

piano rolls. The main problem with this work is Litchfield's definition of "Canadian" for inclusion. "To qualify for inclusion in this book, a jazz record must have been either recorded in Canada, or recorded outside Canada by an artist who was residing, temporarily or permanently, in Canada at the time the recording was made" (from the Introduction, p.6). This allows, for example, the inclusion of the famed Charlie Parker / Dizzy Gillespie Massey Hall concert recorded in Toronto in 1953, while excluding some of the greatest Canadians to make contributions to jazz, such as Georgie Auld or Gil Evans (to use examples not mentioned by Litchfield). In other words, no matter who it was, if it was recorded in Canada it's "in" - but if a Canadian, no matter how important, was living elsewhere at the time, you won't find much. Auld for example, was surely one of the most interesting soloists of the Swing Era, recording with Bunny Berigan, Artie Shaw, and Benny Goodman before starting his own band, which included many major jazz figures of the 1940's, and is still active and recording, among other things providing Robert De Niro's sax soundtrack to the movie "New York, New York". Here he is listed only as a sideman on a Jack Kane record made in Los Angeles in 1958. Kane, you see, qualified due to his long involvement on the Toronto scene, although he was born in England, and never recorded in Canada. But again, aside from the mild mind-bending it takes to cope with this sort of thing, this is a major reference tool in the field, and indispensable for any Canadian (at least) music or public library. And (wishful thinking) if any radio stations programming jazz need a guide for Canadian content, this work could help a lot.

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THE SHAKESPEARE MUSIC CATALOGUE *

In order to indicate the purpose and nature of the Shakespeare Music catalogue, let me begin by reviewing briefly the work of the past eleven years which has led up to it. In the early 1970s David Thatcher, my research colleague, and I were preparing for CBC radio a documentary on Thomas Hardy, and I wanted to find some settings of Hardy texts which were not the best known ones but which, nevertheless, deserved to be heard. The usual search of available catalogues ensued, and I discovered that not all sources gave the same information, or indeed, the details I needed in order to decide what scores to order. Certainly, I found enough for the programme, but felt, as I have said on other occasions, as if I had fallen into a bibliographic elephant trap. We discussed the problem with librarians, who confirmed that there was a need for a comprehensive reference volume which would not only list, for literary works by major authors, composers' names, titles and dates of composition and/or publication, but also provide information regarding the forms of the works and vocal and instrumental forces, publication and/or location details, etc. We then drew up a prospectus for such a volume and sent it out to about ten of the most qualified

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people we could think of, in order to obtain objective comment and advice with respect to our format and to the viability of a research project in the area. All but one suggested that we should plunge in; the single negative voice told us, very tactfully, that we were venturing upon the impossible. Far from deterring us, that grave reservation, given the other positive responses, was the signal to go ahead.

So we began, with the assistance of grants from the University of Victoria and subsequently the Canada Council, to work on musical settings of late-Victorian and modern British literature. Obviously, we had to start somewhere, and given the impetus of the search for settings of Hardy, the choice was natural enough. That book appeared in 1976, and while we were in the latter stages of its preparation, we thought we ought to do something about the early and mid-Victorians; thus a second book came out in 1979; while we were working on that one, we became convinced that we ought to move even earlier, and so in 1982 a book - this one in two volumes - on musical settings of British Romantic literature appeared. In each case we have included musical material written between the date of the literary works and the present. The research for all three books, which were published in New York and London by Garland, was made possible by grants from our university and, first, the Canada Council and subsequently SSHRC. (We can all acknowledge with gratitude the very real contribution that those Councils have made to work in the arts, the humanities, and the social sciences).

What we were aiming for were books that would serve not only the literary scholar and the musicologist, but which would be of practical value to performers, to librarians, to radio and television producers, and to all those interested in the relationship between literature and music. We wanted, further, books which would be easy to use, so that the information was readily accessible to all.

In determining our format, therefore, we decided to have a main file with authors listed alphabetically; under each author's name are to be found, alphabetically by title, the literary works for which we have musical settings, and published and unpublished settings and works inspired by the literary pieces are listed, under each literary title, by composer. Each musical entry bears an item number; this permits us to have a cross-reference index, so that a reader can easily find all the settings of any author by each composer. We also produced a first line/title index, since composers do not always use authors' titles or even set the first lines of literary works; while we did not include this in our first volume - we deposited copies in local and national libraries - we did include it in our second and third books. We also prepare annotations of entries, offering pertinent information about musical works. Lists of publishers' addresses and other information useful in finding copies of indexed music are included.

The search for information necessitated a great deal of correspondence with libraries, composers' societies, musical organizations and publishers, visits to libraries, and combing of catalogues, biographies, bibliographies and periodicals. The number of entries, over 7,000 in the first book, close to that in the second, and over 13,000 in the third, also dictated - given, especially, the need for cross-reference indexes keyed numerically to the main file - that we would use the computer to store and sort data (though I devised a manual back-up system in case we were faced by an electronic cataclysm). The machine also enables us to edit and proof-read as we go along, and to add data and make changes until the last moment; the numerical series for entry numbers is shifted automatically. For the first book we used keypunch

cards, for the second, a Teleray VCT (with all work being done on-line) and for the third, a Hewlett-Packard smart terminal, with cassettes, which permits input in local mode, the transfer to the data base being made in blocks at high speed. Not only does the machine allow us to handle massive amounts of information easily, but it permits us to produce short-title lists of complete files which a researcher can take to other libraries, obviating the recording of works for which we already have information, and also to generate alpha lists of works for which only certain details are needed.

As we were working on the Romantics book, we determined that there was a real need for a major effort directed towards Shakespeare music, there being no work of reference which brings together annotated bibliographical information about all the related music. We did extensive testing, worked out a detailed proposal which was the subject of thorough review, and revised our plans in the light of the candid comments we received. We got under way in July of 1982, supported by the Social Sciences and Humanities Research Council and the University of Victoria. We are planning, this time, to produce a set of five volumes; the first three will contain, by title of play, poem or other work, a listing of relevant music; the fourth will contain cross-reference indexes (including one to composers' titles), and the fifth will contain an annotated bibliography of books and articles relating to the subject of Shakespeare music. Our projected completion date is mid-1988. Obviously, this is a major task, and we need a much larger team, including Odean Long, Research Co-ordinator and Senior Assistant, and several other Research Assistants and Associates, and Consultants.

We will take Shakespeare music to mean all music in any way related to Shakespeare's work: music which antedates the plays and poems, music which is associated with the songs and ballads named in the plays, as well as music deliberately composed with a specific Shakespearean play, text, reference, theme, association, occasion, or commemoration in mind. Again we believe that the work will have value for all those with an interest in literature, music, and, of course, theatre.

The list of well-known composers who have set Shakespeare include: Arne, Balakirev, Balfe, Bantock, Barber, Beethoven, Berkeley, Berlioz, Bliss, Bloch, Boyce, Brahms, Brian, Britten, Bruch, Castelnuovo-Tedesco, Copland, Debussy, Delius, Diamond, Dittersdorf, Dukas, Dvorak, Elgar, Fauré, Fibich, Finzi, Flotow, German, Gounod, Grieg, Haydn, Holst, Honegger, Humperdinck, Ireland, Kabalevsky, Khatchaturian, Kodaly, Krenek, Liszt, Locke, Loewe, Martin, Mendelssohn, Milhaud, Moeran, Morley, Nicolai, Orff, Parry, Prokofiev, Purcell, Rossini, Salieri, Satie, Schubert, Schumann, Shostakovich, Sibelius, Smetana, Spohr, Stanford, Richard Strauss, Stravinsky, Sullivan, Tchaikovsky, Tippett, Vaughan Williams, Verdi, Wagner, Walton, Warlock, Weber and Wolf. Canadian composers include Applebaum, Archer, Beckwith, Cook, Carrière, G. Charpentier, Coulthard, Fleming, Freedman, Garant, Haworth, Klein, Somers, Surdin, Weisgarber and Willan. In the jazz field, the names of Dankworth and Ellington come to mind immediately. And these are just quick lists. As we will include incidental and unpublished music, and our survey will take in European, North American and far-eastern centres, we estimate that we will probably have in the order of 30,000 entries. We already have on file details of some 5,000 pieces of music, and over 2,000 potential items for the bibliography in the fifth volume.

The methodology is much the same as that already employed for our previous books, and which we have had a chance to develop and refine. We will again use the computer - this time we have an IBM 3278 terminal with a sufficiently sophisticated keyboard to allow us to input accents for languages other than English at the time of data entry.

We are now in the early stage of work, and it would be imprudent to announce discoveries without engaging in meticulous checking. However, I can say that we have located (and purchased for the University) a manuscript of a work by John Abraham Fisher, "Music for the Opening of Macbeth" (performed 10 April 1780 at Covent Garden), believed to be one of the earliest extant settings of the authentic text of Macbeth. Further, according to Claude M. Simpson, in "Appendix xii: Musical Settings" in Hyder E. Rollins, ed., The New Variorum Edition of Shakespeare, 25: The Sonnets, vol.2 (1944), Richard Simpson (?-1876), the author of The Philosophy of Shakespeare's Sonnets, set all of the sonnets to music, the only composer to do so. His scores remained in manuscript during his lifetime, but in 1878 Natalie Macfarren selected 13 for inclusion in a volume of his work. The rest remained unpublished, and, stated Claude Simpson, it is not certain that the MSS are still extant. We have discovered, though, that Richard Simpson not only set all of the sonnets, but that he set some of them more than once (the multiple settings being musically unrelated) and also set many of Shakespeare's lyrics from the plays and poems. Further, the MSS are, indeed, extant in the British Library (BL Add. 52603-5, all circa 1860-66; the "miscellaneous songs" constitute BL Add. 52606-7). And, in case you have been wondering, I can also tell you that Saint-Saëns' Henry VIII is not really inspired by Shakespeare at all. We hope, for example, to be able to say more about the Purcell Tempest music, to throw more light on the Locke / Leveridge Macbeth problem, and to resolve other dilemmas.

One of our mandates is to build the Shakespeare music collection (printed material, manuscripts, and critical works) in the University of Victoria Library. We trust that by 1988 this collection will be a valuable resource for many users and that, along with our catalogue, it will further interest in the music inspired by that most internationally renowned of English writers, opening much wider a large body of material, again, to musicologists, literary critics, theatre historians, performers, and others. That there should be this kind of interest in music associated with Shakespeare would, I think, gain the approval of the Bard himself; as Lorenzo, in The Merchant of Venice (V.i.83-88) says,

The man that hath no music in himself
Nor is not moved with concord of sweet sounds,
Is fit for treason, stratagems, and spoils;
The motions of his spirit are dull as night,
and his affections dark as Erebus:
Let no such man be trusted.

-Bryan N.S. Gooch
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POSTSCRIPT: As of March 1984, the project has details of over 8,000 musical items on file, and information regarding 2,000 items for the bibliography (several thousand additional bibliography items require further study). B.N.S.G.