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'Full in the panting
heart of Rome'

Roman Catholic
Church Music in
England: 1850 - 1962

In two volumes
Volume 2

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Thomas Erskine Muir

Ph. D Thesis for the University of
Durham [School of Music]

November 2004

25 JAN 2006



Course code: W3A001

Volume 2

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Declaration

The text of this thesis, along with the research and supporting background reading is entirely my own work. No part of it has been submitted for another degree at the University of Durham or at any other university.

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Chapter 11: The databases:

Sources, structure, rationale, and methods of statistical analysis

So far the emphasis has been on changes and developments in English Catholic music, mainly using the writings of contemporary commentators, selected scores and ecclesiastical legislation. However, no study of the scene can be complete without an overview of repertoire; both in terms of what was available and, through sampling from selected sites, in terms of what was actually performed. For this purpose databases are required. This thesis is therefore accompanied by three basic databases placed on a CD and Zip disk. These are called *Hexham*, *Wade*, and *Repertoire*. In addition a number of subsidiary databases have been constructed from the *Repertoire* database, which have also been placed on the CD and Zip disk. The contents of the *Hexham* and *Wade* databases have already been discussed in chapters 1, 5 and 8; those of the *Repertoire* and its subsidiary databases are analysed in chapters 12 and 13. The technical details of all the databases are described in this chapter.

A. Sources for the databases

[1] The *Hexham* database

The *Hexham* database contains information relating to a sample of parishes collected from the Archives of the Diocese of Hexham and Newcastle. It is of two kinds. First there are details of financial expenditure selected at roughly five-year intervals showing how much money was spent on music. Secondly there are the replies to questions about music in a standard questionnaire issued during parish visitations.

[2] The *Wade* database

This lists the contents of five liturgical music books copied by John Francis Wade between 1751 and 1765 currently held in the Arundell Library (sic), Stonyhurst College and in the archives at Douai Abbey. As has already been seen, Wade's

activities had a lasting indirect impact on plainchant developments in the nineteenth century; however, since his manuscripts date from well before the period covered by this study, their contents have been placed in a separate database and not included with the score contents of collections described in the *Repertoire* database.

[3] The *Repertoire* database

This contains information about collections of scores, records of performances and data from the *List of Church Music* approved by the diocese of Salford in 1904.⁹³⁸ The *List of Church Music* has been correlated with data taken from similar lists produced by the dioceses of Westminster, Liverpool and Lancaster. It therefore shows what music was available on the ground, what was actually performed, and what the ecclesiastical authorities wanted.

⁹³⁸ Diocese of Salford Episcopal Commission on Ecclesiastical Music: *List of Church Music approved for use in the diocese*. Salford. Diocese of Salford. 1904. Material from this has already been discussed in ch. 6: 256-7.

1. Sources: Collections of scores

The collections of scores come from 20 centres, which can be classified as follows:

Table 11.1 Collections of scores listed in the *Repertoire* database

Type of centre	Number of centres	Names of centres
Benedictine Abbeys (19th and 20th centuries)	3	Ampleforth Douai Downside
Jesuit College, ex seminary and school (19th and 20th centuries)	1	Stonyhurst College
Aristocratic household chapels (19th century)	3	Broughton Hall Croxdale Hall Everingham
Parish churches (19th century)	4	St Augustine, Preston St Cuthbert, Durham St Ignatius, Preston (Miss Oldfield collection) St Mary and St Michael, Garstang
Parish churches (20th century)	4	Our Lady of Lourdes, Leigh on Sea St Gregory the Great, Preston St Mary of the Angels, Bolton Le Sands St Mary, Burnley
Catholic school and convent (20th century materials)	2	Bar Convent, York Bryn Mair Convent, Pentasaph
Seminary (19th and 20th centuries)	1	Ushaw College
Catholic pressure group (1950s and 1960s)	1	Church Music Association
General collection of 19th and 20th century music from various unnamed sources	1	Talbot Library, Preston

At present these are stored in 17 places, basic details of which are given below.

[1] Ampleforth Abbey

Address: Ampleforth Abbey, Nr York. YO62 4EN

Subcollections: [a] Music belonging to Fr Adrian Convery, ex choirmaster at the abbey.

[b] Music stored in the Monastic Library.

The music contained in the Laurence Bévenot files stored in the archives and scores held by the school music department has not been included.

History: Ampleforth Abbey is a Benedictine Abbey and the lineal descendent of Dieulouard Priory, Lorraine, which was founded in 1608. In 1795 due to the French Revolution, the community moved to England eventually settling at Ampleforth in 1802. It is the premier Catholic Public School in England.

[2] Music belonging to Frank Hickey

Address: 6, Everley Lane, Bishop Auckland, Co. Durham. DL14 7QR

Frank Hickey was organist at St Wilfrid's Church, Bishop Auckland in 1939 and between 1950 and 1977. The church was built in 1845-6.

[3] The Bar Convent, York

Address: The Bar Convent, Blossom St, York YO24 IAQ

Subcollections: (a) Music belonging to the community and school stored in a cupboard on the chapel landing.

(b) Music formerly belonging to the Chapel of St Mary and St Everilda, Everingham, Nr Market Weighton, East Yorks. YO43 3DB.
It is stored in a cupboard in the conference room.

History: The Bar Convent is run by the Company of the Congregation of Jesus (formerly the Institute of the Blessed Virgin Mary or IBVM). The community ran a girls school there from 1686. In the 1980s the community relinquished control of the school but remnants of the community continue to live on the site.

The Chapel of St Mary and St Everilda was built in 1836-1839 by William Constable Maxwell, replacing the house chapel that had been used since 1553. It is in Renaissance style. The Constable Maxwell family held considerable estates in the area and around Dumfries in Scotland. Many were educated at Stonyhurst and its Continental forbears in Liège, Bruges and St Omer; so there was a strong Jesuit connection. William Constable Maxwell, his son Marmaduke and daughter in law were keen musicians and members of the choir; as revealed by their signatures on several printed scores and manuscript part books.

[4] Boarbank Hall

Address : Boarbank Hall, Grange over Sands, Lancs. LA11 7EY

Boarbank Hall is a house of the Augustinian Sisters of Mercy. The house and attached old people's home was established in 1930. From that time up to the 1960s the noted plainchant specialist Vilma Little was a frequent visitor and trained the nuns there.

[5] Broughton Hall

Address: Broughton Hall, Nr Skipton, North Yorks BD23 3AE

Broughton Hall is the home of the Tempest family, a staunchly recusant family who had been actively involved in the Pilgrimage of Grace (1536) protesting against Henry VIII's closure of the monasteries. In the nineteenth century many were educated by the Jesuits at Stonyhurst. A chapel has existed on the site since 1453. The present chapel of the Sacred Heart was built next to the house in the early nineteenth century.

It is in early Gothic style. The music is stored next to the harmonium at the back of the chapel.

[6] The Church Music Association collection [CMA]

Address: The Franciscan Study Centre, Giles Lane, Canterbury, Kent. CT2 7NA

History: The CMA emerged in the 1950s as a breakaway movement by musicians discontented with the increased liturgical emphasis of the Society of St Gregory. As such it published its own magazine, known as *Church Music*. In 1977 it was re-amalgamated with the Society of St Gregory and its library of music dumped in steel boxes in the basement of the St Thomas More Centre in London. It was rescued from there by Mrs Mary Pethicka and stored in the presbytery of Our Lady of Light Church, Long Crendon, Bucks. In 2001 the whole collection was transferred to the Franciscan Study Centre. There is sporadic talk of breaking up and selling off the whole collection.

[7] Croxdale Hall

Address: Croxdale Hall, Tudhoe, Nr Durham DH6 5JP

Croxdale Hall has been the home of the Salvin family since the fourteenth century. The present house chapel, built in 1807, is in early Gothic style. Music books are stored in the gallery at the back.

[8] St Cuthbert's church, Durham

Address: St Cuthbert's Church, Old Elvet, Durham

St Cuthbert's was built in 1827 in early Gothic style. From the 1840s it built up a strong choral tradition. Music from the nineteenth century is stored in a chest of drawers in the choir loft.

[9] **St Dominic's church, Newcastle**

Address: St Dominic's Priory, New Bridge St, Newcastle. NE1 2TP

St Dominic's church was built by the Dominican Order in 1873, in a heavy Romanesque Victorian Gothic style. Richard Terry briefly worked there in 1895-6 before moving to Downside. Most of the music was thrown out in the 1970s but scraps survive by the organ console and in the sacristy.

[10] **Douai Abbey**

Address: Upper Woolhampton, Nr Reading, Berks RG7 5TQ

Subcollections: (a) Music stored in the library.

(b) Music stored in the office of John Rowntree, much of it rescued from the school when it was closed in the 1990s.

History: Douai Abbey is an English Benedictine Community founded in 1615 at St Edmunds, Paris. After the French Revolution the community took over the monastic buildings vacated by the English Benedictines based at Douai, where they remained till 1903. In that year they came over to England. Some of the music then belongs to the nineteenth-century period in France. An incomplete series of Haberl's edition of *Palestrina's Werke* comes from a small Benedictine priory at Great Malvern.

[11] **Downside Abbey**

Address: Downside Abbey, Stratton on the Fosse, Nr Bath, Somerset. BA3 4RH

Subcollections: (a) Music stored in the main library.

(b) Music stored in the Tower Music Room, much of it belonging to Dom Gregory Murray.

Music from the school and in files relating to Dom Gregory Murray from the Abbot's Archives is not included in the list.

History: Downside Abbey is an English Benedictine Community founded in 1605 at Douai. As a result of the French Revolution they came over to England eventually settling at Downside in 1814. During the early 1820s a small Abbey Church was built in an early Gothic style. This is still used. It was superseded by the present Abbey Church, built in Gothic style, commenced in the 1870s and still not quite complete. Between 1896 and 1901 Richard Terry was a music master at the school and it was there that he first began establishing a reputation for the recovery and performance of Renaissance polyphony.

[12] **St Mary, Burnley**

Address: St Mary's church, Todmorden Rd. Burnley BB10 4AV

This church was built between 1846 and 1849, but not consecrated till 1929. It replaced a chapel on Tarleton Avenue nearby built in 1817. In turn this had superseded the household chapel in Towneley Hall. The music is stored in the organ loft at the back of the church. Single copies of every item have been abstracted and placed in the Salford Diocesan Archives held in the presbytery nearby.⁹³⁹

[13] **Our Lady of Lourdes, Leigh on Sea**

Address: Our Lady of Lourdes, Leigh on Sea, Essex. SS9 1NG

This church was built between 1925-1929. Details of the music stored were obtained from a list held by the Latin Mass Society, 11-13 Malkin St, London WC28 5NH.

⁹³⁹ For the historical background of this church, including details of its impressive range of musical activities, see Margaret Durkin: *A Short History of St Mary's, Burnley*. Burnley. Brown's Calder Vale Works. N.d. esp. pp. 6-10 and 12-19.

[14] **Royal College of Music: Music by Henry George Nixon**

Address: Prince Consort Rd, London. SW7 2BS

A file of manuscripts and publications of music by Henry George Nixon is held here in the archives. There is also a useful introduction appended. File HYGeorge.10 and 7.

[15] **Stonyhurst College**

Address: Stonyhurst College, Nr Blackburn, Lancs. BB7 9PZ

Stonyhurst was founded by the Society of Jesus in 1593 at St Omer by Philip II of Spain and Fr Robert Persons. Attacks on the Society of Jesus and then the French Revolution led to its migration to Bruges, in 1762; Liège, in 1773 (where it amalgamated with the Seminary there); and Stonyhurst, in 1794. Up until the 1920s it was the premier Catholic boarding school in England, responsible for the education of many members of the Catholic aristocracy. For much of this time a noviciate (Hodder Place) and seminary (St Mary's Hall) were attached. Virtually every English Jesuit then was trained there till 1926, when the seminary was moved to Heythrop in Oxfordshire. Thus several important Jesuit musicians worked or received training there; notably William Maher, Francis M. de Zulueta and John Driscoll. In the early seventeenth century the school had a formidable musical reputation; and this was picked up and built upon in the nineteenth and early twentieth centuries. At times there seem to have been up to four choirs: the main church choir, a 'Congregational' Choir (this is the title given on copies of the *Popular Choir Manual*), a Vesper Choir and a Sodality Choir. There is also evidence that Seminarians helped out with the Vesper Choir.

The music is stored in the Music Basement. Much of it has been re-organised following a recent refurbishment of the area.

[16] **The Talbot Library**

Address: St Walburge's Church, Preston. PR2 2QE

Subcollections: [a] Music formerly belonging to the church of St Augustine, St

Austin's Place, Preston PR1 3YJ, built between 1838 and 1840. Only the façade now survives.

[b] Music formerly belonging to St Mary of the Angels, Main Rd, Bolton Le Sands, Carnforth, Lancs. LA5 8DN. The church was built in 1869. The collection of music dates from the 1890s up to the First World War.

[c] Music formerly belonging to the church of St Gregory the Great, Blackpool Rd, Preston. Lancs. PR1 6HQ. The parish was set up in 1924, and the present church completed in 1936. The collection of music belonged to a Henry Gee. Evidence from the envelopes in which it was stored suggests it may have been used up until the 1980s.

[d] Music formerly belonging to the church of St Mary and St Michael Garstang, Nr Preston, Lancs. PR3 1ZB. The mission was set up in 1778, and the present church completed in 1858.

[e] Music formerly belonging to a 'Miss Oldfield' organist at St Joseph's church, Bradford, Yorks BD5 7LD and the Jesuit run St Ignatius church, Preston, Lancs. PR1 ITT in the 1870s. St Joseph's and St Ignatius's churches were built in 1868 and 1833-1836 respectively.

[f] Music formerly belonging to the Bryn Mair convent and school run by the Order of Our Lady of Charity, Pantasaph, Queensferry, Clwyd, Wales. CH8 8PN. This began life in 1849 as a High Church Anglican

foundation that then became Catholic on the conversion of the Feilding family in the 1860s, who put up the money and brought in the nuns.

The **Talbot Library** itself was founded on a skeleton budget by Bishop John Brewer of Lancaster in the old convent buildings next to St Walburga's church, in Preston. Its contents have been assembled by a volunteer staff from materials collected from presbyteries across the diocese.

[17] **Ushaw College**

Address: St Cuthbert's College, Ushaw, Nr Durham. DH7 9RH

Subcollections: [a] Music stored in the Old Music Room.

[b] Music stored in the dormitories (formerly held in the Old Music Room).

History: Ushaw began life as the English College at Douai in 1568, founded by Cardinal Allen. This was the principal Seminary for English Seminary priests in Recusant times. As a result of the French Revolution the community came over to England and split into two parts. One group founded the seminary at St Edmunds, Ware, in Hertfordshire; the other settled at Crook Hall, in Durham; from whence they moved to Ushaw in 1808. A junior seminary for boys was attached until the 1960s, when it was transferred to Upholland Seminary in Lancashire. At the same time the Upholland seminarians came over to Ushaw. Up to the 1960s Ushaw was the principal seminary for secular priests in Northern England, the heartland of Catholicism in Recusant times and during the nineteenth century. Many bishops also studied there. This meant that Ushaw exerted a substantial influence on the musical heritage of northern Catholics. The original chapel was built by Pugin; but by 1897 this had been replaced by a scaled-up version built by Archibald Dunn and Edward Hansom in a Decorated Gothic style.

2. Sources: Programmes of music

Collections of scores do not in themselves necessarily show how much of the music they contained was actually performed. This is where programmes of music become relevant. They are taken from the following sources. Together they give the following cross-section of establishments:

Table 11.2 Records of musical performances from different types of church establishments

<u>Type of church establishment</u>	<u>Number of sources</u>	<u>Names of establishments</u>
Music in Cathedrals	2	Salford Cathedral, Manchester Westminster Cathedral, London
Music in Jesuit schools and colleges	2	Beaumont College, Berks. Stonyhurst College, Lancs.
Music in Jesuit-controlled parishes	3	Bournemouth Farm St. church Wimbledon
Music in a Dominican parish	1	St Dominic, Newcastle
Music from a seminary	1	Upholland College, Lancs.
Music from a range of 9 parishes and other institutions in the diocese of Salford	1	Casartelli correspondence

[1] The *Beaumont Magazine*: published by the College of St Stanislaus, Beaumont, Old Windsor, Berks. Copies survive in the Arundell Library, Stonyhurst College. Musical material is taken from the period 1918-1940 during which time reports of music performed on major occasions appeared 3 to 4 times a year. No reports are supplied for the periods Dec.1918-Dec. 1923, April 1927-July 1930, April 1931-April 1932, Dec.1932-April 1935, July 1935-Dec. 1935, July 1937-Dec.1937.

Beaumont College was founded in 1861 by the Society of Jesus and closed in 1967. In the nineteenth century many of the staff came from Stonyhurst. The composer Francis M. de Zulueta was educated there.

[2] The *Bournemouth Catholic Record*, published by the church of Corpus Christi, Christchurch Rd, Boscombe, Bournemouth BH7 6AN. Copies are now stored in the Jesuit library near Farm St Church. 114 Mount St, London. W1Y 6AH. Full music programmes were provided on a weekly basis in volumes 24 and 25 between Jan 3rd, 1926 and Nov 27th, 1927 with an additional report for June 17th, 1928 in volume 26.

This is a Jesuit-run parish. The church was built between 1887 and 1896. The composer Francis De Zulueta was choirmaster there in the 1890s.

[3] 10 Letters exchanged between Louis **Casartelli**, bishop of Salford and various parish priests in his diocese between October 1903 and December 1904. These discuss proposed programmes of music to be performed when he came on Visitation. They are stored in the Salford Diocesan Archives, St Mary's Presbytery, Todmorden Rd, Burnley, Lancs. BB10 4AU. Box 193, folder 'Church Music 1903-1905,'

The letters concern music in the following centres:

[a] The Jesuit-run Church of the Holy Name, Oakland Rd, Manchester M13 3PG.

[b] The church St Mary, Oswaldtwistle, Lancs. BB5 3EZ

[c] Stonyhurst College, Nr Blackburn, Lancs. BB7 9PZ

[d] The church of St Gregory the Great, Farnworth, Lancs. BL4 8AQ

[e] The church of St Chad, Manchester M8 8GG

[f] The church of St Joseph, Halliwell, Bolton. BL1 3PU

[g] The church of St Francis, Gorton, Manchester. MU18 8BT

[h] The church of St Wilfrid, Hulme, Manchester. M15 5BZ

[i] St Sebastian's (Dominican) Priory, Pendleton, Salford. M6 6DL

[4] The *Farm Street Journal*, published by the Church of the Immaculate Conception, 114 Mount St, London W1Y 6AH. A complete set of copies survives in the Jesuit Library here. Music programmes were published on a monthly basis between 1918

and the Second Vatican Council. The *Repertoire* database uses material from the following periods: Jan-Dec 1928, Jan-Dec 1938, Jan 1948, Jan 1960, Jan-Dec 1961 and Jan 1963. These cover Sunday High Mass, usually held at 10.50am; a variety of Sunday afternoon services held from 3.00pm onwards; and, for 1928 only, music performed at Midday Low Mass.

The Jesuit Church of the Immaculate Conception was built in 1849, in Gothic style to designs by J.J. Scholes; and it immediately became one of the most fashionable churches in London. Under the direction of John Driscoll, Fernand Laloux and the organist Guy Weitz, it enjoyed a high musical reputation from the 1920s up to the Second Vatican Council. The building next door has been the headquarters of the English Jesuit province since 1848.

[5] Church of the **Sacred Heart, Wimbledon**. 9, Edgehill, London. SW19 4LU

Music performed here in 1938 was listed by Cuthbert Cary Elwes, SJ in *Letters and Notices*, the in-house journal of the English Province of the Society of Jesus 54 (1938): 195-6.

The church, in Gothic style, was built in 1887 to designs by F.A. Walters. In 1893 the celebrated Jesuit day school was founded nearby. In the 1890s the choir was run by Charles Wingham. In the 1920s and 1930s it was run by John Driscoll.

[6] Programme of music for **Holy Week at Salford Cathedral in 1904**. This is a spirit duplicated copy surviving in papers belonging to Louis Casartelli, bishop of Salford 1903-1925 held at the Salford Diocesan Archives.

[7] *St Dominic's Parish Bulletin*, published by St Dominic's Church, Newcastle.

Copies of these magazines, covering the period between Feb. 1930 and August 1939, can be found at the Dominican Priory, New Bridge St, Newcastle NE1 2TP. Volumes covering 1936 and 1938 are missing. No music is listed in August 1930, June 1931,

August 1933, September 1933 and October 1934. At these times it seems likely that the choir was on holiday.

[8] The *Stonyhurst Magazine*, published by Stonyhurst College. Full musical details are first reported for the 1894 Centenary celebrations. There is a more or less continuous record of music performed on major occasions between Dec. 1904 and July 1932 under articles entitled 'Music Notes', 'Choir Notes', or 'Music for Holy week'. Gaps occur in 1916, 1924, 1927, 1928, 1929 and 1931. Between 1933-1938 and in 1945 accounts of the Holy Week celebrations only are given. A single general report is provided in January 1955.

[9] Letter, dated August 16th 1929 from J.F. Turner, choirmaster of **Upholland College**, Skelmersdale, Lancs. WN8 OQT to Dame Laurentia McLachlan of Stanbrook Abbey, Callow End, Nr Worcester WR2 4TY. It lists music performed on major occasions at this now defunct seminary between Oct 28th 1928 and June 23rd 1929. The letter is held in the Stanbrook Abbey archives.⁹⁴⁰ In addition detailed lists of music performed there are reported in issues of the *Upholland Magazine* for 1935 and 1938 to 1941. Upholland was the principal seminary for North West England.

[10] The *Westminster Cathedral Chronicle*, published by Westminster Cathedral. Full accounts in exhaustive detail are supplied in virtually every issue from 1918 until the Second Vatican Council. Some programme details are also supplied for years before the First World War. A full set of copies of this magazine is held by the Westminster Archdiocesan Archives, Abingdon Rd, London. W8 6AF. The *Repertoire* database covers entries for Holy Week in 1913, 1914, 1921, 1922 and 1923; for Jan-Dec 1930; and for Jan 1949-Dec 25th 1962.

⁹⁴⁰ Box marked 'D.L.McL to Allen/Holland, Edeson, Turner.

Westminster Cathedral was commenced in 1895, to designs in Neo-Byzantine style by John Francis Bentley. It was consecrated in 1910.

B. The Structure of the databases⁹⁴¹

1. The choice of database programme

The programme used for the database is *Microsoft Access 2000*. Primarily this was chosen because it was available on the Durham University computer network, so it was possible to use it there as well as on a personal computer. Moreover, the Durham Information Technology Service (ITS) provided training programmes and other forms of technical assistance. The programme can be converted into other forms of database, notably the *Microsoft Excel* programme,

Microsoft Access 2000 is a relational database programme, as distinct from a 'flat file' system such as *Microsoft Excel*. Thus, it consists not of one, but several, tables linked or related to one another. This has two main advantages. First, it economises on computer memory space and the amount of work needed to put in data; second, the data can be flexibly combined in a variety of permutations for analysis.

Economy of effort is illustrated by the following example. Supposing you wanted to list a number of compositions by Palestrina on a 'flat top' database the same information about the composer would need to be repeated many times:

Composer	Nationality	Dates	Title of work
Palestrina, Giovanni Pierluigi	Italian	1525-1594	<i>Missa Brevis</i>
Palestrina, Giovanni Pierluigi	Italian	1525-1594	<i>Missa Papae Marcelli</i>
Palestrina, Giovanni Pierluigi	Italian	1525-1594	<i>Missa 'Iste Confessor'</i>
Palestrina, Giovanni Pierluigi	Italian	1525-1594	<i>Missa 'Aeterna Christi Munera'</i>

⁹⁴¹ For further details about how to operate this type of programme see Joan and Patrick Cary: *Microsoft Access 2000 at a glance*. Redmond. Washington State (USA), Microsoft Press, Perspection Inc. 1999.

However, on a relational database information about a composer can be stated just once on a separate table and linked to a second table giving details of compositions using an ID code, in this case named 'Pal'.

Table A: Composers

Composer ID	Composer	Nationality	Dates
Pal	Palestrina, Giovanni Pierluigi	Italian	1525-1594

Table B: Compositions

Composer ID	Work
Pal	<i>Missa Brevis</i>
Pal	<i>Missa Papae Marcelli</i>
Pal	<i>Missa 'Iste Confessor'</i>
Pal	<i>Missa 'Aeterna Christi Munera'</i>

It is at this point that the inherent flexibility of the system becomes apparent. Not only can the data on table A be combined with table B in a third table to give a complete picture of Palestrina's output; it can also be combined with elements from another table thus:

Table C: Using data from the table **St Dominic**

Date	Year	Composer ID	Work
Feb 17 th	1935	Pal	<i>Missa Papae Marcelli</i>
March 3 rd	1935	Pal	<i>Missa 'Aeterna Christi Munera'</i>
April 17 th	1935	Pal	<i>Missa 'Aeterna Christi Munera'</i>
April 19 th	1935	Pal	<i>Jerusalem Surge</i>
April 19 th	1935	Pal	<i>Plangi Quasi</i>

This tells us that in 1935 there were five performances of works composed by Palestrina at St Dominic's church, Newcastle. Once again, needless duplication of

Palestrina's personal details has been eliminated. As before the link between this table and the Table A is made through the composer ID (Pal).

2. Database terminology: Three simple definitions

[1] A **Field** is another name for the spaces arranged vertically in a **Column** thus:

[2] A **Recordset** is the set of data laid out in a horizontal **row** of cells thus:

Pal	Palestrina, Giovanni Pierluigi	Italian	1525-1594
Vit	Vittoria, Tomas Luis	Spanish	1548-1611

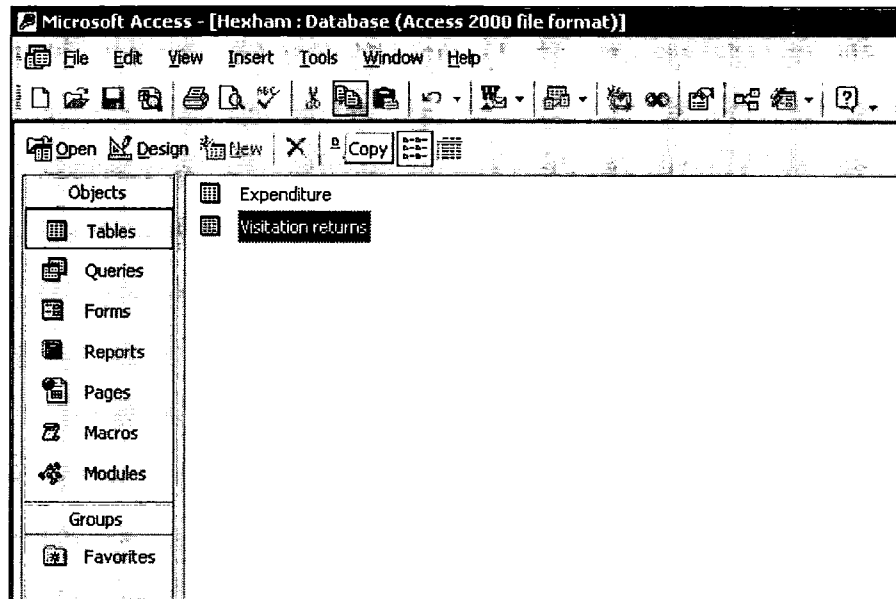
[3] **Values** are the symbols you insert in a cell to record an item of data thus:

Pal

3. The structure of the *Hexham* database

The opening screen of this database shows that it has two tables, labelled

Expenditure and **Visitation returns**.



The **Expenditure** table is laid out as follows.

Parish	Year	Date	Total Spending	Choir Spending	Other details
Tynemouth. Our Lady and St Oswin	1926	Jan 29th	£1101-6-5d	£30-0-0d	

Number of recordsets: 93

The **Visitation Returns** table is laid out as follows.

Parish	Year	Date	Question No. 5	Answer (5)	Question No. 6	Answer (6)
Tynemouth Our Lady and St Oswin	1938	Jan 2 nd	Is the Proper always sung?	'Annually, on great feasts'.	Is care taken to exclude profane music?	Yes

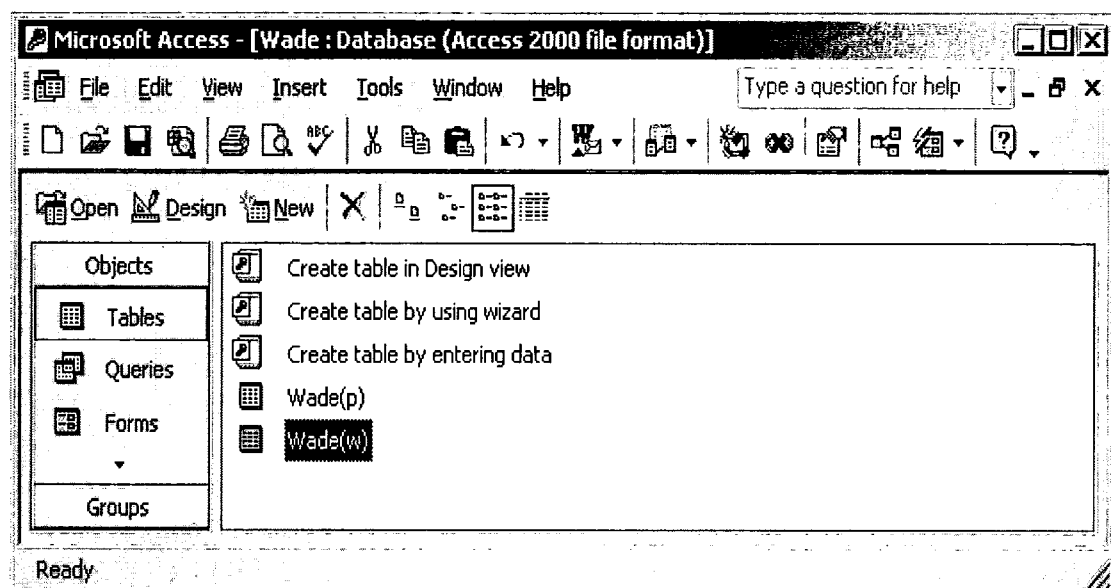
Number of recordsets: 78

4. The structure of the *Wade* database

The opening screen shows two tables, labelled **Wade(p)** and **Wade(w)**. **Wade(p)**

gives basic data about the five liturgical books covered by this database and is derived

from **Wade(w)**. **Wade(w)** lists all the music contained in each of the five books.



The **Wade(p)** table is laid out as follows.

Collection ID	Publication ID	Editor/Arranger	Publication Title	Date of Publication
Sto/A ⁹⁴²	1191	Wade, John Francis	Cantus Diversi Pro Dominicis Per Annum	1751

Number of recordsets: 5

⁹⁴² Sto/A = The Arundell Library, Stonyhurst College. The other Collection ID is Dou = Archives at Douai Abbey.

The **Wade(w)** table is laid out as follows.

ID	Collection ID	Publications ID	Publication Title	Date of Publication
1	Sto/A	1190	Graduale Romanum Pro Dominicis et Festis Per Annum	1765

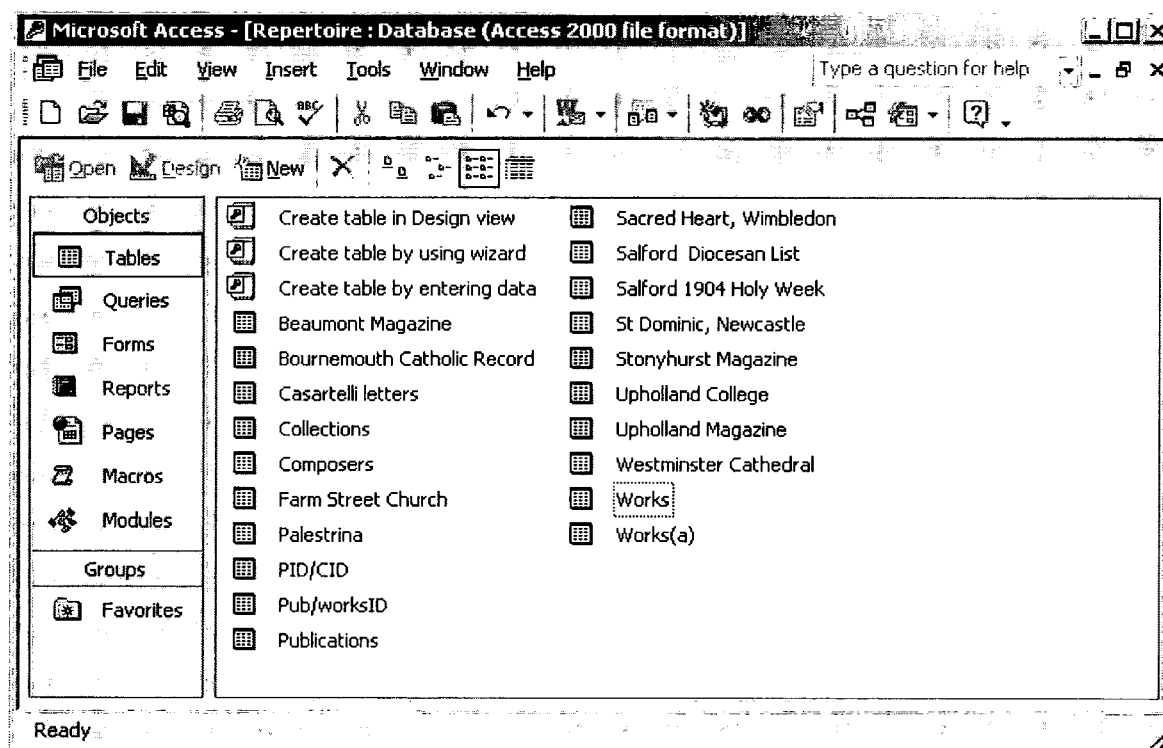
This then continues:

Title of work	[Liturgical] Occasion	Mode	Genre ⁹⁴³
Modulations ad Introitus Tone 1	Mass	1	Modulation

Number of recordsets: 1363

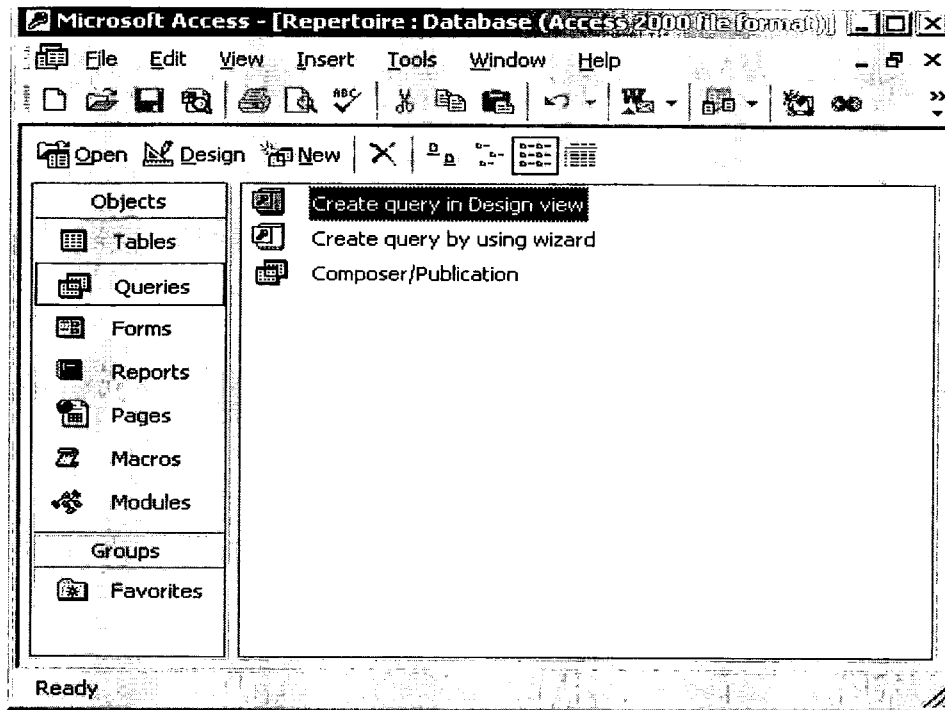
5. The structure of the *Repertoire* database

The opening screen, listing all the tables, looks like this.



⁹⁴³ The same categorisation is used here as in the *Repertoire* database described below.

In addition, by pressing the **Queries** tab, you will get this.



The following tables from these screens contain material taken from collections of scores.

Table 11.3 Tables in the *Repertoire* database listing music held in collections of scores

<u>Name of Table</u>	<u>Number of recordsets in the table</u>
Collections	28
Composers	1474
PID/CID	3415
Pub/WorksID	11191
Publications	2974
Works	11191
Works(a)	9075
Composer/Publication	11191

The following tables list performances of works in selected places.

Table 11.4 Tables in the *Repertoire* database listing performances of works

Name of table	Number of recordsets in the table
Beaumont Magazine	101
Bournemouth Catholic Record	117
Casartelli Letters	53
Farm St. Church	1283
Sacred Heart, Wimbledon	203
Salford 1904 Holy Week	115
St Dominic, Newcastle	899
Stonyhurst College	1148
Upholland College	51
Upholland Magazine	110
Westminster Cathedral	6685

The **Palestrina** table lists all the compositions by Palestrina held in the various collections, collating them with data from publication catalogues and lists of approved or recommended music. Its purpose is to show how much of Palestrina's output was actually made available to English Catholics. The statistics derived from its analysis are discussed in chapter 6: 234-6. It contains 833 recordsets.

The **Salford Diocesan List** table gives the contents of the 1904 Salford Diocesan List of Approved Music. It has 645 recordsets.

6. Details of individual tables

[A] The **Collections** table is laid out as follows.

Collection ID	Collection	Subcollection
Dow/L	Downside Abbey	Library
Dow/T	Downside Abbey	Tower Music Room

[B] The **Publications** table

With any collection of music a distinction has to be drawn between the 'publication' and the 'work'. The 'work' is the composition; the 'publication' is the document in which it has been printed or copied. The same 'work' may appear in

several different 'publications'. For example Palestrina's 'work' *Missa Papa Marcelli* appears in these two publications.

Ed. John Moore Capes: *Selection from the works of Palestrina, the Prince of Music*. London. J.A. Novello. N.d.

Ed. Otto Goldschmidt: *Palestrina: Missa Papae Marcelli*. London. Novello and Ewer Ltd. Bach Choir Magazine No. 13. 1881.

A single publication may also contain several different 'works', possibly by different composers. For these reasons 'publications' and 'works' are laid out in two separate but linked tables.

The **Publications** table is laid out as follows.

Publication ID	Editor/Arranger	Publication Title	Voluntary	Place	Publisher	Publication details
1	Terry, Richard	Mass 'Dixit Maria' (Hasler)	No	London	Cary and Co.	No. 326

Standard Publisher	Date of publication	Publication period	Format	Postwar reprint	Notes
Cary	1905	1901-1950	Print	Yes	At Downside bound into a single volume with PID 217-221

Notes

[1] **Publication Title:** The composer's name is added in brackets.

[2] **Voluntary:** Here this states that the piece is not a voluntary for Organ. Its purpose is to enable all publications of Organ voluntaries listed in the table to be treated separately.

[3] **Standard Publisher:** This column accommodates the fact that publishing firms frequently underwent changes of name due to mergers or changes of management. In this case Cary appear in publications as 'Alphonse Cary', 'Cary and Co.' and 'L.J. Cary and Co.' Lumping

them all together under the name of 'Cary' enables one to add up all the publications produced by this firm in its various different manifestations.

[4] **Publication Period:** This serves a similar purpose. You can discover how many publications were produced by different companies in periods of fifty and a hundred years as follows.

Table 11.5 The division of publication periods in the *Repertoire* database

1751-1800
 1801-1849⁹⁴⁴
 1850-1900
 1850-1950
 1901-1950
 1901-2000
 1951-2000
 N/A [Not available]

[5] Reprints: This column accounts for the fact that many publications produced before the First World War were reprinted using the same typefaces after 1945. They can be identified by a combination of the following suggestive factors:

- (a) Where the publication refers to the 1956 Copyright Act or advertises works composed after the Second World War.
- (b) Where the original typeface of music is bound in a cover whose artwork proclaims it to be of a later date.
- (c) Where the copy is in pristine condition and is signed and dated by someone after 1945, especially if written in biro.

⁹⁴⁴ 1849 has been chosen here because this was the year Joseph Novello reintroduced the use of moveable music type in his *Cheap Musical Classics* series.

found.⁹⁴⁵

Publications : Table					
	Publications ID	Editor/Arranger	Publication title	Voluntary	Place
▶	1	Terry, Richard	Mass 'Dixit Maria' (Hasler)	<input type="checkbox"/>	London
		Collection ID	PID/CID		
▶		Dow/T	1		
		Collection	Subcollection		
▶		Downside Abbey	Tower Music Room		
*					
		Sto/m	224		
		Dow/T	1289		
		Talbot/B	1622		
		LC	2442		
*			0		
+	2	Terry, Richard	Downside Motets IV	<input type="checkbox"/>	Downside
+	3	Terry, Richard	Downside Motets V	<input type="checkbox"/>	Downside
+	4	Terry, Richard	Downside Motets VI	<input type="checkbox"/>	Downside
+	5	Shebbeare, W. (OSB)	Benediction Book	<input type="checkbox"/>	Downside
+	6	Bank, J.A.	Second Mass (Haydn)	<input type="checkbox"/>	London
+	7	Loraine, R.G.	Mass In G (Weber)	<input type="checkbox"/>	London
+	8		Mass In A flat (Seymour)	<input type="checkbox"/>	London
+	9	Haydn, Corri	Third Solemn Mass (Cherubini)	<input type="checkbox"/>	London
+	10		Lobgesang (Menedelssohn)	<input type="checkbox"/>	London

Records: 14 of 1

⁹⁴⁵ Note that in this case the illustration does not show the full **Publications** table screen and that, to get the desired result, the + sign has had to be pressed on the first sub-datasheet.

[C] The **Works** table is laid out as follows.

Work ID	Title (as published)	Standard Title	Composer ID
370	Missa Papae Marcelli	Mass 'Papae Marcelli'	Pal
1907	Mass of Pope Marcellus	Mass 'Papae Marcelli'	Pal
4301	Missa Papae Marcelli	Mass 'Papae Marcelli'	Pal
5018	Missa Papae Marcelli	Mass 'Papae Marcelli'	Pal
6219	Missa Papae Marcelli	Mass 'Papae Marcelli'	Pal
7190	Missa Papae Marcelli	Mass 'Papae Marcelli'	Pal
8097	Gloria (Missa Papae Marcelli)	Mass 'Papae Marcelli'	Pal

This continues across the screen thus:

Instrumentation	Language	Genre	Notes
SAATTB	Latin	Mass	Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei I and II
SSATBB	Latin	Mass	Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei I and II
SATTBB	Latin	Mass	Kyrie, Gloria, Credo, Sanctus-Benedictus, Agnus Dei I and II (extra soprano and Bass lines added).
SSAABB/SSATBB	Latin	Mass	Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei I and II
SATB	Latin	Mass	Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei I and II
SATTBB	Latin	Mass	Gloria only
SSAABB and segue acc.	Latin	Mass	Gloria only

There is a sub-datasheet link to the **Composer/Publication** query. For each recordset this gives basic details of the composer and the associated publication.

Notes

[1] In the **Composer ID** field an anonymous work is referred to as 'anon'. If the century of its composition is known it is described thus:

Anon16 = A work composed in the sixteenth century.

Anon17 = A work composed in the seventeenth century.

Where several composers have been involved writing a work the term 'Misc' is used and a list of contributors supplied in the **Notes** field if their names are available.

[2] The difference between the **Title (as published)** and the **Standard Title** fields arises from the fact that different publishers use different titles for the same composition; as the above example shows. Moreover many use different arrangements of voices and sometimes do not provide all the movements, as the **Notes** field demonstrates. Notice too how the publisher usually treats the Sanctus and Benedictus as separate movements, but in one case (Work ID

4301) links them together – hence the designation ‘Sanctus-Benedictus’. It is therefore necessary to have a second column giving one **Standard Title** for each of these different published versions.

This device is also useful for distinguishing anonymous works with similar titles from one another, as the following examples show.

(a) If the titles are different but the work is the same.

Work ID	Composer ID	Title (as published)	Standard Title
4743	Anon	Litany BVM	Litany (In G)
4747	Anon	Litany	Litany (In G)
4753	Anon	Litany No. 102	Litany (In G)

(b) If the titles and the works are different but hard to distinguish then a combination of keys and numbers is used in the **Standard Title** field thus.

Work ID	Composer ID	Title (as published)	Standard Title
1609	Anon	Litany	Litany (In F)(1)
4445	Anon	Litany	Litany (In F)(2)
3041	Anon	Litany	Litany (In F)(3)
4762	Anon	Litany No. 1	Litany (In F)(4)

[3] Standard terminology for voicing is used in the ‘Instrumentation’ field thus.

S = Soprano or Treble (no distinction is made between boys and female voices)

A= Alto voice

Bar = Baritone voice

T= Tenor voice

CT = Counter Tenor voice

B= Bass voice

If specific voices are not given, or equal voices required, the following numerical abbreviations are used:

2vv = Composition for 2 voices

3vv = Composition for 3 voices

4vv = Composition for 4 voices

If alternative voice arrangements are indicated in the score hybrid terms are used.

e.g. SSA/TTB = a work for either 2 Sopranos and an Alto; or for 2 Tenors and a Bass.

Likewise in Palestrina's *Missa Papae Marcelli* (Work ID 5018) the term SSAABB/SSATBB means that either 2 sopranos, 2 altos and 2 basses may be used; or 2 sopranos, 1 alto, 2 tenors and 2 basses.

[4] **Genre** in this example is quite straightforward; but in other cases a number of permutations have to be taken into account. Clearly it would be useful to compare the balance in any collection of music between such categories as Masses, Motets and Hymns. However, there is confusion about whether to categorize from the type of text set to music or from the musical form in which it appears. This is compounded when a composition was used on several different sorts of occasion. For example a setting of *Veni Creator Spiritus* can be seen as a Sequence, or as a hymn, or as an anthem. The procedure here is to follow as far as possible the categorization of texts given at the back of the English Rubrical edition of the *Liber Usualis* edited by the monks of Solesmes and published by Desclée in 1950 (No. 801). The following variations should, however, be noted:

- (a) The basic components of the Mass Proper (Introit, Gradual, Offertory and Communion antiphons) have all been classed as Antiphons. Alleluias, Tracts, Responsories and Sequences are identified separately. A Requiem Mass is categorized as 'Mass/Requiem'. Where no clear distinction between a Motet, an Antiphon or any other similar genre is available the work has been classified as a Motet.
- (b) The distinction between Motets and Anthems has been determined by whether the texts are in Latin or English, unless otherwise specifically referred to in the published score.
- (c) The separate movements for the Ordinary of the Mass are listed in the **Notes** field, as shown in the example above. This applies even if there is only one movement in the publication.
- (d) No distinction is made between Hymns and Hymns posing as Anthems. Carol Anthems though are distinguished separately thus: 'Carol/Anthem'.
- (e) Settings of the *Dies Irae*, *Te Deum*, *Stabat Mater* and *Asperges* are referred to separately.
- (f) The term 'Domine' refers to a setting of the text *Domine Salvum Fac*.

(g) If the work uses plainchant, Anglican Chant or Gelineau Chant the following hybrid terminology is used:

- : Antiphon/Plainchant = An antiphon using plainchant
- : Mass/Plainchant = A plainchant Mass
- : Requiem/Plainchant = A plainchant Requiem Mass
- : Psalm/Chant = A psalm set using Anglican style chant.
- : Psalm(g) = A psalm using Gelineau style chant.

[D] The **Works(a)** table eliminates all the duplicate titles in the **Works** table resulting from the latter's connection to the **Publications** table. It therefore gives a complete list of the entire repertoire to be found in all the collections combined. It is laid out thus.

Composer ID	Period[when the composer was alive]	Nationality	Standard Title	Genre
Abt	1801-1900	German	Ave Maria	Antiphon

There is a sub-datasheet link to the **Composers** table.

[E] The **Composers** table is laid out as follows.

Composer ID	Composer	Dates	Period	Nationality	Notes
Abt	Abt, Franz Wilhelm	1819-1885	1801-1900	German	

Notes

Notice that here, along with the dates of his birth and death, the composer is assigned to a particular period. This makes it possible to compute how many compositions in a given collection or series of performances were composed in a particular historical period. However, often a composer's lifespan does not neatly fit into hundred, or even fifty-year periods; so an overlapping system has been used.

Table 11.6 Classification of periods when composers were alive

<u>50 year periods</u>	<u>100 year periods</u>	<u>Other classifications</u>
1401-1450	1401-1500	No data
1451-1500	1451-1550	Medieval
1501-1550	1501-1600	
1551-1600	1551-1650	
1601-1650	1601-1700	
1651-1700	1651-1750	
1701-1750	1701-1800	
1751-1800	1751-1850	
1801-1850	1801-1900	
1851-1900	1851-1950	
1901-1950	1901-2000	
1951-2000		

Even so, a degree of practical commonsense at the expense of strict exactitude has been needed at times. Mozart (1756-1791) is easy enough. He belongs to the period 1751-1800. Joseph Haydn, on the other hand, lived between 1732 and 1809. Strictly speaking, he belongs to a '1701-1850' period. This is too wide to mean much; so, as a 'Classical' composer, he has been assigned to the 1751-1800 period. With a composer such as John Beresford, whose lifetime can only be deduced from the date 1846 written in his Organ Book at Stonyhurst, the general policy is illustrated as follows. Clearly he requires a wider focus than a fifty year period; and he must straddle the 1850 divide. He has therefore been assigned to the period 1801-1900. If a composer is born in the last two decades of a century but is almost entirely active in the next he is placed in the latter era. For example Johann Christian Bischoff (1794-1867) is given the period 1801-1900. A similar procedure is applied for the year in the middle of a century. Thus Charles Widor (1844-1937) belongs to the period 1851-1950.

[F] The **St Dominic** table is laid out as follows.

ID	Month/Year of Bulletin	Date	Year
1	February 1930	Feb 2 nd	1930
4	March 1930	March 16 th	1930

This then continues:

Composer ID	Title	Genre	Occasion	Notes
Anon	Alma Redemptoris Mater	Antiphon/Plainchant		
Byr ⁹⁴⁶	Mass for Five Voices	Mass	Lent	

This then gives details of performances of music at St Dominic's church, Newcastle. There is also a sub-datasheet link to the **Composers** table. The layout of similar tables is given in Appendix A at the end of this chapter.

[G] The **Salford Diocesan List** table is laid out as follows.

ID	PubID	ComposerID	Genre	Work/Collection
275	273	Tan ⁹⁴⁷	Mass	Mass for four voices

This then continues:

Instrumentation	Level of difficulty	Editor	Publisher	City	Notes
SATB and acc.	MD		Cary and Co.	London	

Notes

[1] There is a sub-datasheet link to the **Composers** table.

[2] As the **Work/Collection** field title indicates the *Salford Diocesan List* from which this table is constructed makes no distinction between the composed work and the publication in which it appears. As has been seen a publication can contain more than one work. Moreover the same work can appear in more than one publication in the list. This is why a distinction is drawn between every listing of each item, which is given in the **ID** field, and the **PubID** field, which accounts for any duplications that might occur.

⁹⁴⁶ This is the code for William Byrd.

⁹⁴⁷ This is the code for Theodore Xavier Tanner.

[3] *The Salford Diocesan List* rates several works according to their level of difficulty using the following scale:

MD = Moderately difficult

M = Moderate

E = Easy

[H] The **Palestrina** table, listing all the compositions by this composer appearing in various sources used in the database, has the following layout.

ID	WorkID	PublicationsID	Title as published
371	4220	1138	Ad Te Levavi Animam Meam

This continues horizontally:

Standard Title	Diocesan List	Magazine List	Diocesan List II
Ad Te Levavi	W		

Salford Diocese	Catalogue List	Instrumentation	Genre	Notes
		SATTB	Antiphon	

Notes

[1] 3 ID fields are used in this table. There is a basic **ID** field for each item. The **Work ID** and **PublicationsID** tell you where the work is listed in the **Works** and **Publications** tables respectively.

[2] One of the purposes of this table is to help establish how much of Palestrina's output was promoted. These fields show where individual compositions appear in the following sources:

(a) **Diocesan List** = A work listed in these places:

W = The Westminster diocesan list of 1906

L = The Lancaster diocesan list of 1929

T = The list of recommended music at the back of Richard Terry's book *Music of the Roman Rite*, published in 1931

(b) **Magazine List** = A work listed in any church magazine advertising music to be performed.

For example 'Sto' indicates that the work was performed at Stonyhurst College

(c) **Diocesan List II** = A work listed in the Liverpool diocesan lists of 1906 and 1911

(d) **Salford List** = A work listed in the Salford Diocesan List of 1904

(e) **Catalogue List** = a work listed in catalogues produced by Annie Bank in 1960, J. and W.

Chester in 1938 and L.J. Cary in 1960

C. Methods of database analysis

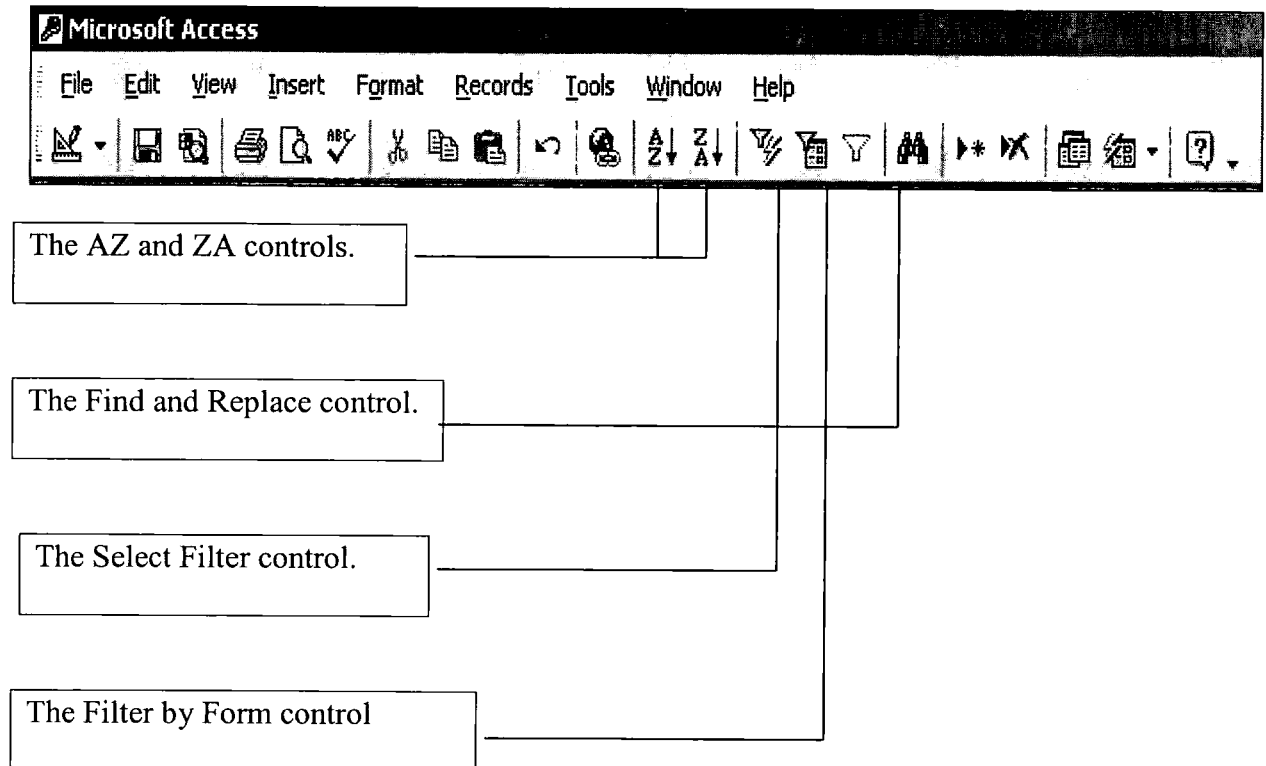
One of the principal benefits of a database is that it enables large amounts of data to be analyzed statistically. With the *Repertoire* database you can determine such things as:

- [1] How much music was written in a particular historical period.
- [2] How much music was written by a particular composer.
- [3] How much music was written by composers of a particular nationality.
- [4] How much music was written for components in the Mass, Benediction services or Office services.
- [5] How much music in different times was published by particular companies.
- [6] How much music was copied by hand, or using Gestetner or similar technologies.
- [7] How much music was written for particular combinations of voices and instruments.

Below are listed the principal tools used for this kind of work. The procedures can be divided between those that can only be used on a single table; and those that use several tables in combination.

1. Procedures that can be used on a single table only

If you open up any table on the database you will find the following items listed on the toolbar.



(a) The **AZ** and **ZA** controls enable you to list all the items in a table in alphabetical or reverse alphabetical order.

(i) Place the cursor in the field you want to arrange alphabetically.

	CompID	Composer	Dates	Nationality
▶	Pal	Palestrina, Giovanni Pierluigi	1525-1593	Italian
▶	Bach/JS	Bach, Johann Sebastian	1685-1750	German
▶	Moz	Mozart, Wolfgang Amadeus	1751-1791	German
▶	Ada	Adams, Thomas	1785-1858	British
▶	Abt	Abt, Franz Wilhelm	1785-1858	German
▶	Zul	Zulueta, Francis M. de	1853-1937	Spanish

(ii) Press the AZ button and you get the composers arranged in alphabetical order.

	CompID	Composer	Dates	Nationality
▶	Abt	Abt, Franz Wilhelm	1785-1858	German
+	Ada	Adams, Thomas	1785-1858	British
+	Bach/JS	Bach, Johann Sebastian	1685-1750	German
+	Moz	Mozart, Wolfgang Amadeus	1751-1791	German
+	Pal	Palestrina, Giovanni Pierluigi	1525-1593	Italian
+	Zul	Zulueta, Francis M. de	1853-1937	Spanish

(b) The **Find and Replace** control enables you to find a single recordset in a very large table.

(i) Thus, to find a particular composer, place the cursor anywhere in the **Composer** field as above but with a cell in the **CompID** field highlighted.

(ii) Press the **Find and Replace** control and type in exactly the right values, in this case 'Abt'.

Find and Replace

Find Replace

Find What: Abt Find Next

Look In: CompID Cancel

Match: Whole Field

Search: All

☐ Match Case ☒ Search Fields As Formatted

(iii) The required recordset will then be highlighted in the table.

	CompID	Composer	Dates	Nationality
▶	Abt	Abt, Franz Wilhelm	1785-1858	German
+	Ada	Adams, Thomas	1785-1858	British
+	Bach/JS	Bach, Johann Sebastian	1685-1750	German
+	Moz	Mozart, Wolfgang Amadeus	1751-1791	German
+	Pal	Palestrina, Giovanni Pierluigi	1525-1593	Italian
+	Zul	Zulueta, Francis M. de	1853-1937	Spanish

Notice how in this case, because exactly the right values are required, it is easier to do this using the composer's ID code rather than full details of the composer's name.

(c) The **Filter by Selection** button enables you to find identical records of an item in a given field. It can therefore be used, for example, to identify all the works by a given composer in a table; or it can be used to find every case of a composition being performed in a given period.

(i) Place the cursor in the cell of the table you wish to filter (in this case the Composer ID for Francis Gladstone). Then press the **Filter by Selection** button.

Filter by Selection button

Microsoft Access

File Edit View Insert Format Records Tools Window Help

Type a question for help

St Dominic, Newcastle: Table

ID	Month/Year of bulletin	Date	Year	Composer ID	Title	Genre	Occasion
1	February 1930	Feb 2nd	1930	Anon	Alma Redemptoris Mater	Antiphon/Plainchant	
2	February 1930	Feb 16th	1930	Byr	Ave Verum	Motet	
3	March 1930	March 2nd	1930	Byr	Mass for Four Voices	Mass	
4	March 1930	March 16th	1930	Byr	Mass for Five Voices	Mass	Lent
5	February 1930	Feb 9th	1930	Byr	Mass in E flat	Mass	
6	January 1930	Jan 19th	1930	Gol	Mass of St Gerrard Majella	Mass	
7	January 1930	Jan 26th	1930	Gol	Ave Maria	Antiphon	
8	March 1930	March 30th	1930	Gol	Ave Maria	Antiphon	4th Sunday of Lent
9	March 1930	March 23rd	1930	Gou	Ave Verum	Motet	3rd Sunday of Lent
10	January 1930	Jan 19th	1930	Gui	Ave Verum	Motet	
11	January 1930	Jan 5th	1930	Kai	Mass of St Henry	Mass	
12	February 1930	Feb 23rd	1930	Kai	Mass 'Jesu Redemptor'	Mass	
13	March 1930	March 23rd	1930	Kai	Mass 'Jesu Redemptor'	Mass	3rd Sunday of Lent
14	February 1930	Feb 9th	1930	Moz	Ave Verum	Motet	
15	January 1930	Jan 5th	1930	Wad	Adeste Fideles	Hymn	
16	January 1930	Jan 12th	1930	Wad	Adeste Fideles	Hymn	
17	March 1930	March 30th	1930	Per	Missa Pontificalis	Mass	4th Sunday of Lent
18	January 1930	Jan 26th	1930	Rav	Mass of St Joseph	Mass	
19	February 1930	Feb 23rd	1930	Ste	Panis Angelicus	Motet	
20	March 1930	March 2nd	1930	Tal	Bone Pastor	Motet	
21	January 1930	Jan 12th	1930	Ter	Mass of St Dominic	Mass	
22	February 1930	Feb 2nd	1930	Tur	Mass of the Sacred Heart	Mass	
23	February 1930	Feb 16th	1930	Via	Mass 'L'Hora Passa'	Mass	
24	March 1930	March 9th	1930	Via	Mass 'L'Hora Passa'	Mass	1st Sunday of Lent
25	March 1930	March 9th	1930	Vit	Ave Maria	Antiphon	1st Sunday of Lent
26	March 1930	March 16th	1930	Vit	Tenebrae Factae Sunt	Responsory	2nd Sunday of Lent
27	April 1930	April 6th	1930	Byr	Mass for Four Voices	Mass	Passion Sunday
28	April 1930	April 13th	1930	Byr	Mass for Five Voices	Mass	Palm Sunday
29	April 1930	April 16th	1930	Via	Eram Quasi	Responsory	Wednesday of Holy Week
30	April 1930	April 17th	1930	Via	Barabbas Latro	Motet	Maundy Thursday
31	April 1930	April 17th	1930	Via	Sicut Ovis	Responsory	Maundy Thursday
32	April 1930	April 18th	1930	Vit	Tenebrae Factae Sunt	Responsory	Good Friday

Record: 14 of 899

(ii) This will then produce a table; in this case listing all performances of Gladstone's Mass in E flat by the choir of St Dominic's church, Newcastle during the 1930s.

Microsoft Access

File Edit View Insert Format Records Tools Window Help

St Dominic, Newcastle : Table

ID	Month/Year of bulletin	Date	Year	Composer ID	Title	Genre
5	February 1930	Feb 9th	1930	Gla	Mass in E flat	Mass
46	May 1930	May 4th	1930	Gla	Mass in E flat	Mass
163	May 1931	May 17th	1931	Gla	Mass in E flat	Mass
178	July 1931	July 19th	1931	Gla	Mass in E flat	Mass
196	September 1931	Sept 20th	1931	Gla	Mass in E flat	Mass
212	November 1931	Nov 8th	1931	Gla	Mass in E flat	Mass
236	January 1932	Jan 17th	1932	Gla	Mass in E flat	Mass
277	April 1932	April 24th	1932	Gla	Mass in E flat	Mass
298	July 1932	July 3rd	1932	Gla	Mass in E flat	Mass
330	October 1932	Oct 23rd	1932	Gla	Mass in E flat	Mass
363	February 1933	Feb 5th	1933	Gla	Mass in E flat	Mass
405	May 1933	May 28th	1933	Gla	Mass in E flat	Mass
416	July 1933	July 2nd	1933	Gla	Mass in E flat	Mass
430	October 1933	Oct 8th	1933	Gla	Mass in E flat	Mass

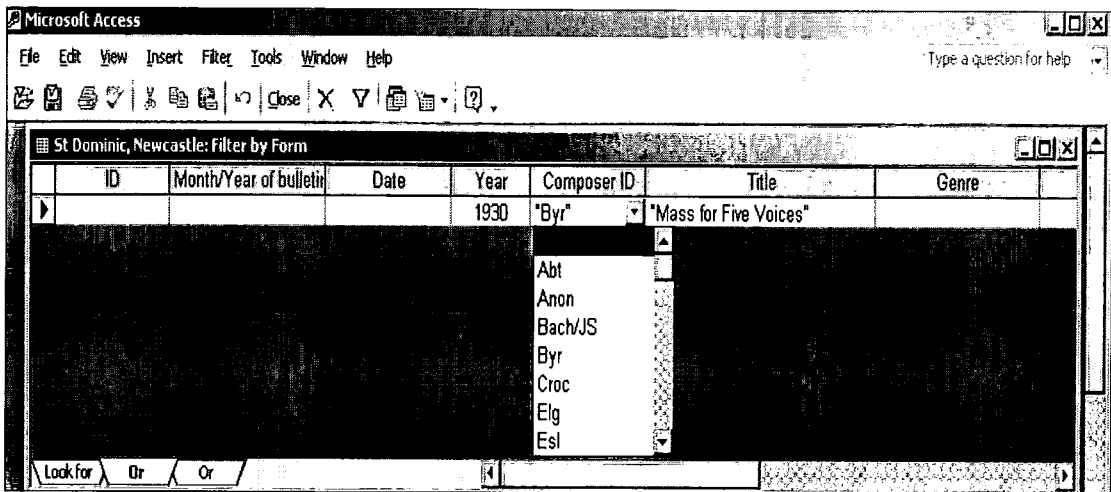
Record: 14 of 14 (Filtered)

At the bottom of the table the number of records, in this case 14, is given. To return to the original table you press the 'hour-glass' button highlighted on the toolbar.

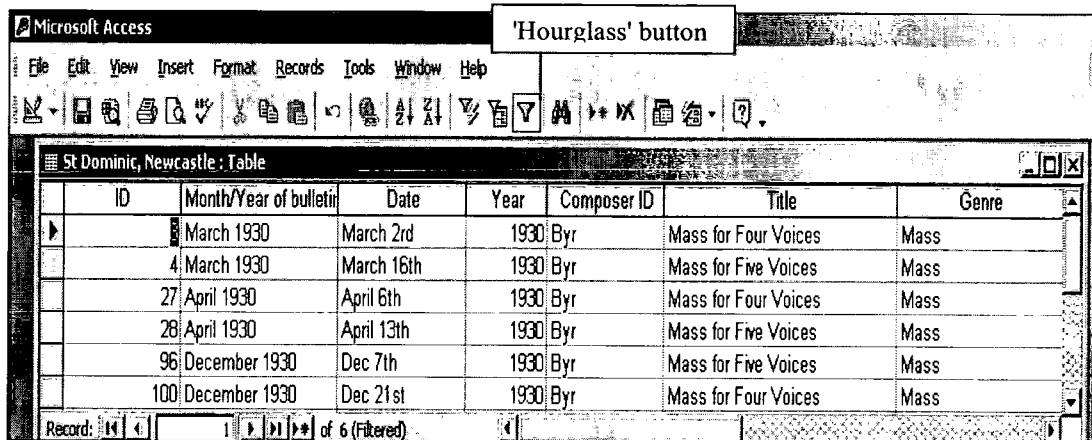
(d) The **filter by form** button enables you to find duplicate recordsets from cells in a combination of fields across a given table.

(i) For example, if you want to find out how often William Byrd's *Mass in Four Parts* and *Mass in Five Parts* were performed at St Dominic's Church, Newcastle in 1930 you press the **filter by form** button on the toolbar.

(ii) On the new table that has been produced add in the required details in the relevant cells. Notice how for each field you can press the arrow button to produce a menu of all the possibilities. Here this has been done for the **Composer ID** field. For each new composition you add a new row using the 'Or' buttons at the bottom of the table.



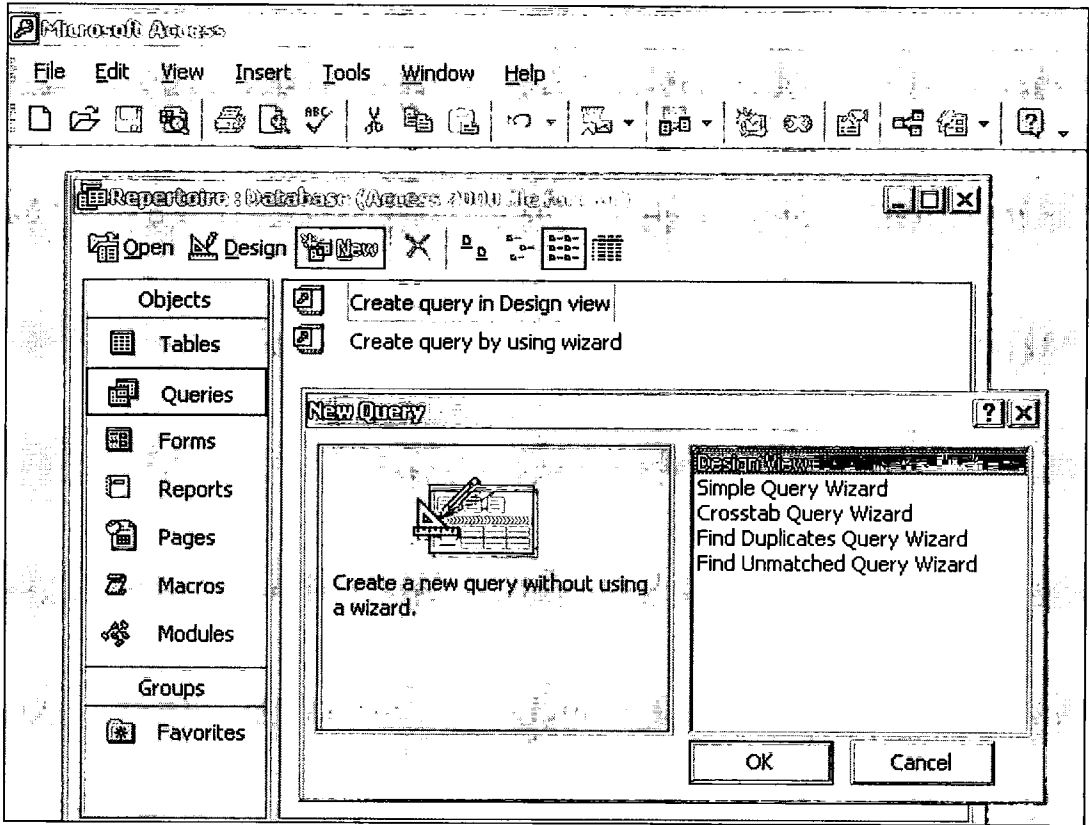
(iii) Now Press the 'hourglass' button on the toolbar to get the following result.



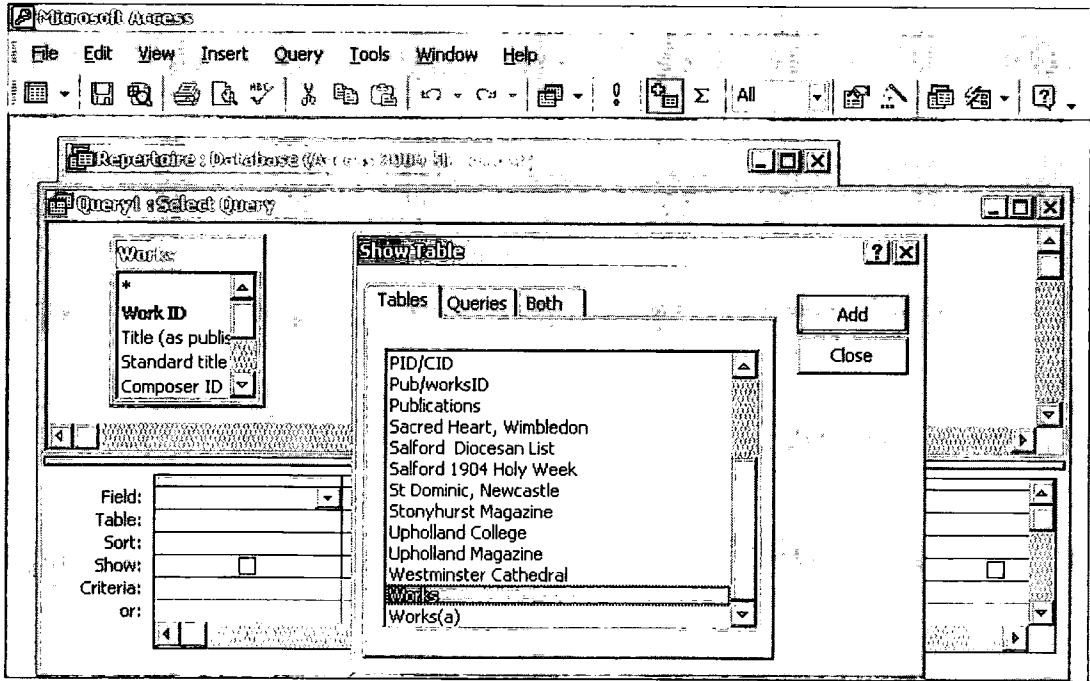
This shows that Byrd's *Mass for Five Voices* and *Mass for Four Voices* were each performed three times at St Dominic's during 1930.

(e) **Queries** are more powerful tools. Here the procedure for a **Simple Query** will be outlined. This is used on a single table. Other queries can combine data from different tables. In the following example the object will be to discover how many Masses composed by J.E. Turner are listed in the **Works** table.

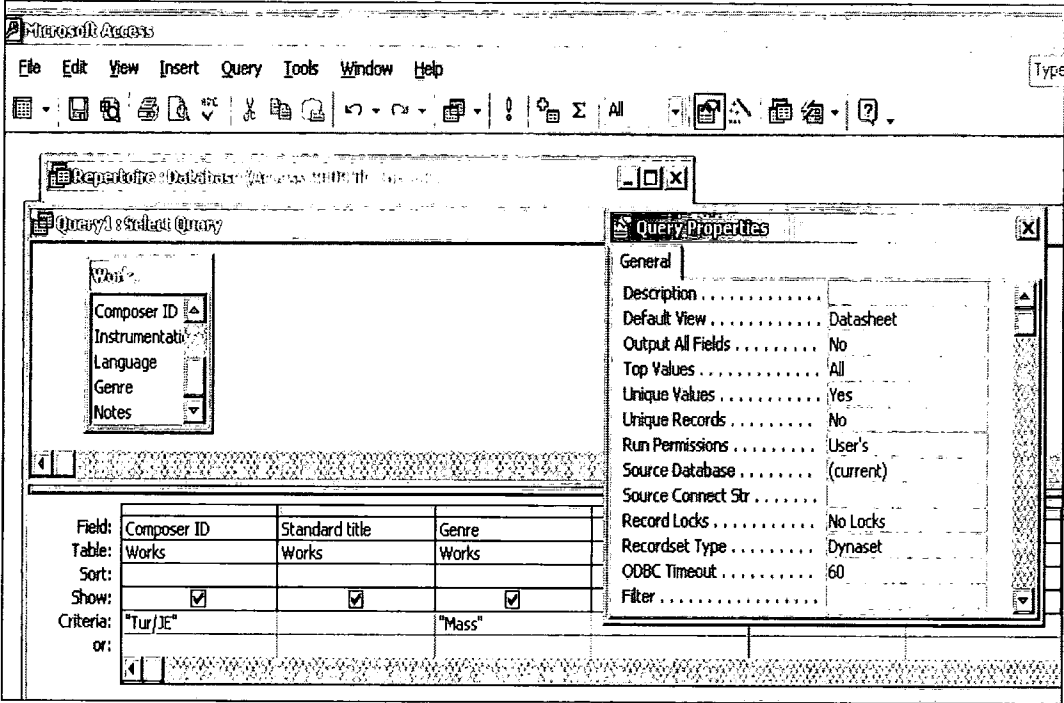
(i) From the opening screen of the database press the **Query** button and then press the icon for making a new Query. Select 'Design View' in the new table and press the 'OK' button.



(ii) You now need to select the table(s) you want from the 'Show Table' screen.
An image of the table selected then pops up on the 'Query by Example' (QBE) screen behind this.



(iii) Using the mouse you pull the items you want from the icon of the table and insert them in the table at the base. In this case the **Composer ID**, the **Standard Title**, and the **Genre** fields have been chosen. In the criteria row the code for Turner and 'Mass' have been added to limit the query to Masses by this composer.⁹⁴⁸ In addition, to prevent unnecessary duplication the properties of the query have been changed to 'Unique Values'. The 'Properties' table is produced by 'right clicking' on the Mouse.



(iv) Press the exclamation mark button on the toolbar to get the required result.

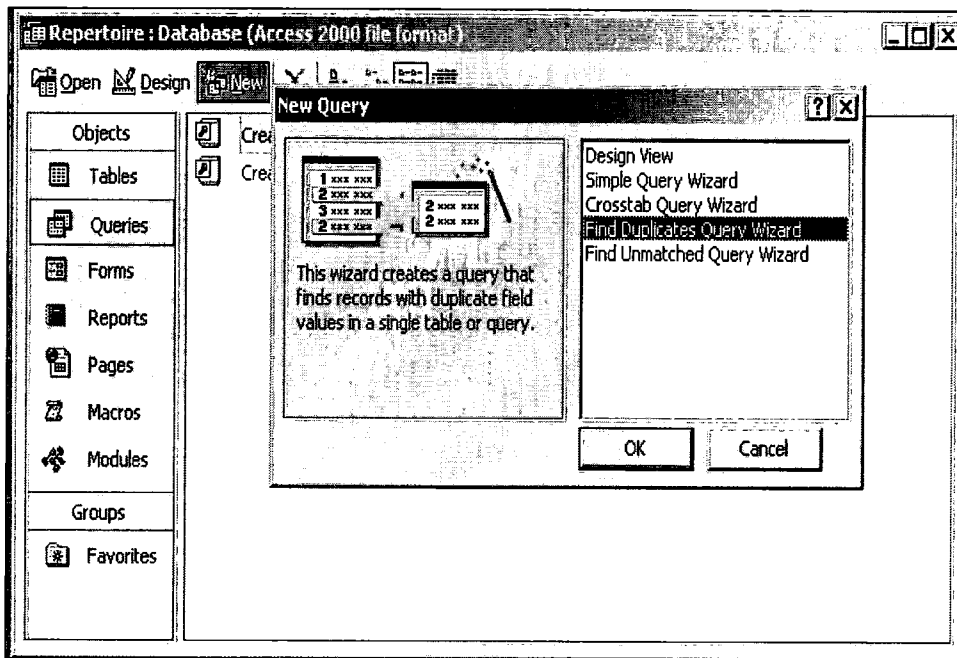
Microsoft Access - [Query1: Select Query]			
File Edit View Insert Format Records Tools Window Help			
Composer ID	Standard title		Genre
Tur/JE	Mass Of St Cecilia No. 2		Mass
Tur/JE	Mass Of St John The Baptist No. 1		Mass
Tur/JE	Mass Of St Mary Magdalen. No. 3		Mass
Tur/JE	Mass Of The Good Shepherd No. 4		Mass

⁹⁴⁸ The codes for each composer are listed in the **Composers** table.

(f) Duplicates Queries

These can be used to find out how many examples of selected items there are in a given table or query. Note though that, because the query looks for duplicates, items that just appear once are not listed in the final table.⁹⁴⁹

(i) On the first screen of the database select **Queries**; then select **New** (query); then pick **Find Duplicates Query Wizard** from the menu.



(ii) After pressing **OK** you then choose the table or query you want to work with from the menu. In this case the **Publications** table has been selected.

⁹⁴⁹ To remedy this run the Duplicates Query, switch it into the 'Design View' screen, and alter the 'criteria' symbol from >1 to >0.

Find Duplicates Query Wizard

Which table or query do you want to search for duplicate field values?

For example, to find cities with more than one customer you would choose a Customer table below.

1	xxx xxx xxx
2	xxx xxx xxx
3	xxx xxx xxx
2	xxx xxx xxx
4	xxx xxx xxx

2	xxx xxx xxx
2	xxx xxx xxx

Table: Collections
Table: Composers
Table: Farm Street Church
Table: Palestrina
Table: PID/CID
Table: Pub/worksID
Table: Publications
Table: Sacred Heart, Wimbledon

View

☒ Tables ☐ Queries ☐ Both

Cancel < Back Next > Finish

(iii) From the next table you select the fields you want to run the query on. In this case the 'Editor/Arranger' field has been chosen.

Find Duplicates Query Wizard

Which fields might contain duplicate information?

For example, if you are looking for cities with more than one customer, you would choose City and Region fields here.

1	xxx xxx xxx
2	xxx xxx xxx
3	xxx xxx xxx
2	xxx xxx xxx
4	xxx xxx xxx

Available fields:

Publications ID
Publication title
Voluntary
Place
Publisher
Publication details
Standard Publ
Date of Publication

Duplicate-value fields:

Editor/Arranger

Cancel < Back Next > Finish

(iv) You then select **Next**; repeat the procedure if you do not wish to make further alterations to the Query and end up with the result. In this case you find out how many items listed in the **Publications** table were edited by different editors. The first 9 entries (out of 137) are given here.

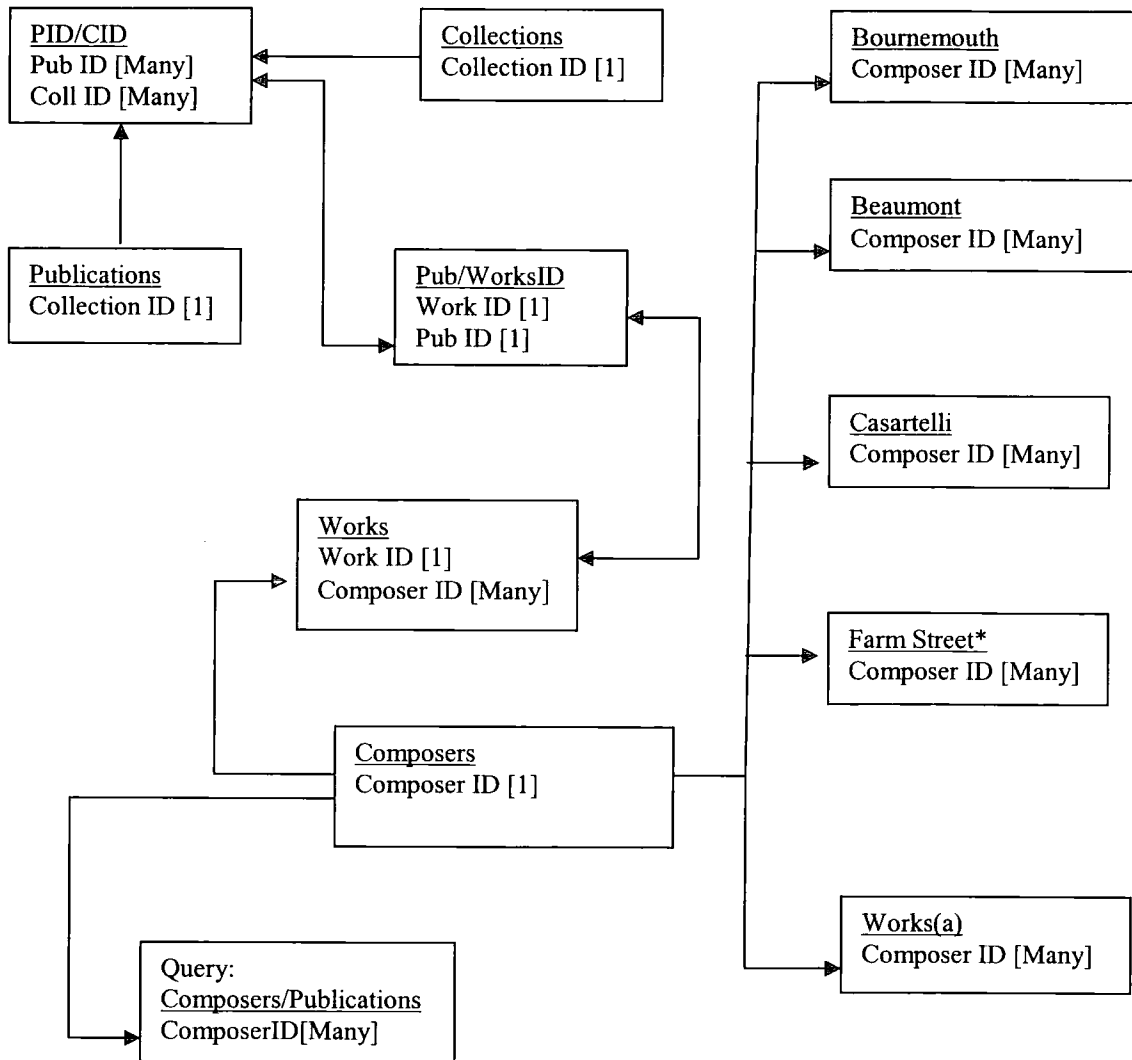
Find duplicates for Publications : Select Query		
Editor/Arranger	NumberOfDups	
Anderson, W.R.	2	
Andrews, H.K.	4	
Atkins, Ivor	5	
Bank, J.A.	30	
Bantock, Granville	2	
Barclay Squire, William	3	
Bas, Julius	2	
Bauerle, Hermann	3	
Benedict, Sir Julius	3	
Record: 1 of 137		

2. Procedures for analyzing several tables

(a) Connections between tables

It is first necessary to understand how the different tables in the database are connected together. The links are supplied on the diagram below.

Table 11.7 Relationships between tables in the *Repertoire* database



[1] This is where a record is mentioned only once in the table.

[Many] This is where the same record may be mentioned several times.

* Other similar tables to this with identical links to the **Composers** table are **Salford List**; **Salford 1904**; **St Dominic, Newcastle**; **Stonyhurst Magazine**; **Upholland**; **Westminster**; and **Sacred Heart, Wimbledon**.

The links all use what is known as ‘Referential Integrity’ and ‘Cascading’ to ensure that data common to different tables remains the same. This means, for example, that if the composer’s ID is changed in the **Composers** table identical changes will take place in the **Works**, **St Dominic**, and all the other tables that have a **Composer ID** field.

The function of the **PID/CID** and **Pub/WorksID** tables is simply to facilitate connections between certain tables.

The most important point to grasp from this diagram is that queries can be run between tables within the following groups. However, except with the **Composers** table, it is impossible to run a meaningful query between tables belonging to different groups.

Table 11.8 Tables between which Queries can be run

<u>Group A</u>	<u>Group B</u>
Composers	Composers
Works	Bournemouth
Works(a)	Beaumont
Pub/worksID	Casartelli
Publications	Farm St
PID/CID	Sacred Heart, Wimbledon
Collections	Salford Diocesan List
	Salford 1904 Holy Week
	St Dominic, Newcastle
	Stonyhurst Magazine
	Upholland College
	Upholland Magazine
	Westminster

(b) Creating a query between different tables

The procedure is broadly the same as that used for a **Simple Query**. The only significant difference is that more tables are inserted into the QED table. Here is the setup to get a list of all the works and publications (in simplified form) from the Bolton Le Sands collection of music.

Query1 : Select Query

Composer

PID/CID

Pub/Work

Publications

Works

Field:	Collection ID	Publication title	Standard Publ	Composer	Standard title	
Table:	PID/CID	Publications	Publications	Composers	Works	
Sort:						
Show:	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Criteria:	"Talbot/B"					
or:						

Notice how, in order to narrow the field to one collection, the Bolton Le Sands Collection Code – Talbot/B – is inserted in the criteria cell of the **PID/CID** column.⁹⁵⁰ Part of the result is given below.

⁹⁵⁰ The list of these codes is given in the **Collections** table.

Microsoft Access

File Edit View Insert Format Records Tools Window Help

Type a question for help

Query1: Select Query

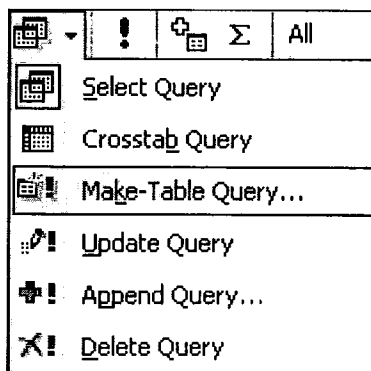
Collection ID	Publication title	Standard Publ	Composer	Standard title
Talbot/E	Easy Mass For Four Voices (Cary)	Cary	Cary, Alphonse	Easy Mass For Small Choirs
Talbot/B	Messe De L'Oratoire (Cherion)	Cary	Cherion, L'Abbe	Messe De L'Oratoire
Talbot/B	Mass In C (Beethoven)	Novello	Beethoven, Ludwig Van	Mass In C Opus 86
Talbot/B	First Short Mass in A flat (Tozer)	Cary	Tozer, Albert Edmonds	First Short Mass in A flat
Talbot/B	First Mass in C (Swift)	Cary	Swift, G.H.	First Mass In C
Talbot/B	Mass In Honour of St Vincent (Wiegand)	Fischer	Wiegand, John	Mass Of St Vincent
Talbot/B	Mass In D (Webbe)	Boosey	Webbe, Samuel the elder	Mass In D
Talbot/B	Mass Of St Anthony (Sutton)	Cary	Sutton, Alfred	Mass Of St Anthony
Talbot/B	Mass In C (Smith)	Cary	Smith, Joseph	Mass In C For Four Voices
Talbot/B	Mass In A flat (Seymour)	Cary	Seymour, Joseph	Mass In A flat
Talbot/B	Missa 'De Beata' (Schaller)	Fischer	Schaller, Ferdinand	Mass 'De Beata'
Talbot/B	Short and Easy Requiem Mass (Terry)	Cary	Terry, Richard R.	Short And Easy Requiem Mass
Talbot/B	Short and Easy Mass (Veni Sancte Spiritus) (Terry)	Cary	Terry, Richard R.	Short And Easy Mass (Veni Sancte Spiritus)
Talbot/B	Mass Of St Dominic (Terry)	Cary	Terry, Richard R.	Mass Of St Dominic
Talbot/B	Short Mass in C (Terry)	Cary	Terry, Richard R.	Short Mass In C
Talbot/B	Mass For Four Voices (Heredia)	Cary	Heredia, Pedro	Mass For 4 Voices
Talbot/B	Mass 'Dixit Maria' (Hasler)	Cary	Hasler, Hans	Mass 'Dixit Maria'
Talbot/B	Mass Of St Cecilia (Turner)	Cary	Turner, Joseph Egbert (OSB)	Mass Of St Cecilia No. 2
Talbot/B	Mass Of The Good Shepherd (Turner)	Cary	Turner, Joseph Egbert (OSB)	Mass Of The Good Shepherd No. 4
Talbot/B	Mass Of St Mary Magdalen in C (Turner)	Cary	Turner, Joseph Egbert (OSB)	Mass Of St Mary Magdalen. No. 3
Talbot/B	Mass Of St John the Baptist (Turner)	Cary	Turner, Joseph Egbert (OSB)	Mass Of St John The Baptist No. 1
Talbot/B	Mass Of The Guardian Angels (McEvoy)	Cary	McEvoy, Arthur T.	Mass Of The Guardian Angels

Record: 1 of 50

3. Procedures to create subsidiary databases

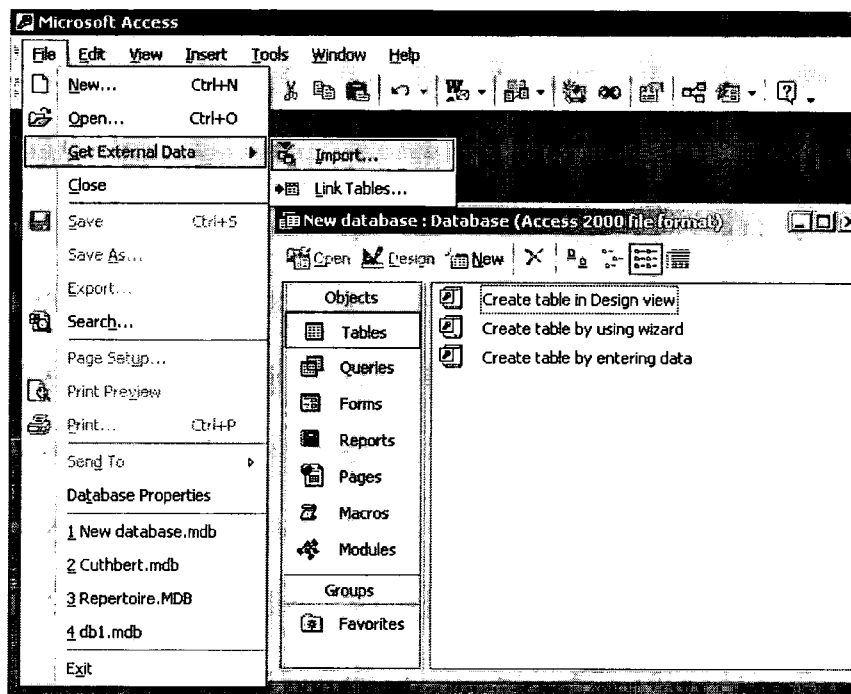
As mentioned at the start several subsidiary databases have been created from the *Repertoire* database. The procedures for doing this fall into three stages:

- (i) A **Query** like the above is converted into a new table using the **Make Table** button on the toolbar of the QED screen illustrated below. You then just follow the prompts to create a new table.



(ii) A new blank database is created and named. To do this you just follow the prompts after opening the *Microsoft Access* database programme from the computer desktop.

(iii) The new table is imported into the blank database, using the File/Get External Data/Import commands illustrated below and following the subsequent instructions.



4. Conclusion

It should now be apparent that database programmes such as *Microsoft Access 2000* offer a variety of tools for flexible analysis of large quantities of data in a manner that was virtually inconceivable before. These techniques are applied in the next two chapters. However, their limitations need to be recognized. Statistical analysis requires a standardization of data; and here this is most obvious in the following four areas:

- (1) The standardization of the titles of a composition.
- (2) The standardization of the names of publishing companies.
- (3) The assignment of each publication or copying of each manuscript to an historical period of fifty or a hundred years.
- (4) Similarly the composition of each piece of music has to be assigned to an historical period of fifty or hundred years.

In short, standardization requires the simplification of information that in its original state is more complex and unique. Any conclusions then are of a broad general kind, despite the appearance of exactitude that numbers appear to give.

Appendix A

Tables of performances in the *Repertoire* database: their structure

[1] Beaumont Magazine

ID	Issue	Year	Occasion
1	Vol. XII. No. XCIV. July 1918: 406-8.	1918	Whit Sunday

which then continues horizontally:

Composer ID	Work	Genre	Notes
Han/J ⁹⁵¹	Confirma Hoc Deus	Motet	

Number of recordsets: 101

Sub-datasheet link: **Composers** table

[2] Bournemouth Catholic Record

ID	Volume/Year	Month	Composer ID	Work	Genre	Notes
3	Vol. 24, 1926	Jan 10th	Gru ⁹⁵²	Mass of St Leopold	Mass	

Number of recordsets: 117

Sub-datasheet link: **Composers** table

[3] Casartelli Letters

ID	Letter/Date	Correspondent	Church	Occasion
1	11/10/1903	J.J. Weld SJ	Holy Name, Manchester	Following Sunday

which then continues horizontally:

Composer ID	Work	Genre	Notes
Gou ⁹⁵³	3 rd Messe Solennelle	Mass	

Number of recordsets: 53

Sub-datasheet link: **Composers** table

⁹⁵¹ Han/J is the ID for Jacob Handl.
⁹⁵² Gru is the ID for Joseph Gruber.
⁹⁵³ Gou is the ID for Charles Gounod.

[4] Farm St Church (Magazine)

ID	Year	Month of Issue	Occasion	Service/Time
1	1928	January	Circumcision	10.50 Mass

which then continues horizontally:

Composer ID	Work	Genre	Notes
Rei ⁹⁵⁴	Mass in D Minor	Mass	

Number of recordsets: 1283

Sub-datasheet link: **Composers** table

[5] Sacred Heart, Wimbledon

ID	Composer ID	Work	Instrumentation	Genre	Classification by Elwes ⁹⁵⁵	Notes
4	Tal ⁹⁵⁶	Mass 'Sine Titulo'	4vv	Mass	Old Style	

Number of recordsets: 203

Sub-datasheet link: **Composers** table

[6] Salford 1904 Holy Week

ID	Occasion	Work	Genre	Composer ID	Notes
10	Palm Sunday	Turba Multa	Antiphon/Plainchant	Anon	

Number of recordsets: 11

Sub-datasheet link: **Composers** table

⁹⁵⁴ 'Rei' is the ID for Josef Reinecke.

⁹⁵⁵ Cuthbert Cary Elwes, who listed the repertoire in *Letters and Notices*, classifies about two thirds of the compositions according to whether they are in 'Old Style' (meaning Renaissance polyphony) or 'Modern Style'.

⁹⁵⁶ Tal is the ID for Thomas Tallis.

[7] Stonyhurst Magazine

ID	Magazine issue	Article (title)	Year	Occasion	Date
2	XIV: 213. Oct 1917: 88	Music notes	1917	Feast of St Peter and St Paul	June 29th

This then continues

Service	Composer ID	Work	Genre	Notes
	Esl ⁹⁵⁷	Tu Es Petrus	Antiphon	

Number of recordsets: 1148

Sub-datasheet link: **Composers** table.

[8] Upholland College

ID	Year	Date	Composer ID
3	1928	All Souls	Mart ⁹⁵⁸

which then continues horizontally:

Work	Instrumentation	Genre	Notes
Requiem Aeternam	TTB	Mass/Requiem	

Number of recordsets: 51

Sub-datasheet link: **Composers** table

[9] Upholland Magazine

ID	Issue [of Magazine]	Year	Period covered
1	VIII:4: July 1939: 260-1	1939	Since Sept. 1938

which then continues horizontally:

Composer ID	Work	Instrumentation	Genre	Notes
Arc ⁹⁵⁹	Ave Maria	SATB	Motet	

Number of recordsets: 110

⁹⁵⁷ 'Esl' is the ID for Miguel Eslava.

⁹⁵⁸ 'Mart' is the ID for Giovanni Martini.

⁹⁵⁹ 'Arc' is the ID for Jacob Arcadelt.

Sub-datasheet link: **Composers** table

[10] Westminster Cathedral

ID	Year	Date	Feast	Occasion
743	1930	April 13 th	Palm Sunday	High Mass

which then continues horizontally:

Composer ID	Work	Genre	Notes
Pal	Missa 'Lauda Sion'	Mass	

Number of recordsets: 6685

Sub-datasheet link: **Composers** table

Appendix B

Details of the subsidiary databases

[1] Database: *CMA* [Church Music Association]

(a) Table: *CMA(p)*

Publ[ication] ID	Editor/Arranger	Publ[ication] title	Place	Standard Publisher
659		12 New Hymn Tunes (Williamson)	London	Weinberger

This then continues:

Date of Publication	Publication Period	Format
1962	1951-2000	Print

Number of recordsets: 1343

This lists all the publications (including mss copies) in the Church Music Association collection.

(b) Table: *CMA(w)*

Publ[ication]ID	Composer	Period [when composer was alive]	Nationality
1	Hassler, Hans	1551-1650	German

This then continues:

Standard Title	Instrumentation	Language	Genre
Mass 'Dixit Maria'	SATB	Latin	Mass

Number of recordsets: 1851

Sub-datasheet link: *CMA(p)* table

This table lists all the compositions held in publications within the CMA collection.

(c) Table: CMA(w)(a)

Composer	Period	Nationality	Standard title	Genre
Aggazzari, Agostino	1551-1650	Italian	Ave Maris Gratiosa	Antiphon

Number of recordsets: 1689

This table lists all the compositions found in the CMA collection. Unique values were used in the query from which this table was constructed; so (unlike in the CMA(w) table) there are virtually no duplicate titles.⁹⁶⁰

[2] Database: *Burnley*

This has three tables, each with an identical layout and function to those in the CMA database.

Table	Number of recordsets
Burnley(p)	52
Burnley(w)	117
Burnley(w)(a)	96

[3] Database: *Cuthbert*

This has four tables. The first three have a virtually identical layout and function to those in the CMA database.

Table	Number of recordsets
Cuthbert(p)	94 ⁹⁶¹
Cuthbert(w)	1326
Cuthbert(w)(a)	1231 ⁹⁶²

⁹⁶⁰ The exceptions are *God Rest You Merry Gentlemen*, *I Saw Three Ships*, *The Coventry Carol* and *The Holly and the Ivy*, which appear as 'Carol' and 'Carol/Anthem' arrangements.

⁹⁶¹ This has an additional **Voluntary** field specifying whether the publication is a collection of Organ voluntaries.

⁹⁶² Two works are each listed twice, first as a choral work, then as a Mass. They are Mozart's *Mass No. 3* and *Mass No. 12*.

The **Cuthbert(v)** table, with 170 recordsets, lists all the organ voluntaries held in publications at St Cuthbert’s church, Durham. It has the following layout.

ID	Editor	Publication Title	Standard Publisher	Composer
1	Travis, Edward	The Amateur Organist: A Collection of Voluntaries for the Organ or Pianoforte	Brewer and Co.	Rinck, Johann Christian

This then continues:

Period [when the composer was alive]	Nationality[of composer]	Standard Title	Performance notes
1751-1850	German	Adagio in E Flat	Yes

[4] Database: *Everingham*

This has three tables, each with an almost identical layout and function to those in the *CMA* database.

Table	Number of recordsets
Everingham(p) ⁹⁶³	258
Everingham(w)	1552
Everingham(w)(a) ⁹⁶⁴	1286

⁹⁶³ As in the *St Cuthbert* database, this has a **Voluntary** field listing collections of Organ voluntaries.
⁹⁶⁴ Here three choral works are also listed as voluntaries. They are Haydn, J: *Mass No. 3*, Mozart: *Ave Verum* and Sarti: *Amplius Lava*.

[5] Database: *Jesuit*

(a) Table: **Beaumont(a)**

Composer	Period	Nationality	Work	Genre
Handl, Jakob	1551-1600	German	Confirma Hoc Deus	Motet

Number of recordsets: 65

This lists the musical repertoire as reported in the *Beaumont Magazine* between 1918 and 1940.

(b) Table: **Bournemouth(a)**

This has an identical layout to the **Beaumont(a)** table and lists the musical repertoire as reported in the *Bournemouth Catholic Record* in 1926, 1927 and 1928.

Number of recordsets: 79

(c) Table: **FarmSt(a)**

This has a virtually identical layout to the **Beaumont(a)** table. It lists the repertoire of works performed in 1928, 1938 and 1961. An additional **Year** field has been added to enable the repertoire for each of these years to be obtained through the 'filter by selection' process. A **ComposerID** field with a sub-datasheet link to the **FSComposers** table in this database has been used.

Number of recordsets: 612

(d) Table: **Farm St(b)**

This lists all performances of works reported in the *Farm St Magazine* in 1928, 1938 and 1938. Its layout is identical to the **Farm St Church** table in the *Repertoire* database with a sub-datasheet link to the **FSComposers** table.

Number of recordsets: 1178

(e) Table: **FSComposers**

This lists basic biographical details of the composers appearing in the **FarmSt(a)** and **FarmSt(b)** tables.

Number of recordsets: 176

(f) Table: Stonyhurst Magazine 1904-38(a)

This lists the annual repertoire of musical performances as reported in the *Stonyhurst Magazine* between 1904-38. Its layout is identical to the **FarmSt(a)** table.

Number of recordsets: 836

(g) Table: StonyhurstMagazine1904-38(rep)

(h) Table: StonyhurstMagazine1904-23(rep)

(i) Table: StonyhurstMagazine1926-1938(rep)

These three tables list the entire repertoire of musical performances as reported in the *Stonyhurst Magazine* for the specified periods. The creation of **StonyhurstMagazine1904-23(rep)** and **StonyhurstMagazine1926-38(r)** is necessitated by the fact that, in the latter period, only the Holy Week services are usually reported. Their layout is identical to the **Beaumont(a)** table.

Number of recordsets:	StonyhurstMagazine1904-38(r)	244
	StonyhurstMagazine1904-23(r)	222
	StonyhurstMagazine1926-38(r)	38

[6] Database: Leigh

This has three tables, listing the publications, works and total repertoire of music stored at Our Lady of Lourdes Church, Leigh On Sea, Essex. The layout is identical to the tables in the *CMA* database.

Table	Number of recordsets
Table: Leigh(p)	31
Table: Leigh(w)	37
Table: Leigh(w)(a)	36

[7] Database: *Performances*

This has three tables, listing the total repertoire of music reported as being performed at St Dominic's church, Upholland College, and Salford cathedral during the Holy Week celebrations of 1904. Their layout and function is virtually identical to the **Beaumont** table in the *Jesuit* database.

Table	Number of recordsets
StDominic(a)	85
Salford(a)	97
UphollandMagazine(a)	67 ⁹⁶⁵

[8] Database: *StonyhurstCollection*

Tables in this database are organized into three groups, accounting for music published or copied before and after 1900 as well as some undated items. Their layout and function is identical to equivalent tables in the *CMA* database.

Period of publication/copying	Table	Number of recordsets
1801-1900	Stonyhurst19(p)	127
	Stonyhurst19(w)	979
	Stonyhurst19(w)(a)	860
1901-1962	Stonyhurst20(p)	116
	Stonyhurst20(w)	1108
	Stonyhurst20(w)(a)	1071 ⁹⁶⁶
Unclassifiable	StonyhurstNA(p)	3
	StonyhurstNA(w)	3

⁹⁶⁵ An additional **Instrumentation** field has been provided here to account for the fact that different works by the same composer but with the same title are listed.

⁹⁶⁶ Two different arrangements of 'The Holly and the Ivy' have been separately classified as a 'Carol' and a 'Carol/Anthem' in the **Genre** field.

[9] Database: *Talbot*

Tables in this database list the publications, works, and repertoire in collections of music held at the Talbot Library, Preston. Their layout and function is virtually identical to those in the *CMA* database.

<u>Place from which the music came</u>	<u>Table</u>	<u>Number of recordsets</u>
St Augustine's, Preston	Augustine(p)	38
	Augustine(w)	243
	Augustine(w)(a)	239
Bolton Le Sands church	BoltonLeSands(p)	50
	BoltonLeSands(w)	50 ⁹⁶⁷
Bryn Mayr Convent, Pentasaph	Pentasaph(p)	34
	Pentasaph(w)	34
	Pentasaph(w)(a)	32
St Gregory's, Preston	Gregory(p)	81
	Gregory(w)	140
	Gregory(w)(a)	111
St Mary and St Michael, Garstang	Garstang(p) ⁹⁶⁸	1
	Garstang(w)	51
The Miss Oldfield collection, St Ignatius, Preston	Oldfield(p)	29
	Oldfield(w)	155
	Oldfield(w)(a)	148

⁹⁶⁷ A separate **BoltonLeSands(w)(a)** table is not needed as there are no duplicate titles in the **BoltonLe Sands(w)** table.

⁹⁶⁸ This has a **Notes** field; but not a **Standard Publication Title** field, as there is only one item.

[10] Database: *Ushaw*

Here tables are grouped in the same way as in the *Stonyhurst* database. Likewise their layout and function is identical to those in the *CMA* database.

Period of publication/copying	Table	Number of recordsets
1751-1900	Ushaw19(p)	287
	Ushaw19(w)	521
	Ushaw19(w)(a)	474
1901-1962	Ushaw20(a)	322
	Ushaw20(w)	642
	Ushaw20(w)(a)	612
Unclassifiable	UshawNA(p)	3
	UshawNA(w)	4

[11] Database: *Westminster*

This has 6 tables, covering various aspects of music performed at Westminster Cathedral.

Westminster1930 lists all performances of music throughout 1930. Its layout is as follows.

Year	Date	Feast	Occasion	Holy Week ⁹⁶⁹
1930	July 13 th	5 th after Pentecost	Compline	No

This then continues:

Composer	Period	Nationality	Work	Genre
Phillips, Peter	1551-1650	British	Te Lucis Ante Terminum	Hymn

Number of recordsets: 482

⁹⁶⁹ This field enables all performances during Holy Week to be isolated through the 'Filter by Selection' process.

The other tables have a similar layout and purpose to the **FarmSt** tables in the *Jesuit* database.

Table	No. of recordsets	Purpose
Westminster1913H Westminster1930H(a)	127 93	These list the repertoire performed during Holy Week in 1913 and 1930
Westminster1930(a)	312	This lists the repertoire performed during 1930
Westminster1954/1962(a)	496	This lists the repertoire performed during 1954 and 1962 ⁹⁷⁰
Westminster1949-62(a)	3030	This lists the repertoire performed between 1949 and 1962

⁹⁷⁰ An extra **Year** field is provided, enabling the repertoire for each year to be isolated through the 'Filter by Selection' process.

Chapter 12: Collections of Music in the *Repertoire* database: A statistical survey and analysis

In this chapter the basic aim is to analyse statistically collections of data about musical scores listed on the database and its subsidiary databases. The procedure is conditioned by the structure of the databases. So first the collections will be examined as a whole; then a selection from individual collections will be studied in more detail. In both cases publication data will be examined first; then data about the compositions themselves. In chapter 13 a similar exercise will be undertaken with records about performances of music in selected locations. Here the music performed will be examined by genre, by the nationality of their composers, and by the periods when it was composed.

As noted earlier, although plainchant works appear in collections, the bulk of such music is to be found in liturgical books such as the *Liber Usualis*. This means that collections of music belonging to choirs almost certainly do not give a true picture of the scale of the plainchant repertoire. Moreover, since the emphasis here is on choral repertoire, care has been taken to eliminate references to organ voluntaries, which have already been discussed in chapter 9.⁹⁷¹ For the same reason the database does not include evidence from standard hymnals or twentieth-century Benediction manuals, as these have been discussed in chapters 7 and 8.

A. Evidence from all collections of music on the database: Publications

Table 12.1 gives details of all the publications of music in the database categorised by format. In all there are 2962 publications of choral works scattered through 28 collections and sub-collections. The vast majority - 2443 - are printed, while 273 are engraved. This is in sharp contrast with the limited number of home produced copies - 103 in manuscript, and 128

⁹⁷¹ In addition references to a work arranged for Piano Duet and two others for String Quartet have been discounted.

using Gestetner, photocopying or spirit duplicating technology. The distinction is significant; as people will only undertake such copying if they intend actually to perform the works. With printed or engraved works there is less guarantee that this will actually happen. Given that manuscript, Gestetner, photocopying and spirit duplicating activity are symptoms of local initiative such an imbalance also indicates a high degree of centralisation in the provision of music.

Table 12.1. Publications categorised by format⁹⁷²

<u>Format type</u>	<u>No. of publications</u>
Engraved	273
Print	2443
Dyeline copier	11
Photocopy (from printed music)	34
Photocopy (from mss. Music)	10
Gestetner	68
Spirit Duplicator	16
Typed script	2
Mss. music copy	103
Print with attached recording	1
Produced using a music processor	1 ⁹⁷³
Total number of publications	2962 (excluding collections of Organ voluntaries)

The provision of music then was dominated by printing and engraving. Taking this data tables 12.2a, 12.2b and 12.2c show the contribution made by publishing firms in different countries and major cities. The dominance of Britain and London is at once apparent. 2043 publications were produced in Britain, and 1871 of these come from London. The next most important contributions - a long way behind - come from Austria-Germany, France, and the USA. Major overseas centres were Paris, Ratisbon, Leipzig and New York. Editions Musicales accounted for 125 out of 169 publications coming from Paris; Pustet account for 105 out of 130 publications from Ratisbon; Breitkopf and Haertel account for 60

⁹⁷² Source: Query from the **Publications Table** in the *Repertoire* database using these fields: **Publication Title**, **Voluntary** (Criteria 'No'), **Format**, **Place**, **Standard Publisher**.

out of 67 publications from Leipzig. Gregorious Musikverlag after 1945 account for the entire output of 36 publications from Munster; the same is also true with Annie Bank's output of 37 post-1945 publications from Amsterdam. In Britain the picture is more confused, and it is complicated by the presence in London of several foreign publishers - Peters (New York and Germany), Schott (Mainz and Belgium), and Hinrichsen (German-Jewish). Nonetheless the dominant firms can be clearly distinguished: Novello with 446 publications, Cary with 321, Stainer and Bell with 259 and OUP with 234. A clear divide between Catholic and non-Catholic firms is thus discernible. The former include Cary, Butler, Burns and Oates, and SMP (St Martin's Press); the latter are represented by Boosey, Curwen, OUP, Stainer and Bell, and the RSCM (Royal School of Church Music). OUP, Stainer and Bell, and the RSCM have specifically Anglican connotations. OUP's TCM (*Tudor Church Music*) series and publications by Stainer and Bell began to have an impact in the 1920s and 1930s; and such contributions became especially marked after 1945. Vincent Novello's Catholic background ensured that Novellos began life in the early nineteenth century with a strong Catholic orientation; but by the latter half of the century the firm's basic staple was the choral music society market, followed by a strong orientation towards the Anglican repertoire; so its input into the Catholic musical world became less significant. In the 1930s Chesters shows the process in reverse, thanks to the establishment of a distinct Catholic music division producing the extensive *Latin Church Music of the Polyphonic Schools* series edited by Henry, B. Collins, choirmaster at the Birmingham Oratory.

⁹⁷³ This is an arrangement by Frank Hickey, organist at Bishop Auckland in the 1950s and 1960s of Mechelere's setting of *Ave Maria* and has been included because the original work was available before 1962.

Table 12.2. Publications categorised by country of origin, place of publication and leading publishing firms⁹⁷⁴

Sub table 12.2a Number of publications produced in selected countries

Country	(a) No. of publications	(b) No. of these publications in a second country	Total no. of publications in columns (a) and (b)
Great Britain	2005	10	2015
France	181	1	182
Belgium	8	0	8
Switzerland	9	1	10
Germany/Austria	290	8	298
Holland	40	0	40
Italy	26	0	26
USA	118	5	123

Sub table 12.2b Number of publications produced in major centres⁹⁷⁵

Place	Number of publications
London	1871
Croydon	36
Paris	169
Leipzig	67
Munster	36
Ratisbon	130
Amsterdam	37
New York	104

⁹⁷⁴ Source: Same as for table 6.1 with the following criteria added to the **Format** column: engraved, print, photocopy, dyeline copy. A duplicate query was then run from this with >1 criteria.

⁹⁷⁵ These figures do not include publications published in two or more different places.

Sub table 12.2c Number of publications produced by major publishing firms

Total number of publishers identified: 164

British publishing company	No. of publications produced by British publishing companies	Overseas publishing company	No. of publications produced by overseas publishing companies
Ascherberg	28	Annie Bank	37
Banks	18	Breitkopf and Haertel	60 ⁹⁷⁶
Boosey	70	Editions Musicales	125
Burns and Oates	61	Fischer	21
Butler	48	Gregorius Musikverlag	36
Cary	321	Pustet	105
Chappell	25	Ricordi	19
Chester	97	Schirmer	19
Curwen	73	Schott	50
Elkin	20	Schwann	24
Hinrichsen	18		
Novello	446		
OUP	234		
Patersons	21		
RSCM	40		
SMP (St Martins Publications)	20		
Stainer and Bell	259		

Details of contributions made by leading editors are listed in tables 12.3a and 12.3b. A major limitation with such evidence is the large number of cases where no editor is named. Only 387 editors can be identified in just 1337 out of 2962 publications in all types of format, though naturally the biggest gaps occur with music that has not been printed or engraved. Despite this, certain features can be observed: first is the key role played by Vincent Novello, editor of at least 163 publications in the early nineteenth century; second the divide between English and Continental editors. Franz Xavier Haberl, for example, was particularly important as editor of the monumental edition of Palestrina's complete known output - *Palestrina's Werke* - published by Breitkopf and Haertel between 1868 and 1907. In Paris Charles Bordes played a similar role with his *Anthologies* series of Renaissance polyphonic works in the 1890s and 1900s; while Annie Bank made significant very cheap contributions to the same repertoire in the 1950s. In Britain, just as with publishers, the divide between

Catholic and non-Catholic editors is very apparent. On the Catholic side H.B. Collins' work for Chester has already been noted. He was succeeded in the 1950s by Henry Washington, choirmaster at the London Oratory. In terms of sheer quantity, Richard Terry, choirmaster at Westminster Cathedral, is even more significant, since he was responsible for the *Downside Motets* and *Downside Masses*, *Polyphonic Motets* and later additions to the very substantial *Motets Ancient and Modern* series - all of them published by Cary's. Among the non-Catholics major contributions were made by Edmund Fellowes, J. Steele, Thurstan Dart and Hugh Robertson, an ex-Curwen employee operating from Wendover in Buckinghamshire during the late 1950s and 1960s.⁹⁷⁷ Virtually all these editors - Catholic and non-Catholic - had a strong bias towards the Renaissance polyphonic repertoire. Major exceptions are Robertson, who produced several Negro Spiritual and popular part-song arrangements, and Albert Edmonds Tozer, an earlier editor of the *Motets Ancient and Modern* series. Tozer leaned more towards a nineteenth-century repertoire represented by Crookall, Richardson, J.E. Turner (another editor in the same series) and other successors of the simpler 'Embassy Chapel' traditions represented by Samuel Webbe the Elder.

Table 12.3. Leading editors of publications

Sub table 12.3a Basic data⁹⁷⁸

Total number of publications:	2962
Number of publications for which the name of an editor is supplied:	1337
Number of editors named:	387

⁹⁷⁶ 45 of these are volumes in Haberl's editions of complete works by Palestrina and Lassus.
⁹⁷⁷ I owe this information to his widow, who showed me round his stock in 1972 before it was dispersed.
⁹⁷⁸ Source: Query on the **Publications** table (voluntaries excluded) followed by filters on the **Editor** field.

Sub table 12.3b Number of publications edited by leading editors

Name of editor	Number of publications edited
Bank, Annie	30
Bordes, Charles	92
Collins, H.B.	42
Dart, Thurston	15
Fellowes, Edmund	85
Haberl, Franz Xavier	39
Novello, Vincent	163 plus possibly 7 others.
Roberton, Hugh	15
Steele, J.	15
Terry, Richard	63
Tozer, Albert Edmonds	20
Turner, Bruno	22
Washington, Henry	12
<u>Editors of Gestedner and Mss copies</u> ⁹⁷⁹	
Bonney, Edwin	19
Hollis, Laurence	16

The next step is to examine all publications by their dates of production. Table 12.4a shows the basic pattern. After very small beginnings between 1751 and 1800, a first surge occurred in the first half of the nineteenth century, followed by a tripling of output after 1850 and further growth in both halves of the twentieth century. A continuous upward trajectory in output is thus clearly discernible; which becomes all the more significant when one appreciates that the survival of Victorian and pre-Victorian editions means that these copies were still, in theory, available for use in the twentieth century.

Tables 12.4b and 12.4c show changes in format during the same periods. Three striking features stand out. First, there was a shift from engraving to print after 1850. Second, relative to the whole, the proportion of manuscript copying declined up to 1950 and then absolutely after that date. Thus, for the period 1801-1849 manuscripts accounted for 10% (23/222) of all 'publications'; for the periods 1850-1900 and 1901-1950 it fell to 5% (32/636) and 3% (33/974); after 1950 it collapsed to 0.4% (4/1005). Note that these figures do not include the

⁹⁷⁹ Both these editors worked at Ushaw.

additional statistics for publications in the periods 1801-1900 and 1901-2000, which were all printed or engraved. The third feature is the rise of Gestetner copying, photocopying and spirit duplicating after 1950, accounting for 9% (92/1007) publications in every format.

Table 12.4. Publications divided by period⁹⁸⁰

Sub table 12.4a General division by period (100 year periods are in italics)

Total number of publications in every format: 2962
Publications for which no period can be assigned : 13

Period	Number of publications per period	Number of publications per group of periods
1751-1800	3	
1801-1849	222	
<i>1801-1900</i>	<i>6</i>	
1850-1900	636	867
<i>1850-1950</i>	<i>20</i>	20
1901-1950	1004	
<i>1901-2000</i>	<i>49</i>	
1951-2000	1007	2060

Sub table 12.4b Analysis of publications produced in the period 1751-1800

Number of publications

Place	2 (London)
Named Publisher	1 (J. Jones)
Format: Mss.	1
Engraved	2

⁹⁸⁰ Source: Same as Table 12.1 with the **period of publication** field and appropriate criteria for each period added. Duplicates queries (with >0 criteria) were then run on the **Format, Place and Standard Publisher** fields as appropriate.

Sub table 12.4c Analysis of publications by Format produced in different periods

Format	1801-1849	1850-1900	1901-1950	1951-2000
Engraved	195	68	5	0
Mss.	23	32	33	4
Print	4	531	930	906
Dyeline copy	0	1	7	1
Photocopy ⁹⁸¹	0	3	21	9
Photocopy from				
Mss.	0	0	1	9
Gestetner	0	0	1	67
Spirit				
Duplicator	0	1	6	7
Typed	0	0	0	2
Sibelius	0	0	0	1
Print and				
Recording	0	0	0	1
Total	222	636	974	1005

Such changes reflect changes of far-reaching significance in the music publishing industry and performance practice. As noted earlier manuscript, Gestetner, spirit duplicating and photocopying activity are evidence of local initiative. The relative decline of manuscript copying after 1850 then shows a diminution in such activity, while the emergence of Gestetner, spirit duplicating and photocopying technology in the 1950s indicates the reverse. At all times though, even in the 1950s, this sort of activity remains relatively low.

One reason for this was the shift from engraving to printing. In the nineteenth century engraving produced better musical script; but the process was more expensive because only a limited number of copies (numbered in the hundreds) could be produced from the plates. It was Joseph Alfred Novello who realised that improvements in printing technology made possible the reintroduction of moveable musical type. In 1849 he published the first of his *Cheap Musical Classics* - Haydn's *Mass No. 1* - using this technique. Now thousands rather than hundreds of copies could be made from the originals. For example, Novello's stock book

⁹⁸¹ This means that the publication from which the photocopy was made dates from the period specified here.

from November 1858 to May 1869 shows that in June 1863 4,000 extra copies of the *Twelfth Mass* attributed to Mozart were printed. In the same year, between February and November, 3,160 copies of the same work were sent out. Mass production from originals on this scale enabled costs to be reduced dramatically by half or even two thirds. Such price reductions meant that full vocal scores could be placed in the hands of every single member of a choir.⁹⁸² For this reason Novello had already in 1844 switched from folio to the handier octavo size of copy as his predominant form of vocal score. It is also significant that the octavo format tended to drive out the production of printed individual parts for each voice.⁹⁸³ The latter were a hang over from the days of manuscript copying. In the days of expensive engraved folios it was worth someone's while to make manuscript copies; and naturally the copyist, to save time and labour, produced only individual parts. The production of handy printed full vocal scores made this unnecessary and, at the same time, it is likely to have caused a significant change in performance practice. With individual parts, singers have to read the parts linearly, relying on the ear and musical memory to establish vertical chord connections. Now, armed with a full vocal score, they could, at the very least, find notes by reference to other parts as well their own. They could think vertically as well as linearly, even when confronted with the more lineal textures of Renaissance polyphony.

In the days of engraved music, the limited number of copies produced meant that often it was not worthwhile for publishers to enforce copyright law, although this did exist. Indeed, it seems likely that the production of relatively small numbers of *de luxe* folio copies

⁹⁸² Michael Hurd: *Vincent Novello and Company*. London. Granada. 1981: 50-2, 104-5. Victoria L. Cooper: *The House of Novello. Practice and Policy of a Victorian Music Publisher 1829-1866*. Aldershot. Ashgate. 'Music in Nineteenth Century Europe' series. 2003: 76-9 gives further details about the kinds of printing press used. See pp. 171-83 (Appendix 4) for a partial transcription from the stock book. The details about Mozart's *Twelfth Mass* are given on p. 176.

⁹⁸³ Cooper 2003: 72-3. Some late nineteenth- and early twentieth-century exceptions can be found in music formerly belonging to St Augustine's church, Preston, now stored in the Talbot Library. See for example the separate parts for Bass and Tenor from J.G.E. Stehle: *Missa Coronata "Salve Regina"*. Ratisbon, Pustet. 1903.

reflected the expectation that individual parts would be copied from them by hand anyway. Mass production of cheap printed copies changed all this. If everyone could be supplied with printed full vocal scores then, for the first time, it was worthwhile for publishers to establish a monopoly of the market for the music they had published by developing and enforcing copyright law. This took some time to achieve, not least because of complications caused by the failure to distinguish clearly between performance and copying rights together with the effects of the extension of reciprocal agreements between different countries on an international scale. Note too that, as late as 1887, manuscript copying was not regarded as a breach of copyright, although two years later it was attacked by Novello's in the *Musical Times*.⁹⁸⁴ These anomalies were, by and large, resolved with the passage of the 1906 and 1911 copyright acts, superseding the Lytton-Bulmer act of 1842. This in turn was updated by the 1956 copyright act.⁹⁸⁵

Mass production and the extension of copyright monopoly therefore went hand in hand, and were substantially in place by the early twentieth century. Together they go a long way towards explaining the dominance of print over manuscript copies. The superior and more authoritative appearance of print over manuscript reinforced the tendency still further, undermining local initiative and independence, especially in the form of manuscript

⁹⁸⁴ James Coover: *Music Publishing, Copyright and Piracy in Victorian England. A Twenty-Five Year Chronicle 1881-1906 from the pages of the 'Musical Opinion and Music Trade Review' and other English Music Journals of the period*. London and New York. Mamell Publ. Ltd. 1985: 13-37. See page 33 for the reference to the article in the *Musical Times*, published on Oct. 15th, 1889. See p. 13 for the results of the case Chappell vs Boosey (June 1882) ruling that the copyright owner held the rights of performance as well as of reproduction. See p. 37 details of the 1888 Performing Rights Act preventing the launching of cases against petty infringements of performance rights. The impact of developments in international copyright law is covered on pages 51-2 (dealing with the 1891 US International Copyright Act extending copyright protection to publications from outside the USA) and 78-82 (Fourth International Congress of publishers held in Leipzig). For discussion of Novello's earlier attempts to enforce and extend copyright law see Cooper, 2003: 103-4.

⁹⁸⁵ For the text of some these acts see *The Statutes of the United Kingdom of Great Britain and Ireland 5 and 6 Victoria 1842*. 'No. 45: An Act to Amend the Law of Copyright', London. Her Majesty's Printers. 1842: 404; *The Public General Acts passed in the first and second years of the reign of his majesty king George the Fifth*. Ch. 46: An Act to Amend and Consolidate the Law relating to Copyright, 16th Dec. 1911, London. HMSO 1911-1912: 182-205; *Halsbury's Statutes of England and Wales: '1956 Copyright Act'*. London. Butterworths. 1989/2000 4th edition (reissue) 11: 326-99.

rearrangements or original compositions. The net effect was to centralise the composition and production of Catholic music in England.

The way this was developed and elaborated can be charted in tables 12.4d, 12.4e and 12.4f. As one might expect from earlier data, London and Britain consistently dominate the scene, albeit to a varying degree. Thus, between 1801 and 1849 London accounted for 79% (175/222) of all publications. Between 1850 and 1900, although the proportion fell to 47% (301/636) of all publications, it still remained the largest publishing centre. Between 1901-1950 its share recovered to 69% (692/1004) of all publications followed by a slight fall to 65% (658/1007) of all publications from 1951.

Secondly Table 12.4e shows just how many publications were produced by major publishing firms in different periods. Note though that this concentration of activity was diluted by the rise in the number of publishers represented in all the collections. In 1801-1849 there were 19, in 1850-1900 there were 67, and in 1901-1950 there were 80. After 1950 there was then a slight retreat to 76. Moreover such concentration of activity did not preclude changes in market share between different companies. For example in Britain after 1950 non-Catholic firms played a much greater role. Indeed OUP tops the list with 110 publications, followed by Stainer and Bell with 100. In third place comes Cary, the major Catholic publisher. Moderate contributions by other non-Catholic publishers such as Boosey (30 publications), Curwen (29 publications), and the RSCM (28 publications) should also be noted. Novello's position in fourth place with 80 publications is of special interest, revealing a decline in relative and absolute terms from the preponderant position it had held in the nineteenth century. One reason for this was that it had ceased to be a specifically Catholic publishing firm. Moreover, it did not adjust as quickly as other Catholic firms to the drive after 1850 in favour of Renaissance polyphony. Between 1850 and 1900 its chief competitors were Pustet, Cary and Editions Musicales, all of whom developed substantial catalogues of

Renaissance polyphonic works, and in the early twentieth century their efforts were supplemented by activities of the OUP and Stainer and Bell, foreshadowing the dominance both achieved after 1950. Note that even at this time Stainer and Bell just topped the list ahead of Cary.

The 1950s also reveal the effects of two world wars on continental publications, especially German ones. Table 6.4f shows that in the late nineteenth-century Austro-German publications were second in importance after Britain with 180 out of 636 (or 28%) publications. In 1901-1950 this fell to 48 out of 1004 (or 5%) publications; and the picture was no better after 1951 with just 46 out of 1007 (or 5%) publications. The picture is confirmed by data in tables 12.4d and 12.4e. In terms of cities Ratisbon was the second major centre with 94 publications between 1850 and 1900. The figure then fell to 31 between 1901-1950 and virtually nothing after 1950. The same is true for Leipzig (represented by Breitkopf and Haertel) and Dusseldorff (represented by Schwann), both of whom effectively disappear from the scene in the twentieth century. Only Munster, thanks to the efforts of Gregorius Musikverlag, makes a respectable appearance after 1950. Schott and Ascherberg meanwhile owe their favourable showings in the same period to their London presence. The vacuum might have been filled by the French, but this did not really happen. In the late nineteenth-century Paris, with 58 publications, was a significant force, thanks to the 47 publications produced by Editions Musicales, but between 1901 and 1950 the French capital, with 64 publications, only achieved a very poor second after London; and again Editions Musicales dominated the field. It was therefore left to the Americans to make up some of the shortfall, driving France into third place. New York's publications rose from 9 between 1850 and 1900, to 39 between 1901 and 1950, to 55 after 1951. Publications by nation, given in table 12.4f, tell the same story. French contributions rose slightly from 61 between 1850 and 1900, to 66 between 1901 and 1950, but retreated to 43 after 1950. The Americans become significant

with 46 publications between 1901 and 1950 and thereafter take over from the French in second place with 63 publications after 1950. None of these figures bear comparison with the gigantic contributions from Britain.

Finally these tables show the very small contributions made by Italian firms. Given the geographical location of the Papacy and the drive to promote Italian Renaissance polyphony from the late nineteenth century onwards this may seem somewhat surprising. It demonstrates that such 'Roman' characteristics were delivered to English Catholics through non-Italian hands - Germany, France and, above all Britain. In this context the decline of Novello to fourth place by 1951-2000 is ironic, given that it was founded by an Italian family.

Sub table 12.4d Leading centres of publications in different periods

Number of publications in 1801-1849		Number of publications in 1850-1900		Number of publications in 1901-1950		Number of publications in 1951-2000	
London	175	London	301 ⁹⁸⁶	London	692 ⁹⁸⁸	London	658 ⁹⁸⁹
Paris	4	Ratisbon	94	Paris	64	New York	55
Leipzig	10	Paris	58	New York	39	Paris	40
Vienna	2	Leipzig	50	Reigate	36	Munster	35
		Dusseldorff	19	Ratisbon	31	Amsterdam	32
		New York	9 ⁹⁸⁷	York	12	Croydon	26
						York	11

⁹⁸⁶ In addition 4 other London publications were also produced in Mainz, 2 in New York, and 1 in Glasgow

⁹⁸⁷ In addition there are the 2 other publications also produced in London.

⁹⁸⁸ In addition 2 other publications each were also produced in Glasgow, Leipzig and New York

⁹⁸⁹ 1 other publication was also produced in Basel, Kasel and Tours.

Sub table 12.4e Leading publishers of publications in different periods

Number of publications in 1801-1849		Number of publications in 1850-1900		Number of publications in 1901-1950		Number of publications in 1951-2000	
[No. of publishers listed	19]	[No. of publishers listed	67]	[No. of publishers listed	80]	[No. of publishers listed	76]
Novello	138	Novello	109	Stainer and Bell	157	OUP	110
Butler	24	Pustet	79	Cary	157	Stainer and Bell	100
Breitkopf and Haertel	10	Cary	67	Novello	110	Cary	89
		Editions		OUP	108	Novello	80
		Musicales	47	Editions		Chester	50
		Burns and Oates	54	Musicales	51	Gregorius	
		Breitkopf and		Chester	47	Musokverlag	35
		Haertel	41	Curwen	38	Annie Bank	32
		Schwann	19	Boosey	24	Boosey	30
		Boosey	14	Pustet	24	Curwen	29
						RSCM	28
						Schott	28
						Editions	
						Musicales	26
						Ascherberg	24
						Elkin	19
						SMP	19

Sub table 12.4f Publications from particular countries in different periods

No. of publications in 1850-1900		No. of publications in 1901-1950		No. of publications in 1951-2000	
Great Britain	339 (+6) ⁹⁹⁰	Great Britain	776 (+3)	Great Britain	790 (+ 1)
Germany/Austria	180 (+6)	France	66 (+1)	USA	63
France	61	Germany/Austria	48 (+2)	Germany/Austria	46
USA	9 (+4)	USA	46 (+2)	France	43 (+ 1)
Italy	7	Italy	15 (+1)	Holland	34
No data	27	Holland	5	Switzerland	9 (+1)
		No data	38	Italy	3
				No data	16

B. Evidence from collections of music on the database: Compositions

Evidence from publications is only one part of the story. To establish the overall shape of the English Catholic musical repertoire it is necessary to examine the compositions they contain. Tables 12.5a and 12.5b shows how they can be divided by genre. The 28 collections and sub-collections covered by the database contain 8793 choral compositions by anonymous and 1202 identifiable composers. 593, or 7% of these, use plainchant; 376, or 4%, use

‘Anglican’ style chant; 152, or 2%, use Gelineau chant. 1029 pieces, or 12%, are intended for Benediction. As noted earlier, the number of plainchant works is almost certainly too low. Data given later will show that Anglican-style chants were mainly copied or published in the nineteenth century. They can only be found in a limited selection of collections, notably those at St Cuthbert’s church, Durham and at Everingham. Gelineau chant only became available during the 1950s. The quantity of Benediction music, though impressive, does not do full justice to the full scope of this phenomenon. The figure is calculated from adding together all settings of the *O Salutaris*, Litany and *Tantum Ergo* texts. However, other more general purpose motets and settings of the text *Adoremus In Aeternum* could have been performed and hymns were used to introduce and conclude the service. Moreover the figures do not include the contents of the Benediction Manuals edited by Tozer and Terry which became standard in the twentieth century.

Table 12.5. Compositions divided by genre⁹⁹¹

Sub table 12.5a Basic divisions

Total number of compositions	8793
Plainchant compositions	593
Compositions using ‘Anglican’ Chant	376
Compositions using Gelineau Chant	152
Benediction settings:	
(a) Services (<i>Tantum Ergo</i> , <i>O Salutaris</i> , Litany)	38
(b) Settings of <i>O Salutaris</i>	240
(c) Litany settings	525
(d) Settings of <i>Tantum Ergo</i>	226
Sub total	1029
Number of identifiable composers	1202

Table 12.5b provides a more detailed breakdown. Here it is helpful to group certain categories of music together. Antiphons, acclamations, alleluia settings, motets, responsories, sequences and tracts could often be used in different parts of services from that indicated by

⁹⁹⁰ The figures in brackets denote publications produced in a second country.

⁹⁹¹ Source: Query on the **Works(a)** table (‘Not “Voluntary” in the criteria for the **Genre** field) followed by Duplicates queries and filters on the **Genre** field with >0 criteria. The figures incorporate plainchant and fauxbourdon items. With voluntaries included the number of composers rises to 1468.

their text. If grouped together they account for 3620, or 41% of all 8797 choral works. Other categories are less significant. The 506 anthems and choruses, distinguished from motets primarily because they use English texts, constitute 6% of all choral works. Figures for Masses are more respectable - 750, or 9% of all choral works; and these of course are multi-movement works. The role played by music intended primarily for the Office should not be neglected. Settings of the Psalms, *Magnificat*, *Nunc Dimittis* and other canticles account for 948, or 11% of all choral works. Also of interest are the 1360 hymns, carols, and carol-anthems, accounting for 15% of all choral works. Such items are significant since many were copied or published separately outside hymnals and, in the nineteenth century especially, could be sung by choirs as anthems and motets.⁹⁹² For example manuscript part books from Everingham and St Cuthbert's, Durham contain numerous hymn settings alongside parts for anthems and masses clearly designed for use by choir members.

Sub table 12.5b Principal categories

Genre	No. of compositions	Genre	No. of compositions
Anthem	500 ⁹⁹³	Canticle	45
Antiphon	1694	<i>Magnificat</i>	158
Acclamation	2	<i>Nunc Dimittis</i>	24
Alleluia	133	<i>Stabat Mater</i>	44
Chorus	6	<i>Te Deum</i>	36
Motet	1405 ⁹⁹⁴	Psalms	721
Responsory	258	Mass	750 ⁹⁹⁵
Sequence	62	Passion service	20
Tract	66	<i>Domine Salvum Fac</i>	39
Hymn	1007		
Carol	117		
Carol/Anthem	236		

⁹⁹² The figure is inflated somewhat by the inclusion of data from John Driscoll's Stonyhurst *Cantionale* of 1918, combining hymns and motets intended for choir as well as congregational singing.

⁹⁹³ This figure includes 1 Anthem-Motet, 1 Anthem-Antiphon and 1 Anthem-Psalms.

⁹⁹⁴ Not including the 1 Anthem-Motet mentioned above.

⁹⁹⁵ Not including 15 Mass Propers, 8 sets of Responses for Mass or free standing settings of the Credo.

The next table, table 12.6, shows contributions made to the repertory, listed from all 28 collections, by composers from different countries. With 1940, or 22% of the 8793 choral works, the composer is unidentifiable, usually because it is an anonymous plainchant composition. With the remaining 6821 works, British composers head the list with 2795 items, or 32% of the music. This means that, unlike with data from publications, there is a stronger challenge from abroad. 68% of all identifiable choral works are of foreign origin, with especially strong showings from Italy and Germany. Italy, with 1763 contributions, accounts for 20% of the total; Germany, with 857 contributions, provides 10%. These figures are one way of determining the balance between the 'Roman', international and native British elements within nineteenth- and early twentieth-century English Catholicism. However, certain qualifying features should be noted. German influence was, in the first instance, due to Vincent Novello's vigorous promotion of the Viennese Classical repertoire associated with Haydn, Mozart, Hummel and Weber in the early nineteenth century. Later, from the 1860s onwards, it received a further boost from Pustet's publication of numerous works by German Cecilian composers. The Italian figure is inflated by the contents of the complete Breitkopf and Haertel edition of *Palestrina's Werke* edited by Franz Xavier Haberl between 1874 and 1885 with supplements in 1891-2 and 1907. This contains 813 religious choral works, or 46% of the Italian contribution. Its cost, physical size, layout and critical apparatus shows that this was a publication designed for scholarly study in libraries and academic institutions; and, as already shown, only a fraction of Palestrina's known output as recorded here was made generally available to English Catholics in cheap practical editions. The same point applies to Flemish composers. 91%, or 650 out of 712 works, can be found in Haberl's monumental edition of *Orlando di Lasso's Werke* published between 1894 and 1908.

Table 12.6. Division of choral compositions by the nationality of the composer⁹⁹⁶

Country of composer	Number of compositions ⁹⁹⁷
No data available	1940
Work authored by more than one composer	27
Works by composers whose national identity is known	6824
Great Britain	2795 + 1 other possibly written by British composers ⁹⁹⁸
France	181
Flemish	712
Belgium	26
Italy	1763 ⁹⁹⁹
Spain	183
Portugal	16
Germany/Austria	857+ 28 others possibly written by German composers ¹⁰⁰⁰
Russia	18
Holland	14 ¹⁰⁰¹
Switzerland	13
Poland	12 + 1 other possibly by a Polish composer
Hungary	10
USA	109 + 2 other works possibly written by a US composer ¹⁰⁰²

The next set of data, table 12.7, shows the contributions made to the repertoire in the 28 collections and sub-collections of music by composers in different historical periods. As explained earlier composers' lives do not naturally fall neatly into half-centuries; so in some cases works have had to be assigned to overlapping 100 year periods. These figures are italicised in the table. The general pattern shows three main phases of compositional output:

⁹⁹⁶ Source: Query on the **Works(a)** table with 'Not "Voluntaries" criteria in the **Genre** field. A Duplicates query was then run from this with >0 criteria. Smaller contributions from other countries have not been included.

⁹⁹⁷ The figures in brackets are compositions where the composer had strong connections with a second country. For example Vincent Novello was born, and is classified here, as an Italian, but worked in Britain.

⁹⁹⁸ Plus 38 works (and possibly 2 others) by British composers strongly connected with another country.

⁹⁹⁹ Plus 8 works (and possibly 8 others) by Italian composers strongly connected with another country.

¹⁰⁰⁰ Plus 24 (and possibly 3 others) by German composers strongly connected with another country.

¹⁰⁰¹ Plus 1 by a Dutch composer strongly connected with another country.

¹⁰⁰² Plus 6 works (and possibly 3 more) by composers with strong connections with another country.

1501-1650, 1751-1850 and 1851-1950. These correspond to Catholic interest in Renaissance polyphony, the Classical Viennese style, and imitators of the Renaissance style, overlapping with a residue of interest in more modern approaches in the late nineteenth and early twentieth centuries. If the statistics for different periods are grouped together the following facts emerge. First, that outside the world of plainchant, the medieval contribution is minuscule, accounting for 15 out of 8793 works. For the years between 1451 and 1700, the proportion is 28% (2464/8793); between 1651 and 1850, it is 15% (1314/8793); and between 1851 and 2000, it is 26% (2303/8793). With the last, if the 836 works for the period between 1801 and 1900 are included, the proportion rises to 36% (3139/8793). Thus, the middle period is squeezed between the Renaissance polyphonic and more modern periods. The significant contribution made by composers from earlier periods testifies to the growing official emphasis on plainchant and Renaissance polyphonic styles in the late nineteenth and early twentieth centuries within the English Catholic church, especially once it is appreciated that 31% (593/1891) of the works for which no date can be assigned are plainchant. This ought to have limited opportunities for contemporary composers, especially those who did not conform to Cecilian ideals. The impression is confirmed if, as shall be seen later, you look at *when* the music was published or copied by examining publication data. It then becomes clear that music composed between 1751 and 1850 was promoted in the nineteenth century - in other words at or shortly after the time it was composed - whereas much of the pre-1650 repertoire was promoted in the late nineteenth and early twentieth centuries. This suggests that the nineteenth-century English Catholic church was more alive to contemporary musical developments than its twentieth-century counterpart with its deliberate archaising tendency. Yet works composed after 1851 are almost as numerous as those made available from before 1650. However, this contradiction may be explained by the large number of Cecilian compositions inspired by plainchant and Renaissance polyphonic styles.

Table 12.7. Division of choral compositions according to their period of composition¹⁰⁰³

Period	Number of works composed in one period	Number of works composed during a group of periods
No data	1891	
Medieval	5	
1401-1450	9	
<i>1401-1500</i>	1	15
1451-1550	20	
1501-1550	13	
<i>1501-1600</i>	<i>1762</i>	
1551-1600	89	
<i>1551-1650</i>	<i>473</i>	
1601-1650	12	2369
<i>1601-1700</i>	<i>95</i>	2464 (if the period 1601-1700 is added)
1651-1700	53	
1651-1750	154	
1701-1750	70	
<i>1701-1800</i>	<i>189</i>	
1751-1800	162	
<i>1751-1850</i>	<i>431</i>	
1801-1850	255	1314
<i>1801-1900</i>	<i>836</i>	2150 (if the period 1801-1900 is added)
<i>1851-1950</i>	<i>1355</i>	
1851-1900	104	
1901-1950	27	
<i>1901-2000</i>	<i>761</i>	
1951-2000	26	2303 (3139 if data for the period 1801- 1900 is added)

Finally table 12.8 shows the balance of choral compositions in all 28 collections according to the language used in the text. Note that in some cases a composition was separately published or copied using texts in different languages, so the number of records is greater than in tables 12.5-12.7. Latin predominates, as you might expect, due to the use of a Latin liturgy. In turn this helps explain the substantial input of works by foreign composers,

¹⁰⁰³ Source: Same as for table 12.6 with a duplicates query (>0 criteria) run from the **Composer** table's **Period** field.

giving the English Catholic musical scene such an international ‘Roman’ complexion. However, 1874 items, or 21% out of 8894 records of compositions, employ English alone. This is surprisingly high; and is partly due to the substantial use of numerous publications by non-Catholic publishers noted earlier, especially in the 1930s, 1950s and 1960s. Once again though it demonstrates the significant native strain in the English Catholic musical scene.

Table 12.8. Division of choral compositions according to the language used in the text¹⁰⁰⁴

Language	Number of compositions	Number of compositions using a second language	
Total number of recordsets	8894	French	4
English	1874	German	4
		Latin	233
		Portuguese	1
		Welsh	6
French	4	English	4
German	4	English	1
		Latin	4
Italian	10	Latin	1
Latin	6632	English	233
		Italian	1
		German	4
Russian	30	Greek	1
Spanish	2		
Basque	1		
Cases where the music was meant to be sung but no text has been supplied	87		

¹⁰⁰⁴ Source: Query from the **Works** table with ‘unique values’ using the following fields: **ComposerID**, **Standard Title**, **Genre** (‘Not “Voluntary” criteria), and **Language**. A Duplicates query (criteria >0) was then run from the **Language** field in the table this produced.

C. Evidence from collections of music in the database: Data on compositions combined with data on publications

So far, evidence on the database relating to publications and evidence relating to compositions has been treated separately. However, when the two are combined further important traits become manifest. For instance it has already been noted in general terms that British, especially London, publications dominate the English Catholic publishing scene, but that this British dominance is much less significant when the number of compositions contributed by different composers is examined. Moreover, it is only through the dates and periods of publication that trends in the availability of different sorts of music according to genre, the period of composition and the nationality of their composers can be measured, as the recent remarks about how ready the English Catholic church was to use recently composed music in different periods illustrate.

Tables 12.9 and 12.10 give details of the cities and countries where compositions were published. These figures relate only to printed, engraved, and dyeline copied editions along with photocopies from printed editions, since these are the items whose date and place of publication can be securely established. This means that the number of compositions affected is different from that covered by tables 12.5 to 12.7, which include spirit duplicated, Gestetner, and manuscript copies. Moreover the number of compositions is distorted by cases where the same work has been published in different places. This leaves 9062 records of published compositions for examination (henceforth referred to as RPCs); of which in 126 cases no data on places or countries of publication is available.

As one would expect contributions from Britain predominate. London accounts for 4182, or 46% of all RPCs. In comparison contributions from other British centres are very small, underlining the centralisation on the capital noted earlier. 167 out of the 168 RPCs from Edinburgh come from just one undated early nineteenth-century publication found at

Everingham - George Gordon's edition *A Collection of Sacred Music calculated for small choirs*.¹⁰⁰⁵ Likewise the 14 RPCs from Richmond are accounted for by a single publication: Henry Farmer's *Fourteen Benediction Services*, printed and distributed by T. Petch of Richmond.

The strongest Continental contribution, with 2346, or 25% of all RPCs, comes from Austria-Germany, with decisive contributions from Leipzig and Ratisbon. However, the Leipzig figure is inflated by Haberl's *Palestrina's Werke* and *Orlando di Lasso's Werke* publications mentioned earlier. Thus, in reality Ratisbon is the more important centre.

Next after Austria-Germany come France, the USA and Italy. France, with 378 RPCs, accounts for 4% of the whole. The USA, with 860 RPCs, and Italy, with 299 RPCs, account for 9% and 3% of the total respectively. Both the American and Italian figures are distorted by the presence of 484 works in Tozer's *Proper of the Mass* Vol.1, published at Glenn Rock, New Jersey in 1905, and 200 works in Vito da Bondo's edition of *Cantoriale: Liber Polyphonia Chori Pro Anno Liturgica*, published by Edizione Carrara of Bergamo in 1955 held in the Ushaw Music Room Collection.¹⁰⁰⁶ It is notable how publications in France and the USA are dominated by Paris and New York. As in Britain with London then, the publication of repertoire in these countries was highly centralised.

Elsewhere a few other points are worth noting. Given its strong presence in the English Catholic community and the role of Dublin as a centre for disseminating Cecilian works, the Irish contribution - just 2 RPCs - is tiny. The same is true for Belgium, despite its historic importance as a centre for late Medieval and Renaissance polyphony and the dominant role that publishing firms such as Desclée played in the dissemination of plainchant

¹⁰⁰⁵ See the **Publications** table in the main database PID 903.

¹⁰⁰⁶ See the **Publications** table in the main database PID 352 and PID 263.

in English Catholic centres from the mid nineteenth century onwards. The Dutch contribution of 47 RPCs is mainly due to the efforts of Annie Bank, as noted earlier.

Table 12.9. Principal places where choral compositions were published¹⁰⁰⁷

Total number of compositions in publications (RPCs) 9062

Compositions in Publications for which no data on places was supplied 126

Centre of publication	Number of works (RPCs) produced in each centre of publication ¹⁰⁰⁸
London (Great Britain)	4182 (+ 13 published in other places as well)
Wimbledon	447
Edinburgh	168 (167 in one publication)
Portsmouth	53
Croydon	49
Reigate	42
York	29
Salford	23
Farnworth	22
Downside	17
Richmond	14
Paris	340
St Laurent sur Sèvre	15
Lourdes	12
Bergamo	200
Turin	61
Rome	25
Milan	13
Tournai (Belgium)	19
Amsterdam	40
Leipzig (Germany/Austria)	1532
Ratisbon	616
Munster	42
Dusseldorff	24
Vienna	13
Mainz	11 (+ 4 published in other places as well)
Glenn Rock, New Jersey	484 (all in one publication)
New York	282 (+ 3 published in other places as well)
Boston, Mass.	48

¹⁰⁰⁷ Source: Query on the following fields: **WorkID**, **Format** (criteria: "Engraved", "Photocopy", "Dyeline Copy", and "Print"), **Place**, and **Genre** ('Not "Voluntary" criteria). Duplicate queries were run from the resulting table using >0 criteria.

¹⁰⁰⁸ The figures in brackets give the number of compositions published in two places in the same edition.

Table 12.10. Number of choral compositions published in different countries

Country	Number of compositions (RPCs) published in that country	Number of other compositions (RPCs) published in a second country in the same edition
Great Britain	5095	10
Ireland	2	0
France	378	1
Belgium	23	0
Switzerland	9	1
Italy	299	2
Germany/Austria	2346	9
Holland	47	0
USA	860	5

Tables 12.11 and 12.12 show how these patterns varied over time. Here the first thing to observe is the number of compositions published in each fifty-year period. Earlier it was noted that the total number of publications steadily rose; but the figures here show that this does not always apply to the number of compositions. In the nineteenth century there is a rise from 800 RPCs in the period between 1801 and 1849 to 3714 RPCs published in the period between 1850 and 1900. Together these figures account for 50% of the 9061 RPCs in the collection. Inevitably then there is a fall in the number of RPCs during the twentieth century with 2652 RPCs for the period between 1901 and 1950 and 1666 RPCs after that. There are, in addition, some publications of more uncertain date that have had to be assigned more loosely to the periods from 1801 to 1900 and from 1901 to 2000; but these are too small to make much difference. On the face of it then there is a *shrinkage* of repertoire in the twentieth century. More publications may have been produced, but the effect is nullified by the fact that a higher proportion of the same compositions were being produced in different publications. In addition, as shall be seen, the greater propensity for nineteenth-century publishers to produce publications with several works has to be allowed for. On the other hand, the long

service life of a publication may have meant that many compositions published before 1900 continued to be used well into the twentieth century.

Second, as one might expect from the earlier data relating to numbers of publications, these figures show, except for the period between 1850 and 1900, the predominance of compositions published in Britain, and especially London. The variability of this dominance though should be observed. 70%, or 582 out of 800 RPCs in the period between 1801 and 1849 came from London; the figure then falls to 41%, or 1506 out of 3714 RPCs in the period between 1851 and 1900; and again to 32% or 858 out of 2652 RPCs for the period between 1901 and 1950; but recovers to 64%, or 1074 out of 1666 RPCs for the period after 1950. Notice though that London's twentieth-century output is below that of the late nineteenth century. Its recovering share of the market then is due to faltering foreign competition. The strength and subsequent weakness of the German challenge is the biggest single factor. In the years between 1850 and 1900, this is really strong, outstripping contributions from Britain. Leipzig and Ratisbon between them account for 51%, or 1896 out of 3714 RPCs. 1045 of these though come from Haberl's complete editions of works by Palestrina and Lassus; so the challenge appears stronger than it really is.¹⁰⁰⁹ Between 1901 and 1950, this falls dramatically to 9%, or 236 out of 2652 RPCs, many of them being the residue of Haberl's work on the complete edition of Lassus's compositions. Ratisbon's decline is particularly marked, falling from 569 RPCs between 1850 and 1900, to 42 between 1901 and 1950, to 5 after 1951. Leipzig disappears altogether. As noted earlier with the publications data the gap is only to a very limited extent filled by contributions from Paris and New York. Thus, despite Paris' increase in RPCs, its share of the whole falls from 6%, or 51 out of 800 RPCs between 1801- and 1849, to 2%, or 79 out of 3714 RPCs between 1850 and 1900. Between 1901 and 1950

¹⁰⁰⁹ That is 569 works by Palestrina and 476 by Lassus. The latter do not include the contents of volumes published after 1900.

the percentage recovers to 6%, or 160 out of 2652 RPCs; but then retreats to 2%, or 40 out of 1666 RPCs thereafter. New York meanwhile, after contributing only 9 RPCs between 1850 and 1900, surfaces with 7%, or 196 out of 2652 RPCs between 1901 and 1950; but after this promising showing retreats to 5%, or 76 out of 1666 RPCs after that.¹⁰¹⁰ Thus, the mainspring for publication of compositions is London; and this was boosted by contributions from Germany during the nineteenth century. When this was removed neither British nor other continental centres seem to have been able or willing to make up the shortfall.

Table 12.11. Major centres where compositions were published (RPCs) divided by their period of publication¹⁰¹¹

	1801-1849		1850-1900		1901-1950		1951-2000	
No. of recordsets of published works	800		3714		2652		1666	
No. of items for which no place of publication is given.	4		74		20		12	
No. of works published by each major centre	London	582	London	1506	London	858 (+3)	London	1074(+1)
	Edinburgh	167	Leipzig	1327	Glenn Rock	484	Bergamo	200
	Paris	51	Ratisbon	569	Wimbledon	447	New York	76
	Leipzig	10	Paris	79	Leipzig	194 (+2)	Boston	46
			Dusseldorf	19	New York	196 (+2)	Munster	41
					Paris	160	Paris	40
					Turin	56	Croydon	38
					Ratisbon	42	Amsterdam	32
					Reigate	36	Farnworth	22
					Rome	24	York	21
					St Laurent		Lourdes	11
					sur Sèvre	15	Ratisbon	5
					Tournai	15		
					Richmond	14		

¹⁰¹⁰ Glenn Rock's 484 items in one publication of 1905 can be discounted.

¹⁰¹¹ Source: Same as table 12.10 using appropriate criteria for the field **Period** (of publication). Works where the same publication was made in more than one place are added in brackets.

Table 12.12. Number of compositions published (RPCs) in major publishing countries categorised by their period of publication¹⁰¹²

<u>1751-1800</u>		<u>1801-1849</u>		<u>1850-1900</u>	
Great Britain	76	Great Britain	749	Great Britain	1603 (+6)
		France	53	Germany/Austria	1938 (+5)
		Germany/Austria	12	France	80
		USA	1	USA	9 (+3)
		No data available	4	No data available	74
<u>1801-1900</u>		<u>1901-1950</u>		<u>1850-1950</u>	
Great Britain	19	Great Britain	1404 (+3)	Great Britain	43
		USA	686 (+2)	France	1
		Germany/Austria	277(+2)	Germany	1
		France	175	No data available	1
		Italy	89		
		Holland	8		
		No data available	20		
<u>1901-2000</u>		<u>1951-2000</u>			
Great Britain	54	Great Britain	1163 (+1)		
Germany/Austria	1	USA	124		
No data available	8	France	54		
France:	14	Germany/Austria	50 (+1)		
		Holland	38		
		Switzerland	9 (+1)		
		Belgium	4 (+1)		
		No data available	12		

Tables 12.13a and 12.13b show the number of choral compositions published by different companies for all periods after 1751. Here it should be noted that the total number of recordsets is larger than that produced by the queries for tables 12.9-12.11. This is because different companies may have published the same work. As before the first step is to subtract all items not produced in print, engraved, photocopied from print or presented as a dyeline copy. Table 12.13a gives the relevant data. The result shows that 162 public companies published works on 9061 occasions accounting for 83% of all copies made of compositions. Even allowing for the large number of published compositions for which no data is available the number of compositions copied in manuscript then is much higher than one might have expected from the earlier statistics dealing with balance between the number of publications

¹⁰¹² Source: Query using the **WorkID**, **Standard Publisher**, **Place**, **Format** (with the following criteria: "dyeline copy", "print", "engraved" and "photocopy"), **Genre** (with 'Not "Voluntary"' criteria), and publication **Period** (with appropriate criteria) followed by Duplicates Queries on the **Place** field in the resulting table. Dublin has been excluded from the British figures.



and the number of volumes of copied manuscripts. This is explained by the fact that manuscript copies often contain large numbers of compositions. For example the manuscript organ book and its 3 associated manuscript choir books at St Cuthbert's, Durham, copied from the 1850s onwards, contain 331 works.¹⁰¹³ Table 12.13b shows that, as one might expect, British companies predominate, especially when the earlier distortions associated with Carrara of Bergamo and Breitkopf and Haertel at Leipzig are taken into account. In Britain the leading companies are Novello's, with 12% (1103) of the 9061 compositions published there; Burns and Oates, with 8% (770/9061) of compositions; Cary, with 5% (463/9061) of published compositions; Stainer and Bell, with 3% (292/9061) of compositions; and OUP, with 3% (296/9061) of compositions. Note that abroad only Pustet, with 588 (6% of 9061) published compositions, and Breitkopf and Haertel, with 1470, are able to compete on this scale.

The difference in order of importance between these figures and those produced by adding up the number of publications in table 12.2c should be remarked. Unlike in these earlier figures Burns and Oates are ahead of Cary, which in turn is ahead of OUP and Stainer and Bell. However, the decline in Catholic music publishing activity by Burns and Oates and Novello's after the nineteenth century, along with corresponding increases by Cary, OUP and Stainer and Bell should be recalled. Moreover the high Burns and Oates figure is at least partly due to the fact that so many of their individual publications held large numbers of compositions. A large example of this is *The Popular Choir Manual: A Complete Collection of Music for the Course of the Ecclesiastical Year*, based on an earlier version with the same title edited by John Lambert published by the same company.¹⁰¹⁴ This contained no less than 253 compositions.

¹⁰¹³ PID 1247 in the **Publications** table in the *Repertoire* database.

¹⁰¹⁴ Published under the imprint of Burns and Lambert, which later developed into Burns and Oates.

Table 12.13 Number of choral compositions published by the major publishing companies

Sub table 12.13a. Basic data¹⁰¹⁵

Number of recordsets produced by the Query	10893
Compositions produced	(a) in mss 1561
	By spirit duplication 124
	using Gestedner technology 132
	by photocopying from a manuscript: 10
	with a typed text only 2
	using a music processor 1
	(b) in print 5909 ¹⁰¹⁶
	by engraving 2640
	By dyeline copy 478
	by photocopying from print 35
	Total 9061
	(c) Privately 239
	(d) for which no publishing data is available 695
Number of public publishing companies	165

Sub table 12:13b. Number of works published by major publishers grouped according to the country where they were usually based¹⁰¹⁷

<u>Great Britain</u>		<u>Great Britain (continued)</u>		<u>Holland</u>	
Novello	1103	Banks	29	Annie Bank	40
Burns and Oates	770	Chappell	29		
Cary	463	Catholic Printing Co.	22	<u>USA</u>	
Sacred Heart, Wimbledon	447	Patersons	21	Fischer	661
OUP	296	Hinrichsen	19	Glenn Rock	484
Stainer and Bell	292	Downside	17	Mclaughlin & Reilly	48
The Grail	160	Weinberger	16	Schirmer	40
Boosey	116	Peters	15	Lawson-Gould	14
Curwen	108	Petch	14	Galaxy	14
Chester	99	Ashdown	11	Mercury	10
Butler	80	Bayley and Ferguson	10		
RSCM	65	Pitman Hart	10	<u>Italy</u>	
Toovey	62	Stonyhurst	10	Carrara	200
CMA	57	Augner	10	Capra	61
Portsmouth diocese	53	Lengwick	8	Vatican Press	24
SMP	36	Richardson	8	Ricordi	19
Elkin	32				
Ascherberg	31				

¹⁰¹⁵ Source: Query on the following fields: **WorkID**, **Genre** (with 'Not "Voluntary" criteria), **Publication title**, and **Format** followed by a Duplicates Query on the **Format** field in the resulting table.

¹⁰¹⁶ Including one edition accompanied by a recording.

¹⁰¹⁷ In addition there are 19 private publications and 544 publications with no publishing company name given.

Sub table 12.13b continued

<u>Germany/Austria</u>		<u>France</u>		<u>Belgium</u>	
Breitkopf and Haertel	1470	Editions Musicales	159	Desclée	19
Pustet	588	L'Art Catholique	85		
Braun	58	Nicou Choron	53		
Schott	51	Biton	15		
Gregorius	42	Musique Religieuse	13		
Musikverlag	24	Musique de la Grotte	11		
Schwann	12				
Bohm	10				
F. und Glauchauf	8				
Coppenrath					

This is a phenomenon that is picked up in table 12.14. The basic point is that nineteenth-century publications are more likely to contain several compositions. Thus, for all periods after the mid-eighteenth century 13%, or 342 out of 2727 publications contain more than one composition; and 116, or 4% of these, have more than ten.¹⁰¹⁸ If the data is then broken down into fifty-year periods and the relatively insignificant figures for compositions whose date of publication is uncertain and therefore assigned to the periods between 1801 and 1900 and from 1901 to 2000 are ignored, then the following picture emerges. Between 1801 and 1849 13%, or 26 out of 199 publications, contain more than one composition; and 13 of these, or 7%, have more than ten compositions. For the period 1850 and 1900 the first figure rises to 21%, or 127 out of 600 publications; and the second rises to 11%, or 63 out of 600 publications. For the period between 1901 and 1950 there is then a fall to 8%, or 75 out of 942 publications containing more than one composition; and the corresponding figure for publications with more than ten compositions falls to 2%, or 21 publications only. The pattern remains more or less the same after 1950. 10%, or 95 out of 907 publications, contain more than one composition - a slight increase; but only 15, or 2% of publications have more than ten compositions.

¹⁰¹⁸ These figures of course include only engraved, printed, or dyeline copy editions; as well as photocopies from printed editions.

Table 12.14 Number of choral publications containing more than one composition¹⁰¹⁹

Period of publication	No. of publications with more than one composition.	No. of publications with over ten compositions	Total no. of publications. (Printed, engraved, dyeline copied or photocopied)
1751-1800	2	2	2
1801-1849	26	13	199
1801-1900	1	1	3
1850-1900	127	63	600
1850-1950	2	1	19
1901-1950	75	21	942
1901-2000	14	0	44
1951-2000	95	15	907
No date			10
Total number of publications	342	116	2727

These shifts are almost certainly connected with the transformation in printing and performance practices mentioned earlier. As noted before, expensive engraved folio editions encouraged manuscript copying. Companies knew this, so they produced limited numbers of copies containing several compositions. However, once moveable type had been reintroduced, cheap mass-production, placing octavo copies in the hand of every choir member, militated in favour of publications containing a single composition. A clear divide then emerged between such performance copies and more expensive academic 'library' editions with many works such as Breitkopf and Haertel's *Palestrina's Werke*. This, significantly enough, was engraved, reflecting the fact that it was still felt that better quality reproduction could be attained using this technology than with print. However, this is fundamentally different from the earlier folio editions like Vincent Novello's 1811 edition of *A Collection of Sacred Music as performed in the Portuguese embassy chapel* or the massive *The Choir* series published by Burns and Lambert (a forerunner of Burns and Oates) in the

¹⁰¹⁹ Source: Query from the following fields: **Format** (criteria: 'Print', 'Engraved', 'Dyeline Copy' and 'Photocopy'), **Publication Period** (with appropriate criteria), **WID**, **PID**, **Genre** (with 'Not "Voluntary"' criteria). Duplicates Query on the resulting **PID** column criteria >1 and then >10 for over 10 compositions.

early 1850s.¹⁰²⁰ Unlike with *Palestrina's Werke* these are anthologies of works by different composers intended for practical use (with or without extra manuscript copying) in the choir loft.

Table 12.15 shows the changing importance of composers from different nationalities in works published or copied during different periods. Allowing for cases where the nationality of the composer is unknown the following features emerge. First, that British composers are not the predominant contributors in the nineteenth century. In the period between 1801 and 1849 the Austro-German share, with 28%, or 257 out of 915 copied works is the most important.¹⁰²¹ Almost certainly this reflects the Classical Viennese repertoire promoted by Vincent Novello that overlaid the earlier contributions by Samuel Webbe the elder, Samuel Wesley and their fellow London Embassy Chapel composers in the late eighteenth century. The next major foreign contributor was Italy, with 27%, or 250 out of 915 works copied. Many of these were eighteenth-century precursors of the Classical Viennese tradition, for example works by Joachim de Natividad or David Perez; but some were representatives of the Renaissance polyphonic repertoire. For example 34 out of 43 works in James Burns' *The Ecclesiastical Choir Book* of 1848 are by Italians.¹⁰²² Encouragement of this sort of music helped ensure the Italian 'take-over' between 1850 and 1900, accounting for 29%, or 1353 out of 4646 compositions copied, pushing the Germans and Austrians into third place with

¹⁰²⁰ The full title reads: *The Choir: A Collection of Sacred Music for Churches, Choral Societies and Families*. Volume 1, containing 67 Motets, Hymns and Antiphons, appeared in 1852. Volume 2, containing 43 items of Mass music in 8 separate parts, appeared in 1852.

¹⁰²¹ These figures, and those given in the next paragraph, do not include compositions by composers who might be regarded as having more than one nationality; but such data is given in table 12.15.

¹⁰²² See PID 1192 and WID 4967-5009 in the **Publications** and **Works** tables of the *Repertoire* database. A copy can be found in the Tower Music Room at Downside. The breakdown by composers is as follows: Italians 34 (2 each by Anerio and Nanini, 30 by Palestrina); Spaniards 7 (6 by Vittoria, 1 by Morales); Flemings 2 (1 each by Lassus and Waert).

12%, or 547 out of these 4646 published compositions. Surprisingly the British contributions increased in importance to 22%, or 999 out of these 4646 copied compositions. One reason for this were the substantial additions to the Benediction repertoire by composers like Charles Newsham and John Richardson in such publications as their edition of *A Collection of Music Suitable for the Rite of Benediction*, published by Burns and Oates in the middle of the century.¹⁰²³ The other nineteenth-century feature to observe is a measure of diversification as small but significant numbers of works by composers from other continental countries came to be published. Thus, whereas between 1801 and 1849 there are compositions from just eight foreign countries; between 1850 and 1900 this rises to twelve.¹⁰²⁴

In the twentieth century a different pattern emerges. The British influence on published compositions comes to predominate, accounting for 43%, or 1240 out of 2901 compositions published between 1901 and 1950. After 1950 the percentage falls slightly to 40%, or 735 out of 1828 of compositions copied. As seen in chapter 10, this must have been as much due to the promotion of English Renaissance polyphonic composers by publishers as to their support for modern British composers. Thus, the increasingly important role played by non-Catholic publishing companies such as the OUP and Stainer and Bell in this field is not without significance. It will also be seen that the high percentage is only maintained due to a significant decline in all copying activity and the failure of foreign competition to take advantage. In particular the declining Austro-German contribution should be noted; reflecting the declining appeal of Cecilian compositions as well as attacks on the Viennese Classical repertory. However, too much should not be made of the latter, as a German presence still remained. Between 1901 and 1950 German compositions account for 6%, or 187 out of 2901

¹⁰²³ See PID 1056 and WID 3027-3087 and 6980 in the **Publications** and **Works** tables of the *Repertoire* database. Copies of this can be found at St Cuthbert's church, Durham, the Everingham Collection in the Bar Convent, and in Miss Oldfield's collection of music at the Talbot Library, Preston. See PID/CID 1112, 1113 and 1339 in the **PID/CID** table of the *Repertoire* database.

of published works. After 1950 the figure is 9%, or 158 out of 1828 of compositions published. Meanwhile the continuing interest in Renaissance polyphony helps explain a moderate Italian presence. Between 1901 and 1950 they account for 7%, or 189 out of 2901 compositions published. After 1950 the figure rises to 15%, or 282 out of 1828 compositions published. The same factors help explain the respectable showings by Spanish composers, especially if, as in Vittoria's case, they had spent some of their careers working in Rome. The other feature to observe is that after 1950 the foreign input becomes less diversified. Between 1901 and 1950 composers from eighteen foreign countries contributed to the repertoire; after that date the figure falls back to thirteen, almost the same as for the period between 1850 and 1900.

Table 12.15. Compositions divided by nationality of composer in different periods of publication¹⁰²⁵

Period of publication	1751-1800	1751-1849	1801-1849
No. of recordsets	77	51	915
No. of works with no data about the nationality of the composer	11	27	235
No. of works according to the nationality of the composer ¹⁰²⁶	Great Britain 65	Great Britain 22 France 1 Portugal 1	Germany/Austria 257 Italy 250 +6 possible(+1) Great Britain 124 (+2) Portugal 13 Spain 14 French 7 Flemish 5 Swiss 1 Czech 1 possible

¹⁰²⁴ Note that 'Flanders' is counted as a separate 'country' from Belgium and Holland.

¹⁰²⁵ Source: Query using the following fields: (Composer) **Nationality**, **WorkID**, **Publication ID**, **Publication Period** (with appropriate criteria), **Format**, **Genre** (with 'Not "voluntary" criteria), and **Voluntary** (from the **Publications** table) (with 'No' criteria). A Duplicates query was then run from the **Nationality** field in the table that resulted.

¹⁰²⁶ Numbers placed in brackets refer to the number of works by composers with 'dual nationality'. However note that Vincent Novello is counted as Italian, though working in Britain.

Period	1801-1900	1850-1900	1850-1950
No. of recordsets	269	4646	47
No. of works with no data about the nationality of the composer	108	924	4
No. of works according to the nationality of the composer	Gt Britain 116 Italy 33 Germany/Austria 9 Portugal 2 France 1	Italy 1353 + 2 possible (+3) Gt Britain 999 Germany/Austria 547 + 27 possible (+9) Spain 114 France 55 Flemish 533 Poland 18 + 1 possible (+1) Belgium 8 Switzerland 8 Portugal 5 Holland 5 Czechoslovakia 4 + 1 possible USA 18 (+ 8)	Spain 23 Great Britain 13 Germany/Austria 4 France 3
Period of publication	1901-1950	1901-2000	1951-2000
No. of recordsets	2901	143	1828
No of works for which the nationality of the composer is unknown	807	67	359
No. of works according to the composer's nationality	Gt Britain 1240 (+16 and 2 possible) Germany/Austria 187 (+11 and 3 possible) Italy 189 (+2) France 83 Spain 69 (+1) Flemish 39 USA 20 (+3 possible) Russia 17 Hungary 5 Switzerland 4 Holland 2 Australia, Belgium, Finland, Poland & Portugal 2 each Brazil & Cuba 1 each	Gt Britain 47 Italy 10 Germany/Austria 6 France 4 Holland 2 Spain 2 USA 1 Hungary 1 Czechoslovakia 1	Gt Britain 735 (+ 1 possible) (+6) Italy 282 (+3) Germany/Austria 158 + 1 possible USA 73 (+1) France 68 Spain 64 Flemish 34 Belgium 15 Australia 21 Hungary 4 Holland 4 Russia 1 Switzerland 1

D. The database: Choral publications and compositions in selected collections

Up till now the collections of musical scores within the *Repertoire* database have been examined as a whole. However, it is now time to examine the contents of selected individual collections. These have been chosen primarily to show the differences between patterns in the nineteenth and twentieth centuries. The urban nineteenth-century scene is represented by St Cuthbert's, Durham. St Augustine's, Preston, does the same, but its collection is concentrated in the period after 1850, with some overlap into the early twentieth century. St Mary and St Everilda, Everingham is a nineteenth-century example of a rural gentleman's household chapel. St Gregory's, Preston, and St Mary's, Burnley are examples of large urban twentieth-century parishes. They are balanced by the small rural church of St Mary of the Angels, Bolton Le Sands, Lancashire, commenced in 1861 and consecrated in 1884, whose music collection dates shows a brief flurry of activity in the two or three decades before the First World War. Elsewhere, a southern dimension will be given by references to the church of Our Lady of Lourdes and St Joseph, Leigh on Sea, Essex. Spanning both the nineteenth and twentieth centuries are the great collections of music surviving at Stonyhurst and Ushaw Colleges. Ushaw, just outside Durham, was the most important Seminary in the north of England. Stonyhurst, based in Lancashire, is not just a celebrated Jesuit school: up to 1926 it was also the principal seminary for the British Province of the Society of Jesus. As before the plan will be first, to look at publications data, then to examine the balance of compositions they contain.

Table 12.16 shows how the publications are divided by format. The first thing to notice is the presence of engraved editions in nineteenth-century collections and their absence in twentieth century ones. Conversely, as might be expected, the copying of scores using a spirit duplication, a Gestetner machine or a photocopier appear in the twentieth-century collections only. Manuscript books are relatively common in the nineteenth century, although

they never account for a majority of volumes in any collection. In the twentieth century their presence is either negligible or, in the cases of Bolton Le Sands, Leigh on Sea, St Mary's Burnley and Stonyhurst non-existent. Throughout the dominance of printed copies is much more marked in the twentieth century.

A significant feature distinguishing the various collections from one another is the shifting balance between the different formats used for the music they contain within a given century. Thus engraved publications constitute only 5%, or 14 out of 287 sets of nineteenth-century choral music at Ushaw. This is in contrast with the much higher figures of 14%, or 36 out of the 257 sets of music in the Everingham collection; 42%, or 53 out of 127 sets of nineteenth-century music at Stonyhurst; and 49%, or 42 out of 85 sets of music at St Cuthbert's. The proportion of printed copies shows the reverse. St Cuthbert's, with 35 publications, constituting 42% of its collection, is the lowest; next comes Stonyhurst, with 64 out of 127 publications, or 50% of its nineteenth-century collection; then Everingham, with 144 out of 257 publications, or 56% of its collection; and at the top Ushaw, with 261 out of 287 publications, or 91% of its nineteenth-century choral collection. The explanation may lie in the fact that engraving was mainly done in the early nineteenth-century. Thus St Augustine's, whose collection mainly dates from the late nineteenth century, has 31 sets of printed music; but only 5 in engraved format. An early nineteenth-century establishment like St Cuthbert or Everingham would purchase engraved copies of music and then reduce expenditure on subsequent publications - which would appear in print - once it was equipped. Big establishments such as Stonyhurst and Ushaw, with more money and a greater need to keep up-to-date because they were seminaries, continued to buy publications. In Ushaw's case this was boosted by the strong interest shown in Cecilian compositions and Renaissance polyphony by Edwin Bonney, the choirmaster at the end of the century.

It should also be observed that even the proportion of manuscript copies to the whole collection appears to be low. Manuscripts account for just over 7%, or 7 out of 94 volumes at St Cuthbert's; just under 10%, or 25 out of 257 volumes at Everingham; 8%, or 10 out of 125 nineteenth-century volumes at Stonyhurst; and only 3%, or 9 out of 287 nineteenth-century volumes at Ushaw. However, as already noted, such low figures often mask the very large number of compositions they contain. In St Cuthbert's case especially, even after the introduction of print, cost must have been a significant factor determining the balance between manuscript copying and purchasing scores. This argument though does not apply at Everingham since the Constable Maxwell family, who built the chapel, were keen musicians and very wealthy.¹⁰²⁷ A more likely explanation then might be that, as it was rural chapel with a small choir (there are no more than 4-6 copies of any piece of music) copying may have seemed less onerous a chore.

Variations in the format of volumes also exist between collections in the twentieth century, but they are of a different sort. At Bolton Le Sands there are only printed publications. Here the absence of Gestetner, photocopied or spirit duplicated copies is readily explained by the fact that this is a pre-1914 collection, when such technology simply was not available. On the other hand table 12.17 shows that 25 out of 50 publications date from the period between 1901 and 1950, precisely the time when printed format was at its most dominant. Moreover, although this was a rural church with capacity for no more than 200 people, unlike at Everingham it had a large choir, since in some cases there are at least 20 copies of a given publication. Manuscript copying then cannot have been an attractive option. Here there are all the signs of a vigorous choirmaster - J. H. Knowles - suddenly arriving,

¹⁰²⁷ Several printed copies in the collection are signed by Marmaduke Constable Maxwell and his wife.

quickly setting up a choir, and persuading the parish to buy sets of printed music for it to perform.

A similar dominance of printed matter can be observed in twentieth-century Stonyhurst. Here there are only 3 Gestetner and 2 spirit duplicated sets of music out of a total of 116. This is hard to explain, except perhaps such copies may have been made and then thrown out. Another possibility lies in a degree of stagnation. In 1926 the seminary was transferred to Heythrop in Oxfordshire, leaving the College to continue as a purely boys' school. The institution then suddenly became very different from Ushaw, which retained boy pupils alongside Seminarians into the 1960s. Table 12.18 shows that, although the period is more recent, 127 publications survive from before 1900 compared with 116 thereafter. Moreover, as mentioned in chapter 11, reports of what was performed in the *Stonyhurst Magazine* become progressively more perfunctory during the 1930s and almost completely disappear in the 1950s. A less vigorous musical establishment relying on an increasingly standardised repertoire then is less likely to photocopy or use Gestetner machines.

A very different picture emerges at Ushaw. Here in the twentieth-century Gestetner copies account for 20%, or 64 out of 326 of all sets of choral music. The figures at St Gregory's, Preston are considerably higher than this. The 25 photocopied sets of music, plus a spirit duplicated and Gestetner copy, account for 33% of the 81 publications in the collection. Obviously then in both places Gestetner and photocopying technologies offered substantial savings and increased flexibility when people came to make arrangements. Yet, whereas at St Gregory's 51 out of 81, or 63% of all the sets of choral music are in print, at Ushaw the figure is 241 out of 322, or 75%. The explanation then may have something to do with the fact that Gestetner and photocopying machines only became generally available from the 1950s onwards. Many of Ushaw's printed purchases though were made before the Second World War. On the other hand, at St Gregory's, the music survives in old envelopes with 1980s

postmarks on them! This implies that its choir, and the music obtained for it, was set up during the 1950s at the earliest and that what would have then seemed to be a very old-fashioned repertoire continued to be used long after Vatican II. Indeed, notes on at least one set of photocopied scores show that the music was out of print at the time it was copied.¹⁰²⁸ This fact is confirmed by data from table 12.17, showing that 18 out of 81 sets of music were published before 1900, and 49 before 1950. In other words St Gregory's may have been compelled to photocopy.

In turn this type of argument can be used to explain the balance of music in different formats at St Mary's, Burnley. Here photocopying and spirit duplicating account for 7 out of 52, or 10% of the collection. This is lower than at Ushaw or St Gregory's, Preston. The predominance of print then fits in with the fact that, unlike at St Gregory's, the collection was assembled in the early twentieth century (see table 12.17). Yet, in contrast to what happened at Bolton Le Sands, the choir continued to operate up into the 1960s; so a small amount of photocopying was undertaken to replenish a basically unchanging repertoire.

Clearly then, the pattern of acquisitions is a factor of considerable importance in explaining the considerable differences that exist between the various collections. Table 12.17 shows how the bulk of St Cuthbert's stock was obtained in the nineteenth century; after which there was a more or less complete halt. Only 12 out of 85 choral collections date from after 1900. The same is true, to a lesser extent, at Everingham, where only 40 out of 257 choral works belong to the latter period. At St Augustine's, Preston 28 out of 38 items were produced in the period between 1850 and 1900. At Bolton Le Sands the focus is just as narrow, though with a more even division between late nineteenth- and early twentieth-

¹⁰²⁸ See for example their copies of Samuel Webbe: *Alma Redemptoris Mater*. London. Boosey and Co. *Motets for the Year* series No. 68. No publication date. There are six wet photocopies and one original. On the latter there is a note, dating from 1962, stating that the work was out of print. This explains the presence of 2 additional manuscript copies, one in ink, the other in biro. See the **publications** table in the *Repertoire* database PID 2879, 2878 and 2877 respectively.

century publications. Only one item dates from after 1950, nothing was produced before 1850. Leigh on Sea has a relatively even spread between 1850 and the 1960s. St Gregory's, Preston, as has been seen, must be a post-Second World War collection. Ushaw and Stonyhurst display a continuous pattern of development from the early nineteenth century up to the 1960s but with the latter revealing symptoms of stagnation later on. Thus, although the pattern of publications does show that there was a general divide in English Catholic music between the nineteenth and twentieth centuries, and, within the former, between the period before and after 1850, local variations and personalities seem to be as or perhaps more important. Given the emphasis on disciplined centralised uniformity within the Catholic Church at that time this is a somewhat surprising conclusion.

Table 12.16. Collections of scores organised by format¹⁰²⁹

Format	St Cuthbert, Durham	Everingham	St Augustine, Preston
Engraved	42	86	5
Mss.	7	25	2
Print	35	144	31
Spirit duplicator	1 ¹⁰³⁰	2	0
Total	85	257	38
Format	St Mary of the Angels, Bolton Le Sands	St Mary's Burnley	Our Lady of Lourdes, Leigh on Sea
Print	50	43	31
Dyeline Copy	0	2	0
Spirit duplicator	0	2	0
Photocopy	0	5	0
Total	50	52	31
Format	St Gregory, Preston	Ushaw (1751-1900)	Ushaw (1901-1962)
Engraved	0	14	0
Mss.	3	8	1
Print	51	261	241
Dyeline Copy	0	1	0
Spirit duplicator	1	0	3
Gestetner	1	0	64
Photocopy	25	0	10(from Mss. Only)
Total	81	287	322

¹⁰²⁹ Source: Query on the **Publications** table in the relevant database (e.g. **St Cuthbert(p)** with 'No' criteria under the **Voluntary** field if present. Duplicates query applied to the **Format** field (>0 criteria).

¹⁰³⁰ Dating from 1951-2000.

Format	Stonyhurst (1811-1900)	Stonyhurst (1901-1962)
Engraved	53	0
Mss	10	0
Print	64	107
Dyeline Copy	0	4
Spirit duplicator	0	2
Gestetner	0	3
Total	127	116

Table 12.17. Collections of scores organised by period of publication¹⁰³¹

Periods of publication	St Cuthbert	Everingham	St Augustine, Preston
1751-1800	0	2	0
1801-1849	35	92	1
1801-1900	0	0	1
1850-1900	38	112	28
1901-1950	8	40	8
1951-2000	4	0	0
1901-2000	0	0	0
Total	58	257	38

Period of Publication	St Mary of the Angels, Bolton Le Sands	St Mary, Burnley	Our Lady of Lourdes, Leigh
1850-1900	21	15	7
1850-1950	3	0	4
1901-1950	25	33	9
1901-2000	0	0	1
1951-2000	1	4	5
No data	0	0	5
Total	50	52	31

Period of Publication	St Gregory, Preston	Ushaw (1751-1900)	Ushaw (1751-1962)
1751-1800	0	2	0
1801-1849	0	20	0
1850-1900	18	263	0
1850-1950	1	0	0
1901-1950	49	0	153
1951-2000	13	0	169
Total	81	287	322

Period of Publication	Stonyhurst (1811-1900)	Stonyhurst (1901-1962)
1801-1849	56	0
1850-1900	71	0
1901-1950	0	67
1901-2000	0	2
1951-2000	0	46
No data	0	1
Total	127	116

¹⁰³¹ Sources: Same as in table 12.16 with the **Publication Period** field added and Duplicates Queries (criteria >0) applied to this.

Turning now to the actual compositions within these collections, table 12.18 sorts them by genre. This reveals the differences in the balance of the available repertoire between each collection. Clearly, when making judgements, the different sizes of each collection are an important factor. The importance of Ushaw and Stonyhurst as major educational institutions and seminaries explains their huge scale. However, it should be noted that the increased scale of Stonyhurst's twentieth-century repertoire is substantially due to the 345 pieces contained in John Driscoll's *Cantionale* of 1918. Without this, Stonyhurst's post-1900 repertoire would actually have been smaller. Likewise, St Cuthbert's, Durham in the nineteenth century has a much larger collection of music than the directly comparable urban parishes of St Mary's, Burnley and St Gregory's, Preston in the twentieth. The large size of the collection from nineteenth-century rural Everingham is also striking; especially when contrasted with the early twentieth-century collection from the rural church of Bolton Le Sands; or with that from Leigh on Sea. So, just because overall the English Catholic church was smaller in the nineteenth century, it did not follow that its musical activity was less vigorous at that time.

A striking feature is the presence of Anglican-type chant settings in the Everingham and St Cuthbert's collections, accounting for 70 out of 1204 and 128 out of 1053 choral pieces respectively. At St Augustine's, Preston, the scale is more modest; but the proportion of the whole is even higher - 18%, or 42 out of 238 works. Most of these were intended for psalm singing; and there are clear indications that they might sometimes have been sung in English. At St Cuthbert's they were copied into the part books from the 1850s onwards, sometimes with extracts in English from the first line by way of a title; and most are compositions by Anglican composers such as Charles King, Matthew Camidge, or Frederick Lingard. Similarly, a complete volume of Camidge's psalm settings forms the core of this

type of music at Everingham.¹⁰³² Such practices defied the ban imposed by the Vicars Apostolic in 1838 on the use of vernacular texts in Office services, which may explain the absence of similar repertoires in nineteenth-century Stonyhurst and Ushaw. Such institutions, being seminaries, might have found it more difficult to evade such instructions. The relative paucity of psalm settings in both places may also have something to do with this, as it implies that a sung Office was less important there. Official disapproval, combined with the decline in the Office, then helps explain the complete absence of Anglican Chant settings in twentieth-century collections.

In their place there ought to have emerged an enormous Benediction repertory; yet the data from collections in the twentieth century does not appear to show this. However, as explained earlier, this is because the contents of the standard Benediction Manuals edited by Tozer and Terry are not included in the database. It is clear though that Benediction settings were already important in some centres during the nineteenth century. At Everingham they account for 32%, or 388 out of 1204 choral pieces in the collection; at Stonyhurst they account for 21%, or 188 out of 842 choral pieces in the nineteenth-century collection. Note though that the Everingham collection also has many psalm settings, so on the surface it appears that here the Office and Benediction repertoires existed side by side. The anomaly though is explained by the presence of a copy the *New and Corrected Edition of Dr Camidge's Chants*, containing 60 out of the 87 psalm settings in the collection. If this is taken away the pattern is much more like that at Stonyhurst, where most male members of the Constable Maxwell family were educated. However, at St Cuthbert's, where psalm chants remained popular, Benediction music accounts for 22%, or 224 out of 1053 of the choral pieces there, which is slightly higher than that at Stonyhurst. Here Benediction music did co-

¹⁰³² *New and corrected edition of Dr Camidge's Chants as used at York Cathedral*. London. No publisher or publication date. Late eighteenth- or early nineteenth-century appearance.

exist with the Office repertoire. The same is true at St Augustine's, with 41 Benediction and 53 Psalm settings. Nor is this very surprising, given the fact that Sunday afternoon and evening devotions often consisted of a mix of Office, Benediction and other extra-liturgical services. Indeed, at St Cuthbert's many of the Anglican chants were adapted in the 1890s for use as 'Composite Litanies' by the parish priest, Canon William Brown. However, given Ushaw's importance in the development of Benediction music, the figures there for such music are exceptionally low, 20 out of 473, or 4%, of the nineteenth-century choral pieces. Here the accidents of survival of copies must be to blame, as Ushaw has no copies of Charles Newsham's *A Collection of Music suitable for the Rite of Benediction*.

If Office services were important in the nineteenth century then one would expect to see a large number of canticles in collections from that period followed by a decline in twentieth-century collections. The latter do, indeed, produce very meagre showings; but in most instances this seems to be the case during the nineteenth century as well. At St Cuthbert's, Everingham, Stonyhurst, St Augustine's and Ushaw before 1900 they account for 30 out of 1053, 22 out of 1204, 29 out of 842, 6 out of 238 and 4 out of 473 choral pieces respectively. There are two possible sets of explanations: one is that they were not sung very much, or sung in a monotone, or using plainchant from a liturgical book; the second is that most places only had a limited repertoire of canticles that were sung very frequently. It should also be observed that at St Cuthbert's, Everingham and nineteenth-century Stonyhurst the number of available Canticles was not in itself insignificant, although constituting a very small proportion of the whole.

Masses, motets, responsories and settings for the Proper of the Mass form a basic staple in all collections at all times, but with significant variations in their relative importance. In the twentieth century Masses predominate at Leigh on Sea and Bolton Le

Sands, accounting for 28 out of 36 (76%) and 29 out of 50 works (59%) respectively.

However, at St Mary's, Burnley and St Gregory's Preston they constitute only 19 out of 96 works (20%) and 14 out of 111 works (13%) in the repertoire respectively. At Stonyhurst after 1900 the figure is 31 out of 1071 works - 3%! Nineteenth-century collections reveal variations too; but they are less extreme. Masses at St Cuthbert's, Everingham and St Augustine's account for 55 out of 1053 (5%), 111 out of 1204(9%) and 28 out of 239(12%) choral pieces respectively. The proportion at nineteenth-century Stonyhurst is not dissimilar - 71 out of 842 (8%) choral pieces. However, at Ushaw, thanks to Edwin Bonney's enormous collection of Cecilian Masses, they account for 250 out of 473 (53%) works in the repertoire. This must therefore be regarded as exceptional; and in the twentieth-century Masses account for 67 out of 612, or 11% of all Ushaw's choral pieces.

The same sort of variations occurs with motets, antiphons and other similar works. At St Cuthbert's, St Augustine's, Everingham and nineteenth-century Stonyhurst the figures for choral pieces are 205 out of 1053 (19%), 61 out of 239 (26%), 325 out of 1204 (27%) and 332 out of 842 (38%). For the twentieth century, as with Masses, the differences are more extreme. The figures are as follows: 6 out of 36 (17%) for Leigh On Sea; 17 out of 50 (34%) for Bolton Le Sands; 56 out of 111 (50%) at St Gregory's, Preston; 50 out of 96 (53%) at St Mary's, Burnley; 286 out of 611 (47%) at Ushaw; and 680 out of 1071 (63%) at Stonyhurst. Note that at St Cuthbert's and Everingham the percentages are depressed by the high proportion of music devoted to psalmody and Benediction settings. In smaller collections, such as Leigh On Sea or Bolton Le Sands, where the proportion of Masses is high, there is a correspondingly smaller showing with motets, antiphons and other similar works. With large and even medium sized collections though a lower proportion of Masses do not preclude the singing of many different Mass settings. The implication then is that the first priority was usually to sing Masses and then add on antiphons, motets and other similar works. This

would explain the low proportion of the latter in small collections like those at Leigh on Sea and Bolton Le Sands. At St Cuthbert's, St Augustine's, Everingham and Stonyhurst a large number of Masses were available; but the acquisition of even more numerous motets and antiphons meant that the overall proportion to the whole was depressed. The same is true, to a lesser degree, at St Gregory's, Preston. On the other hand at Ushaw the high percentage of Masses in the nineteenth century ensured a relatively low, but still substantial figure for motets and antiphons. Here then the argument appears to work in reverse. The more typical pattern though is reasserted in the twentieth century as the collection grew larger. Thus, although the number of Masses remained very large, their proportion to the whole declined.

Related to the repertoire of motets and antiphons are hymns. As noted earlier, in the nineteenth century they were often sung by the choir as if they were motets; by the twentieth-century hymnody was intended more for congregational usage, albeit generally confined to Benediction services and other extra-liturgical devotions. Standard hymnals then have not been included within the database - hence the lower figures for separate settings of hymnody in twentieth-century collections. Thus, at St Cuthbert's and Everingham hymn settings constitute 19% (195 out of 1053 pieces) and 15% (178 out of 1204 pieces) of the repertoire respectively. There are no such settings at St Augustine's, St Mary's Burnley, and Leigh On Sea. Only 3 survive at Bolton Le Sands. When they do appear in a post-1900 collection as loose items, as at St Gregory's, Preston, or at Ushaw, their function must surely be akin to that of a choral motet, just like in the nineteenth century. However, at Stonyhurst the situation was somewhat different. Here the number of hymn settings actually rose from 124 out of 842 pieces (14 %) before 1900 to 143 out of 1071 pieces (13 %) in the twentieth century. This is mainly due to the impact of Driscoll's *Cantionale* of 1918. In this volume the overlap between congregational hymnody and hymn singing by a choir seems to have been consciously maintained. The majority of texts are in Latin; so it could be used during Mass as

well as at Benediction. Many settings have separate parts for the choir and the congregation. Other items seem to be specifically designed for singing by one or the other.

Another change from the nineteenth century is the decline in the number of *Domine Salvum Fac* settings, which originally had been introduced as a result of the 1778 Catholic Relief Act. These represent a small but significant feature at Stonyhurst, Everingham, St Cuthbert's and, in more attenuated form, at St Augustine's.¹⁰³³ By and large these are absent from twentieth-century holdings, reflecting the greater security of Catholics from persecution by the state at that time. To this day though Stonyhurst still sings a setting of the *Domine* given in the *Stonyhurst Cationale* on special occasions.

Table 12.18 Compositions in selected collections of scores divided by genre¹⁰³⁴

Genre	St Cuthbert, Durham	Everingham	St Augustine, Preston
No. of works	1053	1204	239
Plainchant settings	139	166	15
'Anglican Chant' settings	128	70	42
Gelineau settings	150	0	0
Alleluias, Antiphons, Motets, Sequences, Responsories	205	325 ¹⁰³⁸	61
Canticles	30	22	6
Hymns	195 ¹⁰³⁶	178 ¹⁰³⁹	31
<i>Stabat Mater</i>	12	7	0
Masses ¹⁰³⁵	55	111	28
Passion Service	0	0	1
Benediction music	224 ¹⁰³⁷	388 ¹⁰⁴⁰	41 ¹⁰⁴¹
Psalms	274	87	53
<i>Domine</i> settings	12	20	3

¹⁰³³ At Ushaw there are no free-standing settings of the *Domine*; but they do appear in editions of Webbe's masses there.

¹⁰³⁴ Source: Queries on the relevant table of works in each database (e.g. **Cuthbert(w)(a)** or **Bolton Le Sands(w)** using the following fields: **Composer**, **Standard title**, **Genre** (Criteria: 'Not "Voluntary") followed by a Duplicates Query on the **Genre** field in the resulting table with >0 criteria.

¹⁰³⁵ Not including Requiems, Mass responses, *Credo* and other miscellaneous free standing items.

¹⁰³⁶ Plus 1 *Te Deum* and 2 Carols.

Genre	St Gregory, Preston	Ushaw 1751-1900 ¹⁰⁴²	Ushaw 1901-2000 ¹⁰⁴³
No. of works	111	473	611
Plainchant settings	17	25	28
Anglican Chant	13	4	0
Acclamations, Alleluias, Antiphons, Invitatories, Motets, Responsories, Sequences, Tracts	56	101 ¹⁰⁴⁵	286
Anthems, Choruses, Arias, Songs	2	10	58 (+12 Negro Spirituals)
Canticles	5	4	13
Hymns	13	16	91 ¹⁰⁴⁷ (+ 2 Chorales)
<i>Stabat Mater</i>	0	4	2
<i>Te Deum</i>	0	3	3
Masses ¹⁰⁴⁴	14	250 ¹⁰⁴⁶	67
Passion services	0	1	2
Benediction music	1	20	29 ¹⁰⁴⁸
Psalms	0	21	10
<i>Domine</i> settings	0	0	2
Miscellaneous items	12	3	6

¹⁰³⁷ 131 Litany, 46 *O Salutaris*, 42 *Tantum Ergo* settings plus 14 Benediction Services and 1 set of Benediction responses.

¹⁰³⁸ Plus 1 Antiphon/Anthem and one with parts of the *Te Deum* set as a motet.

¹⁰³⁹ Plus 5 settings of the *Te Deum* and 2 carols.

¹⁰⁴⁰ 14 Benediction services, 253 Litanies (3 using plainchant), 61 *O Salutaris* (2 using plainchant, 1 using Anglican-style chant) and 60 *Tantum Ergo* settings (2 using plainchant).

¹⁰⁴¹ 31 Litany, 4 *O Salutaris*, and 6 *Tantum Ergo* settings.

¹⁰⁴² Source: **Ushaw19(w)(a)** table in the *Ushaw* database. These figures exclude Organ voluntaries and two settings for String Quartet.

¹⁰⁴³ Source: **'Ushaw20(w)(a)'** table in the *Ushaw* database. These figures exclude Organ voluntaries.

¹⁰⁴⁴ Excluding Requiems, Mass Responses, *Credos* and other free standing items.

¹⁰⁴⁵ Excluding 4 'Motet Modulations' and 1 'Tract Modulation'.

¹⁰⁴⁶ Excluding 1 'Mass-Duet'.

¹⁰⁴⁷ Plus 6 Carol/Anthems and 1 Carol Descant.

¹⁰⁴⁸ 1 Benediction service, 5 *O Salutaris*, 14 Litany and 9 *Tantum Ergo* settings.

Genre	St Mary's, Burnley	St Mary of the Angels, Bolton Le Sands	Our Lady of Lourdes, Leigh on Sea
No. of works	96	50	36
Plainchant settings	29	3	0
Anglican Chant style settings	13	0	0
Acclamations, Antiphons, Motets, Tracts and Responsories	50	17	6
Anthems	1 ¹⁰⁴⁹	0	0
Canticles	5	0	0
Psalms	6	0	0
Hymns	8	3	0
Masses	19	29	28 ¹⁰⁵⁰
Benediction settings	1	0	0
Miscellaneous items	5	1	2

¹⁰⁴⁹ Plus 1 Anthem/Antiphon.

¹⁰⁵⁰ Plus 1 Passion service.

Genre	Stonyhurst 1751-1900	Stonyhurst 1901-2000
No. of works	842	1071
Plainchant settings:	117	71
‘Anglican’ style chants:	25	448
Alleluias, Antiphons, Invitatories, Motets, Responsories, Sequences and Tracts	332 ¹⁰⁵¹	680
Arias, Anthems, and Choruses	2	11 ¹⁰⁵⁵
Canticles	29	13
Hymns	124 ¹⁰⁵²	143 ¹⁰⁵⁶
<i>Stabat Mater</i>	8	2
<i>Te Deum</i>	4	0
Masses	71 ¹⁰⁵³	31 ¹⁰⁵⁷
Benediction music	188 ¹⁰⁵⁴	96 ¹⁰⁵⁸
Psalm settings:	29	45
<i>Domine</i> settings	18	0 ¹⁰⁵⁹

Moving on from questions of genre table 12.19 gives breakdowns of when compositions found in each collection were composed. With predominantly nineteenth-century collections there is a clear weighting towards music written at the time or shortly before the date of purchase or copying. 320 out of 1053 (30%) of choral works at St Cuthbert were composed in the periods from 1751 to 1800, 1751 to 1850, and 1801 to 1850. At Everingham, St Augustine’s, Stonyhurst and Ushaw the figures are 329 out of 1204 (27%), 116 out of 239 (49%), 202 out of 842 (24%), and 95 out of 473 (20%) respectively. To these

¹⁰⁵¹ Plus 1 motet created from parts of the *Te Deum*.

¹⁰⁵² Plus 1 carol.

¹⁰⁵³ Plus 1 Passion service, 4 Requiems, 1 *Pater Noster*, 1 *Gloria Patri*, 5 sets of Mass Responses and 1 Credo.

¹⁰⁵⁴ 19 sets of Benediction responses, 86 Litanies, 40 *O Salutaris* and 42 *Tantum Ergo* settings.

¹⁰⁵⁵ Plus 1 anthem/motet, and 1 anthem/psalm.

¹⁰⁵⁶ Plus 21 carols and 12 carol/anthems.

¹⁰⁵⁷ Plus 1 Communion service, 1 *Gloria Patri*, 1 *Pater Noster*, 5 sets of Mass Responses and 2 Requiems.

¹⁰⁵⁸ 42 *O Salutaris*, 42 *Tantum Ergo*, 11 Litany settings and 1 other item.

¹⁰⁵⁹ The *Domine* setting by Niedermeyer though is in the *Stonyhurst Cationale* of 1936/1940.

can be added the sometimes substantial figures for the period from 1801 to 1900. At St Cuthbert's this stands at 151 out of 1204; at Everingham, St Augustine's, Stonyhurst and Ushaw the figures are 288 out of 1204, 67 out of 238, 168 out of 842 and 113 out of 473. Except at Ushaw, corresponding data for all periods before 1750 is generally low, reflecting the limited impact of attempts to promote Renaissance polyphony before 1900. Ushaw, with 94 out of 473 (20%) works composed in the periods 1501 to 1550, 1501 to 1600, 1551 to 1600 and 1551 to 1650 is the exception that proves the rule, as this was a centre for the promotion of that style. Moreover, as has been shown earlier, many of its more contemporary works were by Cecilian imitators; and this is also true for the collection from St Augustine's, Preston.

In the twentieth century the pattern changes significantly. True, all the collections show a preference for more contemporary works. Thus, at St Mary's, Burnley 25 out of 96 (26%) of compositions date from the period between 1851 and 1950. Corresponding figures for St Gregory's, Preston, Bolton Le Sands, Leigh On Sea, Stonyhurst and Ushaw are 27 out of 111 (24%), 27 out of 50 (54%), 17 out of 36 (47%), 524 out of 1071 (49%) and 167 out of 611 (27%). Note though that at St Mary's, St Gregory's, and Ushaw the percentage of the whole is significantly lower. There is a direct correlation between this and presence of compositions written before 1750. In every collection the proportion to the whole is rather low, but with significant variations. At Bolton Le Sands the figure is 5 out of 50 (10%). At St Gregory's, St Mary's, Leigh On Sea, Stonyhurst and Ushaw the statistics are 20 out of 111 (18%), 19 out of 96 (20%), 6 out of 36 (17%), 152 out of 1071 (14%)¹⁰⁶⁰ and 118 out of 611 (19%). The impact of Renaissance polyphony on the ground thus appears to be rather patchy. However, where it is greater - as at St Gregory's, St Mary's and Ushaw - there seems to be less inclination to purchase works composed in the period between 1851 and 1950. In every

case though the number of compositions composed between 1751 and 1850 is well down from comparable figures in nineteenth-century collections. At St Mary's it accounts for 6 out of 96 (6%) pieces in the collection. At St Gregory's, Bolton Le Sands, Leigh on Sea, Stonyhurst and Ushaw the figures are 10 out of 111 (9%), 7 out of 50 (14%), 2 out of 36 (6%), 15 out of 1071 (1%), and 28 out of 611 (5%). In other words during the twentieth century compositions written in this period were squeezed between the continued purchase of more more up-to-date works and the patchy effects of attempts to promote Renaissance polyphony. This, broadly speaking, is the same pattern as that already noted when all 28 collections are analysed as a whole.

Table 12.19 Periods when compositions were composed in selected collections of scores¹⁰⁶¹

Period when works were composed	St Cuthbert, Durham	Everingham	St Augustine's, Preston
No. of works in all periods	1053	1204	239
No data available	346	476	50
1501-1550	0	1	0
1501-1600	6	7	5
1551-1600	1	0	1
1551-1650	6	6	4
1601-1650	1	3	2
1601-1700	0	2	2
1651-1700	1	0	3
1651-1750	10	8	8
1701-1750	2	5	1
1701-1800	43	32	18
1751-1800	77	82	6
1751-1850	91	222	33
1801-1850	78	25	17
1801-1900	151	288	67
1851-1900	4	10	7
1851-1950	109	35	15
1901-1950	0	0	0
1901-2000	159 ¹⁰⁶²	2	0

¹⁰⁶⁰ Excluding 17 from the period 1701-1800.

¹⁰⁶¹ Sources: Same as table 6.19, with Duplicates Queries applied to the **Period** (of composition) field (>0 criteria). As before data relating to voluntaries has been eliminated ('Not "Voluntary" criteria under **Genre**).

¹⁰⁶² These mainly consist of Gelineau psalmody.

Period when works were composed	St Mary, Burnley	St Mary of the Angels, Bolton Le Sands	Our Lady of Lourdes, Leigh on Sea
No. of works in all periods	96	50	36
No data	32	1	2
1451-1550	1	0	0
1501-1550	0	0	0
1501-1600	8	1	2
1551-1600	2	0	0
1551-1650	6	2	2
1601-1650	0	0	0
1601-1700	0	0	0
1651-1750	2	2	1
1701-1750	0	0	0
1701-1800	1	0	1
1751-1800	1	1	0
1751-1850	4	6	1
1801-1850	1	0	0
1801-1900	4	11	2
1851-1900	6	8	1
1851-1950	25	17	17
1901-2000	3	1	6

Period when works were composed	St Gregory, Preston	Stonyhurst 1811-1900	Stonyhurst 1901-2000
No. of works in all periods	111	842	1071
No data	36	315	316
1451-1550	0	0	2
1501-1550	0	1	1
1501-1600	12	8	54
1551-1600	2	0	1
1551-1650	3	1	50
1601-1650	0	2	1
1601-1700	0	2	33
1651-1700	2	0	2
1651-1750	2	20	4
1701-1750	1	10	4
1701-1800	0	32	17
1751-1800	3	70	3
1751-1850	6	149	4
1801-1850	1	60	8
1801-1900	8	168	21
1851-1900	4	7	4
1851-1950	27	15	524
1901-1950	2	0	0
1901-2000	3	0	22

Period when works were composed	Ushaw 1751-1900	Ushaw 1901-2000
Total number of works in all periods	473	611
No data	41	131
Medieval	2	1
1401-1450	0	1
1451-1550	1	3
1501-1550	1	0
1501-1600	66	41
1551-1600	1	4
1551-1650	26	46
1601-1650	0	3
1601-1700	3	9
1651-1700	0	3
1651-1750	17	8
1701-1750	7	8
1701-1800	20	10
1751-1800	22	10
1751-1850	64	14
1801-1850	11	4
1801-1900	113	34
1851-1900	9	13
1851-1950	67	167
1901-1950	0	2
1901-2000	[2]	99

Table 12.20 shows the breakdown of works by composers of different nationalities in each of the collections. As elsewhere the number of works for which there is no information available about the composer has to be allowed for; and this is as true for twentieth-century as for nineteenth-century collections. At Everingham 469 out of 1204 (39%) pieces fall into this category, while in the twentieth century the figure for St Gregory's, Preston is 39 out of 111 (35%). In many cases such items are plainchant compositions, giving a certain international flavour.

That aside, all collections except Ushaw are dominated by British composers. For the nineteenth century, at St Cuthbert's, they constitute 510 out of 1053 pieces (48%). At St

Augustine's, Everingham and Stonyhurst the figures are 125 out of 239 (52%), 404 out of 1204 (34%) and 194 out of 842 (23%).

If anything, in the twentieth century such dominance seems to be more marked. Thus, at Bolton Le Sands they make up 31 out of 50 compositions (62%), while at Stonyhurst, Leigh on Sea, St Mary's Burnley and St Gregory's Preston the figures are 571 out of 1071 (53%), 15 out of 36 (42%), 36 out of 96 (38%) and 38 out of 111 (34%). The increased proportion at Stonyhurst, when compared with its nineteenth-century figure, is particularly marked, and mainly due to the impact of Driscoll's *Cantionale* of 1918. Notice too though how variable the proportions are in both centuries.

In the nineteenth century the strongest foreign challenge comes from Austro-German composers; but occasionally Italian composers also make a strong showing. At Ushaw they constitute 166 (35%) and 103 (22%) out of 473 pieces in the collection, driving British composers into third place with 87 pieces (18%). Here then the early nineteenth-century interest in composers such as Mozart and Haydn was reinforced by the large number of works by German Cecilians. The latter of course fits in with Ushaw's interest in Renaissance polyphonic styles, which in turn helps explain the strong Italian presence, not just with works dating from the sixteenth and seventeenth centuries, but also those by late nineteenth-century Italian Cecilians, like Lorenzo Perosi. This also happens to be a feature at St Augustine's, with 32 out of 239 pieces (13%) by Italians. Here, on the other hand, the Austro-German challenge, with just 21 pieces (9%), seems negligible. The reverse is true at St Cuthbert's, Everingham and Stonyhurst. Here the Austro-German contributions are 93 out of 1053 pieces (9%), 192 out of 1204 pieces (16%) and 145 out of 842 pieces (17%). In these two collections the Cecilian input, and therefore the interest in Renaissance polyphony, is small; hence the small Italian contributions. The strong German showing is due to the greater emphasis in these places on the Classical Viennese style. At Stonyhurst though the Austro-

Germans, with 139 out of 842 works (17%), are beaten into third place by the Italians, with 162 works (19%). Partly this seems due to Vincent Novello, who has been classed as Italian by birth, although he worked in England. Moreover Novello's early publications, of which there are several at Stonyhurst, contain several works by other late eighteenth-century Italian composers. In this case then the Italian presence is not really due to any interest in Renaissance polyphony.

In the twentieth century the pattern of foreign contributions is very different. With the exception of Leigh on Sea (12 out of 36 works (32%)) the Austro-German contribution is much weaker, though by no means negligible at Bolton Le Sands (8 out of 50 works) and Ushaw (68 out of 611 works (11%)). At St Gregory's Preston Austro-Germans provided only 12 out of 111 pieces (11%), while at Stonyhurst the figure is just 26 out of 1071 pieces (2%). On the other hand the Italian challenge, although very variable, is in general rather stronger. At Ushaw Italians contributed 212 out of 611 works (35%) of all works, driving British composers, with 112 contributions, into second place. At St Mary's Burnley, Leigh On Sea, St Gregory's Preston and Stonyhurst the proportions are 12 out of 96 (13%), 4 out of 36 (11%), 10 out of 111 (9%) and 45 out of 1071 (4%).

Table 12.20 Nationality of composers of works in selected collections of scores¹⁰⁶³

No. of works written by composers of particular nationalities ¹⁰⁶⁴	St Cuthbert, Durham	Everingham	St Augustine's, Preston
Total number of works	1053	1204	239
No data	345	469	51
British	510	404	125
German/Austrian	93	192	21
Italy	48	86	32
French	27	25	2
Spanish	3	3	1
Portugal	5	8	0
Flemish	0	0	0
Belgian	3	0	1
Dutch	0	2	1
Swiss	1	1	0
Czech	2	1	1
Polish	4	6	0
USA	1	0	0

No. of works by composers of particular nationalities	St Mary's Burnley	St Mary of the Angels, Bolton Le Sands	Our Lady of Lourdes, Leigh on Sea
Total number of works	96	50	36
No data	33	1	2
British	36	31	15
German/Austrian	7	8	12
Italian	12	5	4
French	5	2	2
Spanish	1	0	1
Flemish	1	0	0

¹⁰⁶³ Source: Same as for table 12.18, with Duplicate Queries run off the composers' **Nationality** field (>0 criteria).

¹⁰⁶⁴ Works by composers with a dual nationality have not been included.

No. of works by composers of particular nationalities	St Gregory's, Preston	Stonyhurst (1811-1900)	Stonyhurst (1901-1962)
Total number of works	111	842	1071
No data	39	313	361
British	38	194	571
German/Austrian	12	145	26
Italian	10	162	45
French	5	6	9
Spanish	3	6	37
Portuguese	0	9	1
Flemish	1	0	7
Belgian	0	1	1
Polish	0	3	0
Russian	0	0	1
Swiss	0	1	1
Czech	0	1	0
Hungarian	0	0	1
Australian	0	0	1
USA	0	16	0

No. of works by composers of particular nationalities	Ushaw (1751-1900)	Ushaw (1901-1962)
Total number of works	473	611
No data	42	135
British	87	112
German/Austrian	166	68
Italian	103	212
French	15	17
Spanish	17	20
Portuguese	2	1
Flemish	16	10
Belgian	5	2
Dutch	2	3
Swiss	6	1
Hungary	0	1
Polish	0	0
Russian	0	2
Australian	0	16
USA	0	4

E. The database: Music found in more than one collection

Analysis so far of individual collections has shown that there are at times considerable variations between them, even in the twentieth century. It is therefore useful to see how many individual publications and compositions can be found in more than one collection. Table 12.21a shows that the vast majority of publications appeared in only one collection. 293 out of 2443 publications (12%), appear in more than one collection. Of these 221 appear in just two collections, 38 appear in three and only 2 in eight collections. None at all appeared in all 28 collections and sub collections. These constitute a very low proportion of the whole. 15 out of 16 publications appearing in 5 or more collections were produced by Cary's, and 4 of them edited or with music composed by Terry (with 10 others no editor is named). Cary also account for 12 out of the 18 publications appearing in four collections.

One might expect the same to be true, but to a lesser extent, with individual compositions. Partly this is because a publication can contain several works, so if the proportion of publications appearing in more than one collection is low, the same is likely to be true with the compositions they contain. On the other hand this may be counteracted by the fact that an individual composition may appear in more than one publication. Table 12.21b shows that 2109 out of 8795 choral compositions (24%) listed in the **Works(a)** table of the database appear in more than one collection. The proportion is significantly higher than with publications, but from the official point of view with its emphasis on uniformity, backed by the issuing of diocesan lists of approved music, it is somewhat disappointing. The most popular works, appearing in 15 and 13 collections respectively, are *Adeste Fideles* and Mozart's *Ave Verum*. Next, in 10 collections, are Ett's *Haec Dies*, the *Missa De Angelis* and plainchant settings of *Pange Lingua* and *Adoro Te*. The 6 works in 9 collections are Farrant's *O Sacrum Convivium*, Himmel's *Inclina Ad Me*, *Ave Maria* by Arcadelt, *Ave Regina* by Soriano, and plainchant settings of *Salve Regina* and *Veni Creator Spiritus*. 8 collections hold

2 Masses each by Turner and Palestrina, 1 by Terry and 9 other plainchant items. Including *Adeste Fideles* then, 15 of these 26 compositions appearing in eight or more collections are plainchant. Next in importance are works in the Renaissance polyphonic style. Excluding *Adeste Fideles*, which circulated on the Continent as well as in England, only 3 pieces are British. In this area at least Ultramontane preferences for plainchant, Renaissance polyphony and music from outside Britain appear to have had some effect.

However, as soon the focus is widened by looking at the 273 items found in four collections the picture changes. In terms of genre the principal categories are as follows: Gelineau style psalmody and canticles account for 145 works; Acclamations, Antiphons, Motets, Responses and Sequences account for 53. There are 20 Masses, 18 Hymns, and 20 pieces of Benediction Music. 24 items use Plainchant. The high figure for Gelineau chant is surprising; but is explained by the fact that most of these pieces appear in just four publications.¹⁰⁶⁵ If this is discounted then the pattern is quite similar to that obtained by analysis of all the compositions in the database. In other words the liturgical importance of the Mass is underlined by the large number of Motets and Antiphons supplementing a basic stock of Mass Ordinaries. The same conclusions emerge from analysis of these 273 pieces according to their period of composition or the nationality of their composer. Gelineau chant explains the 142 pieces written by composers active between 1901 and 2000.¹⁰⁶⁶ Without it the main periods are 1501 to 1600 and 1551 to 1650 (13 compositions each), 1751 to 1800 (10 compositions), 1751 to 1850 (16 compositions), and 1801 to 1900 (26 compositions). Plainchant accounts for 24 out of the 30 compositions for which no period can be assigned. Analysis by the nationality of the composer shows that Britain leads the field with 162 out of 273 compositions, a figure that obviously has been inflated by contributions to Gelineau

¹⁰⁶⁵ *Six Psalms and Three Canticles, Twenty Four Psalms and a Canticle, Twenty Psalms and Three Canticles, Thirty Psalms and Two Canticles*. London, The Grail 1955 and 1957.

Psalmody. Even so foreign efforts lag a long way behind. The largest elements come from France, Italy and Germany, with 24, 20 and 20 compositions respectively; but with the first inflated by Gelineau psalmody.¹⁰⁶⁷ Plainchant accounts for 22 out of 32 anonymous works.

What all this suggests is that some choirs first concentrated on getting a limited stock of material in the approved plainchant or Renaissance polyphonic style, together with a limited number of more popular items by Terry or J.E. Turner. In doing so they usually turned to editions by Cary. However, given that no composition appears in more than 15 collections, it is clear that not every establishment went through this preliminary stage. In any case after that the choice of music becomes more diverse with a weighting towards British composers and a relatively even distribution between works from the sixteenth and early seventeenth centuries, the late eighteenth and nineteenth centuries, and some plainchant.

Table 12.21 Analysis of choral compositions found in more than one collection¹⁰⁶⁸

Table 12.21a Publications

Total number of separate publications found in 28 collections	2443
Total number of publications appearing in more than one collection	293
Number of publications appearing in 2 collections	221
Number of publications appearing in 3 collections	38
Number of publications appearing in 4 collections	18
Number of publications appearing in 5 collections	10
Number of publications appearing in 6 collections	3
Number of publications appearing in 7 collections	1
Number of publications appearing in 9 collections	2

¹⁰⁶⁶ Note that some Gelineau chants are by composers placed in the 1851-1950 and 1901-1950 periods.

¹⁰⁶⁷ Note though that the Gelineau publications produced by the Grail contain a heavy preponderance of British compositions, limiting the effect of French contributions.

¹⁰⁶⁸ Sources. For publications: Query using the following fields: **CollectionID**, **PublicationID**, and **Voluntary** (criteria: 'No') with 'Unique values' followed by a Duplicates Query on the **PID** field in the table this produced. For compositions: Query using the following fields: **Collection ID**, **ComposerID**, **Period** (of composer's lifetime), **Nationality** (of composer), **Standard Title**, and **Genre** (with 'Not "Voluntary" criteria) using 'Unique values' followed by a Duplicates query on the following fields in the table this produced: **ComposerID**, **Nationality**, **Period**, **Standard Title**, and **Genre**.

Table 12.21b Compositions

Total number of compositions found in 28 collections	8793
Total number of compositions appearing in more than one collection	2109
Number of compositions appearing in 2 collections	1262
Number of compositions appearing in 3 collections	446
Number of compositions appearing in 4 collections	273
Number of compositions appearing in 5 collections	58
Number of compositions appearing in 6 collections	32
Number of compositions appearing in 7 collections	12
Number of compositions appearing in 8 collections	14
Number of compositions appearing in 9 collections	6
Number of compositions appearing in 10 collections	4
Number of compositions appearing in 13 collections	1
Number of compositions appearing in 15 collections	1

F. The organisation of Catholic choirs

In addition to the above, database material can be analysed, in conjunction with other source material, for information about the organisation of Catholic choirs. First, as regards their size, there is some incidental information. In 1790, at the opening of Hindley chapel, in Lancashire, 41 dinners were provided for the doorkeeper and singers who had just performed an Oratorio. The *Catholic Magazine* in 1839 reported that for the opening of Everingham's new chapel, singers from York Minster, the Catholic Chapel in York and members of the city's choral society were recruited to form the choir.¹⁰⁶⁹ More precise information is available for the opening of St Walburge's, Preston, on August 3rd, 1854. Here the choir consisted of 9 female trebles, 4 female altos, 14 tenors and 12 basses accompanied by an orchestra of 34 players. The whole ensemble was directed by the composer Monsignor John Crookall.¹⁰⁷⁰ Such nineteenth-century accounts can be usefully compared with the opening of the church of St Theresa of Lisieux, at Princes Risborough, Buckinghamshire, in 1938. This was part of the twentieth-century Catholic expansion into the prosperous suburban districts of

¹⁰⁶⁹ See also 'An account of the expenses attending the building of Mr Duckett's Chapel at Hindley. Douai Abbey archives, File VII 'H'. The entry occurs opposite Feb 16th, 1790. Anon: 'Opening of the new Catholic church at Everingham'. *Catholic Magazine*. 3 (1839-1840): 569.

the south and east; so the poverty of resources in comparison with nineteenth-century efforts is striking. For a performance of the comparatively straightforward *Missa De Angelis* and Dom Gregory Murray's *Ave Maria*, a choir of 6 Jesuit seminarians was recruited from Heythrop College together with a party of singers from The Grail organisation in London.¹⁰⁷¹

Opening ceremonies are, by definition, unusual occasions. However, information is sometimes available about more regular arrangements. The best known of these concern Westminster Cathedral. In June 1902 a choir of 25 trebles supplied by a newly founded choir school and 16 men was projected. Unfortunately, financial stringencies compelled a reduction among the latter to 9 singers in 1906, 6 in 1912 and 4 by 1918. In the 1920s and 1930s there were 6 men on weekdays, 9 on Sundays. However, in 1947 the reconstituted choir had 3 men only; though this was later built up in the 1950s.¹⁰⁷² Turning to Ushaw, some statistics for the nineteenth century are provided in an article by C.G. Clifford. Here, in an arrangement typical with such institutions, boys from the school provided the trebles, and seminarians the three lower voices. This created a serious imbalance between the trebles and altos. Anecdotal evidence from the 1940s and 1950s also confirms that in addition every seminarian was expected to sing unison plainchant.¹⁰⁷³

Table 12.22 The size of the choir at Ushaw College¹⁰⁷⁴

Voice	1847	1884
Treble	6-9 singers	30 singers
Alto	3 singers	8 singers
Tenor)	12 singers
Bass) 4-5 singers	12 singers
)	

¹⁰⁷⁰ Anon: 'Parochial History', quoting reports from the *Preston Guardian* of August 5th, 1854. *The Walburghian*. 1923: 23-24.

¹⁰⁷¹ Anon: 'Town and Country'. *The Tablet* 171 (Jan-June 1938): 782.

¹⁰⁷² Andrews. 1948: 63. Doyle. 1995: 51-69.

¹⁰⁷³ I owe this information to Bishop Hugh Lindsey, now living in retirement at Boarbank Hall, who was a seminarian there at the time.

A similar divide can also be seen at Stonyhurst. Here, in addition to the main choir there was a Vesper Choir, overlapping with singers from the Sodality Chapel, a choir of seminarians and a Congregational Choir.¹⁰⁷⁵ As at Ushaw, boys sang the treble parts, members of the Jesuit community sang the tenor and bass parts. Alto parts were shared between boys and Jesuits. It should be observed that, despite the smaller volume of sound produced by individual boys, this is likely to have produced a 'top heavy' weighting in the balance of voices.

Table 12.23 The size of the choir at Stonyhurst College¹⁰⁷⁶

Voice	1926	1934
Treble	19 singers	15 singers
Alto	6 singers	4 singers
Tenor	6 singers	5 singers
Bass	5 singers	6 singers

In 1953 a letter to *The Tablet* gives some details of the more humdrum establishment at the parish of St Mary's, Ryde, on the Isle of Wight. Here there was a choir of 3 adults with 6-8 boys and girls from the local convent school.¹⁰⁷⁷ However, evidence of this kind is harder to find; and this is where the material assembled on the database comes in. This is because the number of copies of a given score belonging to a collection can be used to give a minimum size for the choir that sang it. Thus at Everingham the survival of usually 4 copies of manuscript, printed and engraved editions of Haydn and Mozart Masses indicates a choir of

¹⁰⁷⁴ Clifford. 1935: 100-16.

¹⁰⁷⁵ References to the Congregational Choir can be found on a number of scores in the collections of music at Stonyhurst. See, for example, the volume of printed scores marked 'Stonyhurst Choir, Congregation' dated April 1849. Some items here were added a little later. For example there is a copy of Vincent Novello's *Mass No. 1 in C* dated Oct. 3rd, 1850. A similar notice, dated December 1893 can be found on a copy of *The Popular Choir Manual: A Complete Collection of Music for the course of the Ecclesiastical Year*. London. Burns and Oates Ltd. As this is marked 'No.3. Tenor Voice 2', it is obvious there were several other copies. For a reference to the choir of seminarians see Anon. 'Choir Notes'. *SM*. 9 (No. 161) (Dec. 1908): 210.

¹⁰⁷⁶ Anon: 'The Music of Holy Week'. *SM*. 16: (Feb. 1925- July 1926); 262 (May 1926): 356-59). Anon: 'Holy Week Music'. *SM*. 22(Oct. 1932-July 1934); 311 (June 1934): 565. A similar situation is likely to have pertained at the London Oratory, where 4 male altos, 4 tenors and 4 basses were pitted against the boy choristers. Downes, 1984: 153.

¹⁰⁷⁷ John Story: 'Letters to the editor: On singing in Church'. *The Tablet*. 201 (Jan-June 1953). Feb. 7th, 1953. 114-55.

this size in the 1840s. Later it became the core for a slightly larger body of about 8 singers.

This is indicated by the presence of two groups of scores dating from the late nineteenth and early twentieth centuries; in the first there are 3-4 copies; in the second between 7-10.

Examples of each are listed below. The presence of 2 full scores and 6 voice parts for Bauer's Mass shows that one part was intended for the organist, the other for a choir director leaving a minimum of 6 other singers.

Table 12.24 Numbers of copies of selected scores used at Everingham c. 1880-1914

Music for which 3-4 copies survive

Composer	Title of piece	Number of copies
Bordonnell, T.J.	<i>Messe De Notre Dame</i>	3
Gillespie, William F.	<i>Ave Verum</i>	3
Goodall, John	<i>Music for Compline and Benediction</i>	4
Mercadante, Saverrio	<i>Ave Maria</i>	4
Neukomm, Sigismund	<i>Ave Maria</i>	4
Terry, Richard	<i>Short and Easy Mass 'Veni Sancte Spiritus'.</i>	4
Turner, Joseph Egbert	<i>Adoro Te</i>	4

Music for which 7-10 copies survive

Composer	Title of piece	Number of copies
Bauer, Michael	<i>Missa in honorem SS Cordis Jesu</i>	2 full scores, 6 voice parts
Barratt, John	<i>Short Mass in Eb</i>	8
Cary, Alphonse	<i>Easy Mass for Small Choirs</i>	10 copies (obtained in two lots of 5 at different times)
Forrester, J. Cliffe	<i>Fourth Short Mass</i>	8
Gounod, Charles	<i>Ave Maria</i>	7
Turner, Joseph Egbert	<i>Mass of the Good Shepherd</i>	8

In addition there survives from the 1930s 11-12 copies each of the plainchant Masses *Fons Bonitatis*, *Cum Jubilo* and *Rex Splendor*, indicating the emergence of a slightly larger group at this time. There are also 34 copies of Healey Willan's *Mass of St Peter*, published in the early twentieth century. These must have been obtained either for some special occasion or for congregational singing.

In the Bolton Le Sands collection, dating from the early twentieth century, the number of surviving copies of scores indicates a similar division between a smaller inner core of 6 to 8 singers within a larger group of between 9 and 19. When one considers this church has a capacity to hold only 200 people, the full size of the choir represents a high proportion of the congregation.¹⁰⁷⁸ Moreover, as at Everingham, there is an exceptionally large number of copies (51 in all) of one piece - Alphonse Cary's *Easy Mass for Four Voices*. Presumably it was intended for congregational use.

Table 12.25 Numbers of copies of selected scores from Bolton Le Sands Church

Composer	Title of Score	Number of copies
Clari, Giovanni	<i>De Profundis</i>	8
Swift, G.H.	<i>First Mass in C</i>	6
Terry, Richard	<i>Mass of St Dominic</i>	7
Terry, Richard	<i>Short and Easy Mass 'Veni Sancte Spiritus'</i>	8
Turner, Joseph Egbert	<i>Mass of St Mary Magdalen</i>	8
Barratt, John	<i>Mass in Eb</i>	13
Elgar, Edward	<i>Ecce Sacerdos Magnus</i>	9
Heredia, Pedro	<i>Mass 'Dixit Maria'</i>	13
Novello, Vincent	<i>Sancta Maria</i>	19
Seymour, Joseph	<i>Mass in Ab</i>	11
Terry, Richard	<i>Mass in C</i>	12 ¹⁰⁷⁹
Turner, Joseph Egbert	<i>Mass of the Good Shepherd</i>	12
Winter, Peter Von	<i>Jesu Audi Nos</i>	14

Moving forward to the 1950s and 1960s another snapshot can be taken from the collection of music belonging to St Gregory's, Preston. As before there seem to be a number of overlapping groups: a small core of 6-10 singers, a larger group of between 13-22 people, and a still larger body of between 29 and 40 participants. With this last, as many of the copies are photocopies and some are popular hymns, it seems likely that these were intended for congregational use.

¹⁰⁷⁸ Bernard W. Kelly: *Historical Notes on English Catholic Missions*. London. Kegan Paul, Trench, Trubner and Co. Ltd. 1907: 89 (Reprinted by Michael Gandy for the Catholic Family History Society (no date).

Table 12.26 Numbers of copies of selected scores from St Gregory's, Preston

Composer	Title of work	Number of copies
Abt, Franz	<i>Ave Maria</i>	6
Gounod, Charles	<i>Ave Verum</i>	10
Handel, George, F.	<i>Hallelujah Chorus</i>	8
Murphy, T. P.	<i>Ave Maria</i>	8
Zulueta, Francis M.	<i>Adoro Te Devote</i>	7
Franck, Cesar	<i>Panis Angelicus</i>	22
Mawby, Colin	<i>Libera Me Domine</i>	13
Seymour, Joseph	<i>Mass in Ab</i>	15
Terry, Richard	<i>Mass of St Gregory</i>	16
Bach, J.S.	<i>Jesu, Joy of Man's desiring</i>	28
Mozart, W.A.	<i>Ave Verum</i>	38 (in three different editions)
Traditional	<i>Immaculata</i>	24
Traditional	<i>O Sanctissima</i>	40
Zulueta, Francis M.	<i>O Cor Amoris Victima</i>	41 (in four separate lots of photocopies or printed editions)

Lastly, with the church at Leigh on Sea, in Essex, the pattern is again replicated, but on an exceptionally large scale. The number of copies indicates that there was a small choir of 10-14 singers, a larger group of about 40 people; and then there are at least 300 voice-card copies of Dom Gregory Murray's *People's Mass*, along with numerous other full vocal scores of the same work, indicating that it was obtained for combined congregational and choral use.

Table 12.27 Number of copies of selected scores at Leigh on Sea church, Essex

Composer	Title of work	Number of copies
Bordonnel, T.J.	<i>Collegiate Mass for two voices</i>	14
Buhler, Franz	<i>Ave Maria</i>	13
Rinck, Johann Christian	<i>Mass. Opus 91</i>	10
Goller, Vincenz	<i>Mass of Our Lady of Loretto</i>	46
Kitson, Charles	<i>Mass in D</i>	40
Lotti, Antonio	<i>Simple Mass for Four Voices</i>	36
Lyon, James	<i>Mass of St Christopher</i>	41
Palestrina, Giovanni P.	<i>Missa Papae Marcelli</i>	40
Sewell, William	<i>Mass of St Philip Neri in Ab</i>	42
Murray, Anthony G.	<i>(First) People's Mass</i>	Over 300 copies

Thus the basic conclusion so far is that choirs varied considerably in scale; and the music therefore had to be accommodated to this. However, the structure was usually the

¹⁰⁷⁹ This was obtained in two separate lots of 6 copies each, indicating that originally it was used by the smaller group.

same. There would be a small body of regular musicians singing on most occasions, surrounded by a larger body of other singers, and occasionally opportunities were offered for full congregational participation alongside the choir in a very straightforward setting of the Ordinary of the Mass.

In addition to the above material, the database can also be used to show how voices were organised within a choir. For example, data about the repertoire performed at the church of the Sacred Heart, Wimbledon includes details of the vocal forces required in each score.

Table 12.28 Choral repertoire performed at the church of the Sacred Heart, Wimbledon

<u>Number of vocal parts required</u>	<u>Number of pieces affected</u>
10 voices	1
9 voices	1
8 voices	44
7 voices	1
6 voices	20
5 voices	34
4 voices	94
5 or 8 voices	4
4 or 6 voices	1
4, 6 or 8 voices	1
3 voices	1
Other mixed combinations	1

This shows that the choir was set up primarily to sing music scored for 4 voices, which accounts for 46% of the whole. However, it was also able to tackle larger scale works, especially those requiring a double choir of 8 voices, which accounts for 22% of the whole.

Data from a different kind of source are available from the **Salford Diocesan List** table. As the title implies this is derived from material given in the list of approved music issued by the Diocese of Salford in 1904. It therefore shows what kind of choir was regarded as typical by the authorities at that time. The table lists 645 items, in each case supplying details of the voices and other instrumentation required. 224 of these, or 35% of the whole, use an SATB scoring with or without some form of accompaniment.

Table 12.29 Music for SATB choir in the Salford List of Approved Music (1904)

<u>Voices and instruments required</u>	<u>Number of pieces affected</u>
SATB	64
SATB or SA or TB	1
SATB and Organ	44
SATB and some form of accompaniment	116
Total	225 out of 645 items

The largest assembly of such material – 10,893 items – can be found by query on the **Works** table of the *Repertoire* database, as this lists every item referred to in all 28 collections and sub-collections of scores.¹⁰⁸⁰ As with the 1904 Salford List and Wimbledon the largest single group – 6110 pieces or 56% – consists of compositions requiring an SATB combination of voices with or without accompaniment (see table 12.30).

The salient fact is that the average Catholic choir was set up to perform works for the SATB combination of voices. This suggests that they would most likely have been grouped into a single block, usually in a West Gallery at the back of the church. Secondly, within this grouping, there is a division between pieces intended to be sung *a capella* (though often the scores are supplied with keyboard realisations of the vocal parts) and those requiring some form of independent keyboard accompaniment. This is of interest for two reasons. First, unaccompanied works were most suitable for use during Lent and Advent, when the use of organs and other instruments was discouraged; second, because from the mid-nineteenth century onwards there had been a persistent campaign in favour of unaccompanied singing; and this was linked to the promotion of Renaissance polyphonic works.¹⁰⁸¹ The balance

¹⁰⁸⁰ This excludes references to voluntaries. This figure is larger than the total repertoire listed in the **Works(a)** table because a given composition can appear in different vocal and instrumental arrangements.

¹⁰⁸¹ For an early example of this see the anonymous extract quoted from the *New Quarterly Review* in the *Catholic Weekly Instructor*. Derby. T. Richardson and Son. 1846: 103-4. 'Purely vocal compositions offer the most decent and appropriate form in which the art can be employed in public worship. There is an appearance of spontaneity and sincerity in the union of many voices, which is dissipated by the intrusion of 'instrumental adjuncts'.

between accompanied and unaccompanied works then is one further indication that it was only partially successful.

Table 12.30 Music for SATB voices listed on the **Works** table of the *Repertoire* database

Voices and instruments required	Number of pieces affected	Percentage of all arrangements
SATB only	1872	17%
Four-part Harmony	1529 ¹⁰⁸²	14%
SATB and segue accompaniment	650	6%
SATB and various combinations of solo voices with or without accompaniment.	2059 ¹⁰⁸³	19%
Total number of all SATB arrangements.	6110	56%

This form of analysis can be taken further. For example, 1117 pieces, or 10% of all vocal arrangements, incorporate unison voices, 338 of which have no accompaniment. This is a surprisingly high figure, given the generally poor reputation English Catholics had for congregational singing. Repertoire intended for upper or lower voices only is also significant. On the one hand it catered for the needs of Convents and Catholic Girls' schools; on the other it fitted monastic and seminary requirements. It was also, on occasion, performed by regular parish choirs.¹⁰⁸⁴ Taken together it accounts for 985, or 9% of all vocal arrangements (see table 12.31). Many could be performed either by upper or lower voices. Note though the weighting in favour of the former. This is significant given the predilection in certain circles in favour of boys over women's voices. Unfortunately the scores usually do not make it clear which of these two kinds of voices the music was designed for, though many establishments,

¹⁰⁸² Including 2 SATB pieces laid out in four-part harmony format.

¹⁰⁸³ These figures obtained by running a Query using selected columns from the **Works** table, a Duplicates Query (> criteria) on the **Instrumentation** column in the resulting table and then laboriously adding up the relevant statistics this produces. Note that as there are over 700 different vocal and instrumental combinations in the entire **Works** table the exact result is dependant on what categories of vocal-instrumental combination you include and which ones you leave out; so this figure appears to give more exactitude than it should.

¹⁰⁸⁴ See, for example, a number of works for such combinations in the collection of music from St Augustine's church, Preston. Masses for male voices include Louis Ebner: *St Anthony of Padua Mass Opus 54* for TTBB. Ratisbon. Pustet. 1890; E. Gruberski: *St Sigismund Mass*, also for TTBB. Ratisbon. Pustet. 1898; and J.G.E. Stehle: *Salve Regina Mass*. TTB. New York. No other publication details given. For an example of a work for upper voices only see Joanne Bill: *Mass 'Consolatoris Afflictorum'* for SA and Organ or Harmonium. Ratisbon. Pustet. 1893.

such as Westminster and Salford Cathedral, had boys' choirs.¹⁰⁸⁵ Nevertheless it is significant that much music for upper voices is found in collections of music from girls' schools and convents such as the Bar Convent in York or the convent of the Sisters of Charity at Queensferry, Pantasaph in North Wales. At Pantasaph settings for 2 or more female or equal voices account for 15 out of the 34 surviving compositions (44%); in the Bar Convent the equivalent figure is 78 out of 283 pieces (27%). Here, in addition there are 87 pieces scored for voice only and a further 69 for unison voices. Obviously these were intended to be sung by the nuns and girls at the school.¹⁰⁸⁶ There are also indications that women continued to take an active part in proceedings within parishes. One of the clearest signs is the collection of music belonging to a 'Miss Oldfield', the organist at St Ignatius church, Preston in the 1870s, now held at the Talbot Library in the same town. Another little tell-tale sign from the early twentieth century survives in the Bolton Le Sands collection. Here there is a copy of Webbe's *Mass in D* published by Boosey and Co. signed by a 'Mary Leeming'. On a larger scale, there survives in the Talbot Library individual parts of J.W. Kalliwooda's *Mass, Opus 137*, formerly belonging to St Augustine's church, Preston. These give the names of members of the choir, some of whom are still alive. These show that in the 1950s the choir had 19 Sopranos, 6 Altos, 4 Tenors and 3 Basses. With three exceptions the sex of the upper voices can therefore be determined. Only one was male - John Bentley. All the others were female; and, interestingly enough, only two were married. This suggests that most of the others are likely to have been girls or teenagers. In other respects though the 'top-heavy' weighting of

¹⁰⁸⁵ The evidence for a boys choir at Salford Cathedral survives in a letter by the choirmaster, W. Aloysius Norris, to Bishop Casartelli dated Dec 6th, 1904 which refers to five and two practices a week for the boys, and men's sections of the choir respectively. Salford Diocesan Archives. Box 193. Bishop Casartelli's correspondence. 1903-1905.

¹⁰⁸⁶ Sources: Query on the **Pentasaph(w)** table in the **Talbot** database using the following fields: **Composer, Work, Instrumentation** followed by a Duplicates Query (>0 criteria) on the **Instrumentation** field in the resulting table. For the Bar Convent a Query was run on the following fields in the **Repertoire** database: **CID** (criteria: 'Bar/Bar'), **Pub ID, Composer ID, Standard Title, and Instrumentation**; followed by a Duplicates Query on the **Instrumentation** (criteria >0) field in the resulting table.

voices is similar to arrangements at Stonyhurst and Westminster Cathedral. Yet the presence in other music from this church of works for male voices only published in the 1890s and 1900s suggests that, at the turn of the century, there must have been a much stronger contingent of adult male voices. For instance there are still 4 First Tenor, 3 Second Tenor, 5 First Bass and 4 Second Bass parts for J.G.E. Stehle's *Missa 'Salve Regina'* from this collection.

Finally the general abandonment of orchestral accompaniment (except in exceptional circumstances) early in the twentieth century should be noted. Unlike with some nineteenth-century collections, most notably those at Stonyhurst and Ushaw, no orchestral parts or scores survive in any of the twentieth-century choral collections covered by the database. This, obviously, was a direct result of Pius X's *Tra le Solleitudini* decree mentioned earlier.¹⁰⁸⁷

Table 12.31 Music for upper or lower voices only listed in the *Repertoire* database

Vocal resources required	Number of pieces affected	
<u>Upper voices</u>		
5 voices	1	
4 voices	61	
3 voices	186 (+ 1 for boys' voices only)	
2 voices	<u>210</u>	
Subtotal	458	
<u>Lower voices</u>		
8 voices	1	
5 voices	1	
4 voices	126	
3 voices	108 (+ 12 for TTB and solo voice)	
2 voices	<u>35</u>	
Subtotal	271	
<u>Works designed for performance by upper voices only or lower voices only</u>		
4 voices	22	
3 voices	216	
2 voices	<u>18</u>	
Subtotal	256	Grand total 985

¹⁰⁸⁷ A late exception is reported in the 'Music Notes' of the *Stonyhurst Magazine* for 1907(10: 151(April): 268-9). This refers to orchestral parts being copied out by a 'Mr Elliot' for a performance of Maximilian Filke's *Mass in G*.

G. The database: Collections of music: Some summary conclusions

It is now time to draw some general conclusions. First, the sheer scale of the repertoire, 8795 choral compositions, cannot be ignored, especially when it is appreciated that this figure represents the results of looking through 28 collections and sub-collections. Almost certainly other collections would produce more compositions. So this is a minimum figure. Notice though that, taken together, these collections cover a period of just over two centuries (1751-1962). So, on the face of it, the availability of that number of compositions over such a long time does not seem very impressive. Yet, it should be remembered that, with certain exceptions, these were working collections in use right up to, if not beyond, the Second Vatican Council. Older copies and publications, even if not currently being performed in the twentieth century, were still available for use. For instance, in the collection of music from St Augustine's, Preston, it has been noted how copies of Kalliwoða's Mass, Opus 135 published by Schott in the early twentieth century, were marked with the names of choir members in the 1950s. Photocopying extended the process, as the presence of Boosey's nineteenth-century edition of Webbe's *Alma Redemptoris Mater* in the mid-twentieth century collection from St Gregory's, Preston demonstrates. Moreover, music could be borrowed from other sources for such purposes, thereby transmitting older repertoire to more recently established choral bodies. For example in the St Gregory's, Preston collection there are 4 original and 17 photocopies of the Novello MT190 publication of Mozart's *Ave Verum*. The originals date from the late nineteenth century; they are stamped 'Sedgeley Park College' and then signed 'St Gregory'.

As regards publications, the impact of changes in printing technology cannot be ignored. This particularly applies to the shift from engraving to moveable musical type after 1849. Its effect was first, to discourage the production of publications containing numerous works in favour of those with just a single composition; secondly to reduce the amount of

manuscript copying that took place locally. In turn, this had important effects on performance practice and local initiative, since there was a growing tendency to follow what the publisher provided. Equally noteworthy however is the partial reversal of these trends after 1945, thanks to the introduction of the spirit duplicator, Gestetner and photocopier.

Between these two developments, that is during the period 1850-1950, the musical needs of the English Catholic Church were, by and large, served by a highly centralised industry based on London dominated by major companies such as Novello and Cary. Equally interesting though is the emergence of a significant foreign input, especially from Germany, before 1914. This was one aspect of a growing diversity within the industry, fuelled also by the growth in the sheer quantity of publications. However, in the twentieth century the declining contribution from Germany retarded the process, especially since publications from France and the USA made up the shortfall to only a limited degree. On the other hand there was increasing competition from British non-Catholic firms, especially the OUP and Stainer and Bell. This development was reinforced by changes within Novello, the dominant contributor for most of the nineteenth century. From the 1840s it ceased to be a predominantly Catholic company as it broke into the Anglican and choral society markets. Moreover, after 1856 Joseph Alfred Novello progressively handed over the business to Henry Littleton, who was not a Catholic; and in 1898 the firm became the public liability company known as Novello and Co. Ltd.¹⁰⁸⁸

Inevitably changes in the publication industry affected the balance of compositions available to English Catholic musicians. In the early nineteenth century the strong presence of Classical Viennese composers coincides with the dominance of Novello's. This was because Vincent Novello was largely responsible for editing and arranging for publication all the

¹⁰⁸⁸ Hurd 1981: 63 and 97. For the text of the contracts transferring the business from J.A. Novello to Edward Littleton see Cooper 2003: Appendices 1 and 2. 157-67.

known Masses by Haydn and Mozart, including some that later turned out to be spurious.¹⁰⁸⁹ Moreover, these were among the first works to appear in Joseph Alfred Novello's *Cheap Musical Classics* series, which remained in use till the late nineteenth century.¹⁰⁹⁰ Vincent Novello's background as organist in the Portuguese embassy also explains his promotion of late eighteenth and early nineteenth-century English contemporaries such as the Webbes, Paxton and Samuel Wesley. Here he built on the legacy of publications such as Samuel Webbe the Elder's *A Collection of Motets or Antiphons* and *A Collection of Sacred Music*.¹⁰⁹¹ Moreover, recognising the limitations of many Catholic organists, he provided fully-realised organ parts in place of the customary figured bass. As a result Samuel Webbe's music in particular became a permanent feature of the English Catholic landscape right up into the twentieth century. For example there is a copy of his Mass in B flat published by Boosey and Co. in the early twentieth-century collection from Bolton Le Sands.

Similarly the late nineteenth and early twentieth-century shift towards Renaissance polyphony coincides with the relative decline of Novello's and the rise of Cary, followed by J. and W. Chester in the 1930s. As Novello's moved away from the Catholic market, Cary filled the vacuum and, naturally enough, they published the Renaissance polyphonic works that appeared to be in demand. Terry's editions of the *Downside Masses* and *Downside Motets*, first produced in 1905, are examples. Yet simultaneously they published contemporary works by Catholic composers such as Tozer, J.E. Turner, William Sewell, Terry and, as a matter of course, Alphonse Cary himself - hence the predominance of such

¹⁰⁸⁹ For a discussion of this issue see Cooper 2003: 53-68.

¹⁰⁹⁰ See, for example, the set of Haydn Masses in the series bound into three volumes at Ushaw signed 'Peter Lonsdale, June 9th, 1880'.

¹⁰⁹¹ Samuel Webbe: *A Collection of Motets or Antiphons for 1,2,3 and 4 voices and chorus*. London. J. Jones. 1792. Samuel Webbe: *A Collection of Sacred Music*. London. J. Jones 1785. Copies of both these editions can be found in the Everingham collection along with a copy of Vincent Novello's revised edition of the latter published by J. Alfred Novello in his 'Novello's Cheap Musical Classics' series. A copy of Vincent Novello's edition of the former in the same series exists at Stonyhurst (PID 1105, 1106, 138 and 135 respectively in the **Publications** table of the *Repertoire* database).

composers in twentieth-century collections. In turn these developments are connected with the influx of German Cecilian Renaissance polyphonic imitations mainly published by Pustet before the First World War. Indeed, Cary's took advantage of this by publishing works by Irish Cecilians such as Seymour and Joseph Smith; and some of their publications were even printed in Germany.¹⁰⁹² The decline in such modern German Cecilian compositions after the First World War must then be related to the reduced influence of German publishing firms at that time. Equally important, was the general denigration of the musical quality of such works and the reduced role played by the Cecilian movement. Meanwhile the promotion of English Renaissance polyphonic masters worked in favour of non-Catholic firms specialising in such repertoire for the Anglican market such as OUP or Stainer and Bell.

Yet, when all is said and done, changes in the publishing industry cannot explain everything. For instance, if the number of compositions is studied, it is noticeable how the influence of Continental composers sometimes outweighs the native British tradition, despite the generally overwhelming dominance of British companies in the publishing field. Thus companies sometimes had to respond to outside pressures rather than create them. This also applies to the SATB orientation of many Catholic choirs. Clearly publishers had to meet that particular demand.

Another basic factor was the international character of the Catholic Church, underlined by the overwhelming preponderance of Latin liturgical texts. This, of course, opened the way for strong Austro-German and Italian influences, supplemented by contributions from France, Spain and other countries. However, it is useful to distinguish between 'Roman' and other international attributes. For example the promotion of Palestrina,

¹⁰⁹² See, for example, their editions of William Sewell's *Mass of St Philip Neri*. An edition of this held at the Talbot Library, Preston was published at Leipzig. (PID 1459) Later editions, published under the title *Mass of St Philip Neri in A flat*, Cary edition No. 666 can be found here too, as well as at Ushaw, Leigh on Sea and in the Bolton Le Sands collection (PID 18).

and perhaps also Victoria, has specifically 'Roman' connotations because they both worked in the Sistine Chapel. On the other hand Lassus, although he worked briefly in Rome, is primarily associated with Bavaria. Among Cecilians a similar distinction can be drawn between Lorenzo Perosi, choirmaster of the Sistine Chapel, and Austro-German Cecilian practitioners such as Michael Haller. Likewise Classical Viennese composers such as Haydn and Mozart do not have 'Roman' credentials. Nor do French and Dutch composers such as Charles Gounod and Edouard Silas, who perpetuated the Classical Viennese tradition of orchestral Masses into the late nineteenth century. Such distinctions are but one aspect of the need to be sensitive to the different national associations particular foreign composers had for English Catholic audiences. The nineteenth century was an age of nationalism; and this was by no means a spent force in the twentieth century, as Fascist movements proved. The shift away from Austro-German composers in the twentieth century cannot simply be put down to failures in the German publishing industry; nor can it be explained by the Ultramontane preference for Renaissance polyphony and all things Roman over an allegedly secular Viennese Classical style. The impact of the First World War may well have affected attitudes towards German composers, although intrinsically this is very difficult to prove.

Equally remarkable is the strength of the native composing tradition in the face of such international and 'Roman' challenges. In every period it is strongly represented, though often to a varying degree. In the early nineteenth-century works by the Webbes and their embassy chapel colleagues appeared alongside Continental works; the same was true in the middle of the century with works by Richardson, Crookall and H.G. Nixon; and at its end J. E. Turner successfully challenged Silas and Gounod. In the early twentieth century, as has been seen, Terry's Masses were quite widely distributed; and simultaneously, the renewed emphasis on Renaissance polyphony led to the revival of works by native practitioners such as Tallis, Byrd and Peter Phillips. At all times Benediction music is dominated by British

contributors. Moreover, as the collections from Everingham and St Cuthbert's show, in the nineteenth century there was even a willingness to raid the Anglican repertoire, especially Anglican psalm chants, though this particular manifestation eventually wilted in the face of official disapproval of vernacular texts in Office services.

The musical output of the publishing industry also had to match the needs of the liturgy. In other words, the varying popularity of different liturgical forms dictated the balance of music according to genre. At all times then the centrality of Mass as a liturgical experience explains the importance of motets and antiphons in the repertoire of Catholic choirs. Yet, on the surface, the smaller number of Mass settings appear to contradict this. However, as has been suggested, patterns within individual collections suggest that these may have been learnt first. Similarly the large number of Responsories reflects the importance of Tenebrae services during Holy Week. Meanwhile the growing popularity of Benediction is paralleled by the burgeoning output of *O Salutaris*, Litany and *Tantum Ergo* settings. The corresponding decline of Office services outside monasteries and convents is revealed by the paucity of Canticles and the general absence of Anglican chant psalm settings outside the big nineteenth-century collections found at St Cuthbert's and Everingham.

Taken together the evidence from publications and the balance of available repertoire suggests that there may be definite phases in the history of English Catholic music. Clearly one dividing point is suggested by Pius X's motu proprio decree *Tra le Solleitudini* of 1903; given its promotion of plainchant and Renaissance polyphony. It is tempting to see it as a catalyst for the promotion of sixteenth- and seventeenth-century music, as a factor promoting the popularity of Italian composers at the expense of Germans, and as a reason for the declining popularity of the Classical Viennese style and its more contemporary successors. Yet this is inadequate. The Viennese style was squeezed, but not eliminated; the promotion of earlier music was more than balanced by a continuing interest in more contemporary works,

or at least those dating from the late nineteenth and early twentieth centuries; the persistently strong British contribution suggests resistance or, at the very least, creative adaptation in the face of Papal pressures. A curious instance is the Bolton Le Sands copy of the Boosey edition of Webbe's *Mass in D* mentioned earlier. Its cover has an illustration of St Peter's Rome. Here Webbe's London Embassy chapel associations, so proudly paraded in Vincent Novello's earliest publications, have been subsumed by Roman connotations; but the music continued to be performed. The evidence for plainchant is also ambivalent. There is quite a lot in the collections; but it is not predominant. The explanation, of course, is that choirs could find it in liturgical books. Yet, as noted in chapter 3, this itself is evidence for a potential divide between choirs and officiating clergy. The sheer quantity of figured music in every collection shows that choirs were prepared to substitute it for plainchant on many occasions.

Illustration 12.1 Cover page of Boosey's publication of Webbe's *Mass in D Minor*



Moreover it can be argued that 1849-50 constituted an even more significant dividing point. Not only was this the time when moveable musical type was reintroduced; it was also the occasion for the restoration of the English episcopal hierarchy. The latter was led by Nicholas Wiseman, who was determined to impose Roman discipline and style. Inevitably this strengthened the case for plainchant and Renaissance polyphony - tendencies that were accentuated by Cecilian activities, as the evidence at Ushaw shows. Pius X's declaration then can be seen as a culmination of this development, not its beginning.

Yet, if individual collections are examined, although in many respects they conform to the general trends to be found if all the music in the main database is examined, there are often very considerable variations between them. This feature is confirmed by the modest proportion of publications and compositions found in more than one collection. Local independence and individual initiative therefore remain important. Notice too that different collections represent different, albeit overlapping traditions. A seminary such as Ushaw differs from a Jesuit establishment like Stonyhurst; and rural Bolton Le Sands is not the same as an urban parish such as St Gregory's, Preston. Moreover, if choral collections came to consist of large numbers of publications each containing a single composition, then it is inherently likely that they will be disparate. A choir, by definition, tends to be independent. For all these reasons then the official emphasis on centralised authority looks very like a back-handed testament to the power of such centrifugal tendencies. To discover unity the standard hymnals, Benediction manuals and liturgical books have to be examined.

Finally, the cumulative effects of assembling collections of music should not be ignored. As has been shown the 'service life' of a piece of sheet music can be very long; reducing the incentive to purchase new items. This has the potential to create a 'creeping' conservatism as time goes on. It can seem easier to repeat the old repertoire rather than learn new works, so frequent purchases of reprints or new editions of existing works is significant.

For example half the 12 surviving copies of Terry's *Short Mass In C* owned by Bolton Le Sands are priced at 1/2d, the rest priced at 2/-, indicating that they were bought at different times, probably as the choir grew larger.¹⁰⁹³ Numerous early twentieth-century editions were printed after the Second World War. In the **Publications** table of the *Repertoire* database they account for 395 (10%) out of the 2974 items listed.¹⁰⁹⁴ Even when there are new purchases it does not necessarily follow that the old scores cease to be used. In such circumstances new works are supplementary to the old. This, as much as the restrictive effects of centralised direction, would have put a brake on new developments.

¹⁰⁹³ Richard Terry: *Short Mass in C*. London. Cary and Co. No. 814. 1904

¹⁰⁹⁴ For an example of this see Terry's edition of Hans Hassler: *Mass 'Dixit Maria'*. London. Cary and Co. *Downside Masses* series. 1905. Copies of this can be found at Downside, Stonyhurst, Bolton Le Sands and the CMA collections. This last is signed in biro by a Duncan McCabe. This alone suggests it was reprinted after 1945; and this is confirmed by the fact that the CMA only appeared as an organisation in the 1950s. The proportion rises to 13% (395/2962) if Organ voluntaries are excluded.

Chapter 13: The database: Analysis of performances of music reported or advertised in selected places

A. General remarks

The great advantage of programmes of advertised or performed music over collections of scores is that they describe what was used at a particular time and place. Moreover, it is well to remember that they could have an educational function; since they informed people of the content, and therefore the Catholic religious culture, of what they would have heard. However, such sources do have certain limitations. In the first place the sources obtained do not stretch back into the nineteenth century. Secondly, like collections, they may be incomplete. For example, there are no reports for certain periods in the *Stonyhurst Magazine* and *Beaumont Review*. The same is true in the *St Dominic's Parish Bulletin*, Newcastle during the 1930s. Indeed, some issues of this magazine are missing in the sole known collection held in the presbytery there. Other sources, such as the *Bournemouth Catholic Record* or the records from the Sacred Heart Church, Wimbledon, only cover a single year. Even when complete, such records often do not cover the music in every service. Stonyhurst and Beaumont report only the major items performed on great feasts; the *St Dominic's Parish Bulletin* does not cover Benediction; and even with the *Westminster Cathedral Chronicle*, the most comprehensive of all such sources, it is clear that a good deal of plainchant is assumed to have been sung as a matter of course or is referred to only in the most general of ways.¹⁰⁹⁵

It is also important to distinguish between different types of source. The *St Dominic's Parish Bulletin* and *Farm Street Record* advertise what is going to be performed; so there is a

¹⁰⁹⁵ For specific examples of such omissions see the references to performances of Soriano's *Salve Regina*, the *Missa De Angelis* and the plainchant Proper of St Ignatius in letters by Fr Aloysius Cortie, choirmaster at Stonyhurst College to Louis Casartelli, bishop of Salford, the first on Nov 11th, 1903, the second and third on June 24th, 1905. (Casartelli table in the *Repertoire Database* ID23, 33 and 34) None of these performances are mentioned in the *Stonyhurst Magazine*.

possibility that things might have been changed later on. The same is true with the 1904 Holy Week programme for Salford Cathedral surviving among bishop Casartelli's papers. This is a programme submitted for his approval. Likewise his correspondence shows that occasionally local suggestions for what should be performed during his visitations were vetoed or amended.¹⁰⁹⁶ In these senses the *Upholland Magazine*, *Stonyhurst Magazine* and *Beaumont Record* are more reliable, since they report what actually happened. However, the fact that they are a record of achievement explains their propensity to cover only the highlights. The Upholland list for 1928-1929 is similar, as it is based on a letter sent by Canon J.F. Turner to Dame Laurentia McLachlan at Stanbrook.¹⁰⁹⁷ Almost certainly then it covers only the main events.

By definition such records do not contain certain forms of information provided by collections of scores. They do not tell us when the music was obtained, who published it, who edited it, or when and where it was published. Nor (except with Wimbledon) do they supply the instrumentation or distribution of voices, let alone give indications of how the music was performed that can be deduced from such features as dynamic and tempo markings (and hand-written amendments to the same) presented in the score.

It should also be remembered that, in a sense, such sources are atypical. The normal tendency for the average parish was not to advertise. Indeed, at times this was frowned upon by ecclesiastical authority.¹⁰⁹⁸ It follows then that those that do are exceptionally musical. Alternatively the presence of such records signals a high degree of organisation; but if this is so the lack of records, and therefore of organisation, does not necessarily mean that there was

¹⁰⁹⁶ For example Fr Aloysius Cortie was compelled to substitute Lorenzo Perosi's *Missa Pontificalis* for Schubert's Mass in F. Letters by Cortie to Casartelli dated Oct 19th, and Nov 1st, 1903. **Casartelli** table on the *Repertoire* database ID18 and 27.

¹⁰⁹⁷ Stanbrook Abbey archives. Box 'D.L. McL to Allen/Holland, Edeson, Turner. Oct 16th, 1929.

¹⁰⁹⁸ See for example Cardinal Henry Manning's attack on such advertising in his Pastoral on Church Music of 1869. Mager 2001: 293.

little musical activity. Indeed printed records imply a degree of rigidity; since planning has to take place some time in advance, especially if the programme is published on a monthly basis. Moreover once a programme has been announced, there is far less likelihood of it being changed at short-notice. Publication can also be indicative of a sense of pride bordering on pretentiousness. The choir is in effect advertising itself as a body distinct from the congregation; and simultaneously such publications push the service in the direction of a sacred concert. This was one reason why ecclesiastical authorities occasionally frowned on such advertising. Such programmes then usually present a record of music performed by the choir, as distinct from the congregation; and this also explains why they contain less evidence for music performed outside High Mass.

It is with these aspects in mind then that statistics from such sources must be analysed. For convenience such analysis can be separated into four areas: first, deductions that can be made from the relationship between the number of performances and the actual size of the repertoire; second, the balance within a collection between pieces belonging to different liturgical genres; thirdly and fourthly, considerations arising from the periods when individual works were composed, and the nationality of the composers who wrote them.

B. Deductions that can be made from the relationship between the number of performances and the size of the repertoire in particular places

Table 13.1 (pp. 563-6) has two types of information: first, it gives figures for the number of performances and the size of the repertoire offered in a given place; second, it subdivides pieces in the repertoire according to their liturgical genre. The first thing to observe, as with collections of scores, is the enormous differences in scale. For instance Casartelli's correspondence lists only 46 compositions, the *Beaumont Review* refers to 70, the *Westminster Cathedral Chronicle* between 1949-1962 mentions 901. Secondly a given work

may be performed several times; so there can be a significant difference between the number of performances and the size of the repertoire. If the latter is subtracted from the former you can discover how often pieces in a given repertoire are recycled. Thus at Upholland in 1928-1929 a deduction of 42 pieces from a total of 51 performances shows that on 9 occasions a piece was repeated. At Westminster Cathedral during Holy Week 12 pieces were repeated in 1913, but only 5 in 1930. Notice though that, with this kind of statistic, the degree of repetition appears to increase automatically over longer stretches of time. Thus for the whole of 1930 the *Westminster Cathedral Chronicle* produces repetitions on 170 occasions, and for the period 1949-1962 the figure rises to 4,654.

Nevertheless, such repetition means you can measure how rapidly a repertoire was changing. Less repetition means more rapid change. Conversely routine repetition implies ossification. However, the different size of repertoire in each collection, along with differences in the length of periods covered, confuses the issue. The vital statistic then is the ratio between the number of repetitions and the total number of performances. Thus Beaumont, with 36 repetitions out of 101 performances (36%) has a higher rate of change than Stonyhurst, with 764 out of 986 performances (77%) and 93 out of 120 performances (78%) for the periods 1904-1923 and 1925-1938 respectively. The figure at Bournemouth is similar to that at Beaumont (38 out of 117 performances or 32%). At Westminster it is 170 out of 312 performances (54%) in 1930, falling to 901 out of 5,555 performances (16%) between 1949-1962. St Dominic's, by contrast, has the staggeringly high ratio of 793 out of 878 performances (90%). This is a choir gripped by an annual routine, despite its impressive work rate.

The high percentages for Stonyhurst suggest a similar malaise. For instance De Vico's *Tenebrae* was always performed at Holy Week - a custom dating back well into the

nineteenth century.¹⁰⁹⁹ Other evidence confirms and explains this impression of stagnation.

First Fr Aloysius Cortie's retirement as choirmaster in October 1914, after 19 years in office, inaugurated a decade of instability in the leadership. Initially the post was filled by Fr Edward O'Connor (1914-1917), then by Leo McQuillan (1917-18)(who was a scholastic and thus not ordained), Fr Leo Belton (1919-1921), Fr Duncan Ferguson (1922-23), and Fr Walter Gibbons (1923-25). At that point Fr O'Connor returned, and a measure of stability was restored.¹¹⁰⁰ Yet from that time onwards reports in the *Stonyhurst Magazine* usually only dealt with the Holy Week ceremonies.¹¹⁰¹ In addition the removal of the seminary in 1926 meant a considerable reduction in the supply of adult male singers. Finally there are occasional complaints about a falling off in the standard of performances.¹¹⁰²

However, rapidity of change in the repertoire is not necessarily synonymous with a high quality of performance. On the contrary repetition can produce increased proficiency, especially when combined with a systematic build-up of a repertoire. Upholland is a classic example. Virtually no specific items of plainchant are reported; but many accounts in the *Upholland Magazine* show that it was the basic musical staple.¹¹⁰³ The Renaissance polyphonic repertoire reported in 1935-1942 is therefore an addition to this. Given that this consisted of 64 pieces performed on 110 occasions there was some repetition; but here it is not a sign of decay, but of carefully controlled development, as the amount of such music

¹⁰⁹⁹ Anon: 'Father De Vico' in the *SM*. 22 (Oct. 1934-July 1936) No. 322 (May 1936): 441-2. Although legend states that the Responsories and Antiphons were composed during his voyage to England and visit to Stonyhurst in 1848 in fact they were composed in 1833 and 1834 for the English College in Rome. De Vico also formed and directed a body of singers in the Papal Chapel. This gives Stonyhurst's regular performance of his music a distinctly Papal aspect.

¹¹⁰⁰ Anon. 'Music Notes' in the *SM*. 13 (April 1913 - July 1915) No. 196 (Oct. 1914): 983. See also the *Catalogus Provinciae Angliae Societatis Jesu*. Roehampton. Manresa Press. 1917-1926.

¹¹⁰¹ This becomes a regular phenomenon from the 'Holy Week Music' article for 1933. *SM*. 22 (Oct. 1932-July 1934). No. 304 (May 1933): 181-3.

¹¹⁰² Anon. 'Music Notes' in the *SM* 24.(Nov. 1936 to July 1938) No. 328 (May 1937): 191 criticised the performance of the Vesper Choir at Holy Week.

performed increases cumulatively over the years. On the other hand the picture at Farm St is more ambivalent. Between 1928 and 1938 the size of the repertoire fell from 234 to 148 works; but so did the number of performances. As a result the degree of repetition rose from 44% to 58%.¹¹⁰⁴ Here though the reduction in both the size of the repertoire and the number of performances may well have led to an improvement in standards. On the other hand the figures for 1961 seem symptomatic of an increasingly tired routine. 131 works were performed on 380 occasions. Thus the size of the repertoire has contracted still further; but the number of performances has increased. The result is that individual compositions were repeated on 249 occasions, or 66% of the time. Westminster produces yet another picture. In this case the size of the repertoire is directly related to the number of performances. In 1930 312 pieces were performed on 482 occasions; in 1954 the figures are 367 and 667. More performances then forced an expansion of the repertoire, albeit with a greater degree of repetition. There must then have been a fine balance between the vigour associated with a larger repertoire, the price in terms of quality of performance paid for that either in more rehearsals or under-rehearsals, and the mitigation of that achieved by repetition of the same pieces of music. The subsequent decline both in the number of performances and in the size of repertoire suggests that the tempo had become too great. In 1955 the number of performances fell to 467; and by 1960 it stood at 124. At this point Colin Mawby took over from George Malcolm; and the figures then rose to 221 performances of 129 works in 1962.

¹¹⁰³ 'B.J.R.': 'Under The Dome' in the *UM*. 6:1 (Jan 1934): 20-1. 'The Schola' states that the basic repertoire was Gregorian chant. 'V.F.': 'Under the Dome' in the *UM*. 6:3 (Jan 1935): 160-1: 'The Schola Cantorum' states that the Proper of the Mass was sung every Sunday to Gregorian Chant.

¹¹⁰⁴ The calculation for 1928 is 234 works from 444 performances producing 210 repetitions, or 47% of all the performances; for 1938 it is 354 performances minus 148 producing 206 repetitions, or 58% of all performances.

Table 13.1 Repertoire performed in different places categorised according to its liturgical genre¹¹⁰⁵

Genre	St Dominic, Newcastle 1930-39	Upholland Seminary Oct 1928-June 1929	Upholland Seminary 1935-1941
Number of performances	878 (108 during Holy Week)	51 (35 during Holy Week)	110
Number of works performed	85	42	64
Alleluias, Antiphons, Motets, Responsories	54	35	58
Mass	23	3 (+ 1 Requiem)	3
Passion service	0	1	2
Hymn	6 (+ 1 reference to Carols)	1	2
Canticle	0	1	2

Genre	Casartelli's correspondence for Oct 1903 to Dec 1904	1904 list of music performed during Holy Week in Salford cathedral
Number of performances	46	115
Number of works performed	46	97
Antiphons, Motets and Responsories	18	56 (+ 1 Sequence and J. Krueg's <i>Collection of Antiphons</i> . N.p. given)
Mass	12 (+ 1 Requiem)	6 (+ 1 Asperges)
Passion service	0	1
<i>Credo</i>	1	2
Hymns	5	8
<i>Domine</i>	1	0
Canticle	1	3
Psalm	1	4
Benediction music	6 ¹¹⁰⁶	11 ¹¹⁰⁷
Miscellaneous items	0	3

¹¹⁰⁵ The materials were obtained by a Duplicate Query on the **Genre** (>0 criteria) field of the relevant table in each database. Sometimes, as with Farm St, it was necessary to run a preliminary query to isolate the repertoire for a particular year or group of years. With Wimbledon, Upholland Seminary and Casartelli a preliminary query has to be run from the relevant table in the *Repertoire* database (usually using the **Composer ID**, **Period**, **Nationality**, **Work**, and **Genre** columns). Unique values are needed except with Wimbledon.

¹¹⁰⁶ 2 Litanies, 2 *O Salutaris* and 2 *Tantum Ergo* settings.

¹¹⁰⁷ 1 Litany and 5 settings each of *O Salutaris* and *Tantum Ergo*.

Genre	Farm St Church: 1928	Farm St Church : 1938	Farm St Church: 1961
Number of performances	444	354	380
Number of works performed	234	148	131 ¹¹⁰⁸
Alleluias, Antiphons, Motets, Responsories, Sequences and Tracts	142	76	77
Anthems	4	0	0
Masses	25	19 (+ 2 Requiems)	20 (+ 2 Requiems)
Canticles	3	0	0
<i>Stabat Mater</i>	2	0	0
<i>Te Deum</i>	0	0	1
Psalms	2	2	0
Hymns	9	3	1
Carols	0	3	1
Benediction music	47 ¹¹⁰⁹	41 ¹¹¹⁰	28 ¹¹¹¹
Miscellaneous items	0	3	1

¹¹⁰⁸ Excluding 99 Organ voluntaries.

¹¹⁰⁹ Consisting of 27 settings of *O Salutaris* and 20 of *Tantum Ergo*.

¹¹¹⁰ Consisting of 22 settings of *O Salutaris* and 19 of *Tantum Ergo*.

¹¹¹¹ Consisting of 15 settings of *O Salutaris* and 13 of *Tantum Ergo*.

Genre	Sacred Heart, Wimbledon 1938-1939	Bournemouth: Jan 1926 to Nov 1927
Number of performances	N/A	117
Total number of works performed	203	79
Antiphons, Motets, Responsories, Sequences and Tracts	68	39
Masses	52 (+ 4 Requiems, 2 <i>Dies Irae</i> and 1 <i>Vidi Aquam</i>)	37
Passion Service	1	0
Canticle	3	0
Psalms	2	0
Hymns	3	3
<i>Domine</i>	1	0
Benediction music	61 ¹¹¹²	0
Miscellaneous items	7	0

Genre	Stonyhurst College 1904-23	Stonyhurst College 1926-38	Beaumont College: 1918, 1923-1940
Number of performances	836	120	101
Number of works	221 (+ 1 voluntary)	36 (+ 1 voluntary)	65
Alleluias, Antiphons, Motets, Responsories, Sequences and Tracts	100	12	10
Masses	34	13 (+ 1 Requiem)	14 (+ 1 Requiem)
Passion service	4	1	0
Canticle	5	1	0
<i>Domine</i>	1	1	2
Hymns	22	5	5 (+ 21 Carols)
Benediction music	19 ¹¹¹⁴	3 ¹¹¹⁵	4 ¹¹¹⁶
Miscellaneous items ¹¹¹³	27	0	8

¹¹¹² Consisting of 18 Litanies and 22 settings each of *O Salutaris* and *Tantum Ergo*.

¹¹¹³ Including such items as a Cantata, Dirge, a Plainchant Vespers and 16 Plainchant Propers at Stonyhurst in 1904-23 and a *Stabat Mater* and *Pater Noster* at Beaumont.

¹¹¹⁴ Consisting of 7 Litanies, 5 *O Salutaris*, 6 *Tantum Ergo* settings and 1 Benediction motet.

Westminster Cathedral during Holy Week

Genre	1913	1930
Number of performances	139	93
Number of works performed	127	94
Number of plainchant works	30	10
Alleluias, Antiphons, Motets, Responsories and Tracts	81	49
Masses	10	10
Passion services	4	2
Canticles	6	9
Psalms	3	7
Hymns	8	2
Benediction music	4 ¹¹¹⁷	9 ¹¹¹⁸
Miscellaneous items	11	4

Westminster Cathedral

Genre	1930	1949-1962 ¹¹¹⁹	1954	1962
Number of performances	482	5555	667	221
Number of works	312	895	367	129
Acclamations, Alleluias, Antiphons, Invitatories, Motets, Responsories, Sequences and Tracts	158	452	192	78
Masses	52 (+ 1 Requiem)	119 (+ 3 Requiems)	43 (+ 1 Requiem)	19 (+ 1 Requiem)
Passion services	2	8	4	3
Canticles	36	127	45	11
Psalms	22	28	3	1
Hymns	19	52	28	7
Carols	0	59	25	0
Benediction music	15 ¹¹²¹	28 ¹¹²²	16 ¹¹²³	9 ¹¹²⁴
Miscellaneous items ¹¹²⁰	6	21	10	0

¹¹¹⁵ Consisting of 1 Litany, 1 *O Salutaris* and 1 *Tantum Ergo* setting

¹¹¹⁶ 2 settings of *Tantum Ergo* and 2 of *O Salutaris*.

¹¹¹⁷ 2 settings each of *O Salutaris* and *Tantum Ergo*.

¹¹¹⁸ 3 settings each of the Litany, *O Salutaris* and *Tantum Ergo*.

¹¹¹⁹ Query on the **Westminster 1949-62** table without the **Year** column using 'Unique values' followed by a Duplicate Query on the **Genre** column.

¹¹²⁰ Including *Te Deum*, *Pater Noster* and sets of responses.

¹¹²¹ Comprising 5 Litanies, 5 '*O Salutaris*' and 5 '*Tantum Ergo*' settings.

¹¹²² 15 *O Salutaris*, 12 of *Tantum Ergo*, and 1 Litany setting.

¹¹²³ Consisting of 8 *O Salutaris* and 8 *Tantum Ergo* settings.

Table 13.2 The proportion of plainchant works in the reported repertoire of selected places

Name of centre	Total choral repertoire	Number of plainchant works	Proportion of plainchant works in the whole repertoire
Bournemouth 1926-1927	117	0	0%
Wimbledon College 1938-1939	203	0	0%
Farm St Church 1928	234	0	0%
Farm St Church 1938	148	10	7%
Farm St Church 1961	131	5	4%
Beaumont College 1918, 1923-1940	65	5	8%
Stonyhurst College 1904-23	221	56	25%
Stonyhurst College 1926-38	36	12	33%
Upholland College 1928-29	42	2	5%
Upholland College 1935-41	64	0	0%
St Dominic, Newcastle 1930-39	85	12	14%
Casartelli's correspondence 1903-4	46	11	24%
Salford Cathedral Holy Week 1904	97	30	31%
<u>Westminster Cathedral</u>			
1913 (Holy Week)	127	30	24%
1930 (Holy Week)	93	10	11%
1930 (whole year)	312	41	13%
1954 (whole year)	367	54	15%
1962 (whole year)	129	8	6%
1949-62	895	134	15%

¹¹²⁴ Consisting of 4 *O Salutaris* and 5 *Tantum Ergo* settings.

C. The division of music in particular places according to its liturgical genre

Turning now to genre, the first thing to remember is that the balance of pieces within the repertoire of a particular choir is shaped by the fact that generally the records report music at Mass, and, with the exception of the Tenebrae services at Holy Week, pay less attention to Office services, Benediction or other extra-liturgical services. This explains why hymns are hardly mentioned and, except at Farm St and Wimbledon, Benediction music appears to be neglected. In any case, as has been seen, by the twentieth century hymns pertained more to the congregation than to the choir. Nevertheless, despite such limitations, the overall balance between particular liturgical genres is not dissimilar from that found within the collections of music.

Usually the largest single grouping consists of Antiphons, Motets, Responsories, Alleluias, Tracts and Sequences. In particular the importance of Holy Week is frequently underlined by the large number of Responsories. St Dominic's had 14 in its repertoire; Westminster in 1930 had 37, of which 28 were performed during Holy Week. Nor is this surprising. Each of the nine nocturnes sung during the Triduum contains 3 Responsories. In addition there was the singing or intonation of a reading; and the whole completed by a rendition of *Christus Factus Est* - 31 works in all!¹¹²⁵ Little wonder then that at Stonyhurst in 1935 it was estimated that the choir sang for over 20 hours during Holy Week.¹¹²⁶

However, there is a good deal of variation in the number of Antiphons and Motets sung in different centres. For instance Beaumont had a repertory of only 10 Antiphons, Motets and other similar items, while Stonyhurst between 1904-23 had 55. At Farm St the

¹¹²⁵ At Westminster Cathedral Felice Anerio's setting of *Christus Factus Est* was almost invariably performed. This was also the case at Stonyhurst in the 1950s.

¹¹²⁶ Anon: 'Choir Notes'. *SM*. 23 (Oct 1934- July 1936). No. 317 (June 1935): 238-40.

figure is 142 in 1928; but this fell to 75 and 74 in 1938 and 1961 respectively. Indeed this largely accounts for the reduction in the overall size of its repertoire.

In turn these facts suggest that Antiphons and Motets were the items where a choir often made its strongest efforts, at least in terms of rehearsal time. This is illustrated by the fact that such items were repeated less often than, for example, Mass settings. Thus at Stonyhurst between 1904-23, 271 Antiphons and Motets were performed on 329 occasions; but only 34 Masses were performed on 295 occasions. At St Dominic's, Newcastle the gap between the two genres is narrower, but still significant. 32 Motets and Antiphons were performed on 299 occasions; 23 Masses on 384 occasions. Even at Bournemouth, where the number of Masses exceeds that for Motets and Antiphons the figures are as follows: 36 Motets and Antiphons were performed on 49 occasions; as opposed to 37 Masses on 60 occasions.

Nevertheless, Mass settings were a vital part in any choir's repertoire, although the number that were performed was usually well below that for Motets and Antiphons. The very fact that individual settings were performed more frequently shows this; and obviously, when Masses took up a higher proportion of the repertoire, the number of repetitions is lower. For example, at Farm St in 1928 25 Masses were performed on 55 occasions. In such cases the choir paid more attention than usual to this aspect of its repertoire. The same must be true at Bournemouth and Wimbledon, where 52 Masses constituted 26% of the repertoire.

Westminster too followed a similar policy, though perhaps to a lesser degree. Between 1949 and 1962, 119 Masses out of a repertoire of 895 pieces were performed, as opposed to 451 Motets, Antiphons and similar works. It should also be remembered that a Mass consisted of up to five major movements and therefore, all other things being equal, it required five times as much rehearsal as any other single piece.

The balance between plainchant and figured music now needs to be considered. Table 13.2 (p. 567) shows how much plainchant was reported in different centres. However, as with collections of scores, it is important to remember that this often constituted only a proportion of the much larger quantity of plainchant sung by the officiating clergy during Mass.

Nonetheless the statistics are significant. They show how much formal interest was paid to such music as distinct from it being regarded as a humdrum unremarkable activity. In many cases its share of the total reported repertoire was low, although this varied a good deal from place to place and time to time. No plainchant is reported at Wimbledon or Bournemouth; and very little at Beaumont, Farm St or Upholland. At St Dominic's the proportion is 12 out of 85 works. At Stonyhurst it is 16 out of 221 works between 1904 and 23; but rises to 12 out of 36 works between 1926 and 1938. On the other hand, the Casartelli correspondence and Salford Cathedral in 1904 produces figures of 11 out of 46 works and 30 out of 97 works respectively. Comparison of figures for Westminster also reveals variations. At Holy Week during 1913, when Terry was in charge, the proportion of plainchant to the whole is 23% (30 out of 127 works). Under Lancelot Long the figure falls to 11% (10 out of 93 works) for Holy Week in 1930; and for the whole year it is 13% (41 out of 312 works). Between 1949 and 62, mainly under George Malcolm, the percentage is 15% (134 out of 895 works); but in particular years there are significant variations. For instance in 1962, under the aegis of Colin Mawby, it has fallen to 6% (8 out of 129 works). Here then the attitude of particular choirmasters appears to have exerted some influence.

D. Programmes of Music that was performed divided according to the periods when works were composed

Table 13.3 (p. 576) shows the balance in the repertoires performed at different centres according to when it was composed. Its value is twofold. First it shows that the given period of composition is a good indicator of the balance between music composed in a Renaissance polyphonic style (c.1501-1650), a Classical Viennese style (c. 1751-1850) and more modern styles. Secondly, and related to this, it shows how up-to-date the repertoire was at the time it was performed. At the same time though account has sometimes to be taken of the large number of works whose date of composition cannot be ascertained. Many of these are plainchant.

Essentially there are three basic patterns. In the first there is a strong emphasis on fairly modern music with relatively little from earlier periods, especially those before 1650. Casartelli's correspondence shows this quite well. Only 2/46 pieces mentioned belong to the periods 1501-1600 and 1551-1650; 2 were composed in the periods 1651-1750 and 1701-1800; however 13 date from 1801-1900, 3 from 1801-1850, 2 from 1851-1900 and a further 16 were written by composers active between 1851-1950. This corresponds then to the general pattern in collections of music dating from the nineteenth century.

Bournemouth, on the other hand is slightly different, perhaps because it dates from 1928-9 as opposed to 1904-6 with Casartelli's correspondence. As with Casartelli music from before 1650 makes a very poor showing, accounting for just 2 out of 79 works listed. 10 works date from the periods between 1750 and 1850; but there are 27 items each composed between 1801 and 1900, and between 1851-1950. Compared with the Casartelli correspondence then there is an equal balance between music from the nineteenth and early twentieth centuries.

Beaumont is not dissimilar, though here the patterns are distorted by the fact that with 31 out of 65 pieces no date can be assigned. Even so 24 pieces, or 37% of the whole, were composed after 1801; only 1 belongs to the period 1701-1800 and 7 to periods before that. Stonyhurst between 1904 and 1923 is much the same. 61 out of 221 works (28%) were composed between 1801 and 1900, and between 1851 and 1950; 34 out of 221 (15%) were written in between 1751 and 1850, and between 1801 and 1850; only 16 date from the periods 1501-1600 and 1551-1650; 10 come from all periods between 1651 and 1800. It also noticeable that, as at Bournemouth, there is a residue of interest in music belonging to the early nineteenth century.

The second basic pattern corresponds very much to that found in collections of music dating from the twentieth century. Here there is quite a strong showing with fairly modern music, a respectable presence from periods before 1650, and a fairly weak showing with music from between 1651 and 1800. Stonyhurst between 1926 and 1938 fits this pattern moderately well. 10 out of 37 compositions date from periods after 1750, 5 out of 37 from periods between 1501 and 1650, and 2 from the late seventeenth and eighteenth centuries. When compared with the patterns before 1923 it is clear that there has been a change of policy, which was probably due the appointment of Fr O'Connor, the new choirmaster. More conclusive perhaps is the repertoire performed at St Dominic's. 32 out of 85 works date from the periods 1801-1900 and 1851-1950; 30 from 1501-1600, 1551-1600 and 1551-1650; only 5 from the periods 1651-1700, 1701-1750 and 1701-1800. The music performed at Salford Cathedral during Holy Week in 1904 is much the same. 21/97 works were written between 1801 and 1900, and between 1851 and 1950; 17 works belong to the periods 1501-1600, 1551-1600 and 1601-1700; only 3 date from the periods 1651-1750, 1701-1750 and 1701-1800. Wimbledon is similar, albeit with a somewhat stronger showing from mid seventeenth and eighteenth centuries. 75 out of 203 works date from the periods 1801-1900, 1851-1900

and 1851-1950; 48 works belong to the periods 1501-1600 and 1551-1650; 22 were composed in the periods 1651-1700, 1651-1750 and 1701-1800. Farm St in 1928 shows the same thing. 111 out of 234 works date from 1801-1900 and 1851-1950; 35 from the periods 1501-1600 and 1551-1650, 28 from the periods 1651-1750, 1701-1750, 1701-1800 and 1751-1800. The showing from these middle periods though is more attenuated in 1938. Only 6 out of 148 works were composed between 1651 and 1750, 1701 and 1750, and between 1701 and 1800; 27 were written between 1501 and 1600, 1551 and 1600 and between 1551 and 1650; 57 belong to the period 1851-1950 plus 18 composed after 1901. Here then the reduction in the size of the repertoire has been at the expense of music from the late seventeenth and eighteenth centuries. In 1961 the picture is much the same, but with the balance shifting slightly in favour of music composed before 1650 and a slight reduction in more modern music. 44 out of 131 works were composed between 1501 and 1600, 1551 and 1600, and between 1551 and 1650; 30 belong to the periods 1851-1950, with an extra 16 composed after 1901; 10 date from the periods 1651-1700, 1651-1750, 1701-1800 and 1751-1800.

The third pattern is where there is a repertory with a lot of music from before 1650 and a correspondingly weak presence for all periods thereafter. This corresponds to the pattern promoted by higher church authorities from the mid-nineteenth century onwards, especially when combined with a healthy basic diet of plainchant. As has been shown earlier, Ampleforth in the 1920s is an excellent illustration of this (p. 250). So is Upholland College, especially between 1935 and 1941. 50 out of 67 pieces (75%) in its repertoire were written between 1501 and 1600, 1551 and 1600, and between 1551 and 1650. Only 6 were composed in the late seventeenth and eighteenth centuries, and a further 6 date from after 1850.

Westminster Cathedral is perhaps the largest example of all. 88 out of 127 works (69%) performed at Holy Week during 1913 were composed before 1650, only 1 dates from the period 1651-1750, and 7 from the period 1851-1950. Note that the last figure seems to

reduce Terry's reputation for promoting modern works. The same patterns apply at Holy Week in 1930. 57 out of 93 compositions (61%) were written in 1501-1600 and 1551-1650; 4 out of 93 (4%) belong to the periods 1651-1750, 1801-1850 and 1701-1800; 15 out of 93 (16%) date from after 1851. The repertory between 1949 and 1962 shows some shifts from this. 367 out of 895 compositions (41%) were composed in 1501-1600, 1551-1600 and 1551-1650; 33 (4%) belong to periods 1651-1750, 1701-1750 and 1701-1800; but 205 (23%) date from the periods after 1801. Renaissance polyphony then remained dominant; but it was challenged by music from more modern periods. In practice Malcolm seems to have promoted a larger number of modern works than Terry.

If the repertory of performances in all these centres is looked at together the general conclusion must be that official pressure to promote Renaissance polyphony was only partially successful. Broadly speaking this conforms to the image already received from analysis of collections of music. As far as performances are concerned, some centres adopted the programme wholeheartedly, others balanced it with a substantial tranche of more modern works, but a third group resisted the ideal.

The picture would not be complete without some reference to compositions in the late nineteenth and early twentieth centuries by Cecilian composers. This is because they eschewed more modern musical developments in favour of imitations of the Renaissance polyphonic style. As noted with the collection of music at Ushaw, this had the potential to exert a considerable impact. However, in general the evidence from records of performances shows that such potential was unfulfilled. Thus at Farm St. only 4 out of 234 works performed (2%) in 1928 fall into this category; in 1938 the figure is 3 out of 148 (2%); and in 1961 it is 3 out of 131 (2%). At Stonyhurst the figures are 2 out of 73 works in 1906 (3%), 1 out of 17 in 1926 (6%) and none at all in 1936. Wimbledon is no better, with just 8 out of 206

works (4%). At Beaumont the proportion is a little higher – 5 out of 65 works (8%) - but the actual number of compositions is still pretty negligible. Only at Bournemouth do Cecilian contributions begin to look respectable, accounting for 13 out of 79 works (16%). Similar patterns can be found outside Jesuit institutions. Only 1 out of 42 works mentioned in Casartelli's correspondence is Cecilian; while at Westminster sample figures are 2 out of 127 (2%) for Holy Week in 1913, and 19 out of 371 (5%) in 1954. Given that Terry was President of the English Society of St Cecilia, the figure for 1913 is astonishingly low. Indeed, more than half such compositions were by Terry himself. However, as Terry's writings show, he had a low opinion of much Cecilian music, which he described as 'invariably dull, barren and uninspired; and the bulk of it is amateurish to the last degree.'¹¹²⁷ Yet, as with Jesuit foundations, there are exceptions to this pattern. Salford's Holy Week music in 1904 contained 11 Cecilian works, or 12% of its full repertoire of 97 works; while at St Dominic's the figure is 13 out of 85 works (15%).

Such trends of course may be connected with the declining influence of German publishers in English Catholic markets after the First World War noted in the previous chapter. It is difficult to assess though to what extent German publishing failures were a cause or a symptom of the reduced Cecilian influence. On the one hand Pustet, the main publisher of German Cecilian compositions, had no British office; so most of its output was imported through Breitkopf and Hartel. On the other, as has been shown in chapter 8, Cecilian influence was in decline by 1914.

¹¹²⁷ Terry 1929: 109-110.

Table 13.3 Categorisation of repertoire revealed by performances of compositions in different places according to its period of composition¹¹²⁸

Period when the works were composed	Upholland Seminary Oct. 1928- June 1929	Upholland Seminary 1936-1942	St Dominic, Newcastle 1930-1939
Number of works	42	67	85
No data	2	3	18
1451-1500	0	1	0
1501-1550	0	1	0
1501-1600	2	24	8
1551-1600	0	3	1
1551-1650	2	23	20
1601-1650	0	0	0
1601-1700	0	0	0
1651-1700	0	3	0
1651-1750	1	0	1
1701-1750	0	0	2
1701-1800	1	3	2
1751-1800	0	0	1
1751-1850	0	0	0
1801-1850	28 ¹¹²⁹	0	0
1801-1900	0	0	11
1851-1900	0	0	0
1851-1950	4	5	21
1901-1950	0	1	0
Period when the works were composed	Casartelli correspondence Oct. 1903-Dec 1904	Music at Salford Cathedral during Holy Week, 1904	
Number of works	46	97	
No data	16	31	
1501-1600	1	11	
1551-1650	1	4	
1601-1700	0	2	
1651-1750	0	1	
1701-1750	0	1	
1701-1800	2	1	
1751-1800	0	4	
1751-1850	2	1	
1801-1850	3	12 ¹¹³⁰	
1801-1900	13	17	
1851-1900	2	1	
1851-1950	16	11	

¹¹²⁸ Sources: Same as in table 13.1 only with Duplicate Queries run off the (Composer) **Period** field in each table.

¹¹²⁹ 27 of these are the Tenebrae settings by De Vico.

¹¹³⁰ 9 of these are Tenebrae settings by De Vico.

Period when the works were composed	Sacred Heart, Wimbledon 1938-1939	Bournemouth: Jan 1926-Nov 1927
Number of works	203	79
No data	13	0
1451-1550	5	0
1501-1550	2	1
1501-1600	26	0
1551-1600	6	0
1551-1650	22	1
1601-1650	3	0
1601-1700	5	0
1651-1700	2	0
1651-1750	14	0
1701-1750	6	0
1701-1800	7	2
1751-1800	2	3
1751-1850	7	5
1801-1850	7	5
1801-1900	27	27
1851-1900	15	8
1851-1950	34	27

Period when the works were composed	Stonyhurst College 1904-1923	Stonyhurst College 1926-1938	Beaumont College 1918, 1923-1940
Number of works	221	37	65
No data	88	19	31
1451-1550	1	0	0
1501-1600	9	2	1
1551-1600	0	0	1
1551-1650	7	3	0
1601-1650	1	0	1
1601-1700	6	0	4
1651-1700	0	1	0
1651-1750	2	1	0
1701-1800	5	0	1
1751-1800	3	0	0
1751-1850	16	2	0
1801-1850	20	1	1
1801-1900	35	4	8
1851-1900	3	0	4
1851-1950	26	5	11
1901-2000	0	0	2

Farm St Church

Number of works composed in particular periods	1928	1938	1961
Number of works performed	234	148	131 ¹¹³¹
No data	11	17	13
1451-1550	1	1	2
1501-1550	0	0	1
1501-1600	12	7	13
1551-1600	4	6	7
1551-1650	23	14	24
1601-1650	1	1	2
1601-1700	9	2	0
1651-1700	0	0	1
1651-1750	8	2	6
1701-1750	8	1	2
1701-1800	10	3	0
1751-1800	2	0	1
1751-1850	16	0	1
1801-1850	8	7	3
1801-1900	41	9	7
1851-1900	7	3	2
1851-1950	70	57	30
1901-1950	2	3	2
1901-2000	1	15	14

Westminster Cathedral

Periods when works were composed	Holy Week 1913	Holy Week 1930	1930 (whole year)
Number of works performed	127	93	312
No data	31	14	50
Medieval	0	0	1
1451-1550	0	1	3
1501-1550	2	0	11
1501-1600	45	29	80
1551-1600	1	0	10
1551-1650	38	28	86
1601-1650	2	1	1
1601-1700	0	1	2
1651-1750	1	2	15
1701-1750	0	0	1
1701-1800	0	1	3
1751-1850	0	0	5
1801-1850	0	1	4
1801-1900	0	0	3
1851-1900	0	0	1
1851-1950	7	8	24
1901-1950	0	3	3
1901-2000	0	4	9

¹¹³¹ Excluding 99 Organ voluntaries.

Westminster Cathedral

Number of works composed in particular periods	1954 (whole year)	1962(whole year)	1948-1962
Number of works performed	367	129	895
No data	86	12	247
1451-1550	2	0	2
1501-1550	1	0	2
1501-1600	78	29	164
1551-1600	14	3	29
1551-1650	82	41	174
1601-1650	1	0	4
1601-1700	8	2	13
1651-1700	1	0	1
1651-1750	9	2	19
1701-1750	1	0	2
1701-1800	4	2	12
1751-1800	1	1	3
1751-1850	7	2	13
1801-1850	2	0	5
1801-1900	7	0	18
1851-1900	0	0	2
1851-1950	26	5	59
1901-1950	1	0	1
1901-2000	35	30	120

E. National influences in programmes of music

Table 13.4 (pp. 584-7) shows the relative importance of composers with different nationalities in the music performed in the various centres. Such data are significant, in the first instance, because they help answer the question: 'How 'Roman' (and therefore alien) was the culture of the English Catholic Church?' Clearly then there might be some sort of overlap with the data showing when works were composed, since the performance of music of the Renaissance polyphonic style clearly conformed to Papal requirements as laid down by *Tra le Solleitudini*. However, there will also be differences in emphasis, since a Renaissance polyphonic work by Byrd, for instance, has less of a Papal cachet than one by Palestrina, and is less international than a work by Peter Phillips, who worked at the court of Archduke Albert and his wife Isabella in Brussels. Likewise an Italian 'Roman' composer such as De

Vico, working in the 1830s, has somewhat different Roman connotations than Palestrina. In addition, as with genre and periods of composition, there are several cases where no data is available.

However, in some centres a major feature is the number of works about which no information is known about the nationality of their composers. Often this is because these are plainchant compositions.¹¹³² However, plainchant's impact can vary considerably. At Stonyhurst between 1904 and 23, Beaumont and Westminster Cathedral between 1948 and 1962 plainchant accounts for 56 out of 91, 5 out of 34 and 134 out of 247 anonymous compositions respectively. At Stonyhurst and Beaumont the willingness to use other anonymous material may reflect the influence of John Driscoll's early *Cantionale* with their large quantity of anonymous compositions. It is possible too that George Malcolm, who was trained by Driscoll at Wimbledon may have been affected by this as well during his time at Westminster.

A second feature is that Farm St, Wimbledon, Westminster after 1949 and, to a lesser degree, Stonyhurst between 1904 and 1923 drew their repertoire from composers with a wider range of nationalities than other centres. At Farm St the strong Franco-Belgian showings can be put down to Laloux's and Weitz's Walloon-Flemish background; but elsewhere the common denominator, once again, appears to be Driscoll, either because he directed the choirs at Farm St and Wimbledon, or, in the case of Westminster, because he trained George Malcolm, or indirectly at Stonyhurst through his *Cantionale*.

Thirdly, in every centre, works by British, Italian and Austro-German composers generally outstrip all the others. This corresponds to the pattern noted in collections of scores;

¹¹³² 30 out of 32 anonymous works fall into this category at Salford in Holy Week 1904; so do 11 out of 18 anonymous works listed in Casartelli's correspondence, 10 out of 18 anonymous works performed at St Dominic's and 30 out of 33, 10 out of 14, 32 out of 48, and 8 out of 12 anonymous works performed at Westminster Cathedral during Holy Week 1913, Holy Week 1930, the whole of 1930 and the whole of 1962.

but there are also some significant variations between different centres. Broadly speaking these correspond to those already noted as regards the division of works by periods. Centres with a preponderance of more modern works have the strongest British presence. 15 out of 46 (33%) of the compositions listed in Casartelli's correspondence are British; 21 out of 79 (27%) of the compositions performed at Bournemouth are also British. Due to their large number of anonymous compositions, at Stonyhurst (1904-23) and Beaumont the proportion is lower; but it still constitutes the largest single grouping, accounting for 45 out of 221 (20%) and 10 out of 65 (15%) compositions respectively. In such centres the second most important grouping is usually Austro-German, accounting for 34 out of the 221 (15%) compositions performed at Stonyhurst (1904-23), 9 out of the 65 (14%) compositions performed at Beaumont and 6 out of the 46 (13%) compositions listed in Casartelli's letters. At Bournemouth the Austro-German contribution (27 out of 79 compositions, or 34%) exceeds that of Britain. Italian contributions, by contrast, are rather weak. At Beaumont, Bournemouth and in the Casartelli letters the figures are 2 out of 65, 6 out of 79 and 4 out of 46 compositions. Only at Stonyhurst (1904-23) with 22 out of the 221 (10%) compositions performed is there a pretence at respectability, mainly due to the performance of Vico's *Antiphons and Responses for Holy Week*, which is a nineteenth-century collection anyway.

Centres with a fairly strong modern emphasis balanced by respectable contributions from works composed before 1650 and weak showings from the eighteenth century have rather different national patterns. Generally the balance is more even, albeit with some variations. At St Dominic's the Italians are the largest single group with 23 out of 85 (27%) compositions. Next come the Austro-Germans with 18 out of 85 (21%) compositions, followed closely by the British with 15 out of 85 (20%) compositions. Italians and Austro-Germans also take the lead at Salford in 1904, during Holy Week, with 30 and 26 out of 97 works respectively. Here though only 2 British works were performed. Wimbledon is

somewhere in between St Dominic's and Salford. Italians take the lead with 69 out of 203 (34%) works, followed by Austro-Germans with 54 out of 203 (27%) works, and the British with 23 out of 203 (11%) compositions. The figures from Farm St show how such patterns changed over time. In 1928 British composers, with 57 out of 234 compositions performed (24%), constituted the largest group. Austro-Germans came next with 56 out of 234 (24%), followed by the French with 45 out of 234 (19%) and the Italians with just 22 out of 234 (9%). However, in 1938 alterations to the size of the repertoire and its balance in terms of when works were composed produced changes in its national profile. Austro-Germans now held the lead with 39 out of 148 compositions (26%); next came the British, with 31 out of 148 (9%), then the Italians, with 14 out of 148 (9%) and lastly the French, with 13 out of 148 (9%). Thus, the French, and then the British, seem to have been the biggest losers in the cutbacks to the repertoire that had taken place. Everyone else seems to have lost ground at roughly the same rate. This is rather curious given Laloux's Walloon background. The figures for 1961 though show that the balance had remained more or less the same. Austro-Germans provided 35 out of 131 compositions (27%); British, Italians and French accounted for 21 out of 131 (16%), 16 out of 131 (12%) and 13 out of 131 (10%) respectively.¹¹³³

The third grouping consists of collections with a strong pre-1650 repertoire and rather weak showings for periods thereafter. In these, generally speaking, Italians take the lead, often reinforced by Spanish composers, due to the popularity of Victoria. The British, thanks to the interest in Byrd and his contemporaries, make surprisingly strong showings. The big losers are the Austro-Germans. Thus at Upholland between 1935-1941 Italians account for 31 out of 67 compositions, to which can be added 10 more from Spain. Together they account for 46%

¹¹³³ The balance by nationality at Stonyhurst between 1926-38 appears to have similar patterns. However, since 19/37 (51%) of its works are anonymous the remainder of the sample is too small to mean much. For what they are worth the proportions are 8/37 British, 5/37 Italian (some by De Vico) and 2/37 Austro-German compositions.

of the entire repertoire. The Spanish showing is due to Victoria, who spent much of his career in Rome, and can therefore be grouped with Italians such as Palestrina. Britain comes next with 10 out of 67 compositions (15%), closely followed by Flemish composers with 9 out of 67 works (13%). Austro-Germans provide only 3 compositions.¹¹³⁴ The same pattern applies at Westminster, but with significant variations at different times. Italians predominate at Holy Week during 1930, accounting for 30 out of 93 compositions (32%), supported by 20 others (22%) from Spain (mainly Victoria). Britain contributes 25 works (27%); but there is nothing from Austria-Germany. The same order applies for the period 1949-62. Italians take the lead with 241 out of 895 compositions (27%), supported by 63 (7%) from Spain (again mainly Victoria). British composers supply 195 works (22%), the Austro-Germans and Flemings offer 68 (8%) and 38 (4%) items respectively. For the whole of 1930 though British contributions (106 out of 313 or 34%) outstrip those from Italy (91 out of 313 or 29%). However, as usual the Italian entry is bolstered by 31 works (10%) (mainly Victoria) from Spain. Austro-German and Flemish contributions - 13 each - are negligible in comparison. The same balance holds good for Holy Week during 1913. 41 out of 127 works (32%) are British, 24 (19%) and 21 (17%) are Italian and Spanish. Only one composition is Austro-German.

Thus, the general conclusion is that a centre concentrating on music composed before 1650 is likely to favour Italian composers. However, the twentieth-century interest in English Renaissance polyphonic practitioners fostered by Terry ensured that native contributions were not negligible; and, as a result, a balance was struck between the 'Roman' and native elements in the musical repertoire. In such instances the negligible Austro-German showing

¹¹³⁴ Upholland's figures for 1928-29 are idiosyncratic. 34 out of 42 works (81%) are Italian; these are almost exclusively by De Vico; so they have early nineteenth-century 'Roman' connotations. The rest of the sample is too small to mean much.

seems to be because so much of their contribution dates from after 1650. Campaigns in favour of Renaissance polyphony then tilted the foreign input away from Germany and Austria in the direction of Italy and Rome. However, where a collection has a more modern repertoire British composers tend to predominate, although challenged strongly by Austro-Germans. This is therefore a balance between native and foreign - but not 'Roman' musical traditions.

Table 13.4 Repertoire in different places categorised by the nationality of its composers¹¹³⁵

Works divided by the nationality of their composers	Upholland Seminary 1928-1929	Upholland Seminary 1935-1941	St Dominic, Newcastle 1930-1939
Number of works performed	42	67	85
No data	2	3	18
Britain	1	10	17
Germany/Austria	3	3	15
France	0	1	5
Flanders	0	9	1
Spain	2	10	6
Italy	34 ¹¹³⁶	31	23

Works divided by the nationality of their composers.	Casartelli correspondence Oct. 1903 to Dec 1904	Music performed at Salford Cathedral during Holy Week 1904
Number of works performed	46	97
No data	16	32
Britain	15	2
Germany/Austria	6	26
France	2	0
Flanders	0	2
Holland	0	1
Spain	1	3
Italy	4	30
Switzerland	1	0

¹¹³⁵ Sources: Same as in table 13.1 with Duplicate Queries run from the (Composers) **Period** field. Voluntaries have been excluded from the Stonyhurst and Farm St tables (99 in 1961).

¹¹³⁶ 27 of these works are from De Vico's *Tenebrae*

Works divided by the nationality of their composers.	Sacred Heart, Wimbledon 1938-1939	Bournemouth Jan 1926 to Nov 1927
Number of works performed	203	79
No data	13	0
Britain	23	21 (+ 6 others connected with another country)
Germany/Austria	54 (+ possibly 1 other)	27 (+ 2 German/US composers)
Belgium	4	0
France	10	9
Flanders	8	0
Holland	2	2
Spain	10	5
Italy	69	6
Czechoslovakia	3	1
Hungary	1	0
Norway	3	0
Russia	2	0

Works divided by the nationality of their composers	Stonyhurst College 1904-1923	Stonyhurst College 1926-1938	Beaumont College, 1918, 1923-1940
Number of works performed	221	37	65
No data	91	19	34
Britain	45 (+ 1 GB/USA)	8	10
Germany/Austria	34	2	9
Belgium	0	0	1
France	13	2	6
Flanders	1	0	1
Holland	2	1	0
Italy	22	5	2 (+ 1 US/Italian)
Spain	7	0	0
Switzerland	3	0	0
Czechoslovakia	2	0	0
USA	0	0	1

Farm Street Church

Works divided by the nationality of their composers	1928	1938	1961
Total number of works performed	234	148	131
No data	10	19	13
Britain	57 (+ 1 British/Canadian)	31 (+ 1 British/ New Zealand)	21 (+ 1 British/ New Zealand)
Germany/Austria	56 (+ 2 German/USA)	39	35
France	45 (+ 1 French/Swiss)	13 (+ 3 French/Swiss)	13 (+ 2 French/Swiss)
Flanders	4	2	7
Belgium	11	9	10
Holland	5	2	1
Spain	10	10	8
Italy	22	14	16
Czechoslovakia	6	2	1
Hungary	1	0	1
Rumania	0	1	1
Norway	1	1	1
Russia	1	0	0
USA	1	1	1

Westminster Cathedral

Works divided by the nationality of their composers	1913 (Holy Week)	1930 (Holy Week)	1930 (whole year)
Number of works performed	127	93	312
No data	33	14	48
Britain	41 (+ possibly 1 other)	25	106
Germany/Austria	1	0	13 (+ 2 German/Croat)
France	0	0	3
Flanders	6	3	12
Belgium	0	0	1
Holland	0	0	2
Spain	21	20	31
Portugal	0	1	2
Italy	24	30	91
Poland	0	0	1

Westminster Cathedral

Works divided by the nationality of their composers	1954	1962	1948-1962
Total number of works performed	367	129	895
No data	91	12	265
Britain	79	42	195 (+ 1 New Zealand)
Germany/Austria	25 (+ 2 German/Croat)	10 (+ 1 German/Croat)	68 (+ 5 German/Croat + 1 possible German/USA)
France	2	0	6
Flanders	19	8	38
Belgium	1	0	4
Holland	1	2	3
Spain	39	18	63
Portugal	0	0	1
Italy	104	36	241
Hungary	1	0	1
Poland	1	0	1
Russia	0	0	1
USA	1	0	0

F. Changes to the repertoire

So far, the picture presented has been rather a static one. So it is useful to measure how rapidly the repertoire in different centres changed. Through comparisons between the number of performances and the size of the repertoire there has already been some discussion of this. However, in certain cases it is possible to take this further by looking at the balance between compositions common to the repertoire of a centre at different times.

Tables 13.5, 13.6 and 13.7 (pp. 590-1) give data from Farm St, Stonyhurst and Westminster. At Farm St. the first thing to notice is that the number of compositions performed in all three years is very small - 16 out of the 612 works (3%). The proportions are somewhat higher at Stonyhurst and Westminster; but still very low. At Stonyhurst they account for 14 out of 82 items listed in both 1914 and 1920 (17%); at Westminster they account for 64 out of 619 items listed in both 1930 and 1949 (10%). However, in both cases the dates chosen come before and after the upheavals of a world war; so greater changes in their repertoire are to be expected. Note, for instance, that at Westminster the choir was disbanded in 1939 and had to be recreated from scratch in 1946. With Stonyhurst the frequent changes in leadership noted earlier must have been an important factor. In times of peace, such as between 1918 and 1939, a greater degree of stability might be expected. Thus, not only can there be different rates of change in different places, even in just one centre it can alter quite markedly over different periods of time.

Nevertheless, the balance between the same works performed at different times in a given centre constitutes a kind of bedrock in its repertoire; and this can be compared with equivalent data from other centres. In terms of genre every centre covered in tables 13.5, 13.6, and 13.7 shows a similar weighting in favour of first, antiphons, motets and other similar works; secondly of Masses; and thirdly Benediction music or hymns (where they are

listed).¹¹³⁷ In general these correspond to the balance produced in the complete repertoires of virtually all centres discussed above as well as those found in collections of scores.

As far as periods when music is composed are concerned the pattern is similar to those pertaining to different centres' repertoire at all times; sometimes with a degree of exaggeration. Thus the proportion of music from the period 1451-1650 is strongest at Westminster, accounting for 45 out of 64 works (70%). However, at Stonyhurst there is no music from this time whatsoever. Instead the emphasis is on the nineteenth century. This is different from the balance in the repertoire performed across the whole period between 1904 and 1923 in which music composed before 1650 at least made a small token showing. It suggests that any attempts to conform to official demands for Renaissance polyphony were swamped by the underlying preference for more modern music. Meanwhile at Farm St. there is an even balance between music from the period 1501-1650 (9 out of 16 works, or 56%), and the periods 1851-1900 and 1851-1950 (7 out of 16 works, or 44%). Nothing comes from the late seventeenth, eighteenth and early nineteenth centuries. Here the squeeze exerted on the Viennese Classical repertory by Renaissance polyphony and more modern works is emphasised to a marked degree.

Connections between the division of music by its time of composition and by the nationality of its composer are less certain than if a centre's repertoire for all periods is examined. Partly this is because at Stonyhurst and Farm St the sample is very small; so the even spread of works by nationality at Stonyhurst and the weighting in favour of British and Belgian composers at Farm St might not mean very much. At Westminster though, because the pool of pieces is larger, the even balance between Italian, Spanish and British composers acquires some significance, especially when contrasted with the small Austro-German

¹¹³⁷ Note that at Farm St. the number of Masses is slightly exceeded by the figure for Benediction music.

contribution. Here then this corresponds more or less to the pattern already noted with the repertoire as a whole.

Table 13.5 Farm Street Church: The number of works divided by genre, the period of their composition, and the nationality of their composers that were performed in 1928, 1938, and 1961¹¹³⁸

Number of recordsets: 612
Number of works: 16

Genre		Period of composition		Nationality of composer	
Antiphons and Motets	11	1501-1600	4	Britain	4
		1551-1600	1		
Masses	2	1551-1650	3	Germany/Austria	2
		1601-1650	1	Flanders	1
Benediction Music	3 ¹¹³⁹			Belgium	4
		1851-1900	1	Spain	2
		1851-1950	6	Italy	2
				Norway	1

Table 13.6 Stonyhurst College: The number of works divided by genre, period of composition and the nationality of their composers that were performed in both 1914 and 1920¹¹⁴⁰

Repertoire common to both 1914 and 1920: 14/82 listed performances

Genre		Period of composition		Nationality of composer	
Alleluia, Antiphons, Motets, Tract & Sequence	9 ¹¹⁴¹	No data	2	No data	2
Masses	4	1751-1850	1	British	4
		1801-1850	2	Germany/Austria	1
Cantata	1	1801-1900	5	France	2
		1851-1900	1	Holland	1
[2 of these items used plainchant]		1851-1950	3	Spain	2
				Italy	1
				Czechoslovakia	1

¹¹³⁸ Source: Query on the **FarmSt(a)** table in the *Jesuit* database with the **Year** field removed followed by a Duplicates Query on all the fields in the resulting table with > 2 criteria. Filters when then used on the relevant fields.

¹¹³⁹ 1 *Tantum Ergo* and 2 *O Salutaris* settings.

¹¹⁴⁰ Query from the **Stonyhurst Magazine(a)** table in the *Jesuit* database using the **Work, Period, Nationality, Composer ID, Genre** and **Year** (with criteria '1914' and '1920') fields followed by Duplicates queries from the appropriate fields on the resulting table.

¹¹⁴¹ This includes the complete set of Vico's *Antiphons and Responsories* for Tenebrae.

Table 13.7 Works divided by genre, period of composition and nationality of their composers performed at Westminster Cathedral in both 1930 and 1949.¹¹⁴²

Number of works performed in both 1930 and 1949: 64/619 listed performances

Genre		Period of composition		Nationality of composer	
Acclamation, Antiphons, Motets, Responsories and Tracts	23	No data	5	No data	5
		1451-1550	1	British	15
Masses	10	1501-1600	14	Germany/Austria	5
		1551-1650	29	Flanders	3
Passion service	1	1601-1650	1	Spain	17
				Italy	19
Canticles	6	1601-1700	1		
		1651-1750	1		
Psalm	1	1701-1750	1		
		1701-1800	1		
Hymns	7	1801-1850	1		
Benediction music	6 ¹¹⁴³	1801-1900	1		
		1851-1900	7		
[3 of these items used plainchant]		1901-2000	1		

G. Summary Conclusions

As with the collections of scores the most striking feature is the differences between the repertoires of music performed in different centres. First, there are enormous differences in the number of performances; second, in the size of the actual repertoire performed; third, in how often pieces in that repertoire are repeated; and fourth, related to this, how quickly the repertoire changed at different times. Thus, in places where (and when) repertoires are known to have changed very rapidly, this meant that there was often, in the long run, only a small bedrock of pieces that continued to be performed. There are also significant differences in the balance of repertoires performed in different centres, both in terms of the periods when the works were composed, and in terms of the nationality of their authors. Such differences

¹¹⁴² Source: Query from the **Westminster Cathedral** and **Composers** tables in the *Repertoire* database using the following fields: **ComposerID**, **Nationality**, **Period**, **Year** (with '1930' and '1949' criteria), **Work**, and **Genre**. Unique Values employed. A Duplicates Query was then run on all the resulting fields except the **Year** column. Filters were then applied to the results.

¹¹⁴³ Consisting of 3 *O Salutaris* and 3 *Tantum Ergo* settings.

correspond with - and help explain - the relatively low correlation between compositions found in different collections of scores noted in chapter 12.

The reasons for such differences are much the same as with collections of scores. First there are differences between the underlying character and traditions of particular centres. Thus traditions at Upholland, a seminary for secular priests, are unlikely to be the same as those at Stonyhurst, a Jesuit College with an attached seminary - even before the latter was closed down in 1926. Likewise there is a fundamental distinction between any seminary and a parish such as St Dominic's, Newcastle or Wimbledon. Moreover, parishes themselves could be different. St Dominic's was run by Dominicans, Wimbledon by the Jesuits. In turn, parishes are different from centres with schools, such as Stonyhurst and Beaumont. All these are different again from cathedral establishments such as Salford and Westminster. Moreover, the ethos in every centre was a developing one; resulting in differences between places even if they were of the same type or run by clergy from the same religious order. This is clearly apparent from the differences observed between the various Jesuit run centres. At times such changes could be quite rapid; and could occur for largely non-musical reasons. For example, at Farm St in 1928 there was a midday Low Mass at which 3 motets were usually sung; in the 1930s this disappears from the records leaving a regular Sunday routine of High Mass at 10.50 am followed by Benediction and other miscellaneous devotions from 3.30 pm onwards. To some extent this explains the contraction of its repertoire at that time. The resulting pattern was then retained as late as 1961, despite the effects of the Second World War. Likewise alterations to the number, times and types of service at Westminster account for the reduction in reported performances after 1954. In particular the new Order of Holy Week introduced in 1958 altered the whole atmosphere of Tenebrae and therefore the music that went with it. At Stonyhurst a different sort of alteration

can be perceived with the introduction of John Driscoll's *Stonyhurst Cationale* in 1920.¹¹⁴⁴ Although, according to the *Stonyhurst Magazine*, it was intended to replace *Arundel Hymns*, it was primarily a collection of motets and antiphons. Its true importance then lay in the way it may have helped standardise the choral - as opposed to the congregational - repertoire in the 1920s and 1930s.

A second factor was the personal taste of the choirmaster or music director. Obviously Joseph Turner was responsible for the emphasis on Renaissance polyphony and plainchant at Upholland in the 1930s and 1940s. Shifts of policy emphasis noted at Westminster (between the data for 1913, 1930 and post-1949) coincide with the change from Terry to Long in 1923, with the re-foundation of the choir under Malcolm after the Second World War, and with his replacement by Mawby ten years later. Likewise the impact of Laloux and Weitz at Farm St is clearly discernible; and contributed to the continuity in the balance of its repertoire between 1938 and 1961. In this case a long tenure of office may explain the degree of stagnation that is apparent from the increased frequency with which pieces were repeated in the latter year. On the other hand, at Stonyhurst the alterations that took place after 1923 seem partly to be the result of frequent changes of leadership in the previous decade. Moreover such appointments sometimes reflect deliberate changes of musical policy by senior clerics. When, for example in 1903 Bishop Casartelli appointed W. Aloysius Norris to run Salford Cathedral choir, he hoped that more plainchant and Renaissance polyphony would be added to its repertoire.¹¹⁴⁵ Such people could also impress their personal stamp on the repertoire through performances of their own compositions, despite the increased limitations on local initiative caused by developments in the publishing industry observed earlier. The performance of Terry's Masses at Westminster is typical. Malcolm did the same. In 1949 there were 50 performances of 34 of

¹¹⁴⁴ Anon. 'Music Notes'. *SM*. 15 (Oct 1919-July 1921) No. 229 (Oct 1920): 271-2.

his compositions; and in 1962, 27 of them were still being performed alongside 3 by his successor Mawby. Jesuit centres display the same phenomenon. Thus at Farm St in 1961 there were 27 performances of works by Weitz, the organist.¹¹⁴⁶ In addition the transfer of clergy between Jesuit centres could lead to the dissemination of such compositions.

Compositions and arrangements by John Driscoll show this clearly. Like most Jesuits he studied philosophy at the St Mary's Hall seminary next to Stonyhurst.¹¹⁴⁷ He then went on to direct the choirs at Farm St and Wimbledon; and between 1915 and 1940 he produced a series of *Cantionale* for Stonyhurst, Beaumont, Wimbledon and Manresa Colleges. It is no surprise then to find references to the performance of his compositions and arrangements at Stonyhurst, Wimbledon and Farm St. A telling instance of his influence is discernible in performances of Hummel's Mass in D at all three centres, as this was a Classical Viennese work of the type frowned upon by the ecclesiastical authorities. It is noticeable that it was not performed at the other Jesuit centres - Bournemouth and Beaumont - where Driscoll did not work, while at Farm St it only surfaces in 1928, before Laloux and Weitz took over. Clearly Driscoll got to know it at Stonyhurst, where it was performed 21 times between 1904 and 1938; and he then took it to Farm St and Wimbledon. Driscoll's independence also surfaces with performances of works by Josef Rheinberger at Farm St and Wimbledon, the point being that Rheinberger was regarded as an opponent of the Cecilian movement.¹¹⁴⁸ Once again the fact that it only appears at Farm St in 1928 and not thereafter suggests that this was Driscoll's personal decision.¹¹⁴⁹ As already suggested, he may have influenced Malcolm at Westminster.

¹¹⁴⁵ Salford Diocesan Archives. Box 193. Letters from W. Aloysius Norris to Casartelli 6/12/1904 and 13/12/1904.

¹¹⁴⁶ 7 of these were organ works.

¹¹⁴⁷ At the Stonyhurst Centenary celebrations of 1894 he was soloist in a performance of Neukomm: *Veni Sancte Spiritus* during Pontifical High Mass on Tuesday July 24th. *SM*. 5. No. 74 (Sept 1894): 361.

¹¹⁴⁸ Sybille Mager: *'Music becomes a prayer': The movement for the reform of Church Music in late nineteenth century Germany and Austria*. M. Phil. Cambridge University. 1994: 71-3.

¹¹⁴⁹ That Driscoll was not alone among Jesuits in his support for Rheinberger is shown by the performance of 4 works at Bournemouth in 1926.

For instance, there are four works by Bruckner in the repertory at Wimbledon, one in Farm St during 1928 and another at Westminster on Dec. 8th, 1953 and March 25th, 1954.¹¹⁵⁰

Bruckner, perhaps because Cecilians - including his teacher Simon Sechter - viewed him with suspicion,¹¹⁵¹ was not performed in any of the other centres listed here; and only five of his scores surface in just one of the collections covered in the previous chapter. In fact this is the CMA collection, which was assembled in the 1950s at about the same time, when Cecilian prejudices were definitely on the wane.¹¹⁵² Zulueta represents a similar phenomenon. He was educated at Beaumont; he directed choirs at the church of the Holy Name in Manchester (1887-1889 and 1890-1891), Bournemouth (1891-1902), Wimbledon (1902-1903), and Farm St (1903-1904). He also taught in the seminaries at Stonyhurst and St Buenos in North Wales.¹¹⁵³ 74 of his compositions are listed in the **works(a)** table of the *Repertoire* database, most of them composed for extra-liturgical devotions at the Church of the Holy Name and at the Jesuit seminary of Manresa, in London.¹¹⁵⁴ In 1894 his specially commissioned *Te Deum* was performed at the centenary celebrations for the arrival of the Jesuits at Stonyhurst; and every year from 1897 till 1933 he sang with the Stonyhurst choir at Holy Week.¹¹⁵⁵ Consequently his works appear on lists of performances there, as well as at Beaumont and at

¹¹⁵⁰ See the following tables in the *Repertoire* database: **Farm St.** ID 47; **Wimbledon** ID 49; and **Westminster**.

¹¹⁵¹ Mager 1994: 175-8.

¹¹⁵² See PID 2026, 2027, 2612, 2613, 2267 and 2560 in the **Publications** table of the *Repertoire* database.

¹¹⁵³ Philip Watts: Obituary of F. M. De Zulueta in *LN*. 52: 155-9. See also *Catologus Provinciae Angliae Societatis Jesu*. Roehampton. Manresa Press. 1886-1904.

¹¹⁵⁴ See for example, his *Catholic Evening Services*. London. Society of Jesus. 1891/1919 which itself is a combination of four earlier publications, two of which were produced by the church of the Holy Name, Manchester, and Manresa House, Roehampton, where the English Jesuit Press was located.

¹¹⁵⁵ Anon. report of the Centenary celebrations for Thursday, July 26th, 1894 in the *SM*. 5. No. 76 (Sept. 1894): 395-6. Anon: 'Holy Week Music'. *SM*. 22(Oct 1932-July 1934), No. 311 (June 1934): 565. He then reappeared in 1935. Anon: 'Choir Notes'. *SM*. Vol. 22. (Oct. 1934-1936), No. 322 (May 1936): 416-18.

Bournemouth. Curiously enough they do not figure at Wimbledon and Farm St. However, the latter did produce a recording of his *Adoro Te Devote* in the 1930s.¹¹⁵⁶

These points suggest that, for all the differences, there are certain similarities. First, it is remarkable how little real importance was attached by choirs to plainchant, except at Upholland; and this fits in with what has been seen in collections of scores. We have seen that some plainchant is referred to in programmes of music; but, as the evidence cited from *Upholland Magazine* shows, it is very likely that more was performed than this. Choirs then simply did not think its performance sufficiently remarkable to call for comment. Yet plainchant was extolled by ecclesiastical authorities from the Papacy downwards as the highest form of church music. This absence of reporting applies even more to Benediction music, despite the fact that evidence from collections of scores shows that it became extremely popular during the course of the nineteenth century. Almost certainly this was because lists of performances tended to concentrate on the main liturgical services; and the short simple format of most Benediction music must have made its performance seem less noteworthy than that of a Mass or a large motet.

Next, as with collections of scores, in terms of genre the priority given to antiphons, motets and other similar works, along with Masses, is a consistent feature in all repertoires. There is also a correlation between the balance in the amount of music written in a particular period and its balance in terms of the nationality of its composers. In general British composers tend to predominate; but where the sixteenth- and early seventeenth-century periods are favoured the weighting can be in favour of Italians, while the eighteenth and early nineteenth-century works favour the Austro-Germans. The persistence of more modern music, especially that composed between 1851 and 1914, is another remarkable feature; and

¹¹⁵⁶ F. M. De Zulueta: *Adoro Te Devote*. Sung by Ben Millett and the choir of Farm St church. HMV 0341-02805.

this tends to favour British composers. Indeed it would be even higher if more performances of Benediction music had been reported. On the other hand, except perhaps at Westminster and Farm Street, such 'modernity' does not seem to have extended very much to music composed after the First World War; and again this coincides with the contents of twentieth-century collections of scores. St Dominic's in the 1930s for instance performed no music written after 1914.¹¹⁵⁷ However, the fact remains that music written between 1851 and 1914 was widely performed despite the drive to promote Renaissance polyphony so frequently alluded to. The latter does have an impact on some centres; but apart from at Westminster and Upholland, it rarely predominates. In this context, it is also significant that in most places Cecilian imitations constituted a very small part of the repertoire. Given that all the records of performances date from the twentieth century, this fits in with its declining influence at that time noted in the collections of scores; and this may not be unconnected with the reduced impact of the German publishing industry. In turn, this helps explain the limited Austro-German input in centres that concentrated on the Renaissance polyphonic style. The failure of Cecilianism meant that Austro-German music was associated with the Classical Viennese style.

Nevertheless, in several cases, most notably at Farm St, Wimbledon and, to a lesser extent, at Stonyhurst, the effect of the revival of Renaissance polyphony and the persisting interest in music from the late nineteenth and early twentieth centuries was to reduce the performance of music composed in the late eighteenth and early nineteenth centuries. In addition the mere passage of time must have made music that was once up-to-date rather old-fashioned. Mozart and Haydn then would have been challenged by Gounod, J.E. Turner and

¹¹⁵⁷ See the *Performances* database, table **St Dominic(a)**. This lists 10 composers active after 1850, none of whose works were composed after 1914. In contrast the table **FSComposers** in the *Jesuit* database includes Hindemith, Honneger, Howells, Peeters, Poulenc and Thiman in its list of composers.

Sewell; and as has been seen evidence from collections of scores seems to support this. Yet, for all that, it continued to survive, as performances of Hummel's Mass in D show; and this fits in with the presence of so many nineteenth-century copies of such music in various collections of musical scores discussed in the previous chapter. Indeed in some cases such music was simplified to make it more acceptable for ecclesiastical taste.¹¹⁵⁸ Overall then, and leaving aside plainchant, it seems that the English Catholic repertoire was characterised by an uneasy and shifting balance between three main types of music: a Renaissance polyphonic repertoire of the sixteenth and early seventeenth centuries; a Viennese Classical repertoire intercut with a native British embassy chapel strain of the late eighteenth and early nineteenth centuries; and a 'modern' repertoire of music mainly composed between 1851 and 1914, and boosted by the demand for Benediction music. The weakest of the three was music from the late eighteenth and early nineteenth centuries; but it refused to die. This, and the fact that there are so many differences in the music performed and stored in different centres shows that, musically speaking, the Catholic Church in England was not as monolithically conformist and 'Roman' as the authorities and many commentators would have liked it to have been.

¹¹⁵⁸ See for example J. Rinck: *Mass, Opus 91* ed. and rev. H. Oberhoffer. London, Alphonse Cary N.d. (late nineteenth-century publication. (PID516). See also Van Bree: *Second Mass* edited and revised by Richard Terry. London. Cary and Co. No. 815, 1905 (PID1444).

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_____ *Officium Majoris Hebdomadae*. Ratisbon, New York and Cincinnati. 1876.

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Dunstan Sibley in 1913 and is annotated with notes about transpositions to be
used by organists there].

_____ *Graduale Sacrosanctae Romane Ecclesiae de Tempore e de Sanctis*. Paris,
Rome, Tournai. Desclée et Socii. 1943. (equipped with Rhythmic Signs) [This
is of interest because it was published at a time when all the publishing places
were under Nazi control and also because the copy I borrowed at Ushaw
College had been purchased by Lawrence Hollis, the choirmaster there, from a
shop in Durham, presumably after the War was over].

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_____ *The New Office Of Holy Week with Gregorian Chant*. Tournai, Paris, Rome, New York. Desclée et Cie. 1957 (modern notation used).

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Manuscript collections and archives

Ampleforth Abbey archives, Ampleforth Abbey, Nr York: Bevenot Papers. JX 50 and DX70 containing correspondence, miscellaneous memorabilia, pamphlets and articles. DX71 and KX 24 contain music (manuscript and printed copies).

Belmont Abbey, Nr Hereford: Library and archives. Weg Prosser Correspondence. Envelope MS 39-73.

The Britten-Pears Library and Archives, the Red House, Aldeburgh, Suffolk. Folders E4, F6 and 'Berkeley, Lennox. 2 Fol. 22(1).

Brynmoor Jones Library, University of Hull (Archives): Constable Maxwell papers DDEV 2/15, DDEV/9/145, DDEV/60/31/viii, DDEV/60/31/xiv, DDEV/61/7, DDEV 61/41, DDEV 61/12, DDEV 61/17, DDEV 61/23, DDEV 61/42.

St Dominic's church presbytery, Newcastle library contains an incomplete set of their parish magazine.

Douai Abbey, Woolhampton, Nr Reading: Archives.

Downside Abbey, Stratton on the Fosse, Nr Bath, Somerset: Abbott's archives: Dom Gregory Murray's Papers. Box 1/7 containing personal and biographical materials; Box 2/7 containing much of his early music (in manuscript and print); Box 4/7 containing materials by or belonging to him about Plainchant; Box 5/7 containing manuscript and printed Mass and Psalm settings; Box 6/7 containing further materials on Psalmody.

: Library archives: Gatty Papers relating to the production of *Arundel Hymns*.

Boxes 1268, 1269, 1275, 1276

: The Library itself also contains useful music and liturgical book collections often of rare and valuable items.

University of Durham Library, Palace Green. Pratt Green collection containing copies of several important hymnals, books of psalmody and other music publications.

Faithful Companions of Jesus archives, Manchester: Box 1: Bellerive; Boxes 2 and 3: St Joseph's Convent, Hartlepool; Box 4: Newlands/Middlesborough.

Hexham and Newcastle diocesan archives. Bishops House, East Denton Hall, 800 West Rd, Newcastle Upon Tyne NE5 2BJ. Archive boxes relating to the following churches: St Mary's Cathedral, Newcastle; St Anthony of Padua, Newcastle; St Andrew, Newcastle; Our Lady and St Oswin, Tynemouth; St Joseph, Gateshead; St Wilfrid, Bishop Auckland; St Mary, Hartlepool, St Bede, South Shields, St Cuthbert, Durham, St Godric, Durham.

Mount St Bernard Abbey, Coalville, Nr Leicester. Library (collections of old musical-liturgical books).

New Hall Nunnery and School, Nr Chelmsford, Essex: Archives (recently relocated to 48, Priory St, Colchester CO1 2QB): Box marked 'L. Bévenot OSB. Music: Office 1969-

1974; Office 1974 onwards; Other compositions; Requests for LB music.' This contains a large file of correspondence between Bévenot and the New Hall nuns. The archive also holds numerous old volumes of plainchant dating from the eighteenth and nineteenth centuries along with a complete set of organ accompaniments prepared by Dom Gregory Ould in the 1900s. In May, 2005 the archive moved with the nuns to 48, Priory St, Colchester CO1, 2QB.

Salford Diocesan Archives, St Mary's Presbytery, Burnley, Lancs BB10 4AU. Box 193 (Bishop Casartelli's Letters) Folder maked 'Church Music: 1903-1905'; a set of diocesan magazines known as *The Harvest*; and the *Acta Salfordinesia*.

Stanbrook Abbey, Callow End, Nr Worcester: Nunnery archives. McLachlan-Mocquereau correspondence, McLachlan-Bewerunge correspondence, correspondence connected with the establishment and work of the Society of St Gregory (Box marked 'D.L. McL to Allen/Holland, Edeson and J.F. Turner'), correspondence relating to the production of the *Stanbrook Hymnale*, copies of diary accounts by Laurence Shepherd, a small collection of late eighteenth and early nineteenth century manuscript and printed music. Also some manuscript music obtained from the Organ loft. In the course of the next year (i.e. 2005) the nuns will almost certainly move from the abbey with unforeseen effects on the archives held there.

Stonyhurst College: Arundell Library and annexe known as 'Cacus'. The latter contains complete sets of *The Stonyhurst Magazine*, *The Beaumont Review*, *The Month*, *The Tablet*, *Letters and Notices*, and the Catalogues of the Society of Jesus (listing names and current addresses of English members of the Society of Jesus from 1850 onwards. In the Arundell Library see especially: 'The Diary of John Gerard. 1868-1869: Log of Ye Corpus Doctum of ye doings thereof with some notice of contemporary history'. E/III/2.

Westminster Archdiocesan archives, Abingdon Rd, Kensington, London. Complete set of the *Westminster Cathedral Chronicle*. Bourne papers. Low Week documents.

Principal collections of music used for the *Repertoire* database.

These are listed in chapter 11.

