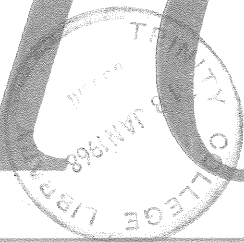


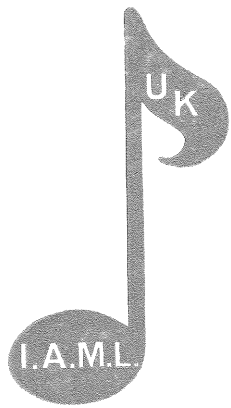
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# BRIO



AUTUMN 1967 Volume 4 Number 2



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BRIO

Vol. 4 No. 2

AUTUMN 1967

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JOURNAL OF THE UNITED KINGDOM BRANCH  
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INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

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# Gustav Holst's Manuscripts

## IMOGEN HOLST

When I was asked last year if I would write a short article for BRIO, I was in the middle of cataloguing my father's manuscripts, and I hoped that by the spring of 1967 the search would have gone far enough for me to offer a detailed list for publication. But the search is still going on, and all that I have to offer is a glimpse of some of the problems that I am trying to solve.

Fortunately there are very few problems connected with his unpublished works. Nearly all the manuscripts mentioned in his own dated list of unpublished compositions have been in the British Museum for the last fifteen years (details in the handlist in the Manuscripts Students' Room, Add. MSS 47804-38). One or two early songs and a 1903 wind quintet are missing, but all the longer works are there, beginning with 'Opus 1, *The Revoke*; an opera in one act, 1895', and ending with fragments of an unfinished symphony he was writing just before he died in 1934.

A large number of manuscripts of the eighteen-nineties were not included in his list of compositions. He kept them, however, and tied them up in brown paper parcels which he labelled 'Early Horrors'. These are still on my own shelves. I go through them from time to time, and a few weeks ago I decided that several of them are worth hearing. There is a poignant setting of 'On the green banks of Shannon', for solo voice and piano, written in 1891 when he was at the Cheltenham Grammar School, and an expressive S.A.T.B. part-song, 'The Autumn is old', written in 1895 when he was a student at the Royal College of Music in London: both of these will be sung later this year by the Purcell Consort of Voices. But what am I to do with all the other 'Early Horrors'? They should certainly be preserved, but would it be right to ask the British Museum to house them?

The British Museum is surely the right future home for all the available autograph manuscripts of my father's published works, and I am grateful to the Keeper, Mr T. C. Skeat, for welcoming this suggestion. I am asking the various publishers if they would be willing to release the manuscripts in their possession, and their response has been most generous. It is fascinating going through each work in detail, and one can learn so much that is helpful. For instance, in *The Evening-Watch*, which has been out of print for twenty-five years, there is a descending scale for tenors and basses which has always been difficult to sing in tune. The manuscript shows my father's suggestion in the margin for an alternative enharmonic notation in flats instead of sharps. This is much easier to sing, and I have been able to include it in the new edition which Faber Music has recently published.

The new collection of Holst manuscripts for the British Museum will not be complete. To begin with, there will be gaps where works have already been given to other libraries; to the Bodleian, the Fitzwilliam, the Royal College of Music, the Library of Congress in Washington and the University of Michigan. Then there are manuscripts that have been lost. I shall go on hoping that these may eventually be discovered. (After I had been searching for nearly thirty years for the original manuscript of one of his best works, the publisher concerned, who shall be nameless, came across it while looking for something else on the top shelf of a cupboard in a store-room!)

It will not be easy to trace the missing autographs of some of the scores published by J. Curwen and Sons. When I wrote to ask about them several years ago, Maurice Jacobson replied: 'Many works taken over by us from Goodwin and Tabb were engraved in Germany, and probably the manuscripts were never given back'.

Then there are the manuscripts which my father gave to his friends. These include the first sketches of some of his greatest music. Fortunately one of the most interesting of these sketches is already in the British Museum. It is the complete original draft of the *First Choral Symphony*, which differs considerably from the printed score. This was the only work he ever had the chance of writing during a long period of leisure. Normally he had to compose in the intervals between teaching schoolchildren and conducting amateur choirs and orchestras, but at the time when he was writing the symphony he had been ordered a year's rest. He sent this first sketch of the work to his friend Jane Joseph with a letter saying:

'I want you to keep it as a memento of all that you have done in the last fifteen months to make the symphony possible . . . Later on, when it is published, you can compare your sketch with the finished article and learn either one or the other of the following lessons in composition:—

- (a) The virtue and advantage of careful and prolonged study and rewriting.
- (b) The vice and futility of careful and prolonged study and rewriting.

I wonder which it will be!

The late Jane Joseph was one of the three friends who helped him more than anyone else in music-copying and proof-correcting. The other two friends are Miss Nora Day and Miss Vally Lasker. A few years ago Miss Day gave the British Museum the autograph sketch of his *Choral Fantasia* (Add. MS 48369). And a few months ago Miss Lasker sent me three of his manuscript note-books, dated 1923-6, 1926 and 1932. These will join the three note-books already in the British Museum dated 1928, 1929 and 1933-4.

It is a pity that some of the pages of these very interesting note-books are difficult to read. This is not only because my father occasionally wrote his tunes while walking in the country or while travelling to work on a London bus: it is also because he liked to use a very soft pencil. The writing is badly smudged in places, and is too far gone for fixing.

The autograph full scores, which are all in ink, are in fairly good condition, though I am still struggling to rub out other conductors' indelible blue pencil marks and trying to avoid making holes in the paper. (There are at least half a dozen original scores which have obviously been sent out on hire for forty or fifty years.)

My next problem is how to indicate what is in my father's writing in the 'partly autograph' scores. Like many composers, he was too busy to prepare the layout of his orchestral scores himself, or to write out the voice parts in the vocal scores. And he needed more help than most other composers, owing to the neuritis in his right arm which he suffered from during his whole life. In the eighteen-nineties the pain was so bad that he was often unable to hold a pen and had to try and write with a nib tied to his middle finger. This is the reason for the straggling appearance of many of his early manuscripts. His neuritis was never again as bad as this, but he was seldom free from the worry of having to 'save' his hand for conducting, and I can remember, in the nineteen-twenties, hearing him say that his arm felt 'like a jelly charged with electricity'. It is remarkable that he managed to write so clearly, and that quite a number of his manuscripts are completely autograph.

Some of the 'partly autograph' scores are easy to describe in a catalogue. One can say of the *Ode to Death* that it is 'entirely autograph except for the duplication of words on pages 2-5'. But what can one do about *The Planets*, (Bodleian, MS. Mus. b. 18/1-7) where nearly every page is in a mixture of two or three different hands?

It is surely important from a practical point of view to be able to recognise what the composer has written himself. During a rehearsal for a recent recording of my father's *Seven Part-Songs* with words by Robert Bridges I had doubts about several metronome-marks in the printed copy. When I looked at the autograph manuscript I found that none of the metronome-marks were in his own writing, which made me feel less guilty about disregarding some of them.

There is also, I think, a certain historic importance in knowing what is autograph and what is not. (Having worked as Britten's amanuensis from 1952 to 1964 I am very much aware of this: it was acutely embarrassing to find a glossy magazine triumphantly reproducing a bit of the first page of the manuscript full score of the *War Requiem* in which practically everything was in my writing instead of the composer's.)

When I look at my father's 'partly autograph' scores I feel burdened by the expert knowledge that will die with me. It would be easy to sit by the side of a musicologist in the Bodleian and skim swiftly through the seven movements of *The Planets*, pointing to each bar and whispering 'autograph' or 'not autograph'. But how can I indicate all these details in writing for the students of the twenty-first century? I have been wondering whether it would be possible to have a facsimile with the autograph bits outlined in red and the rest of it shaded in some other colour. Perhaps one of the readers of BRIO would be kind enough to advise me?

It was inevitable that this article, which was meant to impart information, should turn into an appeal for help. After all, music librarians are, without any doubt, the most helpful people on earth.

## *A Survey of Music Library Resources in Yorkshire*

ELEANOR BURBRIDGE

Music library resources in Yorkshire may be divided into three main groups: the Special Libraries; the County Libraries; and the Public Libraries in town and city.

As far as I have been able to ascertain there are only two collections of importance in the first group: York Minster Library and the Brotherton Collection at the University of Leeds.

From the short article in Grove I was led to believe that there were a few rare items in the Cathedral Library in Ripon and a reference in the *Yorkshire Archaeological and Topographical Journal* confirmed this. On further investigation, however, I found that the most interesting manuscripts were no longer there. Two of these were disposed of as recently as 1962: one to the British Museum and the other to the Brotherton Collection. So in view of the fact that they were so recently at Ripon and have for so long had Yorkshire associations I feel that they are worth mentioning.

A volume bequeathed with other works to the Cathedral Library by Anthony Higgin, Fellow and Tutor of St John's College, Cambridge, and Dean of the Collegiate Church of Ripon from 1608 to 1624, contained four printed tracts of the fifteenth century, one of which was found (as recently as 1953) to be an unrecorded book printed by William Caxton. The blank leaves of this volume were used for various manuscript additions, notably two sixteenth-century ballads: one of them, written in the form of a loyal effusion in honour of Henry Fitzroy, Duke of Richmond and Somerset, natural son of Henry VIII, bears the title, *A bytyll ballet made of ye yong duke's grace*. (This is now in the Brotherton Library). The other relates to Cardinal Wolsey and is entitled, *A ballet of ye deth of Ye Cardynall*—the general theme being retributive justice. (This was donated to the British Museum). Both are for three voices. There is no evidence as to the identity of the composer.

For the information on York Minster Library I am indebted to Jack Pilgrim's article which appeared in the *Musical Times* in 1958. The Collection is of considerable interest and of greater importance than would appear from the short reference in *Grove*. Only a selection of its contents can be given but these will give some idea of its scope. On his first visit to York Mr Pilgrim went primarily to consult the Dunnington-Jefferson manuscript described by Dr Fellowes in the Appendix volume of *Tudor Church Music*. The manuscript dates from about 1640 and is known to be one of the early Durham Cathedral partbooks, having passed into private hands many generations ago. It contains a large number of English anthems of the Tudor and Jacobean period and among other interesting items the bass part of Byrd's six-part anthem 'Exalt Thyself, O God'. No other text of this anthem is known to have survived but there is a duplicate of the part in the library of St John's College, Oxford. In 1938 Colonel Dunnington-Jefferson placed the manuscript on permanent loan in the library of York Minster.

Other manuscripts include autograph scores by Walmisley and Stanford and two sets of Fantasias in three and four parts by Jenkins, Ward and Tomkins. The most substantial items, however, are the two sets of partbooks known as the Gostling and Priestley Collections. The former is a set of eight leather-bound partbooks which are believed to be partly in the hand of the Reverend John Gostling, sometime bass in the Chapel Royal in the time of Purcell.

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Based on a paper read to the U.K. Branch on 10 February 1966.

Sir Jack Westrup, in his book on Purcell, makes a number of references to this gentleman's astonishing vocal range. Gostling's remarkable industry as a copyist is revealed by the collection of forty services and over two hundred anthems by Tallis, Gibbons, Byrd, Tomkins, Blow, Aldrich, Purcell and others.

There are about two hundred anthems and services in score in the Priestley Collection which include many less familiar names such as Wanley, King, Adams and Fiocco. Other manuscripts include Corelli's Trio-sonatas, Concerti by Albinoni and Valentini, Jommelli's oratorio *La Passione* and many verse and full anthems by late seventeenth-century English composers. Another important manuscript discovered in 1946 and also mentioned in the Appendix volume of *Tudor Church Music* contains the Medius Cantoris voice part of several Services including among others those of Parsons, Shepherd and Morley; but its chief value is that it included also the Primus Cantoris of the *Venite* and *Te Deum* of Byrd's *Great Service*. It is the only known text of that voice part besides that of the Durham manuscript.

The printed collection ranges from the *Tudor Church Music* volumes to vocal scores and services by Sullivan, Ouseley, Stainer and Walmisley. There are the usual eighteenth- and nineteenth-century editions of choral works by Handel, Haydn, Mozart and Beethoven as well as many more by minor German composers. An interesting Handel Collection of forty leather-bound volumes of his works was presented to the Minster by George IV on the occasion of his visit in 1825.

Mr Pilgrim also found a fine selection of early printed partbooks by Byrd, Tallis, Dering, Amner, Mundy and Gibbons—some unfortunately incomplete. Among other interesting works were some by Monteverdi, also Morley's *Plaine and Easie Introduction to Practical Musicke*, 1597. At the conclusion of his visit Mr Pilgrim reported that though many of the lesser-known works had been explored there was still much material to be investigated and evaluated.

The Brotherton Library of the University of Leeds consists of two collections: that in the main Library and the Brotherton Collection proper. The main library has a working collection of about 14,000 music books and scores and over 1,000 records. In addition it contains material, much of it probably of local interest only, connected with the late Dr Herbert Thompson, music critic of *The Yorkshire Post* from 1886-1941, and a man highly esteemed in the profession. The Thompson correspondence includes letters from, among others, Delius, Elgar, Hallé, Holst, Rachmaninoff, Richter, Sir Henry Wood and Dame Clara Butt. There is his diary from 1876-1945, an unfinished autobiography and all his *Yorkshire Post* musical criticisms. Among the many thousand volumes he presented to the library of especial interest is the large Wagner Collection. The library also possesses a copy of *Musick's Monument*, a quaint but useful book written by Thomas Mace in 1676.

The Brotherton Collection was bequeathed by Lord Brotherton to the University in 1935. Two of its rarest possessions are Gafori's *Practica Musicae* of 1497 and Kircher's *Musurgia Universalis* of 1650. Of this latter work Grove says, 'It contains, among much rubbish, valuable matter on the nature of sound and the theory of composition'.

There are some interesting connections with Mendelssohn: a volume compiled and edited in manuscript by Ignaz Moscheles, Mendelssohn's friend and teacher, contains sixty-three autograph letters of Mendelssohn. It also has the autograph of a piano piece entitled 'Rondeaux', an autograph manuscript score of a *Venetian Gondola Song* and an autograph manuscript of Moscheles' cadenzas for Mozart's *Concerto in E flat for Two Pianos*, K.365.

Another notable Collection is that of William Freemantle. This includes some thirty manuscript scores of works by Dibdin, Adam, Attwood, Auber, Clementi and others; also, there are early score editions of Arne, Samuel Arnold, Sterndale Bennett, Boyce, Corelli, Croft, and Handel editions printed by Walsh.

Of particular interest is the Novello-Cowden Clarke Collection. This was given to the University of Leeds for inclusion in the Brotherton Collection in 1953. The donors were the great-grand-daughters of Vincent and Mary Novello. Most of the items belonged to their daughters and the manuscript music is in the hand of one or other of them. As one would expect there is a preponderance of vocal music. The later additions to this Collection are by far the most interesting. They include the autograph diaries of Vincent and Mary Novello written on their journey to Austria in 1829 when they visited Mozart's widow and his blind sister. One of the reasons for this visit was to hand over a subscription from English well-wishers to Mozart's sister. The diaries were published in 1955 under the title *A Mozart Pilgrimage*. Among many letters is one written by Franz Sales Kandler enclosing a canon in manuscript which he states is a youthful work of Mozart's. It is, however, listed as spurious in the sixth edition of Köchel (p. 857, K. Anh. C.10.22). Last, but by no means least, a lock of hair, stated in his widow's hand to be Mozart's. There is also Mary Novello's autograph diary of her tour in Germany in 1827 when she was accompanied by Edward Holmes, a distinguished critic and author of a life of Mozart, and her later autograph diary of her daughter Clara's European singing tours in 1837-9.

The most recent addition to the Collection is an autograph score of Fricker's *The Vision of Judgement* in an almost completed draft.

**COUNTY LIBRARIES.** The West Riding County Library is the largest county service in the country consisting of eight regional headquarters; 106 branches; 22 mobile libraries; 990 school libraries and 110 other service points. A new headquarters in Wakefield—a building unique both in design and construction, was opened in June 1964. A soundproof room and piano are available in the Music Library.

The Music Library is part of the Further Education, Music and Drama Departments and contains one of the finest collections of choral, orchestral and brass band music and sets of plays in the country. The present music stock is in the region of 400,000 items. Approximately 400 groups borrow this kind of music each year and, during 1964-65, 4,389 sets were issued. Other music stock figures are not available. In February 1966 a Gramophone Record Library was opened at County Headquarters. A total of eleven service points have been approved for this additional service. Surprisingly, a music and record librarian has still not been appointed although less than a year ago my information was that an appointment was imminent. The East Riding County Library serves mainly a rural area which may account for its small music stock. A year ago music literature and scores totalled 4,000 works and there were approximately 400 records.

**MUNICIPAL LIBRARIES.** Until comparatively recently the situation regarding the provision of Music Libraries in the Municipal Libraries in Yorkshire has been depressingly inadequate, especially in some of the larger cities and towns.

In Sheffield music has obviously had to take a back seat for a very long time but a more enlightened policy has been adopted recently when, during National Library week last year, a combined Music and Record Library was opened. Unfortunately, the space allotted had of necessity to be limited, and it would appear is quite inadequate to accommodate the sizeable stock built up during the last few years. Two large collections of music scores have been acquired recently and the Sheffield Philharmonic Orchestra's Collection is at the disposal of the library. The Record Library got off to a good start with a stock of 4,500 records, and there is an allocation of £7,000 for the current year's expenditure. A music librarian has been appointed on an absurdly low salary grade. Clearly, the Sheffield authority has not appreciated the importance of the post.

Kingston-on-Hull has been more forward-looking than most authorities and opened its Music Library in 1951—a year after Leeds. There is a stock of over 12,000 music scores and books and about 6,000 records. The music librarian is in charge of the music and record collections. Bradford has been building up a good basic stock of scores, music literature and records during the last few years with an eye on the new library. By the time this article appears in print the Music and Record Library will probably have been opened and judging by the plan it promises to be one of our finest libraries.

Huddersfield had a Music Library before Leeds but it still has no music librarian. This is somewhat surprising in a town which has a world famous musical reputation. There is a very large stock of multiple sets of vocal scores and orchestral material and therein lies its strength. The general stock is disappointing. The library also provides a record service. York, Doncaster, Halifax, Dewsbury, Chesterfield and Rotherham each have small collections of music scores and books. Some of the smaller authorities are more adventurous than the larger ones: Harrogate, Ilkley and Rothwell, for instance, have commendable collections of music scores, books and records commensurate with their size.

The Leeds Music Library was opened in 1950 with a stock of some 7,500 music books and scores—the combined collections of the Central Lending Library and the Reference Library. The stock now stands at 30,000 works, eight per cent of which are for reference only. Apart from the usual lending material there is a useful collection of about 600 sets of orchestral parts; these are borrowed extensively throughout Yorkshire. There are no multiple copies of vocal scores in the library; neither funds nor space were available for this service. In any case the West Riding County Library supplies this need together with the Leeds Triennial Festival Library which is available to Leeds borrowers.

The library inherited much valuable material from the Reference Library which included the three historical editions of *Tudor Church Music*, the *English School of Lutenist Songwriters* and the *English Madrigal School*. There were many complete files of periodicals of the late nineteenth and early twentieth centuries, files of the more important current monthlies and quarterlies, and a complete file of the *Proceedings of the Royal Musical Association*. In all there are just over 800 bound volumes of periodicals and the library subscribes to about forty current ones. Catalogues transferred from the Reference Library include a complete run of the Accessions Catalogues of the British Museum together with other British Museum catalogues; some Library of Congress catalogues; the Allen Brown Collection in the Boston Public Library; Frere's *Biblioteca Musico-Liturgica*; Gregory's Catalogue of Early Books on Music in the Library of Congress, catalogues of the Royal College of Music, the Cummings collection, the Hirsch Collection and others.

Complete editions of composers' works were limited to two; those of Byrd and Purcell, but since the library opened these have been considerably extended to include about twenty composers; some editions have been purchased outright and others are in process of being acquired by subscription. The library also subscribes to the *Répertoire International des Sources Musicales*, the *BBC Music Catalogues*, the *Music Index to Periodicals*, *Die Musik in Geschichte und Gegenwart*, *Musica Britannica*, *Early English Church Music*, among others.

There is a good representative collection of eighteenth- and nineteenth-century cathedral and other sacred music, and some of the more important eighteenth-century song books. Included in the latter are: *The English Musical Repository*, *Orpheus Caledonius*, *Calliope*, *The British Musical Miscellany*, *Apollonian Harmony*, *Clio and Euterpe*, *The Musical Miscellany*, *The Scots Musical Museum*. A selection of some of the more important individual works in the original editions include Stainer's two volumes of *Early Bodleian Music*; the *Fitzwilliam Virginal Book*; a facsimile edition of the thirteenth-century manuscript of the *Graduale* and *Antiphonale Sarisburiense*; the first edition of the *Second Book of Orpheus Britannicus*; the second edition of

the *First Book of Playford's Harmonia Sacra*, 1703, and the first edition of the *Second Book*, 1693, with its Supplement, 1700; Zarlino's theoretical works in the complete volume of 1589; Bonanni's *Gabinetto Armonico. Pieno d'Istromenti sonori*, 1723, (virtually a reprint of the first edition of 1722); a rare copy of a printed Latin version of *God save the Queen*, and an equally rare copy of the *Sale Catalogue of the Library of William Boyce*, 1779; and a collection of programmes of concerts given by the Academy of Ancient Music (1726-1792).

In 1905 a substantial proportion of the private collection of William Taphouse of Oxford was purchased, 146 lots out of a total of 876. This sale brought many rare and important works to Leeds especially in the field of music literature. The following are two quite rare curiosities: *The Reasons for and against the singing of Psalms in private and publick Worship considered with candour*, 1737, written by D. Rees, an eighteenth-century Baptist preacher; and, *The great Abuse of Musick*, 1711, by Arthur Bedford.

About 600 eighteenth-century items of printed music were examined for inclusion in the *British Union-Catalogue of Early Music* and subsequently Dr Edith Schnapper reported that 136 of these items were not in the British Museum Catalogue and about 100 new to the *Union-Catalogue* as a whole. There is a small but interesting collection of miscellanea connected with Frank Kidson, the Leeds musicologist and folksong collector which includes manuscript copies representing different stages in his work *British Music Publishers*.

The Library has few manuscripts of value. Perhaps the most interesting is a *Chamber cantata for solo voice*, (1706), by Giuseppe Montuoli of Lucca (1667-1739). The work has the original Italian binding, there are seventy-seven pages, and it is in excellent condition. It is dedicated to Montuoli's patron, Edward Ingram, Viscount Irwin of Templenewsam, who was also Lord Lieutenant of the East Riding of Yorkshire. He was born in 1686 and died from small-pox when only twenty-eight years old. Frank Kidson thought it probable that Lord Irwin may have taken singing lessons from Montuoli during his travels in Italy. His work is not very well known, but there is a little of it in manuscript in the British Museum and on the Continent.

Manuscript copies from the Taphouse Collection include *Ayres composed for the Theatre*, for two violins, tenor and bass, by Lully, Finger and Grabu. J. Archer's collection (1830), of anthems, services, voluntaries, psalm and hymn tunes contains works by Aldrich, Bennett, Blake, Callcott, Handel and Purcell; and another collection (originally in the library of John Stafford Smith, composer of the *Star-spangled Banner*) consists of works by Purcell, Green, Haydn, Weldon and others.

A Gramophone Record Library was opened in 1957 with a collection of 2,500 LP records. There is now a stock of 12,500. All records are 'mono', there being not sufficient space to add 'stereo'.

Leeds is a city with a particularly flourishing musical community, and the Music Library is very much involved in every aspect of its music making, be it in the educational field, or with its amateur and professional music making, its International Piano Competition, its talented young musicians organisation, or with the various music festivals in and around Leeds. All are making increasing demands on the staff and the library's resources—which is as it should be! The library has a staff of seven.

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Read to the weekend conference of the U.K. Branch at Manchester on 3 April 1966.

# *Index of Articles published in selected musical Periodicals*

July - December 1966

Compiled by **CHRISTEL WALLBAUM**

The Composer .....Co	Musical Times .....MT	Recorder and
Consort .....C	Music and Letters.....ML	Music Magazine .....RMM
English Folk Dance and Song	Music and Musicians .....MMu	Ricordiana .....R
Society Journal .....EDS	Music in Education.....ME	Royal Academy of Music
Guitar News .....GN	Music Review .....MR	Magazine .....RAM
Lute Society Journal .....LSJ	Music Teacher.....MT	Royal College of Music
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## ALFANO, Franco

WATERHOUSE, JOHN C. G. Franco Alfano. R vol. 11 no. 4. Oct., pp. 1-3.

## AL-KINDI

COWL, CARL. Al-Kindi's Essay on the Composition of Melodies. C no. 23. Dec., pp. 129-166.

## AMČRIČA

BROWNING, JAMES. 25 years of The American Music Center. Co no. 21. Autumn, pp. 3, 4.

## AUCTIONS

LEWIN, ROBERT. The next bid is yours. S vol. 77 no. 917. Sept., pp. 169, 171, 173, 175.

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DALTON, JAMES. Not only for beginners. [On Bach's 'Orgelbüchlein'.] MT vol. 107 no. 1485. Nov., pp. 994, 995.

EMERY, WALTER. Some speculations on the development of Bach's organ style. MT vol. 107 no. 1481. July, pp. 596-603.

SPINK, GERALD W. From Bach-Liszt to Bach-Busoni. MO vol. 89 no. 1066. July, p. 601.

## BALFE, Lina

JEPHSON, LINA. Mme Balfe entertains. Op vol. 17 no. 8. Aug., pp. 616-621.

## BARRAQUÉ, Jean

HOPKINS, G. W. Jean Barraqué. MT vol. 107 no. 1485. Nov., pp. 952-954.

## BARYTON

LIEBNER, JANOS. The Baryton. C no. 23. Dec., pp. 109-128.

## BAX, Sir Arnold

FOREMAN, R. L. E. The unperformed works of Sir Arnold Bax. MO vol. 89 no. 1066. July, pp. 598, 599.

## BEETHOVEN, Ludwig van

RINGER, ALEXANDER L. The art of the third guess: Beethoven to Becker to Bartók. MQ vol. 52 no. 3. July, pp. 304-312.

STRAUSS, RICHARD. Notes on the interpretation of Beethoven's symphonies. [Translated by Leo Wurmser.] RS no. 24. Oct., pp. 110-117.

## BENNETT, Sir William Sterndale

ARMSTRONG, SIR THOMAS. Sterndale Bennett after a hundred years. RAM no. 191. Dec., pp. 2-5.

## BENTE, Matteo

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### STRAVINSKY, Igor

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MARIGOLD, W. G. A notable family of organ-builders—the Stumms of Sulzbach. O vol. 46 no. 181. July, pp. 12-19.

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JOLLY, CYNTHIA. Bence Szabolcsi: a personal appreciation. Co no. 20. Aug., pp. 7-10.

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### TATE, Phyllis

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### TAVENER, John

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ATKINSON, DENNIS T. Sing choir of angels and moderns. MO vol. 90 no. 1071. Dec., p. 134.

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DURRANT, FREDERICK T. Why teach them harmony? RAM no. 191. Dec., pp. 14-16.

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ALVIN, JULIETTE. The recorder in school: How music helps handicapped children. RMM vol. 2 no. 2. July, pp. 43, 45.

HALL, ETHEL. Music for the handicapped. ME vol. 30 no. 321. Sept./Oct., pp. 245-248.

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STANFIELD, M. B. The weaker links. S vol. 77 no. 916. Aug., pp. 134, 135.

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### WAGNER, Richard

DEW, JOHN. The Bayreuth style. Op vol. 17 no. 10. Oct., pp. 783-788, 805.

### WAGNER, Wieland

SKELTON, GEOFFREY. Wieland Wagner. MMu vol. 15 no. 4. Dec., p. 21.

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HOPKINS, BILL. The brevity of Webern. MMu vol. 14 no. 12. Aug., pp. 20, 25.

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### WESLEY, Samuel

HOLMAN, PETER. The instrumental music and orchestral music of Samuel Wesley. C no. 23. Dec., pp. 175-179.

### WHITE, Robert

SPECTOR, IRWIN. The music of Robert White. C no. 23. Dec., pp. 100-108.

### WILLIAMSON, Malcolm

BLYTH, ALAN. Violins in the Carribbean. [On his opera 'The Violins of St Jacques'.] MMu vol. 15 no. 4. Dec., pp. 24-26.

WALSH, STEPHEN. A memory of violins. Op vol. 17 no. 11. Nov., pp. 851-855.

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HOPKINS, DOUGLAS. The new organ [by Henry Willis in the Royal Academy of Music, London]. RAM no. 191. Dec., pp. 22-24.

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### WILLS, Arthur

HESFORD, BRYAN. The organ music of Arthur Wills. MO vol. 89 no. 1068. Sept., pp. 743, 745.

### WOODWIND INSTRUMENTS

MCGAVIN, ERIC A. Care and maintenance of woodwind instruments. M vol. 1 no. 1. Oct., pp. 34, 35.

### YEATS, W. B.

HENDERSON, ROBERT. Yeats set by [Gordon] Crosse. MMu vol. 14 no. 11. July, pp. 18, 60.

WARREN, RAYMOND. Music in the plays of W. B. Yeats. Co no. 20. Aug., pp. 18, 19, 21, 23, 24.

## REVIEWS

DE GREGOIRE LE GRAND A STOCKHAUSEN. Douze siècles de notation musicale. Catalogue de l'exposition redigé par Bernard Huys. pp. 168. (Bibliothèque Albert Ier, Brussels, 1966. 250 Belgian francs.)

This is a record of an exhibition held from 10 September to 5 October, 1966, in the Bibliothèque Albert Ier. It comprises one hundred books, forty-five in manuscript and fifty-five printed. There are forty-eight reproductions in the text (some in two colours), and twelve plates. The catalogue is divided into six sections—1. Gregorian neumes. 2. Mensural notation. 3. Tablature (divided by instruments and national types). 4. Basso continuo. 5. Modern notation. 6. 'Spring-time' (the French term is *renouveau*). The entry for each book is preceded by a full list of references to it, or to its composer, in dictionaries, histories and articles in periodicals. Such a bald summary does scant justice to a beautifully printed catalogue which should remain a work of reference most useful to musicologists and librarians. M. Huys, of the music division of the Royal Library in Brussels, deserves all possible credit for its compilation.

In the introduction to each section, he gives an admirably lucid account of the relation between the notation and the style and period of music represented by it. The first twenty books are well chosen to illustrate different types of neumes. With justifiable pride, M. Huys points to the fact that the earliest MS. shown, the Antiphonaire du Mont-Blondin, dating from the late eighth or early ninth century, contains the oldest known example of notation in the history of western musical culture. Interesting, too, is a Cantuale, printed in gothic note-forms by Phalèse as late as 1561, drawn, as are many other books in this catalogue, from the Fétis collection.

The section of measured notation (twenty books) includes a fourteenth century MS. roll. Among the other examples cited of this uncommon type M. Huys might have mentioned the roll of songs (1584) belonging to the Rowe Library, King's College, Cambridge. Figured bass is represented by only five books, among them G. P. Almeri's scarce *Partitura motetti a voce sola* (Venice, 1564).

M. Huys' remarks on the different types of tablature for lute and guitar are particularly helpful; he shows how the number of strings and the various tunings are related to the symbols on the page. He explains why German lute tablature, although precise, was hard to read, and so was superseded by the simpler French form: 'sa transcription représente un travail pénible et de longue haleine'—a characteristically neat turn of phrase. On any point of doubtful interpretation—for instance, whether or not the red notes in Fuenllana's *Libro de musica para vibuela* (1554) are to be played by the instrumentalist—M. Huys quotes authorities on both sides of the question.

In the penultimate section of the catalogue, it was perhaps unavoidable that the copious information about each item should say a good deal more about history or form than about notation. Three curiosities in the last group deserve mention: A. Vialon's *École de musique en chiffres* (Paris, 1846), Demotz de la Salle's *Méthode de musique selon un nouveau système très court, très-facile et très-sur* (Paris, 1728)—an ingenious shorthand to which M. Huys adduces some interesting parallels—and *Le notation musicale continue*, by Pierre Hans (Brussels, 1930). Reaching Stockhausen and Pousseur, one pauses on a question: how may notation have developed by, say, 1986? Perhaps the Bibliothèque Albert Ier will then give us a supplementary exhibition, with another fine catalogue.

A. HYATT KING

MUSIC REFERENCE AND RESEARCH MATERIALS: an annotated bibliography. 2nd edition. Compiled by Vincent Duckles. pp. xiii, 385. (Free Press/Collier-Macmillan, 1967. 55s.)

'Tall oaks from little acorns grow'. *Music Reference and Research Materials* began as a text for a graduate seminar given in the Music Department of the University of California at Berkeley in 1949, appeared first as a forty-eight page pamphlet, and, during the fifties, went through at least three editions in the United States in mimeographed form. The first full scale, hard-back edition appeared in 1964; and, though admirable in content (and now, I expect, well-thumbed in many a music library), it still seemed rather tentative in format and typography. This second edition, while keeping the main outline of the first, has a more substantial air. It has, too, additions and improvements which confirm it as a first class work of reference, unique in its coverage, and a guide that no music researcher or librarian would want to be without. Dr Duckles' book is becoming as basic in its field as Winchell or Besterman in theirs; and perhaps we can hope that, like these, it will continue to be revised and extended, to keep pace with the growing scholarship of music.

Nothing could show the momentum of this more clearly than the increase in the number of entries since the book's first edition. There are more than two hundred additions in three short years; and, as Dr Duckles remarks, it is not only the quantity but the quality of these which is exciting. Howard M. Brown's *Instrumental Music printed before 1600*, Claude Simpson's *The British Broadside Ballad and its Music*, Ake Davidsson's *Bibliographie zur Geschichte des Musikdrucks*, the catalogues of the B.B.C. Music Library, and those of major Italian libraries in the series *Bibliotheca Musicae*—all these, in different areas, now make a first appearance. Dr Duckles, in his Introduction, writes of 'submerged voices of would-be entries which may have been overlooked'. Though there are certainly few of those, one can already think of new candidates who will be speaking up for inclusion in a third edition—Wyn K. Ford's Library Association bibliography of *Music in England before 1800*, Anthony Baines' *European and American Musical Instruments*, Karel Jalovec's *German and Austrian Violin Makers*, now available in English.

Of course, not all new entries in this second edition mean new books. Dr Duckles has not only brought his listings up to date, but has taken the opportunity to include older works which slipped through his original net. Mattheson's *Grundlage einer Ebrren-Pforte* and Janovka's *Clavis ad thesaurum . . . musicae*, for example, take their place among the 'Dictionaries and Encyclopedias', and there are fresh entries under 'Catalogues of Music Libraries and Collections' for the four volume catalogue of the Eisenach *Richard-Wagner-Museum* (1882-95) and for the library of the *Hof- und Nationaltheater* in Mannheim (1889), important both for theatre and music. (It is under these two main headings that the most substantial increases have come. 'Dictionaries and Encyclopedias' have forty-nine new entries, and 'Catalogues of Music Libraries and Collections' some sixty-seven.)

There are a few minor changes in organisation in the second edition. Catalogues of private collections have been given a place of their own after the general list of music library catalogues, and 'Jazz and Popular Music' graduate to a sub-section under 'Bibliographies of Music'. The basic outline, however, remains the same—and a sensible and logical outline it is. (The main headings are: Dictionaries and Encyclopedias; Histories and Chronologies; Guides to Systematic and Historical Musicology; Bibliographies of Music Literature; Bibliographies of Music; Catalogues of Music Libraries and Collections; Catalogues of Musical Instrument Collections; Histories and Bibliographies of Music Printing and Publishing; Discographies; Year-books; Miscellaneous Bibliographical Tools). True, any scheme of arrangement, in a work of this kind leads to some difficulties—with books which cannot be neatly placed under a single heading, or whose particular specialism is not made clear by their grouping. The compiler must rely on cross-reference and index to bring together what has been put asunder; and this Dr Duckles has done. The second edition, like its predecessor, has ample cross-reference, and much care has gone into the preparation of an improved index—now in three parts, 'Authors, Editors & Reviewers', 'Subjects' and 'Titles'. The second of these, in particular, helps to make the book more flexible and useful from the subject point of view.

The helpful notes which head the main sections are, in general, reproduced from the first edition, though it makes for clarity to have them now set off by a different type-size from the bibliographical entries. They indicate, first, the principles of selection; and though one might not always entirely agree with these (it is a little odd to find the *Richard Rodgers Fact Book*, but not *Kobbé*), at least they are clearly stated. Secondly, and most usefully, they refer to fuller listings elsewhere—for dictionaries, to Coover's *Music Lexicography*, for histories, to Warren Allen's *Philosophies of Music History*, etc.

There is, as before, plenty of informative annotation of individual entries, on the whole descriptive rather than critical (though there is an occasional word of praise or blame!) and Dr Duckles has continued and extended his listing of periodical reviews—valuable signposts for the researcher or librarian trying to assess a work he has not seen. It is good to find, also, that notice has been taken of the other rapidly expanding field of musical literature—that of the reprint; and pleasant to reflect that, where we might once have sighed wistfully over some of the choicer out-of-print items in such a bibliography, we can now (if our book fund is sufficient) have them for ourselves.

It can best be described as a bibliography of music bibliographies, its emphasis being on those works which themselves serve as points of departure for further investigations'. This, from Dr Duckles' introduction, gives the essential of his book. Originally intended for a particular teaching purpose, it now has a wider aim in view; as a key—and the most comprehensive one of its kind—to the fundamental tools of musical scholarship. Evidently, it could not be used simply as a list of *desiderata*. Though much of what it records is currently available, its chief value is as a *catalogue raisonné* of what *exists*; and, as such, it is certainly a volume that music researchers (and their librarians) will want to read, mark—and have within easy reach.

MICHAEL ANDERSON

Designed to meet the requirements of the American music librarian, this paperback volume is the work of a group of specialists, writing to an outline proposed by the Information and Organization Committee of the Music Library Association and approved by the New York Chapter of that body. The result can therefore be taken to represent a cross-section of the aims and methods of current American music library practice, both in the public and academic sectors. A quick review of the contributors (fifteen in all, divided among thirteen chapters) shows that two-thirds are in fact drawn from the libraries of universities, music colleges and schools, but as four of these are specialists in records, tapes and their associated equipment, a reasonable balance between public and non-public institutions has been achieved.

As with most symposia, the level of interest, information and intelligibility varies. Some contributors have clearly taken their task very seriously, meticulously obeying the editor's instructions. Presumably all editors of this kind of book issue directions to their contributors; not all tell us exactly what these instructions were. In the preface to the *Manual* we learn that the authors were expected to compile bibliographies and to weave abstracts from them into their essays, or 'where the published literature is not extensive' to develop their own material. Not all topics have attracted the same number of bibliographical references, but even so there seems to be a fairly wide variation in the number cited. Outstanding is the bibliography at the end of Isabelle Cazeaux's chapter *Classification and cataloging*—nine pages containing eighty references with helpful annotations. At the other end of the scale, the opening chapter, *Materials of a Music Library* by James B. Coover, is innocent of any bibliography, textual references or footnotes; the text itself is simply a chatty six-page essay which the author himself admits is a ' cursory review ' asserting that 'Scores, books and records may be said to constitute the 'meat and potatoes' of a music library's collections' and, 'In a few libraries, collections of sheet music have grown to magnificence and great importance.'

Following this opening salvo the chapter headings take us logically through the various facets of the music librarian's life:—plant, personnel and budget, acquisitions, classification and cataloguing, binding, recordings, bulk provision of music sets, copying techniques and microtexts, concluding with museum aspects, publicity and community problems. Roughly half the chapters are written in essay style and half in outline form. Most fall somewhere between the two approaches described above, which represent the extremes. The task of writing to such a brief is certainly not easy, for if the author is content to 'weave abstracts' he is in danger of plodding dully through his subject matter. Not all the contributors wholly escape this pitfall, and as so often in library literature one wades through large tracts which enumerate meticulously and boringly all the things which are perfectly obvious anyway. Do we really need to be told that 'Many companies specialize in out of print materials. The larger ones issue catalogs at fairly regular intervals, and librarians may check their want lists against them', or 'The size of the available budget, the needs of the library, and the material to be bound will determine to a great extent the kind of bindings which should be used'.

Most of the book contains a good deal of sound advice, often condensed into small space. The editorial directions have resulted in an objective view of the scope and purpose of a music library and its place in the community; it will provide useful ammunition for those who have to face administrators and persuade committees that this is both a necessary and an expensive service, and can only be properly administered by a trained staff. Nothing is said of the remuneration the latter may expect, but British librarians may note that the recommended qualifications include 'an undergraduate degree in music, the basic courses in a graduate library school, and a course in (or one which emphasizes) music bibliography'.

Towards the end of the book the generalised approach gives way to more personal offerings. *Performance parts and sheet music*, for example, is in effect a description of the methods used in the Fleisher Music Collection of Philadelphia. It enters with great and unnecessary detail into the system of abbreviations used to indicate orchestrations, but dismisses the manifold problems involved in the actual loan of orchestral sets in nine lines, while choral music sets are treated even more sketchily.

To the British librarian, the most thought provoking chapter is probably *Friends of Music*, in which we are told how to establish and organize a group of well-wishers who will apparently contribute copiously and regularly to the library funds, purchase equipment, organize concerts and even achieve 'budget increases, additional staff and enlarged or new quarters'. How this may be done is described succinctly yet with detail. Donations are tax-deductible; a donor's party at which gifts are displayed and the donor identified 'promotes enthusiasm and pleases the members'.

Throughout the manual one notes frequent and approving reference to E. T. Bryant's *Music Librarianship* which has evidently replaced McColvin and Reeves as the standard English book on the subject.

LEONARD W. DUCK

All Handelians should be grateful to Mr A. Hyatt King, who is Deputy Keeper of Printed Books and in charge of the Music Room at the British Museum, for producing this scholarly and readable little book. In doing this he follows the fine examples set by his predecessors William Barclay Squire and William C. Smith, who with considerable labour and determination sorted out, catalogued and published details of Handel's music to which they had complete and unique access.

Mr King takes the story a stage further and brings up to date the long journey of the priceless autographs and nearly all the primary copies to their present homes where they will be preserved with proper care and be made available to all serious students of Handel's music. That they have survived at all is due to Handel's serious interest in their welfare and, after his death, to the unselfish behaviour of John Christopher Smith, father and son. After the death of the Princess Dowager of Wales on 8 February 1772, rather earlier than the date given by Mr King, the autographs passed to George III. With the rest of the royal music, the autographs were deposited on loan in the British Museum by George V in 1911, and presented outright to the Trustees by Queen Elizabeth II in 1957. Details of the treatment of the manuscripts, their re-binding and usage by eminent Handelians after 1772 are not easy to collate and for the first time Mr King provides a collection of names and dates which form a very useful framework on which to hang informed speculation.

It was specially interesting to learn that the autographs were unbound in Handel's lifetime, for I have always believed that they were not used as conducting scores but only intended to be for the copyists' use. No doubt Handel's genius and memory would have got him through a concert, using his 'foul score' as Burney used to call it, but what of the unfortunate first cello and bass players who sat by his side at the harpsichord and had to read their parts over his shoulder? My view is that a fair copy was an integral first stage in each work and that after vocal and instrumental parts had been made from this it was then used as a conducting score. It was probably taken home after each performance by Handel or Smith to prevent piracy. Smith must have kept a set of pilot scores from which his copyists could supply the libraries of Handel's patrons, and it is thought that the set of thirty-seven folio scores in the Barrett Lennard collection—now in the Fitzwilliam Museum—were from Handel's private library. The contemporary bookcase which houses them takes up little room. I also suggest that the small back parlour at 25 Brook Street with the deal chest, bookcase and Handel's wigs could easily have harboured the autographs and conducting scores.

All who write about the life of the younger Smith must peruse the *Anecdotes* for other facts are almost non-existent. But the price is that of incredible confusion between the father and the son. Mr King has, however, convinced me that it was the elder Smith who withheld the autographs from the King of Prussia. This is the more remarkable because Smith's relations with Handel had been on breaking terms more than ten years before the Tunbridge Wells episode in 1755. We owe to the industry of Betty Matthews the discovery of a sad letter from the elder Smith to the fourth Earl of Shaftesbury dated 28 July 1743. . . . 'for it seems he (Handel) has taken an aversion to see me, for having been to (sic) much his friend . . . but my Son is to see him and take his instructions.' Later: 'He is ill-advised and thinks that all I do now is wrong, tho' I may say that He is persuaded in His heart to the contrary for He had too many proofs of my fidelity within this 24 years, and I shall never be wanting to do Him still all the Services that lies in my power, for I think it better to suffer than to offend.'

This letter also confirms my dating of 1719 for Smith's arrival in London, derived from the Rate Books in the Soho area. We now know exactly where the elder Smith lived so it is fairly certain that all Handel's music books and autographs were lodged at No. 6 Carlisle Street, Soho from 1759 till Smith died there, aged 80, in January 1763. The house changed hands at Easter so no doubt all the music was moved to the younger Smith's London house, whose site is not yet known. Smith moved to Old Park House, Brock Street, Bath, in 1774 and except for a short residence in Bennett Street after his wife's death on 10 May 1786, (not 1785 as the *Anecdotes* have it), he remained there till his own death on 3 October 1795. After that his music books went to his stepdaughter, Lady Rivers, and their subsequent adventures are too long to quote here.

I found Mr King's little book of thirty-two pages stimulating reading and his twenty facsimiles well chosen. I only wish that there could have been more of both.

JAMES S. HALL

MUSIC IN ENGLAND before 1800: a select bibliography. By Wyn K. Ford. pp. 128. (Library Association 1967. 44s., 33s. to Members.)

I am not sure that I should be reviewing this book. As the author discloses in his preface, I read it in typescript, and that, I suppose, makes me to some extent an interested party. However, I thought it, and I still think it, a good book and I am glad to have the opportunity of saying so publicly now that it is in print.

In a brief, businesslike introduction Mr Ford sets out what he has tried to do and, more particularly, what he has put in and what he has left out. His bibliography, he explains, covers music and music making in England [Great Britain?], by both native and foreign musicians up to 1800, and his selection of items for inclusion has been limited to writings published in English, French and German (though there is, as he points out, one title in Italian) and to writings, moreover, published in the present century, with 1964 as a rough *terminus ad quem*. He has, however, allowed himself a few pardonable inconsistencies. The term 'published', for instance, he has interpreted somewhat liberally, listing as he does not only works not yet published though announced for publication, but also dissertations, which may never find their way into print at all. In this academic field he has restricted his choice to the products of British research and it was unfortunate that Paul Doe's list of post-1945 research projects in musical subjects (R.M.A. Research Chronicle no. 3) came into his hands just too late for him to make full use of it. Another useful feature is the listing of certain music scores, such as the volumes of *Musica Britannica*, the introductions to which are in themselves important contributions to research. The occasional annotations are brief but helpful.

The bibliography is divided into two sections: Part I, Music and its Environment, and Part II, Persons. The first is arranged in classified order with the individual entries numbered in decimal fashion from 1.1 to 9.28, and the second in simple alphabetical order of names. There is also an index of authors and one of sources but not, unfortunately, any general index; the list of contents, full though it is, is not an adequate substitute for this.

Mr Ford calls his book 'a select bibliography' and some of his principles of selection I have mentioned above. There are signs, however, that other criteria—up-to-dateness, cheapness, availability, for example—have been occasionally employed. It is difficult otherwise to see why (on p. 14) the enquirer should be referred for illustrations of English keyboard instruments simply to the V. and A.'s little pamphlet *Early Keyboard Instruments*, without any mention of the substantial works of Philip James and Rosamond Harding. Again, the absence (on p. 6) of A. Hyatt King's *Four Hundred Years of Music Printing* (1964) is probably to be explained by its having appeared too late for inclusion, but what of William Gamble's *The History of Music Engraving and Printing* (1912)? Was it considered too general, too technical or just too hard to come by? There is, as it so happens, other evidence to show that Mr Ford, with a laudable desire to record the latest in original research, is more hospitable to articles than to books.

As this is clearly a work for which a long life, in successive transformations, seems assured (especially if the L.A. can be induced to reconsider its price) I shall end by offering a few more suggestions as a small contribution to the next edition: p. 7, The note on Humphries and Smith's *Music Publishing* is misleading, implying as it does that the main alphabetical list is confined to London firms; p. 80, Why the query for the date of Beckford's death?—he died in 1844; pp. 87, 127, 'Huntington', not 'Huntingdon'; p. 113, 'Rauzzini', not 'Ranuzzini'. (If Mr Ford looks at his typescript and galleys I think he will discover how this odd mistake occurred); lastly, p. 115, 'Stephen', not 'Stephan' Storace.

C. B. OLDMAN

## NOTES & NEWS by Walter H. Stock

The Annual General Meeting was held on 12 April 1967, at Cecil Sharp House, headquarters of the English Folk Dance and Song Society, when the Librarian, Mrs Ruth Noyes, gave a talk on the work and the catalogues of the Vaughan Williams Memorial Library (including the Cecil Sharp Collection), followed by some interesting recordings of folk music.

**The Executive Committee.**—When the United Kingdom Branch was founded in 1953, the Committee was composed of representatives of various organisations and libraries whose interests the Branch could help to serve. They were listed as follows on page 6 of the Constitution, as ratified on 12 April 1954:

1. The Broadcasting libraries
2. The Copyright libraries
3. Public (Municipal and County) libraries
4. Scottish (regional) libraries
5. Libraries of Teaching Institutions
6. University libraries
7. Musicology and Musical research
8. Associate members
9. Gramophone Record libraries

Since that time, there have naturally been developments and changes, notably in the expansion of music in municipal and county libraries, and in schools of librarianship. It has therefore seemed appropriate to re-define and amend certain categories. The current representations on the Committee are:

1. Broadcasting libraries
2. Copyright libraries
3. Public Municipal libraries
4. Public County libraries
5. Libraries of Music Colleges and Schools
6. Schools of Librarianship
7. University and College libraries
8. Associate Members (Publishers, Dealers, etc.

Together with representatives of:

1. The Library Association
2. The Library Association (Sound Recordings Group)
3. ASLIB

**Publications.**—We have been advised of a new series of Thematic Indexes published in Wellesley, Massachusetts, U.S.A., by the Department of Music, Wellesley College. The Wellesley edition Cantata Index series, directed by Owen Jander, is providing a thematic catalogue of seventeenth-century Italian cantatas. Each number is devoted to the cantatas of a single composer, listing every known source, including British libraries, with bibliographical information and musical incipits. Many cantatas, hitherto known as anonymous or with mistaken attributions, have now been correctly assigned. There have been published: 1. Antonio Cesti, compiler David Burrows; 2. Mario Savioni—Irving Easley; 3. Luigi Rossi—Eleanor Caluori (two parts); 5. Giacomo Carissimi—Gloria Rose. In preparation are catalogues of Alessandro Stradella, Francesco Tenaglia, Carlo Caprioli, Alessandro Melani and Atto Melani.

**Reid Music Library.**—On 1 October 1967, the Reid Music Library in the Reid School of Music, Park Place, Edinburgh, moved to nearby premises in Alison House, Nicolson Square, Edinburgh, 8.

It would be appreciated if any member who has moved recently, or intends to do so, would inform the Secretary without delay, in order to ensure correct delivery of BRIO and other communications.

## NOTES ON CONTRIBUTORS

IMOGEN HOLST is a conductor, author and musical editor.

ELEANOR BURBRIDGE is music librarian at Leeds Public Library.

CHRISTEL WALLBAUM is assistant to Hermann Baron.

LEONARD W. DUCK is music librarian at Manchester Public Library.

A. HYATT KING is Superintendent of the Music Room in the British Museum.

C. B. OLDMAN is a former Principal Keeper of Printed Books in the British Museum.

MICHAEL ANDERSON is music librarian of the Reid School of Music, University of Edinburgh.

JAMES S. HALL is chairman of the Deal and Walmer Handelian Society, and Honorary Freeman of the Borough of Deal.

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The contents of BRIO Vol. 5 No 1 (Spring 1968) will include:

'The Delius Trust Manuscripts', by Rachel Lowe.

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