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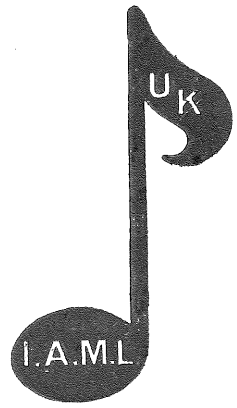
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# BRIO

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SPRING 1967    Volume 4 Number 1



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CONTENTS

Classifying the Literature of Jazz,  
by D. W. Langridge 2

The Importance of the Aylesford Handel Manuscripts,  
by James S. Hall 7

Index of Articles published in selected musical Periodicals,  
by Christel Wallbaum 13

Reviews 24

Notes and News,  
by Walter H. Stock 25

Notes on Contributors 26

Contents of BRIO Vol. 4 No. 2 26

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# Classifying the Literature of Jazz

D. W. LANGRIDGE

Although jazz was an established form of music by 1920, its literature had barely begun by the mid-thirties. For another ten years publication was light, but since the last war hundreds of books and thousands of articles have appeared. The general classification schemes have failed dismally to provide for the subject, both in detail and in structure. The British Catalogue of Music, fine scheme though it is, has detail but the wrong structure. To understand the nature of these failures it is necessary first to see what facts about jazz are relevant to its classification.

That jazz is a part of the Western tradition of music cannot be denied: it uses Western harmony, Western instruments and frequently, Western themes. In recent years attempts have been made to bring together jazz and classical music. But these experiments constitute only a small proportion of jazz and do not necessarily indicate the direction of its future development. It is possible, of course, that jazz could eventually be swallowed up in the main stream of Western music, but then there would no longer be anything to call jazz and the question of its classification would not arise. In the meantime we have more than half a century's music which is quite clearly distinguishable from Western classical music.

Despite its diffusion throughout the world, jazz is essentially a music of the North American Negro. It is not only that Negroes have always been the greatest performers; more significantly, they have always been the innovators, from Buddy Bolden to Albert Ayler, and also the form-givers, from Jelly Roll Morton, through Duke Ellington to Thelonius Monk and the M.J.Q. In fact, jazz was the latest and finest product of an Afro-American tradition. It was preceded by earlier forms such as work songs, spirituals, blues and ragtime. The last-named is different from the others in being a composed music to be played as written. The earlier forms are folk music. Jazz itself has never been a pure folk music, but has always contained a folk element in its main ingredient, the blues. Most styles of jazz mix folk, popular and art elements in varying proportions, the most notable synthesis of the three being that of Duke Ellington. In this characteristic, jazz is unique in the history of music. There is, of course, a vast amount of diluted and polluted jazz in the popular music of the twentieth century. The boundary line is not firm, but I don't think this makes for any serious difficulty in classifying the literature. The context of jazz, then, in a classification scheme should look something like this:—

- Afro-American Music.
- Religious—Spirituals, etc.
- Secular—Worksongs, etc.
- Blues.
- Ragtime.
- Jazz.
- Jazz-tinged popular music.

No existing scheme has provided for this grouping. Library of Congress has a place for Afro-American music at ML 3556 as a subdivision of American national music. Jazz appears at ML 3561 in a miscellaneous alphabetical sequence and is separated from Afro-American music by American Indian and Latin-American. Neither place has any subdivision. Ragtime is somewhat critically classified under musical instruction for the piano at MT 239,

where it features in the heading 'Accompaniment', vamping, 'ragtime' and vaudeville piano playing. These details are taken from the 1963 printing of the music schedules, at which date one could hardly say that literary warrant did not exist for something rather more effective. So much for the great American scheme. Even in 1953, when the music class of the Bibliographic Classification was published, there was a fair number of jazz books published. Bliss, however, merely gives one place for jazz orchestras and music, as a subdivision of orchestral music. Spirituals are mentioned under vocal popular music, but blues are not specifically included. Rider, in his International Classification of 1961, has American negro songs (including spirituals) under Popular Vocal Music at WSL, but the blues are separated from them at WYS: Music for jazz orchestras. This is preceded by WYQ: Jazz orchestras—instrumental make up of, and WYR: Training, conducting and managing jazz orchestras, headings which appear to have been made by analogy with other kinds of music rather than by literary warrant. A further place for jazz is provided at WUQ: Modern dance music (including jazz dance music). The International Classification is supposed to be an eminently 'practical' scheme for grouping books on the shelves of general libraries. I would like to have seen Mr Rider, or anybody else, arrange the books on jazz by means of these headings!

Like the prophets, jazz was notoriously late in finding honour in its own country. Its name did not feature in the most widely used American scheme until the 15th edition of 1951. The 14th edition of Dewey (1942) was very detailed in its schedules and there were enough books in existence by that time to warrant a heading. In the 15th edition jazz was made a subdivision of Dance, salon, theatre and reduced orchestras, at 785.42. American negro songs and spirituals were a subdivision of Vocal Music at 784.756. The 16th edition of 1958 added a further place for jazz at 781.57 as a subdivision of musical form, though how the actual books were to be divided between these two places is difficult to see. The 17th edition has made one improvement in calling 781.57 Jazz and related forms, with Ragtime, Blues and Jazz as specific subdivisions. On the face of it, this would be the main place for jazz literature, but a complete cross-classification occurs at 785.42 with its common subdivisions for appreciation, composition, history, musicians, etc. Chaos is added to confusion by the further addition of 785.0667 Jazz orchestras and 785.0672 Jazz bands. In any case, orchestra and band are synonymous terms in jazz and it is difficult to imagine a more elementary blunder. In fact, I can only conclude that this, like the other schemes, was constructed in complete ignorance of the subject and without reference to the literature.

These brief notes are sufficient to show that all the American schemes are inadequate, both on grounds of detail and structure. The British Catalogue of Music is generally recognised as the most effective scheme yet constructed for music, and in point of detail it is adequate for jazz books though not for periodical articles. In structure it is not much better than the general schemes. The fundamental requirement of grouping Afro-American music has not been recognised, so that blues, spirituals, ragtime and jazz are all separated. There are no cross-references to show the relationships and it is quite easy for anyone consulting the Catalogue to overlook items that would interest him. Furthermore, these forms are made distributed relatives, so that one does not even get together all the literature on the blues, or all the literature on jazz. For example, Samuel Charters' book *The Country Blues* appears in the Catalogue at AKDW/HHW and Paul Oliver's *Bessie Smith* at AKFDW/HHN. Both blues and spirituals are in the musical character facet, but well separated from each other and from folk music at /G. Since spirituals and blues are likely to feature strongly in any book on Afro-American folk music, an important generic relation is obscured by the structure of the scheme. Ragtime is wrongly shown as a subdivision of jazz in auxiliary table 1.

The main place for jazz itself is at AMT, where it is defined as a kind of orchestral music. This is quite wrong, because even if the majority of jazz has been played by orchestras, the instrumental make-up has nothing to do with its essence. Furthermore, it separates symphonic music from chamber music, and these two clearly have infinitely more in common with each other than either has with jazz. One of the implications of treating jazz as a distributed relative is that books on individual musicians should be classified at the place for the instrument they play. The Catalogue has been forced to carry this out for jazz singers since by definition they are excluded from AMT, but it has been inconsistent in putting all other musicians at subdivisions of AMT. In fact, musicians are best arranged in a single sequence, not only because some play more than one instrument, but also because it is both undesirable and impossible to distinguish between, say, Duke Ellington as pianist, as leader, as composer, as arranger. The real cause of difficulty in the British Catalogue of Music is the failure to recognise that, since jazz does not exist on paper, but only when played, the equivalent in jazz of the Western composer is the performing musician. Leading, composing and arranging are not such distinct activities as they are in Western music and should be seen as aspects of the total performance. The primary facet in jazz, then, should be jazz musicians, irrespective of whether they are best known as instrumentalists, leaders, composers or arrangers. One other important matter of literary warrant, overlooked in practice by the Catalogue, is that there is virtually no difference between books calling themselves histories of jazz and those calling themselves histories of jazz in the U.S.A. America should be treated as a preferred category here, and those books on jazz in specific parts of America, such as Chicago or New York, should immediately follow the general histories. This would mean a modification of auxiliary table 6 when used for jazz.

I shall conclude by suggesting how the British Catalogue of Music schedules might be adapted for a more satisfactory arrangement. The first step would be to find a place where all Afro-American music could be grouped. The ideal place is, in fact, available, since BX and BY are left vacant between the European and non-European traditions. In view of the overwhelming importance of jazz in relation to other forms of Afro-American music, I would be inclined to place it first at BX and leave BY for the others. Musicians would be arranged in alphabetical order at BXZ in the way that Western composers are arranged at B. The most important facet missing from the British Catalogue of Music schedules is that for styles of jazz. Again, there is an ideal place available at A/Z. Very little else would need to be added for the book literature at present, though for periodical articles it would be necessary to add a few terms to some facets, for example improvisation, discography (as an activity), forms used in jazz performance such as the blues (as distinct from blues in their own right) and the thirty-two bar popular song, and various social topics. The least satisfactory facet as it stands is that for instruments. The ideal order for jazz would be somewhat different and it is also necessary to provide for such a grouping as rhythm section and for the unorthodox instruments sometimes used. The following list of books, arranged on the suggested lines, will give some idea of the effect of these modifications.

- BX. JAZZ—General Works.  
Newton, Francis. *The Jazz Scene*.
- BX (C)—Encyclopaedias.  
Panassié, H. and Gautier, M. *Dictionary of Jazz*.
- BX (D)—Composite Works.  
Traill, S. and Lascelles, G. (eds.). *Just Jazz*.
- BX (L)—Social Aspects.  
Hentoff, N. *The Jazz Life*.
- BX (T)—Bibliographies.  
Merriam, A. P. *A Bibliography of Jazz*.
- BX (X)—History.  
Hobson, W. *American Jazz Music*.  
Stearns, M. *The Story of Jazz*.
- BX (X/EM)—Illustrations.  
Keepnews, O. and Grauer, B. *A Pictorial History of Jazz*.
- BX (Y)—Localities.  
BX (YAF)—New York.  
Charters, S. and Kunstadt, L. *Jazz: A History of the New York Scene*.
- BX (YC)—Great Britain.  
Boulton, D. *Jazz in Britain*.
- BX/C—Analysis.  
Hodeir, A. *Jazz: its Evolution and Essence*.  
Ostransky, L. *The Anatomy of Jazz*.
- BX/E—Performance.  
Traill, S. (ed.). *Play that Music: A Guide to Playing Jazz*.
- BX/FD—Recorded Jazz.  
BX/FD (WT)—Discographies.  
Rust, B. *Jazz Records A-Z*.
- BX/FD/C—Appreciation.  
Fox, C. et al. *Jazz on Record: A Critical Guide*.
- BX/LZ—Elements.  
Sargeant, W. *Jazz: A History* (originally *Jazz: Hot and Hybrid*).
- BX/z—Styles.  
BX/ZM—Bebop.  
Feather, L. *Inside Bebop*.
- BXB—BXY—Instruments of Jazz.  
BXWS—Trumpet.  
McCarthy, A. *The Trumpet in Jazz*.
- BXZ—Jazz Musicians—Biography and Criticism.  
Shapiro, N. and Hentoff, N. *The Jazzmakers*.
- BXZ/ZM—Modern.  
James, M. *Ten Modern Jazzmen*.
- BXZA—Louis Armstrong—Biography and Criticism.  
McCarthy, A. *Louis Armstrong*.
- BXZA (P)—Biography.  
Armstrong, L. *Satchmo: My Life in New Orleans*.
- BXZA/FD (WT)—Discography.  
Jepsen, J. G. *A Discography of Louis Armstrong*.



**BXZB—Count Basie.**

Horricks, R. *Count Basie and his Orchestra.*

**BY—Afro-American Music.**

**BYA—Afro-American Music of the U.S.A.**

Courlander, W. H. *Negro Folk Music U.S.A.*

**BYC—Spirituals.**

Chambers, A. *Treasury of Negro Spirituals.*

**BYF—Blues.**

Oliver, P. *Blues Fell this Morning.*

**BYF/FD (WT)—Discography.**

Dixon, R. M. W. and Godrich, J. *Blues and Gospel Records 1902-1942.*

**BYFZ—Blues Musicians.**

**BYFZB (P)—Big Bill Broonzy—Biography.**

Broonzy, W. *Big Bill Blues.*

**BYH—Ragtime.**

Blesh, R. and Janis, H. *They all Played Ragtime.*

**BYJ—Jazz-tinged Popular Music.**

**BYJZ—Musicians.**

**BYJZC—Bing Crosby—Biography and Criticism.**

Ulanov, B. *The Incredible Crosby.*

**BYJZC (P)—Biography.**

Crosby, B. *Call me Lucky.*

**BYJZC/FD (WT)—Discography.**

Mello, E. J. and McBride, T. *Bing Crosby: A Discography 1926-1946.*

**BYK—BYZ—Afro-American Traditions in other parts of America.**

This may not be quite the best order one could arrive at by starting from scratch, and there may be better ways of adapting the notation. I am merely concerned to show how easily a reasonable order can be obtained from the British Catalogue of Music schedules without any major alterations. I have no doubt at all that anyone interested in jazz would prefer this by far to the distributed method of the British Catalogue of Music as it stands, even if they are equally interested in classical music. One may be devoted to both Maria Callas and Billie Holiday without expecting to find them rubbing shoulders on a library shelf. They have nothing in common, except their attractiveness as women, and this is hardly a suitable characteristic for library classification.

## The Importance of the Aylesford Handel Manuscripts

JAMES S. HALL

It is both a pleasure and a privilege to be asked to address an audience of music librarians on the unique importance of the Aylesford Collection of Handel manuscripts, which was acquired by Manchester Public Libraries in 1965. For this is an audience dedicated to the help of those who seek expert assistance in their search for source material for research and creative work in the field of music. I hope, as briefly as possible, to impress on you that you have a vital duty to call the attention of every Handel scholar to the fact that at last these manuscripts are fully available for study and examination.

My official connection with these manuscripts, then in the possession of Sir Newman Flower, at Tarrant Keynston House in Dorset, began with the appointment of William C. Smith, the distinguished Handelian author, and myself as two English representatives on the Editorial Committee of the Hallische Händel-Ausgabe. This body had recently begun the task of preparing and publishing a new edition of Handel's works to replace the monumental Chrysander edition. It was realised that much new Handel source material had become available during the past hundred years and that nearly all of it was in Western Europe or America and not easily available to editors behind the Iron Curtain.

Mr Smith and I undertook the task of helping any prospective editor to locate this new source material for any Handel work, a task already made easier by Mr Smith's labours in compiling and publishing an exhaustive catalogue of manuscript and primary printed sources of all Handel's works in *Handel: A Symposium*, edited by Gerald Abraham (Oxford University Press, 1954). My part was the practical one of helping such editors to obtain access to these sources, either personally or by microfilms, so that their new edition could be both accurate and up to date.

Both Mr Smith and I were on very friendly terms with Sir Newman Flower and had previously made a superficial examination of his unique Handel collection. The manuscripts comprised full scores with cembalo and orchestral parts of nearly all Handel's works. There were about seven hundred volumes, bound separately or together to make a total of some three hundred individual volumes. Originally made for Charles Jennens, one of Handel's friends and librettists who was responsible for the word books of *L'Allegro ed Il Penseroso*, *Belsazzar*, *Messiah* and *Saul*, they had passed into the possession of the Aylesford family after his death.

In 1917 the collection was sold by auction at Sothebys and a large portion was acquired then and later by Sir Newman Flower. A check-list was made about 1921 of the collection as it then existed, giving the bare details of the manuscripts and printed scores and parts, together with notes of libretti and other Handeliana. Subsequently the collection was greatly increased and it seemed to us that there was a vital need to make a more accurate catalogue of the entire collection.

Also I had a personal interest, in that my eldest son, Martin and I had been asked to undertake a critical edition of *L'Allegro ed Il Penseroso* for the H.H.-A. It was not till our return to England that we found a note in Chrysander's preface to this work saying that it had given him very great trouble and difficulty to bring it to an ordered whole. There seemed

every reason to believe that in Sir Newman Flower's collection we might find material prepared for Charles Jennens, the librettist, which was not available to Chrysander. This indeed we did, and it must be said that our completed edition, published only a few months ago, owes a great deal of its authority to the unique libretti and orchestral and vocal parts in the Newman Flower collection. We felt that the same would apply to any new critical edition of Handel's works for which the orchestral parts are available in this collection. This is of the order of seventy-five per cent of the full scores.

In 1957 William Smith, Martin and I accepted an invitation to stay at Tarrant Keynston House and to devote two full days to a detailed examination of the collection. Mr Smith undertook the listing of all printed Handel works, libretti and Handelian. Martin made an intensive study of all the *L'Allegro* material, which was all we had hoped for, and my own task was the listing and evaluation of the seven hundred manuscripts. This was made more difficult by the fact that the collection was housed in an enormous bookcase, in no sort of classified order, except that the orchestral and vocal parts and volumes of similar format were roughly grouped together. The result was that the orchestral parts, mostly upright quarto, might be literally yards apart from the vocal scores which were oblong quarto and these in turn some distance from the more massive oblong quarto full scores and cembalo parts.

Fortunately after two days of concentrated hard work we achieved our respective targets. But when I came to compare my hastily compiled catalogue of ten years ago with the excellent check-list recently published in the *Manchester Review* for Autumn 1965 by Mr Leonard W. Duck, I was relieved to see that they told practically the same story. There was one omission on his part—the opera *Lotario*, and one on mine, the *Alchymist*, for which I had searched in vain. Mr Duck included a holograph copy of the overture to *Flavio*, which spent many years in Jamaica before returning to England to be purchased by Sir Newman Flower, but this is not part of the Aylesford Collection. The same remark applies to a single page of a reputed Handel Cantata in holograph 'Poi che donna' for which Sir Newman paid Sothebys £220 in 1930. But despite the fact that it came from the library of a descendant of the Marquis di Ruspoli in Rome, who is known to have been one of Handel's patrons, it was denounced in 1937 as a forgery by Dr J. M. Coopersmith in a lecture to the American Musicological Society. He produced strong evidence to show that it was the work of the notorious Tobia Nicotra, who married into the Ruspoli family and put many blank pages of eighteenth century music paper to a most improper use.

A curiosity in the collection proper is the amendment of the notes and music of 'I know that my Redeemer liveth' by Charles Jennens himself in one of the two full scores of *Messiah*. This involves twenty-four bars in all, which one feels might have been better left alone. One is reminded of a letter by Jennens to an unknown friend in 1745 in which he says: 'I shall show you a collection I gave Handel, call'd *Messiah*, which I value highly, & he has made a fine entertainment of it, tho' not near so good as he might and ought to have done.' One is grateful that Jennens did not attempt to reset the whole work. On the subject of *Messiah* it is regrettable that the second full score of this work, which is in three volumes, has the middle one missing. It was given by Sir Newman to Miss Phyllis Lett who took it to Australia, where it remains after her death.

The *L'Allegro* material in the Aylesford collection was most important for our purpose as it contained not only a unique libretto of the 1741 performances which were bilingual (English and Italian) but also an idealised score in manuscript containing the names of contemporary singers against all the numbers. As this score must have represented Jennens' personal choice as the librettist of the work, and furthermore was prepared with Handel's knowledge and consent, we felt entitled to regard this version as a foundation for our critical edition for the H.H.-A.

There was the difficulty that Jennens' manuscript was an all-English one, though Signor Andreoni whose name occurred against eight numbers, certainly sang them in the Italian version which Handel had written for him during his brief stay in this country. It is very doubtful if Handel ever employed his male Italian singers in an all-English oratorio after his disastrous experience with them in 1732. Of this we quote a contemporary report: 'Senesino and Bertolli made rare work of the *English* tongue, you would have sworn it had been *Welsb*. I would have wished it had been *Italian* that they might have sung with more ease to themselves since, but for the name of *English* it might as well have been *Hebrew*.'

Our next discovery was that there were orchestral parts not shown in the relative conducting score, e.g. a second flute part for *L'Allegro*. And, especially in the oratorios, there were additional instrumental accompaniments not shown in the full score. It is now well known that despite the absence of oboe and bassoon parts from the autograph and primary manuscript scores of *Messiah*, these instruments have an integral part to play in the overture and choruses, as is shown in the orchestral parts given by Handel to the Foundling Hospital. Since Chrysander's day, three 'urtext' scores of *Messiah* have been published containing these extra wind instruments. There is an obvious need for careful study of the Aylesford collection if Handel's original orchestration is to be preserved.

It seemed evident that the copyists, in the absence of obbligato oboe or bassoon parts for the overtures and choruses of the oratorios, would write out such parts for these instruments, the bassoons invariably providing a bass line for the oboes. In the overtures the oboes doubled the first and second violin parts, the bassoons the basso line. In the choruses the oboes and bassoons would double the violins and bassi till the entry of the chorus, when they would support the upper and lower voice parts, thus assisting and strengthening the choir. Additional viola parts are similarly found. In the absence of an obbligato part, which would be noted in the full score, this player would normally double the bass line an octave higher, or as Martin has pointed out to me in 'Come and trip it' in *L'Allegro*, the violas double the upper strings an octave lower.

It seems inconceivable that in *Acis and Galatea*, according to the Chrysander score, viola players would be retained solely to accompany the chorus 'Happy we'. The orchestral parts of this work are wanting in the Newman Flower collection, but we have good reason to believe that these parts and others of this Aylesford collection have been acquired by the Library of Congress in Washington. It will be interesting to see if there is a viola part and what it contains. Another important point from the performance angle is that the individual parts for the soloists not only contain their relative vocal lines for their songs, but also their respective vocal lines in the choruses, again a valuable stiffening for the small choirs of Handel's day.

Further valuable information is to be found from negative evidence, or in what these Aylesford manuscripts do not contain. I have long thought that Handel's recitatives should properly have 'cello, bass and keyboard accompaniment. There is some authentic support for this view in the preface to Macfarren's full vocal score of *Belsazzar* (Novello, 1873) in which he states that such was Handel's invariable practice. He cites a personal communication from Sir George Smart who obtained this knowledge from Joah Bates. Bates, before becoming the conductor of the First Handel Commemoration in 1785 had been present at many performances by the composer himself. In practice, however, especially with a large orchestra in which the 'cello, bass and keyboard instruments are some distance apart, it is difficult to obtain tidy cadences and the continuo player will complain that the sustaining string bass notes are out of tune.

It was necessary for our edition of *L'Allegro* to have definite evidence on this point, so we searched the 'cello and bass parts for recitatives, only to find none and further that

concertino 'cello and bass parts did not exist in the Aylesford collection. I then remembered a unique engraving in the British Museum, reproduced on page 25 of Julian Herbage's *Messiah*. This shows a player at the harpsichord with a 'cello and bass directly behind his right shoulder. Neither musician has a music stand and both appear to be reading their parts from the harpsichord score.

The implications of this are considerable. Instead of the orchestra being directed solely by the relatively weak cembalo, we now have a troika of sound, playing together as one unit, obviously in more exact time and pitch. Anyone who has attempted to alter the tempo of an orchestra against the wishes of the bass section will realise the considerable degree of control that Handel could exercise over his orchestra. It also explains why his autographs and so-called conducting scores have remained extant, for they were left at home after having served as foundation material for his copyists. Fortunately the Aylesford collection is uniquely rich in cembalo scores, containing approximately fifty of them.

It is no bad thing to consider that Handel's normal forces for an oratorio, which includes *Messiah*, were about twenty-four men and boys as a chorus and about six soloists of whom three or four might be women. As already noted, the soloists would be expected to augment the chorus. The average orchestra numbered thirty-six, but several instruments, notably trumpets and violas, were much less powerful than their modern counterparts. To those who ask whether these performances were effective in the Royal Opera House at Covent Garden, one can only reply that Handel, in his later life, was sufficiently rich and enjoyed enough royal favour to have employed far bigger forces had he thought them necessary or desirable.

The final note concerns the method used in making a catalogue of these manuscripts. It was soon noted that the vast majority were in the hand of the same copyist. I decided to follow the system devised by Professor Jens Peter Larsen, of Copenhagen, who had published, a few months previously, a monumental book called *Handel's Messiah, Origins, Composition, Sources* (A. & C. Black, London, 1957). Two chapters of this are devoted to an analysis of all Handel's source manuscript material known to him. His classification was invaluable for my purpose.

He has a simple formula for listing the size of the manuscripts. 'I' indicates oblong quarto about 9" x 11½" with 'Ia' 'Ib' for the larger sizes up to folio size. Similarly 'II' indicated upright quarto about 10¾" x 8½", 'IIa' 'IIb' and so on for the larger sizes. So that at once the user of his list knew the size and shape of the manuscript which was being looked for. Next, he listed the watermark with another simple formula. This can be a valuable guide for dating the manuscripts. Most Handel manuscripts and contemporary printed works are to be found on Dutch paper of lasting quality, far better than the music paper of the nineteenth century. The basic watermark of this Dutch paper is a fleur-de-lis.

This, by itself is 'A' in Larsen's category. 'B' indicates that there is the countermark 'IV' on other pages, and 'C' (the most common) has in addition a shield below the fleur-de-lis with the letters L.V.G. underneath. These stand for Lubertus van Gerrevink, one of the four leading paper manufacturers, who had these initials registered as a trade mark in 1723 though he was probably using this watermark several years before.

The shield has three bars running diagonally across it, usually from right to left. Professor Larsen does not note that there is another batch of paper on which the bars run from left to right downwards, which I have noted as bend dexter or 'Cd'. The more common shield, with the bars running downwards to the left, I note as bend sinister or 'Cs'. This watermark is found normally in manuscripts prior to 1742, though occasionally at a later date, no doubt from the use of earlier stock. There is a useful timing in Handel's own autographs. *Messiah* (1741) is written on type 'Cs' paper, as is the bulk of *Samson*, composed directly afterwards.

But the two last numbers 'Let the bright Seraphim' and the final chorus, added before the 1743 performances are on type 'Cd' paper, as are most of the later autographs.

Finally, Professor Larsen makes a heroic effort to sort out the copyists employed by John Christopher Smith the elder, who was imported by Handel in 1719 to act as his official copyist and amanuensis. The endless confusion between Smith and the small army of copyists later employed by him has bedevilled every Handel historian for the past two hundred years, including Sir Newman Flower himself.

Professor Larsen's abbreviations are simple. John Christopher Smith the elder is 'Sm'. He notes that, contrary to many erroneous statements by Handel biographers, the younger Smith, of the same name, did not act as a copyist for Handel. The rare occasions when the younger Smith's handwriting is found in Handel scores date from the time when he was using them for performances under his own direction, mainly after Handel's death.

The copyists employed by Smith are listed, approximately in order of time from 1730 onwards as 'S1', 'S2' and so on up to 'S13'. Sufficient details are given by Professor Larsen of the differences between their respective hands to make identification of most Handel manuscripts possible by the average Handel scholar. I have thought, without any positive evidence, that 'S1' and 'S2' might have been Smith's two daughters, Charlotte and Judith, who would have been twenty and seventeen years old respectively in 1730, which is Professor Larsen's approximate date for the commencement of 'S1's' activities. This idea is based on the great similarity of the handwriting of 'Sm', 'S1' and 'S2', which can cause considerable doubts when all three contribute to the same page of music manuscript. Fortunately their style of writing signatures and especially C clefs is individual and quite different.

All this results in a simple type of shorthand, which I have made use of in my catalogue of these Aylesford manuscripts with considerable satisfaction, at least to myself. As an example, the first oratorio listed, *Alexander Balus* has I-Cd-S2 against the full score and cembalo part, indicating that they are oblong quarto volumes with a watermark of a fleur-de-lis above a shield with bars running from left to right above the letters L.V.G. with a countermark 'IV' on other pages. This dates the manuscript after 1742 which is in line with its known date as the oratorio was composed in 1748. The copyist is 'S2' who was responsible for the vast majority of the manuscripts in this collection. The orchestral parts are noted as IIa-Cd/S2, indicating the same watermark and copyist but that the format is an upright quarto of slightly larger size.

There are a number of volumes, mostly full scores, in Smith's own hand. In addition there are eight items which probably do not belong to the Aylesford collection proper which are in copyists' hands outside the Smith circle. These I have listed as N.F.1, N.F.2 &c. (N.F. of course for Newman Flower).

It has been a privilege to work through this collection which will be a happy hunting ground for Handelianists for many years to come. But in the meantime may I urge all music librarians to bear these scores in mind when they are asked for advice about Handel source material.

*Read to the weekend conference of the U.K. Branch at Manchester on 2 April 1966.*

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## Index of Articles published in selected musical Periodicals

January - June 1966

Compiled by CHRISTEL WALLBAUM

The Composer . . . . .	Co	Music Teacher . . . . .	MTe
English Folk Dance and Song Society Journal . . . . .	EDS	Opera . . . . .	Op
Galpin Society Journal . . . . .	GSJ	The Organ . . . . .	O
Guitar News . . . . .	GN	Proceedings of the Royal Musical Association . . . . .	PRMA
Musical Opinion . . . . .	MO	Record Collector . . . . .	RC
Musical Quarterly . . . . .	MQ	Recorded Sound . . . . .	RS
Musical Times . . . . .	MT	Recorder and Music Magazine . . . . .	RMM
Music and Letters . . . . .	ML	Ricordiana . . . . .	R
Music and Musicians . . . . .	MMu	Royal College of Music Magazine . . . . .	RCM
Music in Education . . . . .	ME	The Strad . . . . .	S
Music Review . . . . .	MR	Tempo . . . . .	T

### AFRICA

HYSLOP, GRAHAM. Music and education in Africa. Co. no. 19. Spring, pp. 22-25.

NKETIA, J. H. KWABENA. Artistic values in African music. Co. no. 19. Spring, pp. 16-19.

TRACEY, HUGH. A plan for African music. Co. no. 19. Spring, pp. 7-12.

WACHSMANN, KLAUS P. Negritude in music. Co. no. 19. Spring, pp. 12-16.

### AMBROSE, Bert

RUST, BRIAN. Bert Ambrose: a discography. RS no. 21. Jan., pp. 26-29. no. 22/23. April/July, pp. 79-87.

### ARABIAN MUSIC

WRIGHT, OWEN. Ibn al-Munajjin and the early Arabian modes. GSJ vol. 29. April, pp. 27-48.

### ARNE, Thomas Augustine

FISKE, ROGER. A Cliveden setting [On 'The Judgement of Paris']. ML vol. 47 no. 2. April, pp. 126-129.

### ATTWOOD, Thomas

OLDMAN, C. B. Attwood's dramatic works. MT vol. 107 no. 1475. Jan., pp. 23-27.

### AUSTRALIA

CALLAWAY, FRANK. Some aspects of music in Australia. Co. no. 19. Spring, pp. 78-83.

PEART, DONALD. Some recent developments in Australian compositions. Co. no. 19. Spring, pp. 73, 75, 77, 78.

WILLIAMSON, MALCOLM. A composer's heritage. Co. no. 19. Spring, pp. 69, 71-73.

### BACH, Carl Philipp Emanuel

HESFORD, BRYAN. The organ sonatas of Carl Philipp Emanuel Bach. MO vol. 89 no. 1064. May, p. 487

### BACH, Johann Christian

WARBURTON, ERNEST. J. C. Bach's operas. PRMA vol. 92, pp. 95-106.

### BACH, Johann Sebastian

DALTON, JAMES. Bach interpretation: Some general principles. MT vol. 107 no. 1478. April, pp. 341. Some preludes and fugues: vol. 107 no. 1479. May, pp. 440-442. Bach transcribed Vivaldi: vol. 107 no. 1480. June, pp. 536-538.

DUERR, ALFRED. New light on Bach. MT vol. 107 no. 1480. June, pp. 484-488.

EICKHOFF, HENRY J. Bach's toccata-ritornello forms. MR vol. 27 no. 1. Feb., pp. 1-15.



JANDER, OWEN. Rhythmic symmetry in the Goldberg variations. MQ vol. 52 no. 2. April, pp. 204-208.

#### BARREL ORGAN

WILSON, MICHAEL I. Lord Bute's barrel organs. MO vol. 89 no. 1061. Feb., pp. 289-291.

#### BARTÓK, Béla

STEVENS, HALSEY. Some 'unknown' works of Bartók. MQ vol. 52 no. 1. Jan., pp. 37-55.

#### BECKFORD, William

OLDMAN, C. B. Beckford and Mozart. ML vol. 47 no. 2. April, pp. 110-115.

#### BEECHAM, Sir Thomas

KLEIN, JOHN W. Beecham and Bizet. MO vol. 89 no. 1065. June, pp. 531-533.

#### BEETHOVEN, Ludwig van

KIRBY, F. E. Beethoven and the 'geselliges Lied'. ML vol. 47 no. 2. April, pp. 116-125.

#### BELLINCIONI, Gemma

RICHARDS, JOHN B. Gemma Bellincioni. RC vol. 16 nos. 9 and 10. Jan., pp. 197-219.

#### BELLINI, Vincenzo

COMMONS, JEREMY. Bellini and the pirates. MMu vol. 14 no. 9. May, pp. 18, 19.

#### BENNETT, Richard Rodney

SUTTON, WADHAM. Contemporary British piano sonatas: Richard Rodney Bennett: Sonata for Piano. MTe vol. 45 no. 3. March, p. 112.

#### BENNETT, Sir William Sterndale

EDMONDSON, SYBIL. Sir William Sterndale Bennett. MO vol. 89 no. 1065. June, pp. 529, 530.

#### BERLIOZ, Hector

MACDONALD, HUGH. Berlioz's self-borrowings. PRMA vol. 92, pp. 27-44.

#### BERWALD, Frans Adolf

MACKRIDGE, DONALD. My quest for Berwald. S vol. 76 no. 910. Feb., pp. 365, 367, 369.

#### BIRMINGHAM

DOMMETT, KENNETH. Music in the regions: Birmingham beneath the surface. MMu vol. 14 no. 8. April, pp. 40, 41.

#### BIRTWISTLE, Harrison

PRUSLIN, STEPHEN. 'The Vision of Francesco Petrarca'. ME vol. 30 no. 319. May/June, pp. 127, 128.

#### BIZET, Georges

KLEIN, JOHN W. Beecham and Bizet. MO vol. 89 no. 1065. June, pp. 531-533.

#### BLACKHAM, Joyce

BARKER, FRANK GRANVILLE. Going international. MMu vol. 14 no. 10. June, p. 26.

#### BOW

BRICK, M. J. The bow. S vol. 77 no. 914. June, pp. 57, 59, 61.

#### BRIDGE, Frank

BRITTEN, BENJAMIN. Early influences: a tribute to Frank Bridge (1879-1941). Co. no. 19. Spring, pp. 2, 3.

#### BRITTEN, Benjamin

HURD, MICHAEL. Britten's War Requiem. ME vol. 30 no. 317. Jan./Feb., pp. 23-25. vol. 30 no. 318. March/April, pp. 78, 79.

#### BROADCASTING

JEFFERSON, ALAN. Music programme probe. [Analysing the first year of the BBC Music Programme.] MMu vol. 14 no. 10. June, pp. 38, 39.

PEARSALL, RONALD. Music from a tap. [On the BBC music programme.] ME vol. 30 no. 319. May/June, p. 137.

#### BUGLE

WHEELER, JOSEPH. New light on the 'Regent's Bugle'; with some notes on the keyed bugle. GSJ vol. 29. April, pp. 65-70.

#### BURNEY, Charles

OLDMAN, C. B. Charles Burney and Louis de Visme. MR vol. 27 no. 2. May, pp. 93-97.

#### BUSONI, Ferruccio

CHESTERMAN, DAVID. [Sir Adrian] Boult remembers Busoni. MMu vol. 14 no. 8. April, pp. 25, 61.

WATERHOUSE, JOHN C. G. Busoni: visionary or pasticheur? PRMA vol. 92, pp. 79-93.

WATERHOUSE, JOHN C. G. Busoni into focus. A centenary tribute. MMu vol. 14 no. 8. April, p. 24.

#### BYRD, William

CLULOW, PETER. Publication dates for Byrd's Latin Masses. ML vol. 47 no. 1. Jan., pp. 1-9.

#### CAMPRA, André

ANTHONY, JAMES R. Thematic repetition in the opera-ballets of André Campra. MQ vol. 52 no. 2. April, pp. 209-220.

#### CANADA

AVISON, JOHN. Music in Western Canada: British Columbia, Alberta and Saskatchewan. Co. no. 19. Spring, pp. 65, 67-69.

#### CARDEW, Cornelius

BEDFORD, DAVID AND CARDEW, CORNELIUS. A conversation. MT vol. 107 no. 1477. March, pp. 198-202.

#### CAROL

HOWES, FRANK. Make we merry. [On the growth of the carol tradition.] MMu vol. 14 no. 5. Jan., p. 19.

#### CARTER, Elliot

HENDERSON, ROBERT. Elliot Carter. MMu vol. 14 no. 5. Jan., pp. 20-23.

#### CEYLON

MAKULLOLUWA, W. B. Music education in Ceylon. Co. no. 19. Spring, pp. 50, 51, 53, 55, 57-59.

#### CHAILLY, Luciano

SARGENT, MICHAEL. A comedy of menace. R vol. 10 no. 1. Jan., p. 9.

#### CHAMBER MUSIC

CELENTANG, JOHN. Chamber music: pathway to musicianship. S vol. 77 no. 914. June, pp. 65, 67, 69.

#### CHORDOPHONE

RYCROFT, DAVID. Friction chordophones in South-Eastern Africa. GSJ vol. 29. April, pp. 84-100.

#### CHRISTOFF, Boris

REID, CHARLES. Boris the kingmaker. MMu vol. 14 no. 5. Jan., pp. 16, 58.

#### CLEMENTI, Muzio

TYSON, ALAN. Clementi's Viennese compositions, 1781-82. MR vol. 27 no. 1. Feb., pp. 16-24.

#### COMPOSER

PEARSALL, RONALD. The ABC of the neglected composer. MO vol. 89 no. 1063. April, pp. 405, 407.

#### CONCERTS

CHESTERMAN, DAVID. Wigmore debut. MT vol. 107 no. 1478. April, pp. 296-301.

LEWIN, ROBERT. The reluctant recital-goer. S vol. 76 no. 909. Jan., pp. 315, 317, 319, 321.

MIDDLETON, DOROTHY. The Courtauld-Sargent concerts. [Elizabeth and Samuel Courtauld and Malcolm Sargent.] MR vol. 27 no. 2. May, pp. 133-143.

#### COPLAND, Aaron

COLE, HUGO. Aaron Copland. T no. 76. Spring, pp. 2-6. no. 77. Summer, pp. 9-15.

#### COPYRIGHT

SADIE, STANLEY. Copyright or copywrong? MT vol. 107 no. 1476. Feb., p. 119.

#### CRITICISM

WALKER, ALAN. A solution in search of a problem. MMu vol. 14 no. 8. April, pp. 38, 62. Music's hidden persuaders, vol. 14 no. 10. June, pp. 21-23.

#### CRUMHORN

LYNDON-JONES, GRAHAM. The crumhorn and its music. RMM vol. 2 no. 1. March, pp. 20, 21.

#### DANCE

SHAW, PAT AND HUGH RIPPON. The English country dance [and its music from the seventeenth century to the present day.] EDS vol. 28 no. 2. March, pp. 50-52. vol. 28 no. 3. May, pp. 66-68. vol. 28 no. 4. July, pp. 100-102.

#### DELIUS, Frederick

RIPPIN, JOHN. Delius' Requiem. MO vol. 89 no. 1064. May, pp. 465-467.

PAYNE, ANTHONY. Delius' Requiem. T no. 76. Spring pp. 12-17.

#### DONIZETTI, Gaetano

ASHBROOK, WILLIAM. Daughters in duplicate. [Comparing the French and Italian versions of 'Daughter of the Regiment'.] MMu vol. 14 no. 10. June, pp. 16, 17.

COMMONS, JEREMY. Maria Stuarda. MT vol. 107 no. 1477. March, p. 207.

COMMONS, JEREMY. Bel canto Stuart. [An outline of the history of 'Maria Stuarda'.] MMu vol. 14 no. 7. March, pp. 32, 33.

ROSENTHAL, HAROLD. Rare Donizetti and Verdi at St Pancras. ['Maria Stuarda', 'Il Corsaro'.] Op vol. 17 no. 3. March, pp. 193-197.

#### DUPORT, Jean-Louis

YOUNGBLOOD, J. The long bow of Duport. S vol. 76 no. 909. Jan., pp. 321, 323.

#### EDINBURGH

WILSON, CONRAD. Music in the regions: Edinburgh—not just a festival. MMu vol. 14 no. 10. June, pp. 30, 31, 66.

**EDISON, Thomas Alva**

GRAY, S. Edison diamond discs: addenda. RC vol. 16 nos. 9 & 10. Jan., pp. 220-225.

**ELECTRONIC MUSIC**

CARY, TRISTRAM. Sproggettaggle. [On electronic composition.] Co. no. 18. Jan., pp. 6-9.

CARY, TRISTRAM. Electronic music: a call for action. MT vol. 107 no. 1478. April, pp. 312, 313.

**ELGAR, Sir Edward**

BARBIOLLI, SIR JOHN. 'The Dream of Gerontius'—a personal note. RAM no. 190. June, pp. 2-4.

**EVANS, Geraint**

BARNES, CLIVE. Evans the Met. MMu vol. 14 no. 10. June, p. 36.

**FARNABY, Giles**

MARLOW, RICHARD. The keyboard music of Giles Farnaby. PRMA vol. 92, pp. 107-120.

**FESTIVALS**

STANFIELD, M. B. The influence of competitive arts festivals. S vol. 77 no. 914. June, pp. 61, 63.

**FITZWILLIAM MUSEUM**

CUDWORTH, CHARLES. A Cambridge anniversary: the Fitzwilliam Museum and its music-loving founder. MT vol. 107 no. 1476. Feb., pp. 113, 114, 117. vol. 107 no. 1477. March, pp. 209-210.

JOHNSTONE, H. DIACK. A Fitzwilliam mystery. MT vol. 107 no. 1480. June, pp. 496, 497.

**FOLKSONG**

HAMER, FRED. A song seeker found. [Mrs May Bradley of Ludlow]. EDS vol. 28 no. 1. Jan., pp. 19-24.

HANDLE, JOHNNY. Industrial folk music and regional music hall in the North-East. 3: Music of the miners. EDS vol. 28 no. 1. Jan., pp. 6-9.

**FORSTER and ANDREWS**

ELVIN, LAURENCE. Forster and Andrews, organ builders. (Cont. from no. 178, Oct. 1965.) O vol. 45 no. 179. Jan., pp. 113-131. vol. 45 no. 180. April, pp. 171-183.

**FRANCK, César**

PEARSALL, RONALD. The 'Serenity anxiety' of César Franck. MR vol. 27 no. 2. May, pp. 98-101.

**FRICK, Gottlob**

SCHWINGER, WOLFRAM. Gottlob Frick. Op vol. 17 no. 3. March, pp. 188-193.

**GALPIN, Francis W.**

ANDERSSON, OTTO. Francis W. Galpin and the triangular harp. GSJ vol. 29. April, pp. 57-60.

**GASPARINI, Francesco**

ROSE, GLORIA. A fresh clue from Gasparini on embellished figured-bass accompaniment. MT vol. 107 no. 1475. Jan., pp. 28, 29.

**GHANA**

MENSAH, ATTA ANNAN. The impact of western music on the musical traditions of Ghana. Co. no. 19. Spring, pp. 19-22.

**GLAZUNOV, Alexander Konstantinovich**

SEAMAN, GERALD. The symphonies of Glazunov. MO vol. 89 no. 1062. March, pp. 336, 337, 339.

**GREAT BRITAIN**

PEARSALL, RONALD. The lady violinist of the Victorian era. S vol. 76 no. 910. Feb., pp. 369, 371.

WHITTALL, ARNOLD. The isolationists. MR vol. 27 no. 2. May, pp. 122-129.

**GREECE**

SMOLDON, W. L. Ceremonial music of 1400 B.C. ML vol. 107 no. 1475. Jan., pp. 30, 31, 33.

**GUADAGNINI, Giovanni Baptista**

ANON. J. B. Guadagnini. S vol. 77 no. 913. May pp. 6, 7.

**GUITAR**

ABLONIZ, MIGUEL. Rational guitar technique. GN no. 87. Jan./Feb., pp. 12-15. no. 88. March/April, pp. 10-13. no. 89. May/Aug., pp. 10-12.

GRADY, MALCOLM H. That new guitar. GN no. 89. May Aug., pp. 25-27.

LEE, BERNARD. How to balance guitar strings. A new and simplified method. GN no. 89. May/Aug., p. 29.

**HAHN, Reynaldo**

BARNES, H. M. AND GIRARD, V. Reynaldo Hahn discography. RS no. 21. Jan., pp. 16-18.

MORRISON, ANGUS. Reynaldo Hahn: some recollections. RS no. 21. Jan., pp. 11-16.

**HARP**

ANDERSSON, OTTO. Francis W. Galpin and the triangular harp. GSJ vol. 29. April, pp. 57-60.

RIMMER, JOAN. The morphology of the triple harp. II: Addendum on a late Italian example. GSJ vol. 29. April, pp. 61-64.

**HARPSICHORD**

BARNES, JOHN. Two rival harpsichord specifications. GSJ vol. 29. April, pp. 48-56.

**HAYDN, Joseph**

KELLER, HANS. The string quartet and its relatives: Haydn: op. 20 no. 2. MR vol. 27 no. 1. Feb., pp. 59-62.

PORTER, ANDREW. L'Incontro Improviso. MT vol. 107 no. 1477. March, pp. 202-206.

WOLF, EUGENE K. The recapitulations in Haydn's London Symphonies. MQ vol. 52 no. 1. Jan., pp. 71-89.

**HENZE, Hans Werner**

KAY, NORMAN. Henze in three moods. MMu vol. 14 no. 7. March, pp. 30, 31.

**HESELTINE, Philip**

PARROTT, IAN. Warlock and the fourth. MR vol. 27 no. 2. May, pp. 130-132.

**HESS, Dame Myra**

PORTER, EVELYN. In homage and gratitude: Dame Myra Hess, 1890-1965. MTe vol. 45 no. 1. Jan., p. 19.

**HODDINOTT, Alun**

HESFORD, BRYAN. The piano works of Alun Hoddinott. MO vol. 89 no. 1063. April, pp. 411-413.

**HOLBORNE, Antony**

JEFFERY, BRIAN. Instrumentation in the music of Antony Holborne. GSJ vol. 29. April, pp. 20-26.

**IMPROVISATION**

HOARE, GEORGE. Whence improvisation. MO vol. 89. no. 1062. March, pp. 339, 341, 343.

**ITALY**

ROSE, GLORIA. Polyphonic Italian madrigals of the seventeenth century. ML vol. 47 no. 2. April, pp. 153-159.

**IVES, Charles**

STONE, KURTH. Ives' Fourth Symphony: a review. MQ vol. 52 no. 1. Jan., pp. 1-16.

**JANSSEN, Herbert**

HART, TED. Herbert Janssen. RC vol. 16. nos. 11 and 12. May, pp. 243-263.

**JURINAC, Sena**

TAMUSSINO, URSULA. Sena Jurinac. Op. vol. 17 no. 4. April, pp. 265-271.

**KARPELES, Maud**

HOWES, FRANK. Maud Karpeles on her 80th birthday. EDS vol. 28 no. 2. March, pp. 44, 45.

**KARR, Gary**

LAST, RICHARD. Gary Karr. MMu vol. 14 no. 6. Feb., p. 40.

**KEYBOARD INSTRUMENTS**

MOULD, CHARLES. An index of British makers of historical keyboard instruments. GSJ vol. 29. April, pp. 101-130.

**LEWIS, Edward**

ANON. Edward Lewis, 1687-1745 [violin maker]. S vol. 77 no. 914. June, pp. 46, 47.

**LINDE, Hans-Martin**

THOMSON, J. M. Hans-Martin Linde. RMM vol. 2 no. 1. March, p. 10.

**LITCHFIELD, Robert**

FRITH, BRIAN. Gloucester's earliest known organist. MT vol. 107 no. 1477. March, p. 245.

**LODER, Edward**

TEMPERLEY, NICHOLAS. Raymond and Agnes. MT vol. 107 no. 1478. April, pp. 307-310.

**LONDON**

BENTON, RITA. London music in 1815, as seen by Camille Pleyel. ML vol. 47 no. 1. Jan., pp. 34-47.

**MAGGINI, Giovanni Paolo**

ANON. Giovanni Paolo Maggini. S vol. 76 no. 911. March, pp. 390, 391.

**MALIPIERO, Gian Francesco**

WATERHOUSE, JOHN C. G. Malipiero. MMu vol. 14 no. 6. Feb., pp. 28-32.

**MALLARMÉ, Stéphane**

LOCKSPEISER, EDWARD. Mallarmé and music. MT vol. 107 no. 1477. March, pp. 212, 213.

**MANNING, Tom**

BENBOW, EDWIN. Tom Manning. RCM vol. 62 no. 1. Easter, pp. 15-17.

**MASSENET, Jules**

COMMONS, JEREMY. Genesis of Werther. MMu vol. 14 no. 10. June, pp. 18, 19.

## MATTEIS, Nicola

GARNSEY, SYLVIA. The use of hand-plucked instruments in the continuo body: Nicola Matteis. ML vol. 47 no. 2. April, pp. 135-140.

## MAYER, Sir Robert

BISHOP, JOHN. Sir Robert's other movement. ME vol. 30 no. 319. May/June, pp. 129, 130.

## MEDIAEVAL MUSIC

STEINER, RUTH. Some monophonic Latin songs composed around 1200. MQ vol. 52 no. 1. Jan., pp. 56-70.

## MELODY

PORTER, E. G. Apology for melody. MO vol. 89 no. 1064. May, pp. 469, 471.

## MENOTTI, Gian-Carlo

EDWARDS, SYDNEY. Menotti without music. MMu vol. 14 no. 5. Jan., p. 17.

## MILHAUD, Darius

DICKINSON, PETER. Milhaud. MMu vol. 14 no. 7. March, pp. 22-25, 29.

## MOLTER, Johann Melchior

O'LOUGHLIN, N. Johann Melchior Molter. MT vol. 107 no. 1476. Feb., pp. 110-113.

## MOTETS

HARBINSON, DENIS. Isorhythmic technique in the early motet. ML vol. 47 no. 2. April, pp. 100-109.

## MOZART, Wolfgang Amadeus

BATLEY, E. M. Textual unity in 'Die Zauberflöte'. MR vol. 27 no. 2. May, pp. 81-92.

BRANSCOMBE, PETER. Die Zauberflöte: some textual and interpretative problems. PRMA vol. 92, pp. 45-63.

DAVIS, SHELLEY. Harmonic rhythm in Mozart's sonata form. MR vol. 27 no. 1. Feb., pp. 25-43.

MOBERLY, R. B. The importance of being earnest—about 'Cosi fan tutte'. Op. vol. 17 no. 6. June, pp. 432-439.

OLDMAN, C. B. Beckford and Mozart. ML vol. 47 no. 2. April, pp. 110-115.

SARTORI, CLAUDIO. Mozart in Brescia. ML vol. 47 no. 2. April, pp. 141-148.

## MUSIC

APPLETON, JON. Tone-relation, time-displacement and timbre. An approach to twentieth century music. MR vol. 27 no. 1. Feb., pp. 54-58.

FELDMAN, MORTON. Pre-determinate/inter-determinate. Co. no. 19. Spring, pp. 3, 4.

FRIEDHEIM, PHILIP. The relationship between tonality and music structure. MR vol. 27 no. 1. Feb., pp. 44-53.

WADE, JAMES. Music at the crossroads. MO vol. 89 no. 1061. Feb., pp. 275, 277.

WATERHOUSE, JOHN C. G. Music and noise. A personal view. MMu vol. 14 no. 5. Jan., pp. 28, 29, 58.

WHITTALL, ARNOLD. Comrades and conservatives. ML vol. 47 no. 1. Jan., pp. 27-33.

## MUSIC PRINTING

REYNOLDS, GORDON. Print your own music. ME vol. 30 no. 317. Jan./Feb., p. 33.

## NEW ZEALAND

PLATT, PETER. Challenge and reward in New Zealand. Co. no. 19. Spring, pp. 84, 85, 87, 89.

## NIGERIA

ECHEZONA, W. W. C. Compositional technique of Nigerian traditional music. Co. no. 19. Spring, pp. 41-43, 45-47, 49.

OBA ADETOYESE LAOYE I, THE TIMI OF EDE. Music of Western Nigeria: origin and use. Co. no. 19. Spring, pp. 34-41.

SOWANDE, FELA. Nigerian music and musicians: then and now. Co. no. 19. Spring, pp. 25-34.

## NONO, Luigi

HOPKINS, G. W. Luigi Nono. MMu vol. 14 no. 8. May, pp. 32-35, 61.

## OFFENBACH, Jacques

HOPE-WALLACE, PHILIP. Bluebird singed. MMu vol. 14 no. 10. June, p. 27.

## OPERA

BRAITHWAITE, NICHOLAS. Opera in rural Ireland. R vol. 10 no. 2. April, pp. 11, 12.

BROPHY, BRIGID. Opera da camera. MMu vol. 14 no. 10. June, pp. 28, 29.

CHRISTIE, GEORGE. Changes at Glyndebourne. Op. vol. 17 no. 5. May, pp. 344-347.

DUCLoux, WALTER. Opera at the American university. Op. vol. 17 no. 3. March, pp. 182-187.

DUNN, GEOFFREY. Jeux interdits. [An outline of the history of opera for young people.] MMu vol. 14 no. 5. Jan., p. 30.

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GELIOT, MICHAEL. Englishmen need not apply. [On producing opera in England]. Op. vol. 17 no. 6. June, pp. 444-446.

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SEYMOUR, MARK. Should operas be sung in English or in the original language? MO vol. 89 no. 1062. March, p. 343.

TEMPERLEY, NICHOLAS. English Romantic opera. Op. vol. 17 no. 4. April, pp. 272-278.

## ORCHESTRAS

ARNOLD, DENIS. Orchestras in eighteenth-century Venice. GSJ vol. 29. April, pp. 3-19.

DOWDEN, MAVIS BACCA. Orchestras in South Africa. S vol. 77 no. 914. June, pp. 48-50.

MOORE, PHILIP. The new BBC orchestra. ME vol. 30 no. 319. May/June, p. 136.

POTTS, JOSEPH E. The Boston Symphony Orchestra. S vol. 76 no. 909. Feb., pp. 353, 355, 357, 359.

POTTS, JOSEPH E. L'Orchestre National de la R.T.F. S vol. 76 no. 911. March, pp. 393, 395, 397.

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## ORGAN

BRADBEER, F. The modern North European organ—Beckerath, Schuke & Rieger. O vol. 45 no. 179. Jan., pp. 132-137.

DUKES, M. N. G. Pipes, electronics and prejudices. MO vol. 89 no. 1065. June, pp. 547, 549, 551.

FORSYTH-GRANT, M. I. The rebuilding of organs... Is it really worthwhile? O vol. 45 no. 180. April, pp. 184-188.

GILLINGHAM, MICHAEL. 'Mr Sutton's sketch'. A proposed organ case for St Paul's. O vol. 45 no. 179. Jan., pp. 104, 105.

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## —Particular Organs

BALDWIN, D. The organ in St James Church, Tunbridge Wells. MO vol. 89 no. 1063. April, pp. 425, 427.

CAMPBELL, SIDNEY AND W. L. SUMNER. The organs and organists of St George's Chapel, Windsor Castle. O vol. 445 no. 180. April, pp. 145-155.

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CLUTTON, CECIL. Christian Muller's organ in the Waalse Kerk at Amsterdam. O vol. 45 no. 180. April, pp. 157-162.

ELVIN, LAURENCE. The organ at Walcot Methodist Church, Bath. MO vol. 89 no. 1060. Jan., pp. 227, 229.

MANN, L. S. The new Flentrop in Seattle. MT vol. 107 no. 1475. Jan., pp. 61, 62.

OLIVER, D. J. The organ of the Church of St John the Evangelist, Taunton. O vol. 45 no. 180. April, pp. 163-170.

POTTER, JOHN B. The organ in St George's Cathedral, Freetown, Sierra Leone. MO vol. 89 no. 1064. May, pp. 483, 485.

STUBINGTON, H. Distinguishing features. [On various small organs.] MO vol. 89 no. 1062. March, pp. 357, 359, 361.

SUMNER, W. L. The organs and organists of St Margaret's Church, Westminster. O vol. 45 no. 179. Jan., pp. 106-112.

TINSLEY, DEREK. The organ at Halsall Parish Church [near Southport]. MO vol. 89 no. 1064. May, pp. 489, 491.

WELBEY, ANTHONY. Centenarian Willis in island church. [A Father Willis organ in the Isles of Scilly.] MO vol. 89 no. 1062. March, pp. 361, 363.

WRIGHT, DONALD E. The organs in the Parish Church of St Andrew, Lamesley, County Durham. O vol. 45 no. 179. Jan., pp. 97-103.

## ORGAN MUSIC

CLARK, J. BUNKER. A re-emerged seventeenth-century organ accompaniment book. ML vol. 47 no. 2. April, pp. 149-152.

## PARROTT, Ian

THOMAS, A. F. LEIGHTON. Ian Parrott at fifty. MT vol. 107 no. 1477. March, pp. 210, 211.

## PHILIDOR, Anne

TUNLEY, DAVID. Philidor's 'Concerts Français'. ML vol. 47 no. 2. April, pp. 130-134.

## PIANO

R.N. Action centres. MO vol. 89 no. 1060. Jan., p. 253.

R.N. Tone appreciation. MO vol. 89 no. 1061. Feb., p. 321.

R.N. Pianoforte pedals. MO vol. 89 no. 1062. March, p. 385.

R.N. The iron frame and the strings. MO vol. 89 no. 1064. May, p. 513.

## PIANO MUSIC

RILEY, HOWARD. Aleatoric procedures in contemporary piano music. MT vol. 107, no. 1478. April, pp. 311, 312.

## PLAINSONG

MORE, MOTHER THOMAS. The performance of plain-song in the later Middle Ages and the sixteenth century. PRMA vol. 92, pp. 121-134.

## PLEYEL, Camille

BENTON, RITA. London music in 1815, as seen by Camille Pleyel. ML vol. 47 no. 1, Jan., pp. 34-47.

## POLYPHONY

MANIATES, MARIA RIKA. Mannerist composition in Franco-Flemish polyphony. MQ vol. 52 no. 1. Jan., pp. 17-36.

## RECORDER

HERSOM, HERBERT. The recorder in school: The choice is yours. RMM vol. 2 no. 1. March, pp. 13, 14.

HUNT, EDGAR. The Society of Recorder Players. How it began and what it has achieved. RMM vol. 2 no. 1. March, pp. 23, 24.

HUNTER, HILDA. Recorders rampant. [On the recorders in the coat of arms of the Vernon family of Tong Castle, Shropshire.] RMM vol. 2 no. 1. March, p. 18.

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WYATT, THEO. Tuning your own recorder. RMM vol. 2 no. 1. March, pp. 11, 12.

## RECORDS and RECORDINGS

BOSWALL, JEFFERY. A discography of palearctic mammal sound recordings. RS no. 22/23. April/July, pp. 88, 89.

DAVIES, HUGH. A discography of electronic music and musique concrète—supplement. RS no. 22/23. April/July, pp. 69-78.

NOBLE, ANGELA. Music of courts and kings: a survey of recent recordings. RS no. 21. Jan., pp. 19-25.

STEANE, J. B. Gerhardt to Fischer-Dieskau. RC vol. 16 nos. 11 and 12. May, pp. 263-286.

## RESPIGHI, Ottorino

BARZETTI, MARCELLA. Respighi's operas. R vol. 10 no. 2. April, pp. 6, 7.

## ROLLAND, Romain

KLEIN, JOHN W. Romain Rolland—opera enthusiast. Op. vol. 17 no. 1. Jan., pp. 11-16.

## ROSSINI, Gioacchino

BLYTH, ALAN. Thief in feathers. ['The Thieving Magpie'.] MMu vol. 14 no. 6. Feb., pp. 20, 21.

HAMMOND, TOM. Rossini's 'real-life' opera. Op. vol. 17 no. 1. Jan., pp. 6-10.

## SAMMARTINI, Giuseppe

FISKE, ROGER. A Cliveden setting. [On 'The Judgement of Paris'] ML vol. 47 no. 2. April, pp. 126-129.

## SARASATE, Pablo

PARKER, D. C. Pablo Sarasate. S vol. 76 no. 909. Jan., p. 323.

## SATIE, Erik

GOWERS, PATRICK. Satie's Rose Croix music (1891-1895). PRMA vol. 92, pp. 1-25.

HESFORD, BRYAN. The performance and problems of Eric Satie's 'Messe des Pauvres'. MO vol. 89 no. 1065. June, p. 533.

MYERS, ROLLO. The significance of Satie. A centenary tribute. MMu vol. 14 no. 9. May, pp. 16, 17, 41.

## SCHILLER, Friedrich

LONGYEAR, R. M. Schiller and opera. MQ vol. 52 no. 2. April, pp. 171-182.

## SCHIPA, Tito

REID, CHARLES. Tenore di grazia. MMu vol. 14 no. 6. Feb., p. 27.

## SCHMIDT, Franz

KAY, NORMAN. Schmidt's vision. [Examining 'The Book with Seven Seals'.] MMu vol. 14 no. 10. June, p. 20.

## SCHOENBERG, Arnold

ODEGARD, PETER S. Schoenberg's variations: an addendum. MR vol. 27 no. 2. May, pp. 102-121.

## SCHOOL MUSIC

BRIGHT, CLIVE. The school brass band in high pitch. ME vol. 30 no. 317. Jan./Feb., pp. 30, 31.

## SCHUMAN, William

KAY, NORMAN. William Schuman. MMu vol. 14 no. 9. May, pp. 38-41.

## SCHUMANN, Robert

PARKER, D. C. An unfamiliar violin concerto. S vol. 76 no. 912. April, pp. 449, 451.

PLANTINGA, LEON B. Schumann's view of 'Romantic'. MQ vol. 52 no. 2. April, pp. 221-232.

SAMS, ERIC. The Schumann ciphers. MT vol. 107 no. 1479. May, pp. 392-400.

## SCHÜTZENDORF, Leo

DENNIS, J. Leo Schützendorf. RC vol. 16 nos. 9 and 10. Jan., pp. 229-236.

## SEARLE, Humphrey

SUTTON, WADHAM. Contemporary British piano music: Humphrey Searle: piano sonata. MTe vol. 45 no. 2. Feb., p. 64.

## SHIRLEY, James

SABOL, ANDREW J. New documents on Shirley's masque 'The Triumph of Peace'. ML vol. 47 no. 1. Jan., pp. 10-26.

## SINGING

BONYNGE, RICHARD. The birth of bel canto. Op. vol. 17 no. 6. June, pp. 440-444.

STRATTON, JOHN. Operatic singing style and the gramophone. RS no. 22/23. April/July, pp. 37-68.

WILLIAMSON, AUDREY. The case for the singer. Op. vol. 17 no. 2. Feb., pp. 97-103.

## SORABJI, Kaikhosru

WHITTALL, ARNOLD. Sorabjiana. MT vol. 107 no. 1477. March, pp. 216, 217.

## SPAIN

LAZARENO, MANUEL. Flamenco—the music of Andalusia. RS no. 21. Jan., pp. 2-10.

SCHWARTZ, SHIRLEY. The story of Santiago de Compostela [a town in N.E. Spain]. GN no. 89. May/Aug., pp. 3-6.

## STAMPS

KING, LESLIE W. Violinists on postage stamps. S vol. 76 no. 912. April, pp. 443, 445, 447.

'PHILATICUS'. Stamps of musical interest. MO vol. 89 no. 1060. Jan., p. 204. vol. 89 no. 1061. Feb., p. 267. vol. 89 no. 1062. March, p. 332. vol. 89 no. 1063. April, p. 403. vol. 89 no. 1065. June, p. 530.

## STEEL, Christopher

GRAVES, RICHARD. Christopher Steel. MT vol. 107 no. 1479. May, pp. 402-404.

## STOCKHAUSEN, Karlheinz

DICKINSON, PETER. London meets Stockhausen. MMu vol. 14 no. 6. Feb., pp. 24, 25.

## STRAUSS, Richard

JEFFERSON, ALAN. Rosenkavalier, Ironside production. [On an old Covent Garden production.] MMu vol. 14 no. 8. April, 18, 19.

MANN, WILLIAM. 'Die Frau ohne Schatten'. MMu vol. 14 no. 9. May, pp. 20, 21.

## STRAVINSKY, Igor

HOPKINS, G. W. Stravinsky's chords. T no. 76. Spring, pp. 6-12. no. 77. Summer, pp. 2-9.

**SUTERMEISTER, Heinrich**  
ELVIN, RENÉ. The work of Heinrich Sutermeister. MO vol. 89 no. 1064. May, pp. 467, 469.

## SYMPHONY

BERNSTEIN, LEONARD. Meditating on the future of the symphony. MMu vol. 14 no. 8. April, p. 16.

## TEACHING

ADAMS-JEREMIAH, DOROTHY. More news of music teaching in the USA. ME vol. 30 no. 318. March/April, pp. 84, 85.

ATKINSON, NEVILLE. Music and the local authority. MTe vol. 45 no. 5. May, p. 193.

CLAYTON, VERONICA. Saturday's child at Trinity College [London]. ME vol. 30 no. 319. May/June, pp. 125, 126.

COLE, H. E. Music and the secondary school boy. ME vol. 30 no. 318. March/April, pp. 80, 81.

DART, MONICA. Problems and delights for the private music teacher. MTe vol. 45 no. 5. May, p. 201.

HASTINGS, M. D. Choosing orchestral: instruments and music. MTe vol. 45 no. 5. May, pp. 196, 201.

HUNTLEY, E. ALLEN. Class singing: self interrogation. MTe vol. 45 no. 4. April, p. 151.

HURAY, PETER LE. The teaching of music in sixteenth century England. ME vol. 30 no. 318. March/April, pp. 75-77.

REDER, PHILIP. Music and secondary school boys. ME vol. 30 no. 317. Jan./Feb., pp. 26-28.

REES-DAVIES, IEUAN. Music-making at the keyboard for teachers and students. MTe vol. 45 no. 1. Jan., pp. 25, 41. vol. 45 no. 2. Feb., pp. 69, 78. vol. 45 no. 3. March, pp. 114, 125. vol. 45 no. 4. April, pp. 157, 165. vol. 45 no. 5. May, pp. 202, 215. vol. 45 no. 6. June, pp. 242, 253.

REMSBURY, JOHN. Teaching 'folk'. ME vol. 30 no. 317. Jan./Feb., p. 32.

WATERS, LINDA. So you've got consecutives! [An experiment in teaching music.] MTe vol. 45 no. 6. June, pp. 233, 234, 249.

ZELIG, TIBOR. A direct approach to pre-school violin teaching in California. S vol. 76 no. 909. Jan., pp. 310, 311, 313, 329.

## TEACHING—Establishments

BEALE, ANGELA. Birmingham School of Music. RCM vol. 62 no. 2. Summer, pp. 53, 54.

GILL, STUART. The Harlow music schools. ME vol. 30 no. 319. May/June, pp. 123, 124.

HUNT, REGINALD. The London College of Music. RCM vol. 62 no. 1. Easter, pp. 18-20.

NEEL, BOYD. The Toronto Royal Conservatory of Music. Co. no. 19. Spring, pp. 60, 61, 63, 65.

REAKS, BRIAN. A visit to the Eastman School. ME vol. 30 no. 319. May/June, pp. 138, 139.

WESTCOMBE, JOHN. Leicestershire's County school of music. ME vol. 30 no. 319. May/June, pp. 132, 133.

## TECCHLER, David

ANON. A viola by David Tecchler. S vol. 76 no. 912. April, pp. 430, 431.

## TEMPO

THOMAS, A. F. LEIGHTON. Some thoughts on absolute tempo. MO vol. 89 no. 1063. April, pp. 407, 409, 411.

## TESTORI, Carlo Giuseppe

ANON. Carlo Giuseppe Testori. S vol. 76 no. 909. Feb., pp. 350, 351, 373.

## THEATRE ORGAN

POTTER, JOHN B. Dead—but it won't die down. MO vol. 89 no. 1063. April, pp. 421, 423.

## THEORY

BRUMBY, COLIN. A plea for some revised thinking. MO vol. 89 no. 1060. Jan., pp. 211, 213.

## TIPPETT, Sir Michael

SOUSTER, TIM. Michael Tippett's 'Vision'. MT vol. 107 no. 1475. Jan., pp. 20-22.

SUTTON, WADHAM. Contemporary British piano sonatas: Michael Tippett: sonata no. 2. MTe vol. 45 no. 1. Jan., p. 23.

## TOOZE, John

DARKE, HAROLD. In conversation with John Tooze: an interview. RCM vol. 62 no. 2. Summer, pp. 48-50.

## TROPES

CROCKER, RICHARD L. The troping hypothesis. MQ vol. 52 no. 2. April, pp. 183-203.

## TRUMPET

BYRNE, MAURICE. The Goldsmith-trumpet-makers of the British Isles. GSJ vol. 29. April, pp. 71-83.

## VARESE, Edgar

DICKINSON, PETER. Edgar Varèse: 1885-1965. R vol. 10 no. 2. April, pp. 1-5.

MELLERS, WILFRED. Edgar Varèse—a great central figure. Co. no. 18. Jan., pp. 10-12.

WEN-CHUNG, CHOU. Varèse: a sketch of the man and his music. MQ vol. 52 no. 2. April, pp. 151-170.

## VAUGHAN, Elizabeth

LOVELAND, KENNETH. From Peep-bo to Butterfly. MMu vol. 14 no. 8. April, p. 17.

## VAUGHAN WILLIAMS, Ralph

KENNEDY, MICHAEL. Early VW: more facts. MT vol. 107 no. 1479. May, pp. 404-406.

## VEASEY, Josephine

EDWARDS, SYDNEY. A singer for Karajan. MMu vol. 14 no. 7. March, p. 21.

## VERDI, Giuseppe

ROSENTHAL, HAROLD. Verdi's 'Boccanegra'. R vol. 10 no. 1. Jan., pp. 1-3.

ROSENTHAL, HAROLD. Rare Donizetti and Verdi at St. Pancras. ['Maria Stuarda', 'Il Corsaro']. Op. vol. 17 no. 3. March, pp. 193-197.

## VIOLA D'AMORE

CLEEVE, MONTAGU. The new viola d'amore. S vol. 76 no. 911. March, pp. 409, 411.

## VIOLIN

ALLAN, H. R. On playing in tunc. S vol. 77 no. 914. June, pp. 51, 53, 55.

ASHER, DE WITT. String tone—what is it? S vol. 76 no. 911. March, pp. 397, 399.

CONNER, KARL. The Michelman varnish and drying cabinet. S vol. 76 no. 909. Jan., pp. 327, 329.

HIRONS, CHRISTOPHER. A new approach to violin playing from the point of view of a performer. S vol. 77 no. 914. June, p. 73.

JONES, HENRY E. Practice and study. S vol. 76 no. 912. April, pp. 439, 441, 443.

LEWIN, ROBERT. When the violin was young. S vol. 76 no. 912. April, pp. 432-434.

MARK, SIGMUND. The contact-point and its function in violin technique. S vol. 76 no. 910. Feb., pp. 361, 363, 365. vol. 76 no. 911. March, pp. 401, 403, 405. vol. 76 no. 912. April, pp. 434-436. vol. 77 no. 913. May, pp. 15, 17, 19, 21.

## VIOLONCELLO

STANFIELD, M. B. Accent on mannerisms. S vol. 76 no. 909. Jan., pp. 325, 327. Accent on adjustment: vol. 76 no. 910. Feb., pp. 371, 373. Accent on stability: vol. 76 no. 911. March, pp. 407, 409. Accent on projection: vol. 76 no. 912. April, pp. 436, 437.

STANFIELD, M. B. Study session under Eisenberg. S vol. 77 no. 913. May, pp. 23, 25.

## VISME, Louis de

OLDMAN, C. B. Charles Burney and Louis de Visme. MR vol. 27 no. 2. May, pp. 93-97.

## VIVALDI, Antonio

DALTON, JAMES. Bach interpretation. Bach transcribed Vivaldi. MT vol. 107 no. 1480. June, pp. 536-538.

## WAGNER, Richard

JEFFERSON, ALAN. Wagner's sacred drama. ['Parsifal']. MMu vol. 14 no. 7. March, pp. 34, 35.

MANN, WILLIAM. Opera on the gramophone: Wagner's 'Der fliegende Holländer'. Op. vol. 17 no. 2. Feb., pp. 89-96.

ROSENTHAL, HAROLD. Wagner at Covent Garden—The search for a style. Op. vol. 17 no. 3. March, pp. 177-181.

WALSH, STEPHEN. Graduation opera. ['Rienzi']. MMu vol. 14 no. 8. April, p. 39.

## WELLESZ, Egon

RIDLEY, ANTHONY. The later works of Egon Wellesz. Co. no. 18. Jan., pp. 12-15.

## WESLEY, Samuel

TEMPERLEY, NICHOLAS. Samuel Wesley. MT vol. 107 no. 1476. Feb., pp. 108-110.

WILSHIRE, JONATHAN E. O. Samuel Wesley (1766-1837). A bi-centenary tribute. MO vol. 89 no. 1061. Feb., pp. 297, 299.

## WILLIAMSON, Malcolm

WILLIAMSON, MALCOLM. About 'Julius Caesar Jones'. Op. vol. 17 no. 1. Jan., pp. 17-20.



WILSON, Catherine

MASON, ERIC. Victim for the magpie. *MMu* vol. 14 no. 6. Feb., p. 19.

WOLF-FERRARI, Ermanno

WEISSMANN, JOHN S. Wolf-Ferrari as a European. *R* vol. 10 no. 1. Jan., pp. 4, 5.

WOOD, Charles

COPLEY, I. A. Charles Wood, 1866-1926. *MT* vol. 107 no. 1480. June, pp. 489-492.

HAYES NOSEK, MARGARET. Wood: a personal memoir. *MT* vol. 107 no. 1480. June, pp. 492, 493.

WORDS and MUSIC

CROZIER, ERIC. Composer and librettist. *Co.* no. 18. Jan., pp. 2-5.

XENAKIS, Iannis

JONES, DAVID. The music of Xenakis. *MT* vol. 107 no. 1480. June, pp. 495, 496.

YOUNG, La Monte

CARDEW, CORNELIUS. One sound: La Monte Young. *MT* vol. 107 no. 1485. Nov., pp. 959, 960.

## REVIEW

MUSICALIA: Sources of information in music. By J. H. Davies. pp. 218. (Pergamon/Curwen, 1966. 15s. soft cover; 25s hard cover).

The BBC Music Library is a treasure house of information to every musician, and no one could be more fitted than its librarian to compress his accumulated knowledge into printed form. The ability to make the best use of available resources usually requires years of experience, particularly where less obvious sources of information are concerned; it takes an expert to realise that a trade catalogue on hymnology can be an ingenious reference aid in this specialised field. *Musicalia* is not confined to book or periodical titles and one of its best traits is the frequent references made to specialist organisations—happily with addresses attached instead of tucked away in a footnote, (although it seems strange to give the Kassel address for the International Association of Music Libraries and not that of the United Kingdom branch or the name of its Secretary).

The material is divided by the type of inquirer—both performers and non-practising musicians—chapter headings being 'The ordinary listener', 'The singer', 'The musicologist', 'The broadcaster', and so on, each chapter dealing with the bibliographical problems most likely to beset this type of musician. I find this a very refreshing approach, since in Duckles' *Music reference and research materials*, the work with which it most obviously invites comparison, the books are divided by type: 'Dictionaries', 'Histories', 'Discographies' and the bibliographies give an alphabetical list of titles which is not always as useful as Davies' subject list.

Thy style is excellent—concise and readable, but in some sections a bibliographical list with annotations might have been preferable to a chatty paragraph. Connecting remarks such as 'The standard British works are . . .' and 'American writers keep abreast of later developments with . . .' can be obstructive to quick reference.

The BBC's own catalogues rightly come in for first mention, as they are indeed usually the first source of reference for any library lucky enough to possess them. But books I missed were Hans Letz' *Music for the Violin and Viola* in the bibliography for strings, (a companion volume to Friskin and Freundlich's *Music for the Piano*), the *Gramophone Quarterly Catalogue*, (although its foreign counterparts are given), and Ivan March's *Guide to the Bargain Classics*, all invaluable tools.

Some sections could profitably have been extended a little: the paragraph on song texts gives only anthologies, but should not texts of individual composers be listed, e.g. Henry S. Drinker's *Texts of the Vocal Works of Johannes Brahms* and A. H. Fox-Strangways and Steuart Wilson's *Schubert's Songs Translated?* And a full list of thematic catalogues, not just a passing mention of Köchel's *Mozart* and Schmieder's *Bach*?

The text is interspersed with reproductions of pages from rare or expensive works: an excellent idea, as the inquirer can then see if they are likely to be worth pursuing. However, these would be less disconcerting as an extra appendix, alongside the useful lists of publishers and their agents, and principal music collections now in institutions or libraries.

This excellent little book has already proved itself a librarian's *vade-mecum*. I am only sorry about the title: the word *Musicalia* conveys little, and it seems significant that the book has already been advertised by its sub-title alone. Davies does not give as many titles as Duckles, but he has more evaluative comment, and this gives more substance to the book. At fifteen shillings it should be on every musician's bookshelf.

JOAN PEMBERTON SMITH

## NOTES & NEWS by Walter H. Stock

Meetings.—Three meetings have been held:

26 November 1966, at the British Museum, where the party inspected the exhibition of music printing displayed in the King's Library, and visited the Music Room, where they were shown something of its processes and methods of working.

6 December 1966, at the B.B.C. Dr Karl Haas, conductor of the London Baroque Ensemble, gave some account of his long experiences in European music libraries, with particular reference to his researches into military music. His talk was illustrated with numerous musical examples.

16 February 1967 at the premises of Messrs Boosey and Hawkes, 295 Regent Street, London, W.1. Martin Hall gave an historical account of the growth of the firm and its predecessors, and then described the various modern processes used for printing music, with the aid of a pictorial exhibit. Members also were able to see a most interesting exhibition drawn from the firm's archives, consisting of autograph manuscripts written by the composers whom they have published. The party was also shown the extensive hire library, whose services and organisation were explained by the Hire Librarian, Nicholas Bryce. (In 1966 Boosey and Hawkes celebrated the 150th anniversary of their foundation. A commemorative article by Jeremy Boosey and Dr Ernst Roth appeared as a supplement to *Tempo*, no. 78, 1966, and has been issued as an offprint.)

Executive Committee.—The result of the election for the vacancy on the Executive Committee of a representative of Public and County Libraries was declared as follows:

Donald Gadsby 18 votes; Ernest Sheard 35 votes. (2 voting papers were spoiled). Ernest Sheard was declared re-elected to the Committee for 1967-68.

Brio.—In the last three years, the costs of *Brio* have risen by over fifty per cent and the Executive Committee regrets that it is compelled to increase the subscription. With effect from 1 January 1968, the price per annum (2 issues) will be 15s. od. (\$2.50). Those first subscribing to *Brio* in 1967 will be required to pay the same amount. The Committee also regrets that the special rate to I.A.M.L. members must be discontinued.

Appointments.—Jane Harington has been appointed Music Librarian to the Royal Academy of Music, London, and is in charge of the re-organisation of its library and its removal to new premises adjacent to the Academy.

David W. Hope has joined the staff of the School of Librarianship at Loughborough Technical College.

Kenneth F. Wilkins has been appointed Music Librarian to the Barber Institute of Fine Arts, Birmingham University, in succession to Mrs Margaret Downes, who has retired.

Publications.—Catalogues have been received from the Worcestershire County Library (orchestral and chamber music), and from the East Sussex County Library and Hove Public Libraries (long-playing records). Lists of current accessions have also been received from the Central Music Library, Westminster City Libraries and (music and gramophone records), from Ealing Public Libraries, and from the Library of the Music Department in Manchester University. *Electronic Music Review*, a new quarterly magazine, is devoted to the interests of composers, engineers, performers and listeners specialising in this type of music. It is available at \$6. per annum from the Independent Electronic Music Centre, Trumansburg, New York 14886, U.S.A.

Alexander Broude, the music supplier in New York, has reprinted and issued as a separate pamphlet, the article by H. P. Dawson and B. R. Marks *The ordering and supply of sheet music*, from *Brio* Vol. 2, No. 1.

**Royal College of Organists' Library.**—In response to the College's centenary appeal, the Pilgrim Trust has given £2000 to cover the cost of re-organising the library. Joan Pemberton Smith has been appointed temporary librarian, and is now engaged in compiling a new card catalogue. It is hoped to fill in gaps in the stock by purchasing modern works and modern editions, and by acquiring second-hand copies of important books which are out of print. Some publishers have already generously agreed to present the library with copies of their organ publications. When re-organised the library will be open to members of the College for reference purposes.

**International Inventory of Musical Sources.**—A valuable report on the work of the American Committee, to January 1966, has been received. Members may also like to note that the two Cataloguers directed by the United Kingdom Committee, under the Chairmanship of Dr C. B. Oldman, continue to make good progress. Upwards of 50,000 cards, representing the pre-1800 manuscript holdings of eighteen libraries, have been written. All cards for pre-1800 printed music in British libraries have been sent to the editor in Cassel, to a total of approximately 60,000.

J. H. DAVIES, Music Librarian of the B.B.C., and Chairman of the United Kingdom Branch of the I.A.M.L., was appointed M.B.E. in the New Year Honours List.

CECIL HOPKINSON has been elected to Honorary Membership of the United Kingdom Branch, in recognition of his long service to the Executive Committee (1953 to 1959), and of his many valuable contributions to musical bibliography.

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The contents of BRIO Vol. 4 No. 2 (Autumn 1967) will include:

'Gustav Holst's Manuscripts', by Imogen Holst.

'A Survey of Music Library Resources in Yorkshire', by Eleanor Burbridge.

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