing:  
Uniform titles; classified arrangement. Physical form:  
cards; booklet for manuscripts. Books, printed music and

records are in the main library catalogue.

#### CLASSIFICATION

Dewey for books and printed music. Manuscripts A-Z. Letters to Grieg and photographs: self-indexing in loose-leaf binders.

#### INDEXING

No subject-index.

#### AUTOMATION

Computer not used.

#### COPIES

Microfilms: made and for sale. Xeroxes: made and for sale.

#### RESTRICTIONS

Access: no restrictions. Copying: restrictions on diaries and personal letters from Grieg, and on a few manuscripts.

#### STORAGE OF MANUSCRIPTS

Improved air circulation in strongroom. Special envelopes recommended by Photographic Department for manuscripts.

#### PUBLICATIONS

See bibliography no. 68



HANDEL, George Frideric (1685-1759)

Gerald Coke Handel Collection. Jenkyn Place, Bentley,  
Hants GU10 5LU, GREAT BRITAIN.

DATE OF FOUNDATION  
1935 approx.

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Provenance of holdings is varied as this is a personal collection. Includes the whole of the collection of the late William C. Smith, including all his working papers for his various works on Handel.

HOUSING, FUNDING, AND ADMINISTRATION  
Housed and funded privately by Mr. Coke.

HOLDINGS (SEE KEY)  
A:1,3,4,5,7,8; C:1,2,4,7; E:1,2,3; F:2,3,4; H:1,3,4;  
I:(ceramics, bronzes, medals and tokens).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS  
Still acquiring new material. British Library, Fitzwilliam Museum, Hamburg Public Library, etc., also have significant holdings.

STAFF  
None.

USERS PER ANNUM (APPROX.)  
Not stated. Though the collection is not open to the public, bona fide researchers, editors or scholars may be admitted, subject to prior notice and suitable references.

CATALOGUING  
Code not used. Physical form: loose-leaf (typed).  
Sequences: engraved music; music manuscripts; libretti; books and articles; manuscripts (other than music); journal articles; programmes; catalogues; pictures; objets d'art.

CLASSIFICATION  
Classification not used. All material catalogued.

INDEXING  
Subject-index exists in the form of a cross-reference

card index.

AUTOMATION

Computer not used.

COPIES

Microfilms: not made. Xeroxes: not made.

RESTRICTIONS

Not a public collection.

STORAGE OF MANUSCRIPTS

Environment not controlled.

HANDEL, George Frideric (1685-1759)

Händel-Haus. Grosse-Nikolai-Strasse 5, DDR-402, Halle,  
EAST GERMANY. Tel. 37 381 ext.696.

DATE OF FOUNDATION

1948 (collection begun in 1935).

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Handel's birthplace was identified in 1922 by B. Weissenborn, and acquired by the City of Halle in 1937. Holdings partly from the estate of Robert Franz, another native of Halle.

HOUSING, FUNDING AND ADMINISTRATION

The present building dates from 1800 and is on the site of Handel's birthplace. State-funded. Administered by the Hallische-Händel-Gesellschaft.

HOLDINGS (SEE KEY)

A:(microfilms only); B:4(copies, mostly by J.A. Hiller);  
C:1,2,4,7; D:(quantity unknown); E:(details not  
available); G:1; H:1,3,4; I:(musical instruments).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS

Still acquiring, especially microfilms of autographs and other sources, in connection with the Hallische Händel Ausgabe (bibliography, 80). Major collections of sources are British Library, Fitzwilliam Museum, Cambridge, Hamburg Public Library.

CATALOGUING

For published catalogues, see bibliography, no. 81.  
Sequences: A-Z; systematic; special (recordings,  
manuscripts, Handel bibliography, periodical articles).

PUBLICATIONS

See bibliography, nos. 82, 83, 84

HAYDN, (Franz) Joseph (1732-1809)

Haydn-Museum Eisenstadt (Haydn-Wohnhaus). Haydngasse 21,  
A-7000 Eisenstadt, AUSTRIA

DATE OF FOUNDATION  
1935

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Haydn lived in this house between 1766 and 1778. The  
museum was formed from private collections, chiefly the  
former Sandor Wolf Collection.

HOUSING, FUNDING, AND ADMINISTRATION  
Part of the archive of the Burgenlandisches Landesmuseum  
Eisenstadt. Government funded.

HOLDINGS (SEE KEY)  
A:2,3,8 (1-25%); B:4(copyists' copies); C:1,2,4,5,7;  
D:(10%); E:1,2; F:2; G:1; H:1,3; I:(busts and  
commemorative artefacts).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS  
Still acquiring, especially printed music.

STAFF  
Professional: 1. Clerical: 1.

USERS PER ANNUM (APPROX.)  
10

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Students, musicologists.

CATALOGUING  
Code not used. Filing: uniform titles. Physical form:  
cards and fiche. Sequences: inventory of art-objects;  
inventory of library materials.

CLASSIFICATION  
Scheme not used. All material classified.

INDEXING  
No subject-index.

AUTOMATION  
Computer not used.

COPIES  
Microfilms: not made. Xeroxes: made; not known whether  
they are for sale.

RESTRICTIONS  
Access: no restrictions. Copying: copyright restrictions  
must be observed.

STORAGE OF MANUSCRIPTS  
Environment not controlled.

PUBLICATIONS  
See bibliography no. 112

HAYDN, (Franz) Joseph (1732-1809)

Joseph-Haydn-Institut. Goebenstrasse 10, D-5 Köln 1, WEST GERMANY.

"Private collection serving in preparation of Haydn-Gesamtausgabe. 270,000 frames of microfilm of Haydn works." - BENTON (1967-79).

Archive did not respond to questionnaire.

PUBLICATIONS

See bibliography nos. 85, 105

HOLST, Gustav (1874-1934)

Holst Birthplace Museum. 4, Clarence Rd., Pittville,  
Cheltenham, Gloucestershire GL52 2AY, GREAT BRITAIN.

DATE OF FOUNDATION  
1975

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Archive is situated in the house where Holst was born.  
Holdings donated by the composer's daughter, the late  
Imogen Holst.

HOUSING, FUNDING AND ADMINISTRATION  
Housed on the second floor of the birthplace, which is  
also a museum of Victorian life run by the local  
authority. Funded by royalties and donations.  
Administered by the Holst Foundation.

HOLDINGS  
A:3,8; (1-25%); C:1,2,4,5,6,7; D:300 (90%); E:1,2,3;  
F:1,2,3; G:1,2; H:1,3,5; I:(Holst's grand piano,  
armchair, watch and other personal items).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS  
Still acquiring: books, recordings, photographs, and  
printed music. British Library and Royal College of Music  
also have autograph materials.

STAFF  
Professional: 1 full-time. Clerical: 1 part-time.

USERS PER ANNUM APPROX).  
20

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS.  
Study of Holst's Sanskrit works. Holst and English choral  
music. Survey of LP recordings of The Planets. Study of  
Holst's Double concerto.

CATALOGUING  
Code: AACR2. Filing: manipulation of title-line. Form:  
Cards. Sequences: Printed music by Holst; printed music  
by other composers; autograph manuscripts; books about  
Holst; other books; letters; documents; concert  
programmes; records.

CLASSIFICATION  
Classification not used.

INDEXING  
No subject-index.

AUTOMATION  
Computer not used.

COPIES  
Microfilms: made but not for sale. Xeroxes: made but not  
for sale.

RESTRICTIONS  
Access: no restrictions. Copying: no restrictions.

STORAGE OF MANUSCRIPTS  
Controlled environment. Temperature: 15 degrees  
centigrade.

PUBLICATIONS  
See bibliography no. 94



JANÁČEK, Leoš (1854-1928)

Janáček Collection. Department of Music History, Moravian Museum, Postovní Příhradka 457, 659 37 Brno 2, CZECHOSLOVAKIA.

DATE OF FOUNDATION

1919 (Museum). Date of creation of Janáček section unknown.

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

The archive is situated in the building of the former Janáček Organ School. This building has belonged to the Moravian Museum since 1954.

HOUSING, FUNDING, AND ADMINISTRATION

Housed and administered as part of the Moravian Museum. Government-funded.

HOLDINGS (SEE KEY)

A: 2, 3, 4, 5, 6, 7, 8, 9 (25-50%); B: 3; C: 1, 2, 3, 4, 5, 7;  
D: (quantity not stated); E: 1, 2, 3; F: 1, 2; G: 1; H: 1, 3, 4, 5;  
I: (musical instruments, clothes, Janáček's study).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Still acquiring new materials.

STAFF

No separate staff for Janáček Collection.

USERS PER ANNUM (APPROX.)

Information not available.

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Critical edition of Janáček's works (bibliography, 103).  
Guide to the Janacek Collection. Doctoral theses.

CATALOGUING

Code not used. Filing: by provenance; by names of composers; alphabetically. Physical form: not stated. Sequences: music; libretti; programmes, posters, theory of music; musical instruments; pictures; letters and written papers on music; library (presumably Janáček's); reviews from musical journals.

AUTOMATION  
Computer not used.

COPIES  
Microfilms: limited amount made: not for sale. Xeroxes:  
not for sale.

RESTRICTIONS  
Access: no restrictions. Copying: not published rare  
material.

STORAGE OF MANUSCRIPTS  
Environment not controlled.

PUBLICATIONS  
See bibliography nos. 20, 103, 190, 213

LISZT, Franz (1811-1886)

Nationale Forschungs-und Gedenkstätten der klassischen deutschen Literatur in Weimar, Goethe-und Schiller-Archiv. Bibliothek, Goethes Wohnhaus, Frauenplan 1-2, DDR-53 Weimar, EAST GERMANY

DATE OF FOUNDATION  
1886

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
The original museum was set up in Liszt's final home in Weimar. In 1955, the collection, enriched through donations and additions, was incorporated with the Goethe- und Schiller Archiv.

HOUSING, FUNDING, AND ADMINISTRATION  
The Goethe- und Schiller Archiv contains well over 100 bequests of poets, writers, scientists, musicians, etc. Government- funded.

HOLDINGS (SEE KEY)  
A:1,2,3,4,5,6,7,8 (50-75%); B:3; C:1,2,3,4,5,6,7; D:(only a small number); E:1,2,3; F:1,2,3,4; H:1,5; I:(objects from Liszt's house).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS  
Still acquiring new material. Complete list of composer's library exists.

CATALOGUING  
Code not used. Filing: ordering after the worklist by Peter Raabe (Raabe, 1968). Physical form: book form. Sequences: Works; letters; business papers; objets d'art, furniture, etc.

CLASSIFICATION  
Scheme is unique to the archive. All material is classified.

INDEXING  
No subject-index.

AUTOMATION  
Computer not used.

COPIES

Microfilms: not made. Xeroxes: made and for sale.

RESTRICTIONS

Access: no restrictions. Copying: for personal use only (not publication); complete manuscripts are not copied.

STORAGE OF MANUSCRIPTS

Controlled environment. Temperature: 18 degrees centigrade (approx). Relative humidity 55% (approx).

MOZART, Wolfgang Amadeus (1756-1791)

Bibliotheca Mozartiana. Internationale Stiftung  
Mozarteum, Schwartzstrasse 26, A-5020 Salzburg, AUSTRIA

#### DATE OF FOUNDATION

1980 (based on secular prt of the collection of the Dom  
Musik Verein, begun in 1841)

#### REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Holdings of the Dom Musik Verein were augmented by  
legacies from Mozart's sons F.X. Mozart (1844) and Carl  
Mozart (1858).

#### HOUSING, FUNDING, AND ADMINISTRATION

Separately housed. No information on funding available.  
Administered as part of the Internationale Stiftung  
Mozarteum.

#### HOLDINGS (SEE KEY)

A:1,3,9(proportion unknown),9(contemporary copyists' MSS  
of types A4 and 5); C:1,2,4,7(separate Mozart library of  
6500 titles); D:(quantity unknown); F:2(first and early  
editions).

#### ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Recently acquisitions have been concentrated on  
completing the special collection of Mozart literature.  
Archive co-operates with other establishments in  
production of Neue Mozart Ausgabe, and by exchange of  
information.

#### EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Neue Mozart Ausgabe (bibliography, no. 147).

#### CATALOGUING

Name catalogue and subject catalogue. Sequences:  
Autograph MSS (Mozart); letters of Mozart family;  
autograph MSS and letters (other composers); contemporary  
copies of Mozart's works; early printed editions;  
contemporary copies (other composers); early printed  
editions (other composers); collected editions; Mozart  
literature; musical periodicals; general reference works;  
general teaching library.

#### INDEXING

Information not available.

AUTOMATION  
Computer not used.

PUBLICATIONS  
See bibliography nos. 96, 147, 148.

NOTES  
Archive did not reply to questionnaire. Information from  
ANGERMÜLLER (1980).

PARKER, Horatio (1863-1919)

Horatio Parker Archives. Yale University Music Library,  
98 Wall Street, New Haven, Connecticut, U.S.A.

DATE OF FOUNDATION  
1919

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Parker was Professor of Music at Yale from 1894-1919.

HOUSING, FUNDING AND ADMINISTRATION  
Separate collection within the University Music Library.  
Funded and administered as part of the library.

HOLDINGS  
A:3(75-100%),7,8(mostly to Parker); E:1,2; F:2

CLASSIFICATION  
Letters to Parker are divided into seven sections: I:  
Individual topics (A-Z); II: Publishers; III: Yale  
administration; IV: Family; V: Works; VI: Individual  
correspondents (substantial accumulations, A-Z by  
correspondent); VII: Individual correspondents,  
miscellaneous.

PUBLICATIONS  
See bibliography, no. 171

NOTES  
Details from Rorick (1979). Questionnaire not sent to  
archive because of the large number of other composer  
collections in the same library.

RAWSTHORNE, Alan (1905-1971)

Rawsthorne Collection, Royal Northern College of Music.  
Royal Northern College of Music Library, 124 Oxford Road,  
Manchester 13, GREAT BRITAIN.

DATE OF FOUNDATION

1973 (transferred from Oxford University Press).

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Rawsthorne was a Student at the former Royal Manchester  
College of Music circa 1925. The archive was transferred  
from his publisher (Oxford University Press), to  
Manchester, with the approval of the composer's widow.

HOUSING, FUNDING, AND ADMINISTRATION

Housed, funded and administered as part of the RNCM  
library.

HOLDINGS (SEE KEY)

A:1,2,3,4,5,8 (25-50%); B:3,4 (xeroxes of mss); C:(only  
those in general library stock); D:(none as part of  
archive); F:(only as part of general stock).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS

Still acquiring (further manuscripts since 1973). Oxford  
University Press, BBC, and British Library also have  
significant holdings.

STAFF

2 staff from main library also involved in archive.

USERS PER ANNUM (APPROX.)

10

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

See bibliography: Poulton (1984). RNCM archives catalogue  
(in progress).

CATALOGUING

Code not used. Filing: uniform titles and manipulation of  
title-line of entries. Physical form: cards (printed  
catalogue of whole RNCM archive will eventually be  
published). Sequences: no separate sequences at present.

CLASSIFICATION

No scheme apart from simple numbering of each item. All



material not yet classified.

#### INDEXING

No subject-index.

#### AUTOMATION

Comart hardware. Software on floppy disc written specially by Biblio Tech Ltd. Integrated system which will eventually include archive catalogue.

#### COPIES

Microfilms: none made so far. Xeroxes: made but not for sale.

#### RESTRICTIONS

Access: no restrictions. Copying: unpublished music may not be copied.

#### STORAGE OF MANUSCRIPTS

See bibliography, no. 159

REGER, Max (1873-1916)

Max-Reger-Institut/Elsa Reger Stiftung. Poppelsdorfer Allee 17, D-5300 Bonn 1, WEST GERMANY.

DATE OF FOUNDATION  
1947 (25th October)

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Reger's widow lived in Bonn in the last years of her life. No holdings at the beginning; all have been acquired during the existence of the archive.

HOUSING, FUNDING, AND ADMINISTRATION  
Housed separately. Funded by royalties from the composer's works. Administered by a separate trust.

HOLDINGS (SEE KEY)  
A:1,2,3,4,5,6,7,8(25-50%); B:3; C:1,2,3,4,5,7;  
D:(1000-2000); E:1,2,3; F:1,2,4; G:1,2,3,5,6(piano rolls, organ rolls); H:1,3,5; I:(sculpture, Reger's spectacles, and his baton and umbrella, etc).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS  
Still acquiring new materials. REGER (Meiningen) also exists. No cooperation possible for some years. Complete list of Reger's library may be there.

STAFF  
Professional: 2 (half time). Clerical: 1 (temporary).

USERS PER ANNUM (APPROX.)  
50-200

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Organ interpretation courses. Several doctoral dissertations. Concerts, recordings, radio programmes, newspaper articles.

CATALOGUING  
Code not used. Filing: music A-Z and by opus numbers; letters A-Z by addressees. Physical form: cards.  
Sequences: Literature; printed music; music manuscripts; photocopies of manuscripts; microfilms; recordings; autograph letters; photocopies of letters and typed copies of letters; programmes.

CLASSIFICATION

Scheme not used as such; but all material is classified (i.e. ordered) empirically.

INDEXING

Subject-index exists.

AUTOMATION

Computer not used.

COPIES

Microfilms: not made. Xeroxes: made but not for sale (loaned or donated).

RESTRICTIONS

Access: no restrictions. Copying: only items which belong to the archive in the original can be copied.

STORAGE OF MANUSCRIPTS

Environment not controlled.

PUBLICATIONS

See bibliography nos. 134, 135, 136, 166, 167

REGER, Max (1873-1916)

Staatliche Museen und Reger-Archiv. Abteilung  
Musikgeschichte, Schloss Elisabethenburg, DDR-61  
Meiningen, EAST GERMANY.

Few details are available about this archive, which  
apparently moved from Weimar in 1947. REGER (Bonn)  
reports that REGER (Meiningen) has recently begun to  
reply to correspondence after many years of silence.

Archive did not respond to questionnaire. Details from  
BENTON (1967-79).

RHEINBERGER, Josef (1839-1901)

Bayerische Staatsbibliothek. Ludwigstrasse 16, D-8  
München, WEST GERMANY.

DATE OF FOUNDATION  
1901 (approx.)

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Autograph materials bequeathed by the composer. The  
Staatsbibliothek also contains about 120 other musical  
bequests.

HOUSING, FUNDING, AND ADMINISTRATION  
The Staatsbibliothek is the largest in West Germany,  
after the Staatsbibliothek Preussischer Kulturbesitz in  
West Berlin.

HOLDINGS (SEE KEY)  
A:1,2,3,4,5,7,8 (75-100%); C:1,2,3,4,5,7 (not part of  
bequest); D:(not in bequest); E:1; F:(as D); G:1(as D);  
H:1.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS  
Still acquiring secondary literature and new editions.  
RHEINBERGER (Vaduz), also exists. Contacts over matters  
of common interest.

STAFF  
No staff for archive as such.

USERS PER ANNUM (APPROX.)  
No figures for archive as such.

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Performance and new editions of Rheinberger's works.

CATALOGUING  
Code: RAK for printed music. Filing: uniform titles.  
Physical form: cards; fiche since 1982; manuscripts  
partly in a printed catalogue.

CLASSIFICATION  
Printed music: Realkatalog der Bayerische  
Staatsbibliothek: Übersicht über die Musikalien. Books:  
Regeln für die Schlagwortkatalog (see bibliography, 19,  
55).

#### INDEXING

Subject-index exists.

#### AUTOMATION

For data entry: Siemens Transdata 9663; main computer: Siemens 7762. Not part of network. Printer attached. Used to process acquisitions (music and books).

#### COPIES

Microfilms: made and for sale. Xeroxes: made and for sale.

#### RESTRICTIONS

Access: no restrictions. Copying: a reasonable amount of material for research purposes only. Manuscripts must be microfilmed.

#### STORAGE OF MANUSCRIPTS

Not permanently controlled, but supervised. Climatic conditions at Munich are favourable for the storage of manuscripts.

#### NOTES

Music manuscripts, letters and diaries are in the manuscript department of the Staatsbibliothek. Printed music in the music department.

RHEINBERGER, Josef (1839-1901)

Josef Rheinberger-Archiv, Vaduz. Fürst Johannesstrasse  
25, FL-9494 Schaan, LIECHTENSTEIN.

DATE OF FOUNDATION  
1944 (5th June).

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Holdings from bequests of the Rheinberger family of Vaduz  
(letters, photographs, memorabilia). Subsequent  
acquisitions of early printed editions, literature and  
manuscripts.

HOUSING, FUNDING, AND ADMINISTRATION  
Housed separately. Government-funded. Administered by  
separate trust.

HOLDINGS (SEE KEY)  
A:1,2,7,8 (1-25%); C:1,3,6; D:230 approx (50% approx.);  
E:1,2,3; F:1; G:1,6,7; H:1,5.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS  
Still acquiring early printed editions and new editions  
of Rheinberger's works. Bayerische Staatsbibliothek has  
Rheinberger's main legacy of manuscripts. Cooperation  
mainly concerns bibliographical matters.

STAFF  
Professional: 1 (part-time).

USERS PER ANNUM (APPROX.)  
20. (Most of the use of the archive is by  
correspondence).

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Research on Rheinberger's music and letters; performance  
material and copies of out-of-print works (the archive  
lends these); listening to records, tapes, etc.

CATALOGUING  
Filing: classified arrangement (see next section).  
Physical form: cards. Entries contain: type of work; opus  
number; scoring; place and date of publication;  
provenance.

CLASSIFICATION

Materials classified according to the grouping in the thematic catalogue by Hans-Josef Irmen (Irmen, 1974). Not all the material is classified.

INDEXING

No subject-index.

AUTOMATION

Computer not used.

COPIES

Microfilms: not made. Xeroxes: made and for sale.

RESTRICTIONS

Access: no restrictions. Copying: copyright editions may not be copied.

STORAGE OF MANUSCRIPTS

Manuscripts are kept in fireproof safes.

PUBLICATIONS

See bibliography nos. 100, 168, 169, 216, 217, 220



ROSSINI, Gioachino (1792-1868)

Museo dei Cimeli Rossiniani. Conservatorio di Musica Gioachino Rossini, Palazzo Macchirelli, Piazza Olivieri 5, I-6100 Pesaro, ITALY.

DATE OF FOUNDATION  
1868

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
The contents of the archive were bequeathed by Rossini to the City of Pesaro.

HOUSING, FUNDING AND ADMINISTRATION  
Part of the Conservatorio di Musica Gioachino Rossini and of the Fondazione Rossini (Centro Rossiniano di Studi). Government funded; separately administered.

HOLDINGS (SEE KEY)  
A:3,8(25-50%); C:1,7; E:1,2; H:1.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS  
Still acquiring books and printed scores.

USERS PER ANNUM (APPROX.)  
100

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Rossini complete edition (bibliography 172); letters; biographies.

AUTOMATION  
Computer not used.

COPIES  
Microfilms: made and for sale. Copying: no restrictions.

PUBLICATIONS  
See bibliography nos. 39, 172, 173

SAINT-SAËNS, Camille (1835-1921)

Fonds Saint-Saëns, Bibliothèque Municipale de Dieppe, fonds ancien et local. Centre Cultural Jean-Renoir, 76200 Dieppe, FRANCE.

DATE OF FOUNDATION

Not known

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

On the death of his mother, Saint-Saëns gave a considerable portion of his estate to the City of Dieppe. His autographs were intended for the city also, but eventually were left to the Paris Conservatoire. They are now in the Bibliothèque Nationale.

HOUSING, FUNDING, AND ADMINISTRATION

The collection is distributed between the fonds ancien and the fonds de documents précieux. Municipally funded.

HOLDINGS (SEE KEY)

A:3,6,8 (1-25%); C:1,3,5,6,7; D:(quantity unknown); E:1,3; F:1,2; H:1,4,5; I:(medals, diplomas, decorations).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Still acquiring: autograph letter in 1983. Main holding of Saint-Saëns autographs is at the Bibliothèque Nationale. List of composer's library exists: it is all amongst the legacy to Dieppe.

STAFF

No separate staff for Fonds Saint-Saëns.

CATALOGUING

Code not used. Filing by musical genres. Physical form: cards for printed music; manuscripts in CGMBPF (bibliography, 38 ). Fonds Saint-Saëns are being recatalogued.

CLASSIFICATION

Classification not used.

INDEXING

No subject index.

AUTOMATION  
Computer not used.

COPIES  
Microfilms: not made. Xeroxes: made and for sale.

RESTRICTIONS  
Access: no restrictions. Copying: copying not allowed if documents are fragile or in bad condition.

STORAGE OF MANUSCRIPTS  
Temperature: 18 degrees centigrade. Relative humidity:  
50-55%

PUBLICATIONS  
See bibliography nos. 38, 165

SCHOENBERG, Arnold (1874-1951)

Archive of the Arnold Schoenberg Institute. University Park, University of Southern California, Los Angeles, California 90007, U.S.A.

DATE OF FOUNDATION  
1977

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Los Angeles was Schoenberg's home during his last years. The contents of the archive were transferred from his house after the founding of the Institute.

HOUSING, FUNDING, AND ADMINISTRATION  
Housed in the Institute building on the U.S.C. campus. Funded and administered by University of Southern California, California State University (Los Angeles), and California Institute of the Arts.

HOLDINGS (SEE KEY)  
A:1,2,3,4,5,6,7,8(75-100%),9(Mss of writings); B:1,2,3;  
C:1,2,3,4,5,6,7; D:; E:1,2,3; F:1,2,3,4;  
G:1,2,3,4,5,6,7,8; H:1,2,3,4,5; I:(artefacts by Schoenberg, e.g. chess for four players).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS  
Still acquiring (especially copies of items held elsewhere). Other institutions which have significant holdings: Library of Congress; Universal Edition; Pierpoint Morgan Library; Austrian National Library.

STAFF  
Professional: 2. Clerical: part time help.

USERS PER ANNUM (APPROX.)  
50, making approx. 200 visits. 100 correspondents approx. 4000 xeroxes approx.

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS  
Editing works for collected edition (see bibliography, no. 129). Sleeve notes. Examination of twelve-note sketches. Preparation of catalogue of source materials (see bibliography, no. 129).

CATALOGUING  
Rely mainly on published catalogues (bibliography, 129, 176). Stock is gradually being put onto the RLIN data base. AACR2, MARC format.

#### CLASSIFICATION

Classification not used.

#### INDEXING

Relying for the subject approach on LC subject headings, and on-line searching by keyword.

#### AUTOMATION

One of the conditions of the setting-up of the institute was that use should be made of automation. Original minicomputer failed to meet requirements. Institute is now online to RLIN at Stanford University.

#### COPIES

Microfilms: made but not for sale. Xeroxes: made and for sale.

#### RESTRICTIONS

Access: no restrictions. Copying: no restrictions except for letters, originals of which are held in Library of Congress. Permission to copy these must be obtained from the Schoenberg family.

#### STORAGE OF MANUSCRIPTS

Temperature: 65 degrees Fahrenheit. Relative humidity: 50%. All Mss disbound and stored in chemically inert boxes in special racking. Inert sheet of paper between each two sheets of manuscript.

#### PUBLICATIONS

See bibliography nos. 70, 98, 129, 176, 179

#### NOTES

The Institute contains a recital room and holds concert series. Running exhibition (changed 3-monthly) in recital room. Conferences (e.g. Society for Music Theory) are held at the Institute.

SCHUMANN, Robert (1810-1856)

Archiv des Robert-Schumann-Haus, Zwickau. Hauptmarkt 5,  
DDR 95 Zwickau, EAST GERMANY

DATE OF FOUNDATION

1910 (museum); archive and reference library founded  
1956.

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Contents from various sources; mostly family bequests.  
The museum in Schumann's birthplace was reconstructed in  
1956, and the archive incorporated.

HOUSING, FUNDING, AND ADMINISTRATION

Housed and administered as part of the Schumann-Haus  
(Museum und Gedenkstätte). Government-funded.

HOLDINGS (SEE KEY)

A:1,2,3,4,5,7,8 (25%); B:3; C:1,2,3,4,5,6,7; D:2000  
approx.; E:1,2,3; F:1,2,3,4; G:1; H:1,2,5.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS

Still acquiring new materials. Other establishments have  
significant holdings. Co-operate by exchange of  
correspondence and research.

STAFF

Professional:2. Clerical:7

USERS PER ANNUM (APPROX.)

50

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Research on works and groups of works by Schumann.

CATALOGUING

Physical form: cards.

CLASSIFICATION

Scheme is unique to archive. All material is classified.

INDEXING

No subject index.

AUTOMATION  
Computer not used.

COPIES  
Microfilms: made and for sale. Xeroxes: not made.

RESTRICTIONS  
Access: no restrictions. Copying: material which is  
copyright in the DDR cannot be copied.

STORAGE OF MANUSCRIPTS  
Environment not controlled.

PUBLICATIONS  
See bibliography nos. 180, 181

SCHUMANN, Robert (1810-1856)

Dickinson Collection. 2904 East Lake Road, Livonia, NY  
14487, USA.

DATE OF FOUNDATION  
1947

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS  
Private collection of June M. Dickinson and the late  
Edward Dickinson. Holdings purchased from various sources  
including descendants of Schumann.

HOUSING, FUNDING, AND ADMINISTRATION  
Originally part of the now-defunct Schumann Memorial  
Foundation. Privately owned and funded. At present has no  
permanent home. It is hoped to house it in a new  
musicians' and artists' colony in upper New York State.

HOLDINGS (SEE KEY)  
A:1,2,8(1-25%); C:1,2,3,4,5,6,7; E:1,2; F:2; H:1;  
I:(Schumann's signet ring and items belonging formerly to  
Clara Schumann).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS  
Acquisitions ceased in the 1950's. Cooperation has been  
hampered by the lack of a permanent home and reliable  
catalogue for the archive.

STAFF  
None.

PUBLICATIONS  
See bibliography no. 121



SIBELIUS, Jean (1865-1957)

Sibelius Museum (Musikvetenskapliga Institutionen vid Åbo Akademi). Piispankatu, Biskopsgatan 17, Turku 2, FINLAND

DATE OF FOUNDATION

1926

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Sibelius Museum is the collective name for the different parts of the Institute of Musicology at Åbo Akademi, the Swedish University of Turku.

HOUSING, FUNDING, AND ADMINISTRATION

The museum was founded by Professor Otto Anderson. The archive is concerned with all Finnish composers, not only Sibelius. Voluntary and University funding.

HOLDINGS

A:1,2,3,4,5,6,7,8,9 (personal documents)(1-25%); B:3;  
C:1,2,3,4,5,6,7; D; E:1,2,3,4; F:1,2,3,4;  
G:1,2,4,5,6,7,8; H:1,2,3,4,5;

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Still acquiring: all types of material. Other establishments also have significant holdings. Cooperation takes place as necessary.

STAFF

No separate staff for the Sibelius holdings.

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Sibelius catalogue by Head of the Museum, Prof. Fabian Dahlström. Thematic-bibliographic catalogue in progress.

CATALOGUING

Code not used. Filing: classified arrangement and manipulation of the title-line of the entry. Physical form: cards.

CLASSIFICATION

Scheme is unique to the museum. Not all material is classified; e.g. press cuttings and music from abroad are unclassified.

INDEXING

Subject-index exists. Own method of construction.

#### AUTOMATION

Computer used since January 1986.

#### COPIES

Microfilms: made but not for sale. Xeroxes: made but not for sale.

#### RESTRICTIONS

Access: no restrictions. Copying: original letters and manuscripts cannot be copied.

#### STORAGE OF MANUSCRIPTS

Temp.: 20 degrees centigrade. Relative humidity: 50-60%.

#### PUBLICATIONS

See bibliography no. 25.

SIMPSON, Robert (1921- )

Robert Simpson Society Archive. c/o Dr. Lionel Pike,  
Music Department, Royal Holloway and Bedford New College,  
Egham Hill, Egham, Surrey TW20 OEX, GREAT BRITAIN.

DATE OF FOUNDATION

1982 (November)

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Holdings are from the the composer and members of the  
society. Royal Holloway and Bedford New College is near  
London, and happens to have room in its library.

HOUSING, FUNDING AND ADMINISTRATION

Housed in a separate room in library. Funding: none.  
Administered by Dr. Lionel Pike.

HOLDINGS

A:3,4,8 (50-75%); B:4 (typescript of book by Simpson);  
C:3; D:30 articles (90%); E:1,2,3; F:2,3,4; G:4,5,6,7,10  
(Simpson lecturing on other composers).

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF  
OTHER ESTABLISHMENTS

Still acquiring, especially manuscripts. No other  
establishments have significant holdings.

STAFF

Professional: 1 part-time.

USERS PER ANNUM (APPROX.)

2 so far (1984); but too early to say.

EXAMPLES OF PROJECTS UNDERTAKEN BY USERS

Sonata for two pianos (manuscript). 8th string quartet  
(xerox).

CATALOGUING

Code not used. Filing: uniform titles. Physical form:  
cards.

CLASSIFICATION

Scheme not used. Only magazine articles are classified.

INDEXING

Subject index exists (especially for taped talks).

AUTOMATION  
Computer not used.

COPIES  
Microfilms: not made (no equipment). Xeroxes not made (no equipment).

RESTRICTIONS  
Access: no restrictions. Copying: no restrictions.

STORAGE OF MANUSCRIPTS  
Still under investigation. Manuscripts are being kept  
aired.

STRAVINSKY, Igor (1882-1971)

Paul Sacher Stiftung. Münsterplatz 4, CH-4051, Basel,  
SWITZERLAND

DATE OF FOUNDATION

1986, 28th April (date of opening to public).

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

The collection remained in Stravinsky's New York apartment for twelve years. Eventually it was acquired by the Sacher Foundation in June 1983.

HOUSING, FUNDING, AND ADMINISTRATION

Immediately prior to this it was on deposit for five months in New York Public Library. It now forms part of the archive of the Sacher Foundation, set up by the conductor Paul Sacher, which is housed in its own building.

HOLDINGS (SEE KEY)

A:1,2,3(relatively few),4,5,6,8(75-100%),9(royalty statements); B:3,4(ozalid copies, photostats); C:1,2,3,4,5,7; D:(no figure); E:1,2,3; F:1,2,4; G:1,2,4,6,8; H:1,2,3,5

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Still acquiring (holograph full score of Agon in November 1983). Books mentioned under "holdings" above also do not form part of the original collection.

STAFF

Professional:5 full-time, 1 part-time. Clerical: 1 full-time.

USERS PER ANNUM (APPROX.)

Not yet open to public.

CATALOGUING

A variety of finding-aids are being produced with the help of the computer. ISBDs and MARC format.

CLASSIFICATION

For reading-room books only at the moment. Own scheme.

#### INDEXING

No subject-index.

#### AUTOMATION

Digital Equipment VAX 750. Used for cataloguing, research-tool, mailing lists, etc. On-line mode. Printer attached. Software: MUMPS, ABIM. Not specially written.

#### COPIES

No copies available.

#### RESTRICTIONS

Access: microfilms must be used in the first instance.

#### STORAGE OF MANUSCRIPTS

Temperature: 18 degrees centigrade. Relative humidity: 50%.

#### PUBLICATIONS

See bibliography nos. 45, 186

#### NOTES

During its period at New York Public Library, the collection was kept in 19 map-case draws (manuscripts) and 116 box files (other materials).

SULLIVAN, Sir Arthur (1842-1900)

Gilbert and Sullivan Collection, Pierpoint Morgan Library, 29 East 36th St., New York, NY 10016, USA.

DATE OF FOUNDATION

1949 (major portion of archive added 1957-64)

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Initial holdings were donation of the collector Reginald Allen. Sullivan was a self-archivist who never discarded anything. His papers were acquired after the death of his nephew, Herbert Sullivan.

HOUSING, FUNDING, AND ADMINISTRATION

Collection is housed as a separate entity within the Pierpoint Morgan Library. Acquisitions funded by Reginald Allen; Fellows of the Library, and the Cary Fund.

HOLDINGS (SEE KEY)

A:1,3,5,6,7,8(1-25%),9(family papers, legal documents, contracts, manuscripts of lectures, etc); B:3;  
C:1,2,4,5,6,7; D:(quantity unknown);  
E:1,2,3,4(descriptive leaflets of Sullivan's inventions, e.g. Sullivan Safety Shaft); F:1,2; H:1,3,4,5; I:  
Sullivan's baton; first shirt worn as an infant, etc.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Acquisitions continue; e.g. collection of letters to Joseph Bennett, file of eighty-six lots of legal documents.

STAFF

Collection has an Honorary Curator (Reginald Allen), but probably no separate full-time staff.

CATALOGUING

Material is being catalogued, but no details available

PUBLICATIONS

See bibliography no . 2

NOTES

Archive did not reply to questionnaire. Details from ALLEN (1975).



TCHAIKOVSKY, Peter Ilyich (1840-1893)

Tchaikovsky Dom-Museum, Klin, Russian Soviet Federal Socialist Republic, U.S.S.R.

DATE OF FOUNDATION

Circa 1908

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Tchaikovsky's last home, 1892-3. On his death in 1893, the house, which he had rented, was acquired by his valet (to whom he had left the furnishings and contents). He later sold it to Modeste Tchaikovsky and Vladimir Davidoff (the composer's brother and nephew), who turned it into a museum.

HOUSING, FUNDING AND ADMINISTRATION

Separately housed. Funding and administration passed successively from the composer's family to the Moscow branch of the Imperial Russian Musical Society, and after the revolution to the Russian State.

HOLDINGS

The only autograph specifically mentioned by Bertensson (1944) is the folder of sketches for the Symphony no.6. In addition the house contains all Tchaikovsky's personal effects, including his piano and library.

PUBLICATIONS

See bibliography no. 28.

NOTES

Archive did not respond to questionnaire. Details from BERTENSSON (1944).

VERDI, Giuseppe (1813-1901)

Istituto di Studi Verdiani. Biblioteca, Strada della  
Repubblica 57, I-43100, Parma, ITALY.

"Early printed works of Verdi and his contemporaries.  
Extensive literature concerning Verdi and theater  
documentation of the 19th century. Almost complete  
collection of Verdi letters that are elsewhere, as well  
as of archival documents concerning him. Institute  
founded 1959 with support of UNESCO and local bodies" -  
BENTON (1967-79).

PUBLICATIONS

See bibliography no. 102

NOTES

Archive did not respond to questionnaire.

VIVALDI, Antonio (1678-1741)

Istituto Italiano Antonio Vivaldi. Fondazione Giorgio Cini, Isola di San Giorgio Maggiore, Venezia, ITALY

DATE OF FOUNDATION

1947 (moved to present location in 1978).

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Holdings were acquired by the Director, Antonio Fanna, in the course of compiling his Vivaldi catalogue (bibliography, 65). Presented to the Fondazione Giorgio Cini to mark the 300th anniversary of the composer's birth.

HOLDINGS

Mainly microfilms of manuscripts and early printed sources; also a library.

ACQUISITIONS POLICY, RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Still collecting literature, copies of sources, and recordings. National Library, Turin, has major Vivaldi holdings (Mauro Foà Collection and Renzo Giordano Collection).

PUBLICATIONS

See bibliography, nos. 65, 101, 212

WAGNER, Richard (1813-1883)

Nationalarchiv der Richard-Wagner-Stiftung.  
Wahnfriedstrasse 1, D-8580 Bayreuth, WEST GERMANY

DATE OF FOUNDATION

1883 (present administrative arrangements are later).

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Wagner's final home at Bayreuth. Holdings have been in the house since before the composer's death in 1883.

HOUSING, FUNDING AND ADMINISTRATION

Housed in the house Wahnfried (Wagner family also still live here). Funded and administered by the Bavarian State Government.

HOLDINGS

A:1,2,3,4,6,8,9 (Manuscripts of writings) (75-100%); B:3;  
C:1,2,3,4,5,6,7; F:1,2,3,4

PUBLICATIONS

See bibliography nos. 51, 197, 219

NOTES

Archive did not reply to questionnaire. Details from DEATHRIDGE (1974-5), STROBEL (1931), and WESTERNHAGEN (1976)

WEBERN, Anton von (1883-1945)

Paul Sacher Stiftung. Münsterplatz 4, CH-4051, Basel,  
SWITZERLAND

DATE OF FOUNDATION

1986, 28th April (date of opening to public).

REASON FOR LOCATION OF ARCHIVE AND PROVENANCE OF HOLDINGS

Holdings originally acquired by the Moldenhauer Archive, Seattle, in 1961, from Webern's daughter, and added to a nucleus of manuscripts already in the archive.

HOUSING, FUNDING, AND ADMINISTRATION

Purchased by the Paul Sacher Stiftung in 1983. Now forms part of the archive of the Sacher Foundation, set up by the conductor Paul Sacher, which is housed in its own building.

HOLDINGS (SEE KEY)

A:1,2,3,4,5,6,7,8(1-25%),9(poems, play, family documents, contracts, etc.); C:1,2,4,5,6,7; D:(quantity not stated); E:1,2,3; F:1; H:1,5; I: spectacles, personal belongings, busts, cello, memorial plaque, etc.

ACQUISITIONS POLICY; RELATIONSHIP OF HOLDINGS TO THOSE OF OTHER ESTABLISHMENTS

Still acquiring materials of all types. Other establishments have Webern holdings. Patterns of cooperation not yet established. Complete list of composer's library exists in archive in composer's autograph.

STAFF

Professional: approx. 5 full time.

USERS PER ANNUM (APPROX.)

Not yet open to public.

CATALOGUING

See MOLDENHAUER (1961). A variety of finding-aids are being produced with the help of the computer. ISBDs and MARC formats will be used.

CLASSIFICATION

For reading-room books only at the moment. Own scheme.

INDEXING

No subject-index.

AUTOMATION

Digital equipment VAX 750. Used for cataloguing, research-tool, mailing lists, etc. On-line mode. Printer attached. Software: MUMPS, ABIM. Not specially written.

COPIES

No copies available.

RESTRICTIONS

Microfilms must be used in the first instance.

STORAGE OF MANUSCRIPTS

Temperature: 18 degrees centigrade. Relative humidity: 50%

PUBLICATIONS

See bibliography no. 145

**APPENDIX II: BIBLIOGRAPHY**

- AKERS, Susan Grey  
 To what extent do the students of the liberal-arts colleges use the bibliographic items on the catalogue card?  
 LIBRARY QUARTERLY, I, (1931): 394-408  
 (1)
- ALLEN, Reginald  
 Sir Arthur Sullivan: composer and personage / by Reginald Allen in collaboration with Gale D'Luhy.  
 New York: Pierpoint Morgan Library, 1975.  
 isbn 0 87598 049 X  
 (2)
- ANGERMÜLLER, Rudolph  
 Die Bibliotheca Mozartiana der Internationalen Stiftung Mozarteum Salzburg: zur Geschichte einer Sammlung.  
 FONTES ARTIS MUSICAE XXII,3-4 (Juli-Dezember 1980): 174-177.  
 (3)
- ANGLO-American cataloguing rules . - 2nd edition / edited by Michael Gorman and Paul W. Winkler. - London: Library Association, 1978.  
 isbn 0 85365 691 6  
 (4)
- ARNOLD SCHOENBERG INSTITUTE  
 Journal of the Arnold Schoenberg Institute. - Los Angeles: The Institute, 1977-  
 Quarterly.  
 (5)
- AUDEN, W.H.  
 The enchanted flood: or the romantic iconography of the sea. - London: Faber, 1951.  
 (6)
- AUSTIN, Derek  
 PRECIS: a manual of concept analysis and subject indexing. - London: Council of the British National Bibliography, 1974.  
 (7)
- AUSTIN, Derek  
 PRECIS: a manual of concept analysis and subject indexing. - 2nd ed. - London: British Library Bibliographical Services Division, 1984.  
 (8)



AXMACHER, Elke

Ein Quellenfund zum Text der Matthäus-Passion.

BACH JAHRBUCH 64 (1978): 181-191

(9)

BACH, Carl Philipp Emanuel

The catalog of Carl Phillip Emanuel Bach's estate / annotated with a preface by Rachel W. Wade. - New York: Garland, 1981.

isbn 0 8240 9477 8

Facsimile of the edition by G.F. Schniebes, 1790.

(10)

BACH, Johann Sebastian (1685-1750)

Neue Ausgabe sämtlicher Werke / Johann Sebastian Bach; herausgegeben vom Johann-Sebastian-Bach Institut

Gottingen und vom Bach-Archiv Leipzig. - Kassel:

Barenreiter, 1954 - .

In progress.

(11)

BACH-JAHRBUCH: im Auftrage der Neuen Bachgesellschaft.

Berlin: Evangelische Verlagsanstalt.

Annual.

(12)

BALOUGH, Teresa

A musical genius from Australia: selected writings by and about Percy Grainger / compiled and with a

commentary by Teresa Balough. - Melbourne: University

of Melbourne, 1982. - (University of Melbourne.

Department of Music. Music monographs; no.4)

isbn 0 9599791 6 6

(13)

BALOUGH, Teresa

A complete catalogue of the works of Percy Grainger.

Melbourne: University of Melbourne, 1975. -

(University of Melbourne. Department of Music. Music

Monographs; no. 2)

(14)

BARTÓK, Bela

Bela Bartók essays / selected and edited by Benjamin

Suchoff. - London: Faber and Faber, 1976. - (New York

Bartok Archive. Studies in musicology; no. 8)

isbn 0 571 10120 8

(15)

BARTÓK, Bela

Rumanian folk music. - The Hague: Martinus Nijhoff,

1967. - (New York Bartok Archive. Studies in

musicology; nos. 2-4)

3 vols.

(16)

BARTÓK, Béla

Turkish folk music / edited by Benjamin Suchoff.  
Princeton: Princeton University Press, 1976. - (New  
York Bartók Archive. Studies in Musicology; no. 7)  
(17)

BATOR, Victor

The Béla Bartók archives: history and catalogue. - New  
York: New York Bartók Archive, 1963. - (New York  
Bartók Archive. Studies in Musicology; no. 1)  
(18)

BAYERISCHE STAATSBIBLIOTHEK

Realkatalog der K. B. Hof- und Staatsbibliothek:  
Musikalien. - Munich: Bayerische Staatsbibliothek,  
1918.

(19)

BECKERMAN, Michael

Janáček's notation revisited: an interview with Jarmil  
Burghauser.  
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APPENDIX III: QUESTIONNAIRE SENT TO  
COMPOSER ARCHIVES.

QUESTIONNAIRE ON THE ORGANISATION OF COMPOSER ARCHIVES.

Dear Librarian,

I am currently engaged on research into the function of archives devoted to the study of individual composers.

The object of this research is the production of a thesis to fulfil the requirements for the CNAA degree of Master of Philosophy.

Whilst I realise that demands on your time will be heavy, I should nevertheless be extremely grateful if you would assist my work by completing this questionnaire and returning it to me at the address at the bottom of this page.

On my part, I undertake to preserve the confidentiality of any information you may make available to me, and not to include it in any published work without your permission.

Monsieur le Conservateur,

En ce moment, je fais des recherches sur la fonction et le but d'archives consacrées a l'oeuvre et la vie d'un compositeur particulier.

L'objet de cette recherche est la production d'une these pour le grade "Master of Philosophy."

Bien que vous soyez sans doute tres affairé, je vous serais tres reconnaissant si vous vouliez bien m'assister en completant ce questionnaire et en le renvoyant a l'adresse ci-dessous.

Pour moi, je vous assure que tous les informations seront en confidence, et que je ne les publierai pas sans votre autorisation.

Sehr geehrter Herr Bibliothekar,

Zu dieser Zeit forsche ich die Funktion der Archiven von individuellen Komponisten in Zusammenhang mit meine These für den Grad "Master of Philosophy."

Ich weiss, dass Sie nur wenig Zeit haben; ich wäre Ihnen sehr dankbar aber wenn Sie mir helfen können und die beigefügte Tabelle vervollständigen und zurücksenden würden.

Meinerseits, nehme ich an die Vertraulichkeit Ihrer Informationen zu halten und verspreche sie ohne Erlaubnis nicht zu reproduzieren.

Mit vorzügliche Hochachtung.

Martin Thacker,  
Music Librarian,  
Central Library,  
St. Peter's Square,  
Manchester M2 5PD  
GREAT BRITAIN

1) Full name of archive or library/Nom des archives ou de la bibliothèque/Archiv- oder Bibliothektitel

2) Date of establishment/Date de fondation/Gründungsdatum

3) From where did the original contents of the archive come?/  
Quelle est l'origine des archives acquises à la date de  
fondation?/Herkunft des Inhalts der Sammlung:

4) Is there any particular reason why the archive is situated  
where it is?/Est-ce qu'il y a une raison par laquelle les archives  
se trouvent à cette adresse?/Gibt es ein besonder Grund für  
die Lage der Sammlung?

Yes/Oui/Ja

No/Non/Nein

If yes, please state reason/Si oui, précisez, s.v.p./  
Wenn Ja, bitte spezifizieren:

5) How is the archive housed?/Comment sont les archives logées?/  
wie ist die Sammlung untergebracht?

a) Entirely separately/Totalement séparées/Ganz separat

b) As part of a larger institution/Partie d'un établissement  
plus grand/Ein Teil einer grosseren Sammlung

If 'b', please specify/Si 'b' précisez s.v.p./Wenn 'b',  
bitte spezifizieren:

6) How is the archive funded?/Qu'est-ce qui garantit les revenus des archives?/Wie ist das Archiv fundiert?

- Royalties from the composer's works/Redevances du compositeur/Lizenzgebühren der Komponisten
- By voluntary contributions/Contributions volontaires/Von freiwilligen Beiträgen
- Sale of microfilms, xeroxes, etc./Vente de microfilms, xeroxes, etc./Verkauf der Mikrofilmen, Photokopien, usw.
- Government, or other official funding/Etat, municipalité, etc./Von Staats-, Landes-, oder Stadtausgaben.
- As part of an educational institution/Comme partie d'un établissement d'éducation/Als Teil einer Erziehungsanstalt
- Other (please specify)/Autre (détails précis, s.v.p.)/Etwas anderes (bitte, spezifizieren)

7) How is the archive administered?/Au point de vue d'administration, qui dirige les archives?/Wie ist das Archiv verwaltet?

- By a separate trust/Société indépendante/Separat
- As part of a larger institution/Etablissement duquel les archives font partie/Als Teil einer grosseren Institution

8) Please tick the types of materials listed below which the archive contains:/Veuillez indiquer les matériaux qui se trouvent dans les archives:/Bitte, anzeichnen ( ) von der folgenden Liste die Kategorien in der Sammlung enthalten:

A. MANUSCRIPTS/MANUSCRITS/MANUSKRIFTEN (i.e. autograph/c.a.d. autographs du compositeur/d.i. Autographen des Komponisten)

- Preliminary sketches/Esquisses préliminaires/Notenskizzen
- Composition sketches (i.e. short-score drafts)/Esquisses de composition (c.a.d. dessins complets préliminaires)/Particell
- Full scores (fair copies)/Partitions d'orchestre/Partitüren (Reinschrift)
- Parts/Parties/Stimmen
- Derivations (e.g. piano reductions)/Dérivations (p.ex. réductions pour piano)/Ableitungen (z.B. Klavierauszug)
- Libretti/Librettos/Libretti
- Diaries/Journaux/Tagebücher

(8 contd.)

- Letters/Lettres/Briefe
- Other (please specify)/Autres (details précis s.v.p.)/Etwas anderes (bitte spezifizieren)

What percentage of the composer's work is represented by the MSS in your collection?/Quelle proportion de l'oeuvre du compositeur est représentée en votre archives en forme de manuscrits autographes?/Wieviel Prozent der Werke des Komponisten sind als autographische HSS in Ihrem Archiv befindlich?

- 1% - 25%
- 25%-50%
- 50%-75%
- 75%-100%

B. INTERIM MATERIALS (i.e. chronologically between the composer's final MS score and the printed version)/MATERIAUX INTERMEDIATS (c.à d. produits après la partition manuscrite définitive du compositeur, et avant l'édition imprimée/INTERIMMATERIAL (d.i. nach dem Autograph des Komponisten und vor der gedruckten Auflage gebracht)

- Transparencies/Diapositives
- Dyelines
- Proofs/Epreuves/Korrekturen
- Other (please specify)/Autre (details précis s.v.p.)/Etwas anderes (bitte, spezifizieren)

C. PRINTED MONOGRAPHS/MONOGRAPHIES IMPRIMÉES/GEDRUCKTE MONOGRAPHIEN

- Books about the composer/Livres sur le compositeur/Bücher über den Komponisten
- Books about people associated with the composer/Livres sur les associés du compositeur/Bücher über den Komponistengenossen
- Books by the composer/Livres par le compositeur/Bücher von dem Komponisten
- Books by people associated with the composer/Livres écrits par les associés du compositeur/Bücher von den Komponistengenossen
- Books on topics in which the composer was interested/Livres sur des sujets auxquels s'intéressait le compositeur/Bücher über Themen wofür der Komponist interessiert sich



(8 contd.)

- Items from the composer's own library/Matériaux pris de la bibliothèque personnelle du compositeur/Einzelheiten von der Bibliothek des Komponisten
- General reference works/Ouvrages à consulter/Allgemeine Nachschlagwerke
- Other (please specify)/Autre (précisez s.v.p.)/Etwas anderes (bitte, spezifizieren)

D. PERIODICAL ARTICLES/ARTICLES DE JOURNAL/ZEITSCHRIFTENAUFSATZE

Please say approximately how many articles are held by you, and if possible what proportion of the total number of relevant citations this represents/Veuillez préciser le nombre d'articles que vous avez. Le nombre représente quel pourcentage de tous les articles qui existent a ce sujet?/Wie viele Artikel (ungefähr) in Zeitschriften sind in Ihrer Sammlung zu finden, und was ist das Verhältnis zu der ganzen Zahl der einschlägigen Beispiele?

E. PRINTED EPHEMERA/EPHEMERES IMPRIMES/GEDRUCKTE EPHEMERA

- Programmes/Programmes de concert/Programme
- Press cuttings/Coupages prises dans les journaux/Zeitschrift Ausschnitte
- Posters/Affiches/Plakate
- Other (please specify)/Autre (précisez s.v.p.)/Etwas anderes (bitte, spezifizieren)

F. PRINTED MUSIC/MUSIQUE IMPRIMÉE/NOTENDRUCK

- Items from the composer's own collection of other composers' music/Exemplaires de la musique de divers compositeurs pris dans la bibliothèque personnelle du compositeur/Werke der anderen Komponisten
- Printed copies of the composer's own music/Exemplaires de la musique du compositeur lui-même pris dans sa bibliothèque personnelle/Handexemplare der Werke des Komponisten.
- Used in performance/Exemplaires dont il s'est servi en concert/Bei der Aufführung benutzt
- Used for noting changes for later editions/Utilisés pour noter des retouches à incorporer dans redactions subsequentes/Bei dem Korrigieren benutzt um in späteren Auflagen zu enthalten

(8 contd.)

G. RECORDINGS/ENREGISTREMENTS/AUFNAHMEN

- Commercial recordings of the composer's works/Enregistrements publiés de l'oeuvre du compositeur/Der Werke des Komponisten
- Commercial recordings featuring the composer as performer/Enregistrements publiés avec le compositeur en executant/Von dem Komponisten
- Recordings of lectures about the composer/Enregistrements de conférences au sujet du compositeur/Vorlesung über den Komponisten
- Recordings of the composer speaking about his works, or in conversation/Enregistrements d'interviews avec le compositeur ou de conférences faites par le compositeur lui-meme/ Aufnahmen von dem Komponisten im Gespräch.
- Recordings made from live performances/Enregistrements de concerts/Direkt von der Ausführung
- Recordings of broadcasts/Enregistrements d'émissions/Von Sendungen
- Radio/de Radio/Ton
- Vision/de Television/Video
- Soundtracks of films with music by the composer/Pistes sonores (avec musique du compositeur/Tonbänder der Filme mit Musik von dem Komponisten
- Other (please specify)/Autre (précisez, s.v.p.)/Etwas anderes (bitte, spezifizieren)

H. PICTURES/IMAGES/BILDER (Photographs, drawings, paintings/ Photographies, dessins, peintures/ Photographien, Skizzen, Gemälde)

- Of the composer and/or places and incidents from his life/du compositeur ou d'endroits fréquentés ou connus du compositeur ou de scènes de la vie du compositeur/Des Komponisten oder der Orte mit seinem Leben verbunden
- By the composer/Executés par le compositeur/Von dem Komponisten aufgeführt
- Of performances of the composer's works/de concerts de la musique du compositeur/Von Aufführungen des Komponisten Werkes
- Costume designs, stage designs/Dessins pour costumes, mises en scène, etc./Theaterkostume, Bühnenausstattungen, usw.
- Formerly belonging to the composer/Pris dans la collection du compositeur/Dem Komponisten gehörig

(8 contd.)

I. THREE-DIMENSIONAL ARTSFACTS, ETC./OBJETS DIVERS (p.ex. de trois dimensions)/DREIDIMENSIONALKUNSTERZUGNISSE, usw.

Please specify any types of stock not listed above/Précisez, s.v.p./Wenn nicht in den vorgenannten Kategorien stehen, bitte spezifizieren.

9) Are you still acquiring new material?/Est-ce que vous rassemblez toujours des matériaux nouveaux?/Erlangen Sie noch neues Material?

Yes/Oui/Ja

No/Non/Nein

If yes, of what types?/Si oui, de quelles sortes?/Wenn Ja, welcher Art?

10) Are there any other establishments which hold significant amounts of material on the same composer?/Est-ce qu'il y a d'autres établissements qui possèdent des matériaux importants au sujet du même compositeur?/Gibt es andere Anstalten, die auch bedeutsames Material über den Komponisten halten?

Yes/Oui/Ja

No/Non/Nein

If yes, are you able to cooperate with them, and in what ways?/Si oui, quels rapports avez-vous avec ces établissements?/Wenn Ja, können Sie zusammenarbeiten, und auf welche Weise?

11) Does a complete list of the composer's library at the time of his death exist?/Existe-t-il une liste du contenu de la bibliothèque personnelle du compositeur au moment de sa mort?/Gibt es eine Liste der Bücher in der Sammlung des Komponisten zu der Zeit seines Todes?

Yes/Oui/Ja

No/Non/Nein

12) How many staff have you? / Le personnel se compose de / Wieviel Personal haben Sie?

	Full-time / à pleines journées / Beruflich	Part-time / mi-temps / Nebenberuflich
Professional staff / Bibliothécaires, Conservateurs, Archivistes / Fachleute		
Other staff / Autres / Angestellter		

13) How many users (approx.) - except tourists - do you have per annum / Combien de clients - excepte les touristes - profitent de votre service chaque année? / Wieviele Besucher - ausser Touristen - pro Jahr haben Sie (ungefähr)?

14) Would you please give up to six typical examples of projects undertaken by recent users of your archive? / Veuillez donner jusqu'à six exemples de recherches entreprises par quelques-uns de vos clients / Wollen Sie so gut sein bis zum sechs Beispiele von kurzlichen Projekten der Besucher zu geben?

i)

ii)

iii)

iv)

v)

vi)

15) If your material is catalogued, please list the different sequences in to which the catalogue is divided / Si le contenu des archives est catalogué, veuillez préciser en quelles catégories le catalogue se divise (p.ex. musique imprimée, monographies, manuscrits, etc.) / Wenn das Material katalogiert wird, bitte verzeichnen Sie die Titelköpfe (z.B. Partituren, Bücher, Manuskripte)

16) What is the physical form of the catalogue (e.g. cards, microfiche, etc.) / Quelle est la forme du catalogue? (p.ex. cartes, microfiches, etcetera) / Was ist die Erscheinungsform des Katalogs? (z.B. auf Karten...)

17) Do you use a code of cataloguing rules?/Est-ce que vous vous servez d'un code de catalogage?/Wenden Sie eine Kataloganleitung an?

- Yes/Oui/Ja  
 No/Non/Nein

If yes, which/Si oui, quel?/Wenn Ja, welche?

18) How do you organise the filing of music entries in your catalogue?/Comment s'organise le catalogue de musique?/Wie organisieren Sie das Filing der Musiktitel in Ihrem Katalog?

- Uniform titles/Titres normalisés/ Einordnungstitel  
 Classified arrangement/Classement systématique/ Klassifizierte Anordnung  
 Manipulation of the title-line of the entry to give a clear sequence of elements/Manipulation de la titre de l'entrée pour donner une séquence clair des éléments/Die Behandlung der Titelzeilen um eine verständliche Sequenz zu geben  
 Other methods (please describe)/Autres méthodes (précisez s.v.p.)/ Andere Methode (bitte, spezifizieren)

19) Is a classification scheme used?/Est-ce que vous vous servez d'un système de classification?/Wird die Sammlung nach einem Schema klassifiziert?

- Yes/Oui/Ja  
 No/Non/Nein

If yes/Si oui/Wenn ja:

Is it a unique scheme?/Est-ce que c'est un système unique à vos archives?/Ein Schema besonders für diese Sammlung?

- Yes/Oui/Ja  
 No/Non/Nein

Or a published scheme?/Ou un système public/Oder ein gedrucktes Schema?

- Yes/Oui/Ja  
 No/Non/Nein

(19 contd.)

Is all the material classified?/Est-ce que le contenu entier  
des archives est classé?/wird all das Material klassifiziert?

Yes/Oui/Ja

No/Non/Nein

If not, which sections are classified?/Si non, veuillez  
préciser les parties que le sont/wenn nicht, welche Teile?

20) Do you have a subject-index?/Est-ce que vous avez un index  
des matières?/Gibt es ein Sachverzeichnis?

Yes/Oui/Ja

No/Non/Nein

If yes, is it constructed according to any particular  
method (e.g. PRECIS, chain indexing, etc.)?/Si oui,  
est-ce qu'il est conforme à une méthode particulière  
(p.ex. PRECIS, chain indexing, etc.)/Wenn Ja, wird es  
nach einer gewissen Methode geordnet?(Z.b. PRECIS,  
"chain indexing," usw.)

Yes/Oui/Ja

No/Non/Nein

If yes, please specify/Si oui, précisez, s.v.p./Wenn  
Ja, bitte, spezifizieren

21) Do you use a computer?/Est-ce que vous utilisez un ordinateur?/  
Wird in Ihrer Bibliothek ein Computer eingesetzt?

Yes/Oui/Ja

No/Non/Nein

If yes, for what purposes?/Si oui, dans quel but?/Wenn  
Ja, zu welchen Zwecken?

In what mode is the computer used?/Veuillez préciser "on-line"  
ou "off line"/wie handelt es sich?

On-line

Off-line

(21 contd.)

what type of machine is used/Qu'est ce que c'est la marque  
ou genre de l'ordinateur?/Computer-Modell:

Is a printer attached?/Est-ce que un typographe est attaché?  
Ist der Computer mit einem Drucker versehen?

Yes/Oui/Ja

No/Non/Nein

Are you part of a computer network?/Est-ce que le système fait  
partie d'un réseau?/Gehört Ihr Computer zu einem Netz?

Yes/Oui/Ja

No/Non/Nein

what software is used?/De quelle sorte de software vous servez-  
vous?/welche Art von software wird angewendet?

Was the software specially written for your use?/Est-ce que  
le software fut écrit pour votre système à vous?/Würde dieses  
System speziell für Ihre Bibliothek aufgebaut?

Yes/Oui/Ja

No/Non/Nein

22) Do you make photocopies and/or microfilms of unique materials  
(e.g. manuscripts)?/Faites-vous des photocopies (ou des  
microfilms) de matériaux uniques? (p.ex. de manuscrits)/Machen  
Sie Photokopien (oder Mikrofilmen) des einzigen Materials  
(z.B. HSS)

XEROXES

Yes/Oui/Ja

No/Non/Nein

MICROFILMS

Yes/Oui/Ja

No/Non/Nein

Are they for sale?/Est-ce que ceux-ci sont à vendre?/Sind  
sie verkauflich?

XEROXES

Yes/Oui/Ja

No/Non/Nein

MICROFILMS

Yes/Oui/Ja

No/Non/Nein

(22 contd.)

Are there any restrictions on what may be copied?/Est-ce que vous apportez des restrictions sur ce qui peut se faire copier? Gibt es Beschränkungen auf Material zu kopieren?

Yes/Oui/Ja

No/Non/Nein

If yes, please give details/Si oui, précisez, s.v.p./ Wenn Ja, bitte, spezifizieren.

23) Is any material not normally available for users to study?/Est-ce qu'il y a des matériaux à la consultation desquels vous apportez des restrictions quelconques?/Gibt es Material die nicht in der Regel zugänglich ist?

Yes/Oui/Ja

No/Non/Nein

If yes, please state which types/Si oui, de quelles sortes?/ Wenn ja, bitte, erklären Sie in welchen Kategorien

24) Are your manuscripts kept in a controlled environment?/Est-ce que vos manuscrits sont conservés dans un environnement contrôlé?/Erhalten Sie die Manuskripten in einer kontrollierten Atmosphäre?

Yes/Oui/Ja

No/Non/Nein

If so, what is the prescribed temperature and relative humidity?/Si oui, quelles sont la température et l'humidité relative prescrites?/Wenn Ja, bei welcher Temperatur und Feuchtigkeit?

25) Please list the publications of your archive/Veuillez faire une liste des ouvrages publiés par votre établissement/Bitte verzeichnen die Privatpublikationen ihres Archives.



APPENDIX IV: QUESTIONNAIRE SENT TO USERS OF THE  
BRITTEN-PEARS LIBRARY.

QUESTIONNAIRE FOR USERS OF THE BRITTEN-PEARS LIBRARY.

I am currently engaged on research into the types of use made of archives devoted to the study of individual composers, with special reference to the Britten-Pears Library.

The object of this research is the production of a thesis to fulfil the requirements for the CNAAL degree of Master of Philosophy.

The Trustees of the Britten-Pears Library have been good enough to give me permission to circulate the attached questionnaire to users of the Library.

Whilst I realise that demands on your time will be heavy, I should nevertheless be extremely grateful if you would be kind enough to assist my work by filling in as much of the questionnaire as possible, and returning it to me at the address below.

For my part, I undertake to preserve the confidentiality of any information you may make available, and not to include it in any published work without your permission.

With thanks in advance and kind regards,

Martin Thacker  
Music Librarian,  
Central Library,  
St. Peter's Square,  
Manchester M2 5PD

1) Please give a brief outline of the topic of the research for which you used the Britten-Pears Library.

You may have used it for different things at different times, but the project I have in mind will be filled in by hand below, and I shall only have sent you those sections of the questionnaire which are relevant to that project.

2) Please tick the types of material on the following list which you used on your visit(s) to the Library:

A. MANUSCRIPTS (please state if Juvenilia)

- 1) Sketches
- 2) Composition sketch
- 3) MS fair copy
- 4) Parts
- 5) Derivation (e.g. piano reduction)
- 6) Libretto
- 7) MSS of writings about music, etc.
- 8) Diaries
- 9) Letters to B.B.
- 10) Letters from B.B.
- 11) Other (please specify)

B. INTERIM MATERIALS (i.e. chronologically between the MS fair copy and the printed edition)

- 1) Dyalines
- 2) Proofs
- 3) Transparencies
- 4) Other (please specify)

C. PRINTED BOOKS

- 1) Books on Benjamin Britten
- 2) Books on people associated with B.B.
- 3) Books by people associated with B.B. (other than as in 1 above)
- 4) Books on topics associated with B.B. (e.g. documentary film)

5) Items from B.B.'s own library (Other than items already ticked above)

- a) Poetry
- b) Fiction
- c) Drama
- d) Literary criticism
- e) History
- f) Politics
- g) About music
- h) Other (please specify)

D. EPHEMERA

- 1) Programmes
- 2) Press cuttings
- 3) Posters
- 4) Other (please specify)

E. PRINTED MUSIC (where possible, please give details of particular items)

1) Music by other composers from B.B.'s own collection.

a) Used, or probably used, by B.B. in performance.

b) Other

2) Printed copies of B.B.'s own works

a) Used, or possibly used, by B.B. in performance

b) Used by Peter Pears in performance

c) Other

F. RECORDINGS

1) Tapes from Aldeburgh Festival performances

2) Tapes from broadcast performances

3) Commercial recordings of B.B.'s works

4) Commercial recordings of other composers' works performed by B.B.

5) Tapes of lectures on B.B.

6) Recordings of broadcast features on B.B.

7) Recordings of soundtracks of films with music by B.B.

8) Other (please specify)

G. PICTURES

1) Of B.B.

2) Of people associated with B.B.

3) Of performances or rehearsals of B.B.'s works

4) Costume designs, stage designs, etc.

5) Other (please specify)

H. FILMS, etc.

1) Scripts, etc. for films (manuscript or typescript)

2) Copies of films

3) Videotapes

3) Did you experience any problems in using the collection in its present geographical location?

Yes

No

If yes, please suggest an alternative location which would seem to you more suitable (within reason: no doubt everybody would like it in the house next door to them!)

4) Would you have found the collection more useful if it had contained additional items?

Yes

No

If yes, please comment:

5) Would you have found the collection more useful if you had been permitted access to items which were contained in the archive, but not made available for study?

Yes

No

If yes, please comment:

6) Please tick the types of information in the list below which you would consider ESSENTIAL for inclusion in the entries in a catalogue of B.B.'s manuscripts:

- a) Size
- b) Type of paper
- c) Foliation
- d) Pagination
- e) Medium (e.g. ink, pencil)
- f) Type of binding
- g) Handwriting involved (B.B. and/or named copyists)
- h) Works included (if a sketch page or book)
- i) Incipits
- j) Way in which the leaves are used (e.g. 4 sides + 4 sides) (i.e. fascicule structure)
- k) Information about patches, crossings out, etc.
- l) Information about differences between the version in question and other versions.
- m) Other (please specify)

7) Please tick the types of information in the list below which you would consider ESSENTIAL for inclusion in the entries in a catalogue of B.B.'s collection of music by other composers:

- a) Date of publication
- b) Publisher
- c) Place of publication
- d) Donor (if a gift to B.B.)
- e) Occasion of gift (Christmas, birthday, etc.)
- f) Signature (J.B. Britten; E. Benjamin Britten, etc.)
- g) Number (if part of B.B.'s numbered collection of miniature scores)



- h) Place where purchased; whether divined from inscription, retailer's sticker, or elsewhere)
- i) No. of pages
- j) Size
- k) Markings by B.B. (analytical notes, fingering, etc.)
- l) Number of volumes in a multi-volume item
- m) Other (please specify)

8) Please specify any of the types of information in question 7 above which you would like to be available in the form of separate lists (e.g. a list of all items bought at Lowestoft, or of items in chronological order of acquisition by B.B.)

9) If using a library catalogue, which of the types of entry exemplified below would you rather see?

- a) Preceded by a specially structured filing title, designed to ensure correct order of entries in the catalogue, whilst preserving the original wording of the title page in the second line; example:

CHOPIN, Frederic  
 Concertos. Piano and orchestra. No.1. E minor. Op.11  
Concerto no.1 in E minor for pianoforte and orchestra/  
by Frederic Chopin, Op.11

- b) No filing title, but title page wording manipulated into a standardised order, to ensure correct filing; example:

CHOPIN, Frederic  
Piano concerto no.1 in E minor. Op.11/by Frederic Chopin.

- c) Title page wording used without manipulation and without filing title; example:

CHOPIN, Frederic  
Concerto no.1 in E minor for pianoforte and orchestra/by  
Frederic Chopin, Op.11

- d) No preference.

10) Were there any problems with regard to handwriting identification?

a) Yes

b) No

Please give (if possible) one or two examples of features of B.B.'s writing which helped you to identify it:

11) Could any part of your work not have been done by working from a facsimile, dyeline, microfilm, etc.? (i.e. as opposed to from the original)

a) All could have been done from a reproduction

b) None could have been done from a reproduction

c) Some could not have been done (please comment briefly):

QUESTIONS FOR LIBRARY USERS ENGAGED IN EDITING WORKS BY  
B.B. FOR PUBLICATION

1) Please number the following in order of priority as sources:

- a) Autograph full score
- b) Autograph composition sketch
- c) Other sketches
- d) Recording of the work by B.B.
- e) Published version of the work (e.g. piano reduction or vocal score, if you were editing the full score)
- f) Score used by B.B. to conduct the work
- g) Other (please specify)

If the matter cannot be reduced to such simple terms as question 1 requires, would you please comment briefly:

2) Is it possible to identify any common causes of disagreement between sources?

- a) Yes
- b) No

If yes, please give one or two examples, if possible:

3) Is it generally easier to decide between variant readings when they occur in a linear context, or in a vertical one?

- a) Linear
- b) Vertical

If there is no simple answer to question 4, and you feel able to comment, please do so:

4) How necessary to this type of work is a wide knowledge of other Britten works?

- a) Vital
- b) Highly desirable
- c) Useful at times
- d) Not necessary at all

5) Assuming the availability of a fair copy of the work in question, please tick on the following list the types of details which had to be altered or inserted in your final text:

- |  |                                      |                                      |
|--|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> a) Accidentals                        | <input type="checkbox"/> i) Inserted | <input type="checkbox"/> ii) Altered |
| <input type="checkbox"/> b) Dynamics                           | <input type="checkbox"/> i) Inserted | <input type="checkbox"/> ii) Altered |
| <input type="checkbox"/> c) Clefs                              | <input type="checkbox"/> i) Inserted | <input type="checkbox"/> ii) Altered |
| <input type="checkbox"/> d) Parts on wrong stave (corrected)   |                                      |                                      |
| <input type="checkbox"/> e) Words inserted                     | <input type="checkbox"/> i) Inserted | <input type="checkbox"/> ii) Altered |
| <input type="checkbox"/> f) Word underlay altered              |                                      |                                      |
| <input type="checkbox"/> g) Bowing                             | <input type="checkbox"/> i) Inserted | <input type="checkbox"/> ii) Altered |
| <input type="checkbox"/> h) Phrasing                           | <input type="checkbox"/> i) Inserted | <input type="checkbox"/> ii) Altered |
| <input type="checkbox"/> i) Beaming to quavers, etc. (altered) |                                      |                                      |
| <input type="checkbox"/> j) Key signatures                     | <input type="checkbox"/> i) Inserted | <input type="checkbox"/> ii) Altered |
| <input type="checkbox"/> k) Order of movements altered         |                                      |                                      |
| <input type="checkbox"/> l) Other (please specify)             |                                      |                                      |

6) If you have ticked more than one item in question 6, would you please place them in rough order of frequency in the work you were editing; (e.g. dii; f; ai; etc.)

7) If the fair copy of the work you were editing contained passages in the hand of one of B.B.'s assistants as well as in his autograph, was there any difference in the frequency of points of doubt between the autograph and non-autograph sections?

- a) More problems in the autograph sections
- b) More problems in the assistants' sections
- c) No appreciable difference.

8) What did you use as the final text for the publisher?  
(e.g. dyeline of the MS fair copy, with your alterations on a separate sheet of critical comments)

QUESTIONS FOR LIBRARY USERS PREPARING PERFORMANCES OF B.B.'s WORKS, OR OF OTHER COMPOSERS' WORKS PREVIOUSLY PERFORMED BY B.B.

1) Please tick those items on the list below to which you paid attention in studying the materials in the Library:

- a) Fingering
- b) Phrasing
- c) Pedaling
- d) Dynamics
- e) Bowing
- f) Tempi
- g) Order of movements (as in, for example, Holst's Humbert Wolfe Songs)
- h) How conducted (2 in a bar, 4 in a bar, etc.)
- i) Corrections to the musical text (misprints, etc.)
- j) 'Formative' corrections (i.e. altering shape or character of the music)
- k) Changes in instrumentation
- l) Other (please specify)

2) If the work which you were studying had been recorded by B.B., what in particular did you find in the library that could not have been discovered from the recording alone?

3) In the case of a work not performed by B.B. (e.g. Four French Songs), how did your visit to the Library assist in preparing your performance?

4) If the work in question was not by Britten, what attracted you in the first place to make a study of his way of performing it?

QUESTIONS FOR LIBRARY USERS WHOSE WORK INVOLVED ANALYSIS OF  
B.B.'s WORKS

1) If the work in question was published, what was the reason for visiting the Library, as opposed to working elsewhere from the published score?

2) Which types of analysis did you apply to the music (the list below is compiled from The New Grove and is intended only as an aid:

- a) Ordinary verbal description (as, for example in Peter Evans' book The music of Benjamin Britten )
- b) Schenker-type
- c) Thematic process (Reti)
- d) Functional analysis (Keller)
- e) Formal analysis
- f) Phrase-structure analysis (Riemann)
- g) Category and feature analysis
- h) Distributional analysis (Ruwet)
- i) Information-theory
- j) Other (please specify)

3) Please comment on the suitability or otherwise of some of these techniques of analysis, when considered for application to Britten's music



4) Did you use any computer techniques?

a) Yes,

b) No

If so, please describe:

QUESTIONS FOR LIBRARY USERS WHOSE WORK INVOLVED STUDY OF  
BRITTEN'S WORKING METHODS FROM MANUSCRIPT SOURCES; COMPARISON  
OF MSS WITH FINAL VERSIONS, ETC.

1) How well would you say that the most recent printed version represents the composer's final intentions?

If the work in question is one for which more than one type of score exists, please understand the question as referring to whichever is fuller (e.g. full score takes precedence over vocal score).

- a) Completely
- b) Almost completely
- c) Some points of doubt
- d) Many points of doubt

2) Are there any instances where the printed version is more correct than the MS fair copy because of last-minute changes (e.g. at proof stage) by the composer?

- a) Yes
- b) No

If yes, please give an indicative example if possible:

3) If the answer to question 2 was 'yes', how did you become aware of the reason for the discrepancy?

- a) Pointed out by staff at the library
- b) From recorded performance by B.B.
- c) Other (please specify)

4) Were there any instances where the printed version was different from the MS fair copy because of publishers' house rules?

- a) Yes
- b) No

If yes, please give an indicative example if possible:

5) Does the relative scarcity of sketches render Britten a "difficult" composer from the point of view of studying his working methods?

a) Yes

b) Working methods are apparent from other sources (e.g. letters to and from librettist; diaries, etc.) Please comment briefly:

c) Other considerations apply (please comment briefly):

6) Were any of the following details concerning the paper used for the work useful for your purposes:

a) Size of paper

b) Colour of paper

c) Staff rulings

d) Make of paper

e) Way in which paper is used (e.g. groups of four leaves)

7) Were any of the following methods available for the purpose of distinguishing the order of different sketches for a passage, or in the case of a composition sketch, in determining chronology where more than one layer of work was in evidence?

a) Position on page (i.e. to the right of, or underneath, a previous version).

b) One of the versions appears in a draft known to be later, or in the final version of the work.

c) One of the versions appears on a piece of paper, the main content of which is known to be later.

- d) Verbal comment on MS.
- e) In the case of one version being superimposed on another, barlines or note stems (or other details) show which was put on the paper first.
- f) Work in ink and pencil on the same page
- g) Other (please specify)

QUESTIONS FOR LIBRARY USERS RESEARCHING BRITTEN'S FILM  
MUSIC, RADIO MUSIC, OR INCIDENTAL MUSIC FOR THE STAGE.

1) Was there for each work studied a score providing a connected view of the whole piece (whether or not it corresponded with what was actually played in the actual production or recording)?

- a) For all works studied
- b) For some works
- c) For none of the works

2) Was there for each work studied a recording of the music as used in the original production (e.g. from film soundtrack)?

- a) For all works studied
- b) For some works studied
- c) For none of the works

If the answer is a) or b), were the recordings of adequate quality for your purposes?

- a) All recordings adequate
- b) Some recordings adequate
- c) No recordings adequate

3) In those works for which you had access to a score and a recording, how much difference was there between what had been written down and what was eventually played?

- a) Major differences
  - i) All works
  - ii) Some works
  - iii) No works
- b) Points of detail differed
  - i) All works
  - ii) Some works
  - iii) No works
- c) No difference or virtually none
  - i) All works
  - ii) Some works
  - iii) No works

4) Where differences occurred, was it possible account for them?

- a) All
- b) Some
- c) None

If it was possible to account for all or some, would you please give one or two indicative examples of common reasons for differences:

5) Please tick those items on the list below which were of help in studying the relationship between what was written down and what was eventually performed:

- a) Britten's diaries
- b) Reminiscences by people involved in the productions
- c) Annotations on script, etc.
- d) Alterations to parts used for performance
- e) Other (please specify)

6) Were there any examples of the same music being used in more than one work?

- a) Yes
- b) No

If yes, please give an example if possible:

7) Was there any evidence of unusual techniques used in the fitting of the music to the film? (film music only)

- a) Yes
- b) No

If yes, please give an example if possible:

8) Did you use any other libraries or archives in connection with your project?

a) Yes

b) No

If so, which, and for what purposes?