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RISM Ireland & The National Library of Ireland | Scoping Study Report: Uncatalogued Music

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RISM Ireland & The National Library of Ireland

Scoping Study Report: Uncatalogued Music

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Contents

Contents	3
Executive Summary	4
1. Introduction.....	5
1.1 Background Information.....	5
1.2 Objectives	6
1.3 Purpose.....	7
1.4 Methodology	7
2.1 Prints & Drawings Department Holdings.....	9
2.1.1 Black Box Irish Collection.....	9
2.1.2 Black Box Irish Collection (Partially Processed)	10
2.1.3 Black Box Collection.....	11
2.1.4 Cage 89	11
2.1.5 Prints & Drawings Office	12
2.2 Prints & Drawings Department Totals.....	13
2.3 Manuscripts Department Holdings	13
2.3.1 Acc. 4618: Thomas Moore	14
2.3.2 Acc 9062: Michael William Balfe Collection	14
2.3.3 Acc 1566: Michael William Balfe	14
2.3.4 Acc 6916: Joan Trimble Collection	15
2.3.5 Acc 7042: Duke and Duchess of Leinster/Thomas Moore.....	15
2.3.6 Acc 4751	15
2.3.8 Acc 1947: Jack Smith TCD	15
2.3.10 Acc 1068: Samuel Lover	15
2.3.11 Acc TR 1932-1933(3): William Beauford.....	16
2.4 Manuscript Department Totals	16
2.5 Total extent of uncatalogued NLI holdings within remit.....	16
3. Content overview of uncatalogued NLI holdings within remit	18
3.1 Paul Alday: Grand Symphony No. 1	18
3.2 Michael William Balfe Collection	19
3.3 Thomas Moore: When the first summer bee.....	19
3.4 Collections: Count Plunkett & the Duke of Leinster	19
3.5 Individual Works	20
4. Recommendations.....	23
Appendix A: Date ranges of the uncatalogued NLI holdings consulted	24
Appendix B: Extent of Prints & Drawings Department holdings outside remit.....	28
Bibliography	29

Executive Summary

The purpose of this scoping study report is to establish the number uncatalogued of pre-twentieth century music scores and manuscripts held by the National Library of Ireland. The study will enable RISM Ireland to determine the size of a proposed project to catalogue these materials. The aim of the project is to make these valuable materials accessible to musicologists and performers on the new RISM Ireland database and website (www.rism-ie.org).

Findings:

- 2,403 items containing 17,866 pieces of music
- 2,261 of these are printed items; 142 are manuscript items
- The parts of the first symphony composed in Ireland c.1819 by Paul Alday (c.1763–1835) were discovered throughout the Black Box and Black Box Irish Collections in the Prints & Drawings Department. These score parts were previously thought to be lost and the work has not been performed since the 1820s.
- A comprehensive collection of material relating to the Victorian Irish composer Michael William Balfe was recently acquired by the Manuscripts Department and is awaiting cataloguing. This collection contains composer-autographed manuscript music fragments.
- The substantial collections contain works of significance by composers associated with music-making in Dublin and Cork, particularly throughout the eighteenth and nineteenth centuries. These significant cultural documents contribute greatly to our understanding of Ireland's multi-faceted musical and cultural history. They need to be catalogued as a matter of urgency, thus making them available to researchers, performers and to the general public.

Recommendations:

- Carry out a feasibility study into the practicalities of RISM Ireland cataloguing these materials
- Procure funding to enable the cataloguing project

1. Introduction

1.1 Background Information

The International Inventory of Musical Sources - Répertoire International des Sources Musicales (RISM) was established in 1952 by the International Musicological Society and International Association of Music Libraries. In thirty-five countries around the world, non-profit RISM groups work to locate and catalogue all surviving manuscripts and printed scores. They transmit the results to the RISM Zentralredaktion in Frankfurt, which then edits and publishes the entries. The resulting catalogues have become established as primary research tools for music and are used worldwide by academics, students, performers and others to trace and identify music materials.

Ireland's contribution to the RISM project has historically been linked with the work of RISM UK and prior to 2012, all Irish records were incorporated in the RISM UK's free-to-access website. In 2012, with the assistance and expertise of the RISM groups in Switzerland and the UK, RISM Ireland developed an Irish-focused free-to-access online database of musical materials held in repositories throughout the island of Ireland. To launch this new resource, the RISM group at the DIT Conservatory of Music and Drama (DIT) has proposed that priority should be given to the inclusion in the RISM Ireland database of the music materials held in the National Library of Ireland (NLI) and has volunteered to seek funding for the cataloguing of the uncatalogued holdings, and the updating of records for catalogued holdings to RISM standards.¹

The NLI's mission statement is 'to collect, preserve, promote and make accessible the documentary and intellectual record of the life of Ireland and to contribute to the provision of access to the larger universe of recorded knowledge'.² In keeping with this focus and following Dr Una Hunt's initial report on the value of the NLI's Joly and

¹ RISM Ireland follows the highest international standards for cataloguing music materials: DCRM(M) for printed materials; RISM International Guidelines for the Cataloguing of Manuscript Music (the only international standard for cataloguing manuscript music); Library of Congress for name and subject authorities.

² National Library of Ireland, 'About the Library' <<http://www.nli.ie/en/about-the-library.aspx>>, accessed 11 February 2011

Additional Music collections, in 2003 the NLI announced a development of its music collections to create the basis for a national archive of composers. A music librarian was appointed to catalogue, re-house and provide guidance on the library's Irish music collections, particularly the 18th and 19th century music in the western classical tradition.³ This post was filled in turn by Emma Costello, Ramona Riedzewski and Bryan Quigley from 2003-2005, 2007-2008 and 2008-2010 respectively. In November 2010, Una Hunt launched the National Archive of Irish Composers website, which presents video performances and digitised images of NLI music holdings.⁴ The website currently contains fifty-three pieces of historic piano music using Irish airs.

1.2 Objectives

- The aim of RISM, on a worldwide scale, is to uncover and comprehensively document all rare historical musical sources, and to collate this information in a comprehensive inventory to be made available to musicians and musicologists.
- The aim of RISM Ireland is to progress the course of Irish music and musicology by providing an Irish-focused website/database of music holdings in repositories throughout the island of Ireland while simultaneously highlighting the position of such holdings within a worldwide context through RISM internationally.
- The objectives of the RISM Ireland group at DIT is to launch the new Irish-focused RISM Ireland website and database with inclusion of all of pre-twentieth century music holdings from the NLI both with a particular Irish focus (by Irish composers etc.) and with an international focus – items which are of priority both to the NLI (as per their mission statement) and the international musicological community worldwide (with non-Irish items which have come to be within the holdings of the NLI through donations/bequests). These holdings comprise the country's most comprehensive collection of rare music materials and represent the most significant addition to the RISM Ireland database.

³ National Library of Ireland, 'News, Number 11: Spring 2003' <<http://www.nli.ie/GetAttachment.aspx?id=e3d6bec1-c3bf-4357-84de-559a3143a698>>, accessed 11 February 2012

⁴ National Archive of Irish Composers <<http://www.naic.ie>>, accessed 11 February 2012

1.3 Purpose

This is the first of two scoping studies.

The purpose of the first scoping study was to ascertain the extent of all pre-twentieth century uncatalogued music held by the NLI, capturing the following details:

- the number of items to be catalogued
- the type of items to be catalogued (manuscript/printed score/published collection/compound volume)

As different types of items vary in the time taken to catalogue them, such details inform the scale of the cataloguing project and enable a detailed project timeline to be formulated.

The second scoping study will investigate the extent of all pre-twentieth century music materials held by the NLI with existing catalogue records and an examination of the level of work involved in updating the records to RISM standards.

1.4 Methodology

From November 2011 to January 2012, Dr Catherine Ferris and Lindsay Dowling undertook the scoping study of the uncatalogued music materials held in the NLI departments of Prints & Drawings and Manuscripts. These departmental titles do not represent the nature of collections that exist within their representative holdings: many “manuscripts” are held by Prints & Drawings and many “printed scores” form part of the Manuscripts Department collections.

In consultation with Honora Faul (Prints & Drawings) and Sandra McDermott (Manuscripts), all uncatalogued manuscript and printed music materials within the RISM Ireland remit (pre-twentieth century) were made available for consultation.⁵ Each item was viewed, counted and examined for date (to establish whether item was within remit) and category (i.e. manuscript/printed scores/published collection/compound volume).

⁵ Except in the case of some holdings of the Manuscript department, held in storage, whose acquisition records provided the details of date and type of item which satisfied the needs of the scoping study and avoided costly transportation costs for consultation.

Selected items of particular interest were also noted.

2. Extent of uncatalogued NLI holdings within remit

To establish the scale of the RISM/NLI cataloguing project, the uncatalogued pre-twentieth-century music materials were counted. The results have been collated by department, collection, and format. The following format designations are used:

Printed: single score	One musical work
Printed: published compilation	A number of musical works grouped together and published in one volume, e.g. a song book
Printed: compound volumes	A number of single scores and/or published compilations bound together retrospectively
Manuscript: single manuscript	One musical work
Manuscript: bound volumes	One volume containing multiple musical works

2.1 Prints & Drawings Department Holdings

The following collections are uncatalogued within the Prints & Drawing Department:

- The Black Box Irish Collection
- The Black Box Irish Collection (partially processed)⁶
- The Black Box Collection
- Cage 89
- Materials held in the Prints & Drawings Office

2.1.1 Black Box Irish Collection

The Black Box Irish Collection was originally part of the Black Box Collection (itself originally part of the Additional Music Collection – Ad. Mus.), but at one point was separated out as having particular Irish interest (Irish composers etc.). It became obvious

⁶ Cleaned and boxed but uncatalogued

during the scoping study that this was collection was not the only collection within the uncatalogued holdings of the NLI containing items of Irish interest (see Black Box Collection).

Printed music

- 348 single scores
- 94 published compilations containing 1,772 pieces of music
- 40 compound volumes comprising 747 single scores and 73 published compilations containing 671 pieces of music
- **Total: 482 items containing 3,538 pieces of music**

Manuscript music

- 11 single manuscripts
- 38 bound volumes of manuscripts containing 630 pieces of music
- **Total: 49 items containing 641 pieces of music**

2.1.2 Black Box Irish Collection (Partially Processed)

Anne Keane, a volunteer in the NLI, has begun a preservation project on the Black Box Irish Collection which involves removing surface dirt and housing the items in conservation folders and boxes to facilitate further processing. As these items are stored separately to the unprocessed Black Box Irish Collection, they were counted separately.

Printed music

- 51 single scores
- 43 published compilations containing 1,130 pieces of music
- 1 compound volume comprising 5 published compilations containing 13 pieces of music
- **Total: 95 items containing 1,194 pieces of music**

Manuscript music

- 5 single manuscripts

- 3 bound volumes of manuscripts containing 10 pieces of music
- **Total: 8 items containing 15 pieces of music**

2.1.3 Black Box Collection

Although the materials of Irish interest were considered to have been separated from this collection and held as the Black Box Irish Collection, it became clear during the scoping process that a considerable amount of materials left within this collection were also of Irish interest. These include the most notable discovery of the scoping study: parts to the first symphony composed in Ireland, by Paul Alday *c.*1819 (with corresponding parts stored separately within the Black Box Irish Collection), previously thought to be lost. Additionally, the collection contains many works by Irish composers, works produced by Irish publishers and works bearing the stamps of Irish music-sellers.

Printed music

- 893 single scores
- 183 published compilations containing 3,300 pieces of music
- 23 compound volumes comprising 341 single scores and 34 published compilations containing 696 pieces of music
- **Total: 1,099 items containing 5,230 pieces of music**

Manuscript music

- 30 single manuscripts
- 14 bound volumes of manuscripts containing 285 pieces of music
- **Total: 44 items containing 315 pieces of music**

2.1.4 Cage 89

The loose items stored in Cage 89 of the library's stacks, of unknown provenance and origin.

Printed music

- 148 single scores

- 36 published compilations containing 1,220 pieces of music
- 77 compound volumes comprising 1,708 single scores and 91 published compilations containing 1,295 pieces of music
- **Total: 261 items containing 4,371 pieces of music**

Manuscript music

- 3 single manuscripts
- 18 bound volumes of manuscripts containing 1,025 pieces of music
- **Total: 21 items containing 1028 pieces of music**

2.1.5 Prints & Drawings Office

The materials held on the shelves of the Prints & Drawings office constitute newly acquired collections, donations and materials transferred from other NLI departments thought to be within the Prints & Drawings music remit. These include:

- Irish Traditional Music Archive donation
- Indian Classical Music Collection
- Edith Kirkwood Collection (outside of RISM Ireland remit)
- Helen Jones Collection (outside of RISM Ireland remit)
- Eileen Goodbody Collection
- O'Casaide Collection
- Stephen Griffin Collection

Printed music

- 191 single scores
- 55 published compilations containing 940 pieces of music
- 5 compound volumes comprising 32 single scores and 12 published compilations containing 95 pieces of music
- **Total: 251 items containing 1,258 pieces of music**

Manuscript music

- 2 single manuscripts
- 4 bound volumes of manuscripts containing 13 pieces of music
- **Total: 6 items containing 15 pieces of music**

2.2 Prints & Drawings Department Totals

Printed music

- 1,631 single scores
- 411 published compilations containing 8,362 pieces of music
- 146 compound volumes comprising 2,828 single scores and 215 published compilations containing 2,770 pieces of music
- **Total: 2,188 items containing 15,591 pieces of music**

Manuscript music

- 51 single manuscripts
- 77 bound volumes of manuscripts containing 1,963 pieces of music
- **Total: 128 items containing 2,014 pieces of music**

Total printed and manuscript: 2,316 items containing 17,605 pieces of music

2.3 Manuscripts Department Holdings

Due to the considerable costs involved in transporting uncatalogued collections from storage to the Manuscript Department reading room, it was decided to review the details of the individual collections' acquisitions records instead to ascertain (a) if items contained within the collections were within the RISM Ireland remit and (b) if the acquisition record provided sufficient information regarding the number and type of those

items. Where acquisition records did not provided the details needed, collections were ordered for viewing.⁷

2.3.1 Acc. 4618: Thomas Moore

Printed music

- 1 single score
- **Total: 1 item containing 1 piece of music**

2.3.2 Acc 9062: Michael William Balfe Collection

Contains works by Balfe, Michael Kelly and John O'Keefe, including 8 original autographed Balfe manuscripts of fragments (or musical quotations) and full musical works.

Printed music

- 63 single scores
- 3 compound volumes comprising 25 single scores
- **Total: 66 items containing 88 pieces of music**

Manuscript music

- 8 single manuscripts
- **Total: 8 items containing 8 pieces of music**

2.3.3 Acc 1566: Michael William Balfe

Manuscript music

- 2 single manuscripts
- **Total: 2 items containing 2 pieces of music**

⁷ The T. Dwyer Joyce collection, ACC 4674, was found to be missing when requested. The Harold R. White Collection: Acc 3675 collection was also consulted. It chiefly comprises undated manuscript compositions and while two or three manuscripts bear a date just prior to the turn of the twentieth century, the collection was decidedly twentieth century in nature and it was decided that interpreting these few items as within the RISM Ireland remit purely based on date alone was arbitrary.

2.3.4 Acc 6916: Joan Trimble Collection

Printed music

- 1 published compilation containing 109 pieces of music
- **Total: 1 item containing 109 pieces of music**

2.3.5 Acc 7042: Duke and Duchess of Leinster/Thomas Moore

This mixed collection contains a word-book of patriot songs, previously of the Duke and Duchess of Leinster's private collection and a Thomas Moore score.

Printed music

- 1 single score
- **Total: 1 item containing 1 piece of music**

2.3.6 Acc 4751

Printed music

- 1 published compilation containing 45 pieces of music
- **Total: 1 item containing 45 pieces of music**

2.3.8 Acc 1947: Jack Smith TCD

Printed music

- 1 single score
- **Total: 1 item containing 1 piece of music**

2.3.9 Acc 1573: Learmont-Drysdale

Printed music

- 2 single scores
- **Total: 2 items containing 2 pieces of music**

2.3.10 Acc 1068: Samuel Lover

Manuscript music

- 2 single manuscripts

- **Total: 2 items containing 2 pieces of music**

2.3.11 Acc TR 1932-1933(3): William Beauford

Manuscript music

- 1 single manuscript

Total: 1 item containing 1 piece of music

2.3.12 Acc 4910: Thomas Moore

Manuscript music

- 1 single manuscript

Total: 1 item containing 1 piece of music

2.4 Manuscript Department Totals

Printed music

- 68 single scores
- 2 published compilations containing 154 pieces of music
- 3 compound volumes comprising 25 single scores
- **Total: 73 items containing 247 pieces of music**

Manuscript music

- 14 single manuscripts
- **Total: 14 items containing 14 pieces of music**

Total printed and manuscript: 87 items containing 261 pieces of music

2.5 Total extent of uncatalogued NLI holdings within remit

Printed music

- 1,699 single scores
- 413 published compilations containing 8,516 pieces of music

- 149 compound volumes comprising 2,853 single scores and 215 published compilations containing 2,770 pieces of music
- **Total: 2,261 items containing 15,838 pieces of music**

Manuscript music

- 65 single manuscripts
- 77 bound volumes of manuscripts containing 1,963 pieces of music
- **Total: 142 items containing 2,028 pieces of music**

Total manuscript and printed: 2,403 items containing 17,866 pieces of music

3. Content overview of uncatalogued NLI holdings within remit

Over the course of the scoping study, note was made of music materials that were unique (to the researchers' knowledge) or of particular interest for scholars and performers. Due to the scale of important materials found within the collections a selective overview was produced. This overview is not definitive and does not seek to enumerate the wealth, depth and breadth of music materials held within the collections, but rather seeks to demonstrate their value and importance. The materials are of interest to those concerned with music produced in and of Ireland and also music consumed and enjoyed by Irish amateur musicians, often of non-Irish origin. These noteworthy materials provide insight into the country's social, cultural and musical heritage.

3.1 Paul Alday: Grand Symphony No. 1

The music of the first known symphony composed in Ireland, c.1819 by Paul Alday⁸ was discovered dispersed throughout the Black Box and the Black Box Irish collections of the Prints & Drawings Department – a work unperformed since the early nineteenth-century. Alday was a French composer, violin teacher and music publisher based in Dublin from c.1804.⁹ He was actively involved (as leader, treasurer and secretary) with the Dublin Anacreontic Society,¹⁰ for whom the symphony was composed and dedicated. The wind parts were known to be extant within the Anacreontic Society collection held in the Royal Irish Academy of Music,¹¹ to which the first violin and piano parts were added last year when donated by Professor Barra Boydell. However, without the complete set of parts, the work could neither be performed or analysed. The NLI discovery will enable the performance of this important work and clarify a key piece of Ireland's musical heritage.

⁸ Ita Hogan, *Anglo-Irish music* (Cork: Cork University Press, 1966), p. 147

⁹ Brian Boydell, 'Music 1700-1850', *ANHI IV Eighteenth-Century Ireland 1691–1800*, ed. T.W. Moody and W.E. Vaughan (Oxford: Clarendon Press, 1986), p. 608

¹⁰ Ita Hogan, *Anglo-Irish Music 1780–1830* (Cork: Cork University Press: 1966), p. 190

¹¹ Catherine Kiely-Ferris, 'The music of three Dublin musical societies of the late eighteenth and nineteenth centuries: The Anacreontic Society, The Antient Concerts Society and The Sons of Handel. A descriptive catalogue' (unpublished MLitt thesis, National University of Ireland Maynooth, 2005)

3.2 Michael William Balfe Collection

The recently acquired Balfe collection, held in the Manuscripts Department, was compiled by Derek Walsh (brother of Balfe biographer Basil Walsh) and is of considerable value and importance.¹² A Dublin-born composer renowned throughout Europe, Michael William Balfe (1808-1870) was, significantly, ‘the most successful composer of English operas in the 19th century’.¹³ The collection contains autographed manuscript fragments of Balfe’s operas in addition to a wide range of printed scores published worldwide. The collection also contains complementary materials such as Balfe’s will, letters and playbills.

3.3 Thomas Moore: When the first summer bee

An original autographed song “When the first summer bee” by Thomas Moore (1779-1852) was also found uncatalogued during the course of this scoping study in the Manuscripts Department. Moore is one of Ireland’s most celebrated musical and literary figures and recent subject of substantial focus by Dr Una Hunt, particularly with the 2008 Thomas Moore Festival.¹⁴

3.4 Collections: Count Plunkett & the Duke of Leinster

While provenance is largely impossible to ascertain in the holdings of the Prints & Drawings Department, inscriptions show that many materials came from the private collections of the Count & Countess Plunkett and the Duke of Leinster.

Count Plunkett was a historian and Irish nationalist and father of Joseph Mary Plunkett, one of the leaders of the 1916 Easter Rising.¹⁵ The Plunkett collection formed the basis of Eimear O Broin’s article in Fleischmann’s *Music in Ireland* (1952), but as yet has not been catalogued and is distributed throughout the NLI’s collections. It includes a valuable set of original manuscripts and printer-proofs for the Plunkett/Sir Robert Prescott Stewart

¹² Basil Walsh, *Michael W. Balfe: A unique Victorian composer* (Dublin: Irish Academic Press, 2008)

¹³ Nigel Burton and Ian D. Halligan., ‘Balfe, Michael William’, *Grove Music Online. Oxford Music Online* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/01865>>, accessed 28 February 2012

¹⁴ Thomas Moore Festival <<http://www.thomasmooresfestival.com/>>, accessed 28 February 2012

¹⁵ D. R. O’Connor Lysaght, ‘Plunkett, George Noble, Count Plunkett in the papal nobility (1851–1948)’, *Oxford Dictionary of National Biography*, Oxford University Press, 2004 <<http://www.oxforddnb.com/view/article/54747>>, accessed 28 February 2012

song collaborations which demonstrate their creative process. Stewart (1825–1894), the focus of Lisa Parker’s recent doctoral research, was Professor of Music at Trinity College Dublin and one of Ireland’s most respected Victorian composers.¹⁶

The Duke of Leinster’s compound volume of scores, held in the Prints & Drawings Department, bears inscriptions by the third Duke of Leinster (1791–1874) and the Duchess, and contains published scores composed by their sons Otho and Gerald. Prints & Drawings also holds an uncatalogued volume of music owned by the Viscount Petersham, containing scores dedicated and inscribed by the Countess Harrington, the Duke’s sister or mother-in-law.¹⁷ The Manuscripts Department holds complementary uncatalogued materials from the 2nd Duke of Leinster (1749–1804) including a collection of patriotic song texts. These materials are of particular importance for the current post-doctoral research on music in the Irish country houses by Dr Karol Mullaney-Dignam (National University of Ireland, Maynooth).¹⁸

3.5 Individual Works

Further to these, the uncatalogued holdings of the NLI contain the following individual works of significance by composers associated with music-making in Dublin and Cork, particularly throughout the eighteenth and nineteenth centuries.

Original manuscripts by:

- Robert Prescott Stewart (1825-1894), professor of music at Trinity College Dublin and one of the most distinguished composers, teachers and lecturers of Dublin’s musical life in the second half of the nineteenth century.¹⁹
- Francis Robinson (1799-1872), vicar choral, composer, arranger, professional tenor

¹⁶ Lisa Parker, ‘Robert Prescott Stewart (1825-1894): A Victorian musician in Dublin’ (unpublished doctoral thesis, National University of Ireland Maynooth, 2009) <http://eprints.nuim.ie/1479/1/Parker_PhD_Thesis_April_2009_NUIM.pdf>, accessed 28 February 2012

¹⁷ With thanks to Dr Karol Mullaney-Dignam for this information

¹⁸ Karol Mullaney-Dignam, ‘Music in the Irish country house’ <<http://www.rism-ie.org/pages/countryhouses>>, accessed 12 February 2012

¹⁹ Lisa Parker, ‘Robert Prescott Stewart (1825-1894): A Victorian musician in Dublin’ (unpublished doctoral thesis, National University of Ireland Maynooth, 2009) <http://eprints.nuim.ie/1479/1/Parker_PhD_Thesis_April_2009_NUIM.pdf>, accessed 28 February 2012, p. 448

singer, teacher and co-owner of the music warehouse Robinson, Bussell and Robinson.²⁰

- Michèle Esposito (1855-1929), professor of composition at the Royal Irish Academy of Music and founder of the Dublin Orchestral Society.²¹
- Thomas Harris MacDermott (1827-1893), pupil of Moscheles at the Leipzig Conservatoire, who later became director of the Catholic University Choir in Stephen's Green and organist/director of the Catholic Choir in Marlborough Street.²²
- William Levey (1837-1894) a Dublin-born but London-based composer and conductor. He studied in the Paris Conservatoire under Auber and Thalberg and went on to become musical director at London's Drury Lane Theatre for ten years.²³

Printed scores by:

John Barton, William Henry Buck, Edward Bunting, William Sarsfield Conran, Haydn Corri, Patrick Delaney, William Forde, Richard Gaudry, Thomas Augustine Geary, Tommaso Giordani, W.E. Hudson, Louis Antoine Jullien, Friedrich Kalkbrenner, Michael Kelly, Johann Bernard Logier, T.T. Magrath, Alicia Adelaide Needham, George Alexander Osborne, Joseph Robinson, John Smith, Charles Villiers Stanford, John Stevenson, William Vincent Wallace, David Weyman.

Many of these composers feature in the recent and current musicological studies by (for example) Barra Boydell²⁴, Adele Commins²⁵, Catherine Ferris²⁶, Una Hunt²⁷, Axel

²⁰ Catherine Ferris, 'The use of newspapers as a source for musicological research: a case study of Dublin musical life 1840-44' (unpublished doctoral thesis, National University of Ireland Maynooth, 2011) <http://eprints.nuim.ie/2577/1/Catherine_Ferris_PhD_2011.pdf>, accessed 12 February 2012, p. 114

²¹ 'Michele Esposito', *Contemporary Music Centre* <<http://cmc.ie/composers/composer.cfm?composerID=40>>, accessed 12 February 2012

²² 'Thomas Harris MacDermott. In Memoriam', *The Irish Monthly*, 21:241 (July 1893), pp. 337-347

²³ W.H. Grattan Food, Alexis Chitty & E.d. Mackerness, 'William Charles Levey', *Grove Music Online* <<http://0-www.oxfordmusicline.com.ditlib.dit.ie/subscriber/article/grove/music/16513pg3>>, accessed 28 February 2012; 'William Charles Levey', *The Musical Times and Singing Class Circular*, 35:619 (Sept. 1, 1894), p. 626

²⁴ Barra Boydell, 'A history of music at Christ Church Cathedral, Dublin' (Dublin: Boydell Press, 2004), p. 114

²⁵ Adele Commins, 'Charles Villiers Stanford's preludes for piano op. 163 and op. 179: a musicological retrospective' (current doctoral research, National University of Ireland Maynooth) <http://www.smimusicthesesregister.com/index.php?option=com_comprofiler&task=userProfile&user=267>, accessed 28 February 2011

Klein²⁸, Jennifer O'Connor²⁹ and Susan O'Regan.³⁰ Many also feature in the forthcoming *Encyclopedia of Music in Ireland* (UCD Press), the most comprehensive publication on music ever to have been undertaken in Ireland. The *Encyclopaedia* will include over 2000 articles embracing a wide range of thematic and subject topics and reflecting Ireland's musical culture in all its breadth and depth both in the past and today.³¹

Many of the musical works uncovered in the NLI were also produced or distributed by a range of Irish publishers and sellers such as Alday, Barry, Crofts, Duffy, Guernsey, Hime, Lee, Moses, McCullagh, Pigott, Power, Rhames, Bussell & Robinson, Willis and Wisheart. These are particularly relevant to the current Dublin Music Trade project, edited by Professor Barra Boydell and Dr Catherine Ferris which builds on the comprehensive research of the late Professor Brian Boydell.

²⁶ Catherine Ferris, 'The use of newspapers as a source for musicological research: a case study of Dublin musical life 1840-44' (unpublished doctoral thesis, National University of Ireland Maynooth, 2011) <http://eprints.nuim.ie/2577/1/Catherine_Ferris_PhD_2011.pdf>, accessed 12 February 2012; Catherine Ferris, "'Musard's all the go – the fashion of the promenade concert in early 1840s Dublin' (unpublished conference paper, Society for Musicology in Ireland 2nd Annual Postgraduate Students' Conference, 24 January 2009)

²⁷ Una Hunt, 'The harper's legacy: Irish national airs and pianoforte composers', *Journal of the Society for Musicology in Ireland*, 6 (2010), pp.3-53; Una Hunt, 'George Alexander Osborne, a nineteenth-century Irish pianist-composer' (unpublished doctoral thesis, National University of Ireland Maynooth, 2006)

²⁸ Axel Klein, "'A daughter of music – Alicia Adelaide Needham's Anglo-Irish life and music', <http://axelklein.de/app/download/4225942602/AxelKlein_Needham-paper_Dublin+July+2009.pdf>, accessed 28 February 2012

²⁹ Jennifer O'Connor, 'The role of women in music in nineteenth-century Dublin' (unpublished doctoral thesis, National University of Ireland Maynooth, 2010) <http://eprints.nuim.ie/2291/1/Jennifer_O'Connor_PhD_Thesis_24Sep2010.pdf>, accessed 12 February 2012s

³⁰ Susan O'Regan, 'Public concerts in the musical life of Cork 1754-1840' (unpublished doctoral thesis, Cork School of Music CIT, 2008)

³¹ Encyclopaedia of Music in Ireland <<http://www.dit.ie/conservatory/departments/academicstudies/encyclopediaofmusicinireland/>>, accessed 28 February 2012

4. Recommendations

1. Carry out feasibility study to determine:
 - a. the time required to catalogue each format type
 - b. the practicalities of cataloguing including access to materials, conservation concerns, call number attribution etc.
 - c. the practicalities of sharing catalogue records between the NLI library system and the RISM Ireland database
2. As a matter of urgency, source funding to enable the RISM cataloguing of the Alday symphony and the Balfe collection
3. Source funding to enable the RISM cataloguing of all uncatalogued NLI holding within the remit

This scoping study has uncovered significant cultural documents which can contribute greatly to our understanding of Ireland's multi-faceted musical and cultural history. It is of paramount importance that these documents are catalogued and made available to the public. The breadth and depth of musicological research focusing on music in Ireland is growing considerably, as demonstrated by the forthcoming publication of the *Encyclopedia of Music in Ireland* (UCD Press, 2012). It is essential that researchers have access to all extant documents available to enable educated conclusions to be drawn. The extant uncatalogued musical materials in the National Library of Ireland will significantly contribute to this developing understanding of Ireland's musical heritage.

Appendices

Appendix A: Date ranges of the uncatalogued NLI holdings consulted

While counting the uncatalogued items during the scoping study, note was made of the publication dates to establish if they were in or out of the RISM Ireland remit. As was common with publications pre-twentieth century, publication dates were often omitted by the publisher. Therefore, many items consulted were without publishing date. Those undated, but thought likely of being within the remit of RISM Ireland (due to printing style/publisher etc.), were counted as being “in remit”. As part of the RISM cataloguing process, secondary sources (e.g. Charles Humphries & William Charles Smith, *Music Publishing in the British Isles*) will be consulted to ascertain dates of publication. If during this process items are found to be outside of RISM remit, they will not be included in the RISM cataloguing process. Note will be made of these occasions for NLI administrative purposes. Tables containing date ranges and number of musical works are provided here for reference.

Black Box Irish Collection

	Printed	Printed	Printed	Manuscript	Manuscript
Time Period	Single Scores	Published Compilations (103)	Compound Volumes (35)	Single Manuscripts	Bound Volumes of Manuscripts (38)
Undated	306	1363	1152	10	608
Pre 1700					
1700-1749	1		10		
1750-1799	2	4			
1800-1849	1	423	181	1	19
1850-1899	17	90			3
1900-present	20	924			

Black Box Irish Collection (Partially Processed)

	Printed	Printed	Printed	Manuscript	Manuscript
Time Period	Single Scores	Published Compilations (45)	Compound Volumes (1)	Single Manuscripts	Bound Volumes of Manuscripts (3)
Undated	36	721	13	5	10
Pre 1700					
1700-1749					
1750-1799					
1800-1849		13			
1850-1899	15	396			
1900-present	13	16			

Black Box Collection

	Printed	Printed	Printed	Manuscript	Manuscript
Time Period	Single Scores	Published Compilations (185)	Compound Volumes (28)	Single Manuscripts	Bound Volumes of Manuscripts (14)
Undated	729	2209	763	29	285
Pre 1700					
1700-1749					
1750-1799	1				
1800-1849	2	452	93		
1850-1899	137	435	354	3	280
1900-present	94	389	7		

	Printed	Printed	Printed	Manuscript	Manuscript
Time Period	Single Scores	Published Compilations (37)	Compound Volumes (73)	Single Manuscripts	Bound Volumes of Manuscripts (21)
Undated	106	693	2332	2	1032
Pre 1700					
1700-1749					
1750-1799			25		
1800-1849	3	167	383		16
1850-1899	21	288	165		2
1900-present	35	113	7		

Prints & Drawings Office

	Printed	Printed	Printed	Manuscript	Manuscript
Time Period	Single Scores	Published Compilations (91)	Compound Volumes (8)	Single Manuscripts	Bound Volumes of Manuscripts (4)
Undated	159	926	115	2	13
Pre 1700					
1700-1749					
1750-1799					
1800-1849		11			
1850-1899	32	3	12		
1900-present	77	864	17	4	

Manuscripts Department

	Printed	Printed	Printed	Manuscript	Manuscript
Time Period	Single Scores	Published Compilations (2)	Compound Volumes (3)	Single Manuscripts	Bound Volumes of Manuscripts
Undated	63	45	25	6	
Pre 1700					
1700-1749					
1750-1799				1	
1800-1849	9			5	
1850-1899	5	109		5	

Totals

	Printed	Printed	Printed	Manuscript	Manuscript
Time Period	Single Scores	Published Compilations (463)	Compound Volumes (148)	Single Manuscripts	Bound Volumes of Manuscripts (80)
Undated	1859	5957	4400	54	1948
Pre 1700					
1700-1749	1		10		
1750-1799	3	4	25	1	
1800-1849	15	1066	657	6	55
1850-1899	227	1250	531	8	285
1900-present	240	2306	31	4	

Appendix B: Extent of Prints & Drawings Department holdings outside remit

While counting the items within the Prints & Drawings Department, note was also taken of the extent of uncatalogued music outside of the remit of RISM Ireland. It is hoped that this information will be of assistance to the NLI in the management of their uncatalogued collections.

Printed music

- 240 single scores
- 50 published compilations containing 2,306 pieces of music
- 5 compound volumes comprising 24 single scores and 2 published compilations containing 7 pieces of music
- **Total: 295 items containing 2,577 pieces of music**

Manuscript music

- 4 single manuscripts
- **Total: 4 items containing 4 pieces of music**

Total printed and manuscript: 299 items containing 2,581 pieces of music

Of particular interest:

A copy of a song, *Ireland, A Nation*, by A. Finn & Rev. J. Sheridan. Annotation to “President DeValera”, dated 08/12/21, “with author’s compliments”, “in memory of a great victory”. Written two days after Collins signed the treaty, suggesting the work was sent in congratulations to DeValera, then head of Dáil Éireann.

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