

Per 71-665

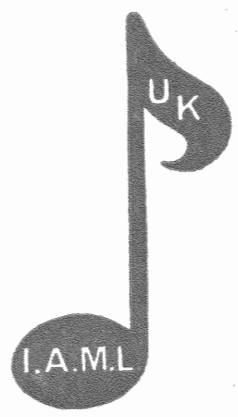
Autumn

BRIO

JOURNAL OF THE UNITED KINGDOM BRANCH OF THE
INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES



| | | |
|-------------------|---|----|
| Patrick Saul | Sound Recordings in Academic Institutions. Part 3 | 23 |
| R. L. E. Foreman | The Quest for Bax | 28 |
| Christel Wallbaum | Index of Articles published in selected British musical periodicals, July-December 1968. | 32 |
| | Reviews | 41 |
| Walter H. Stock | Notes & News | 43 |



Volume 6 Number 2
Autumn 1969

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

United Kingdom Branch

(Inaugurated March 1953)

PRESIDENT: J. H. DAVIES, M.B.E.

Chairman: Brian Redfern

Hon. Secretary: W. H. Stock

Hon. Treasurer: Alan Sopher

Past President: A. Hyatt King

Branch Committee (1969-70)

K. H. Anderson, C. L. Cudworth, H. J. F. Currall, Ernest Sheard

Minute Secretary: David Cambridge

Representatives from other bodies:

Peter Brierley (ASLIB) L. W. Duck (Library Association)

Offers of articles and other correspondence relating to BRIO should be sent to the Editor, Ruzena Wood, the Music Room, National Library of Scotland, Edinburgh, 1. Correspondence relating to advertisements should be sent to Elizabeth M. Hart, Central Library, Cecil Road, Enfield, Middlesex.

General correspondence concerning membership, meetings, etc. should be sent to W. H. Stock, The Royal Academy of Music Library, Marylebone Road, London, N.W.1. Matters concerning finance, subscriptions to BRIO, should be referred to Alan Sopher, Central Music Library, Buckingham Palace Road, London, S.W.1.

Libraries and Librarians in the United Kingdom who wish to obtain copies of BRIO can do so by becoming members of the United Kingdom Branch of the International Association of Music Libraries.

BRIO is distributed to members of the United Kingdom Branch, in addition to FONTES ARTIS MUSICAE, the journal of the International Association of Music Libraries. The annual subscription is:

| | | |
|---|-------|---------|
| Libraries, institutions and associate members | | £3 13 6 |
| Personal members (librarians) | | 2 2 0 |

The price of BRIO (two issues a year) is: 15s. (\$2.50)

Extra copies of BRIO, besides those available from subscription or membership, cost 15s. (two issues) per annum.

©The United Kingdom Branch of the International Association of Music Libraries and the contributors

BRIO

Vol. 6 No. 2

Autumn 1969

Sound Recordings
in Academic Institutions

Part Three

PATRICK SAUL

It is essential, in running any record collection, to make a clear distinction between what are roughly speaking 'circulating library' or 'open access' functions and 'archival' functions. Some collections will of course be either one or the other but many will find that their work covers both areas. It is necessary to make this distinction because of the vulnerable nature of sound recordings. By 'circulating library' or 'open access' functions I mean any use of sound recordings which involves their operation by the public, students or untrained staff.

If a recording is considered to be archive material it is essential that it should be kept under lock and key and handled only by trained staff. The official in charge should be given authority to refuse its use to even the most senior member of, for example, teaching staff. If archive sound recordings are required for teaching or demonstration purposes a copy should be provided.

The most serious enemy of disc records is dust. When not actually on the turntable the record should be kept in a soft polythene inner bag, which should be stored in a hard cardboard sleeve with a flap. Record sleeves as supplied by the record companies are not always the ideal medium in which to store records, particularly if they contain a pamphlet, since any irregularity coming into contact with the record surface will tend to cause an audible fault. A record should always be handled by its edges and its surface should never be touched, since moisture from the hand will affect it. Records should be kept away from sources of heat (including strong sunlight) and should be stored vertically in such a manner that the vertical supports (shelf supports or dividers) present no surface irregularities. The lateral pressure exerted on the record should be sufficient to prevent warping, which is difficult in the case of LPs to cure, but should be so great as to make it difficult to withdraw the record from the shelf.

Shellac records (i.e., most 78s) are susceptible to damage if allowed to become damp, though they may be cleaned and fungus growth sometimes removed by hard rubbing with a soft cloth soaked in a weak solution of teepol in water. Immediately after this treatment they must be rubbed dry with a soft cloth and must on no account be dried by the application of heat. Warped 78s may be straightened, sometimes, by warming gently and placing between two thick sheets of glass in a horizontal position, a suitable weight being supplied for a period of hours to be decided by experiment.

LP records are liable to be affected by static electricity, which attracts dust, and any institution using records a great deal will find it worth the cost to instal a 'Parastat' machine; each turntable should also be fitted with a 'Dust-bug' which removes dust and reduces static. Both these devices are manufactured by Cecil Watts Ltd., Darby House, Sunbury-on-Thames. LPs may be cleaned by using a *clean* barely damp cloth or a special tissue such as Emitex or the cloth supplied by Decca. It is essential, if a 'Parastat' is used, to adhere closely to the instructions supplied with it.

It may be assumed that cylinders will rarely come the way of a record library. Two-minute cylinders are particularly vulnerable and it can only be suggested that details of any received should be sent to the British Institute of Recorded Sound which has developed an electric device for transferring cylinders to tape. If of value the cylinders could then doubtless be copied by the Institute for the library concerned.

Various manufacturers now produce pre-recorded tapes, and a more recent development is the tape cassette. A pre-recorded tape must be used on a machine of appropriate type. For instance a four-track pre-recorded tape cannot be played on a full-track recorder.

Blank tape suitable for recording which is normally on sale in this country can be used on any normal monophonic or stereophonic tape recorder. The base material from which tapes are made nowadays is usually P.V.C. (polyvinyl chloride) or polyester film. Tapes made with a paper or cellulose acetate base should be avoided and any material on them which it is desired to preserve should as soon as possible be transferred to polyester or P.V.C. base tape. Tapes are normally available in three thicknesses: standard play, long play and double play. One of the disadvantages from which tape-recordings tend to suffer is 'print-through', the spreading of the recorded sound from one layer of tape to the next, resulting in 'echo' or 'pre-echo'. This effect may take place as the recording is being made (particularly if the recording level is too high) or it may develop gradually, if storage conditions are unsatisfactory: if for example the reel is left unwound for a long period or subjected to high temperature. One of the factors governing 'print-through' formation is the thickness of the tape; it is less likely to develop in standard play tape than in the thinner long play or double play variety. Double play tape has the additional disadvantage of a greater tendency to break, twist and distort. For long-term use it is probably wisest to choose a standard play polyester tape, which is now supplied by several manufacturers, since polyester is a chemically inert substance and in theory will not deteriorate with time or be affected by extremes of humidity. Its main disadvantage appears to be that if subjected to violent longitudinal tension it may stretch, with the result that the sound recorded on the affected portion will be incurably distorted. In similar circumstances a P.V.C. tape will be likely to snap, and it may then be possible to rejoin the tape with a suitable repair tape: for preference a polyester-based jointing tape (as supplied for use with computers) which employs an adhesive not liable to 'bleed' should be used.

Tape should be kept in a soft polythene bag inside a hard cardboard or metal container stored vertically. Each tape should be wound every two years so that the curvature of the base is opposite to the direction of the curvature before winding. The tape must be wound evenly and with adequate and regular tension and this is best achieved by winding at normal playback speed and not with the controls at 'fast forward' or 'fast rewind'. Tapes must be kept away from magnetic fields and should be stored in an environment in which extremes of temperature are avoided.

Shellac records are in existence which date back to the nineties and which are apparently in perfect condition. Although ageing tests have been carried out on plastic discs and on tapes we have no actual experience of their behaviour after long term storage. It is thus just possible that the tape recording as so far developed may turn out not to be a suitable medium for the permanent preservation of sound. It may even be found, though this seems less likely, that the modern LP is equally vulnerable. Tape is relatively cheap, but if at some future date it should be found that it is not permanent the sound archives of the world will be forced to transfer the cream of their collections to some other medium.

Some librarians have been reluctant to use tape for permanent storage purposes and have had their more valuable material transferred, at great expense, to direct disc recordings, usually known as 'acetates'. But such discs are quite definitely NOT permanent, even if never played but stored under ideal conditions. After a period of from, say, eighteen to

thirty-five years the emulsion on the disc surfaces in which the recording has been cut will spontaneously disintegrate. 'Acetates' are often received by libraries and it is essential that if they contain anything worth keeping this should be immediately transferred to tape.

I strongly recommend anyone concerned with the preservation of sound recordings to consult a study entitled *Preservation and Storage of Sound Recordings* by A. G. Pickett and M.M. Lemcoe of the Southwest Research Institute, San Antonio, which was commissioned by the Library of Congress and which may be obtained from H. M. Stationery Office or from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C., for 45 cents. This book, published in 1959, unfortunately does not deal with the more recently developed tapes but it is invaluable as a source of reliable advice for looking after cylinders and discs.

With regard to equipment, technical advice may be obtained from the National Committee for Audio-Visual Aids in Education, 33 Queen Anne Street, London, W.1. Choice must obviously be influenced by cost, but in buying record players, tape recorders and ancillary equipment the cheapest is unlikely in the long run to prove the most economical. In particular, cheap apparatus suitable for occasional or domestic use will probably not be able to stand up to use in an institution all day every day. A uniform standard should be attained by all items of equipment used in combination, and a high quality tape recorder, for example, cannot be expected to give good results if it is used in conjunction with an inferior microphone. All items of electronic equipment must be 'matched', and if an institution is not large enough to warrant the employment of a qualified engineer it is essential to seek the advice of a consultant or trained supplier with knowledge of modern high quality equipment and of the standard of reproduction of which it is capable. If the services of a competent engineer are available, it will be an economy not to buy a ready-made record player or other fully assembled apparatus, since the supplier of such equipment is normally obliged to charge purchase tax on the full purchase price. If the components are bought separately, purchase tax is likely to be payable only on some of them.

Apparent quality of reproduction is much affected by room acoustics, and a reproducer which gives satisfactory results in a small audition room may be quite unsuitable for use in a large, barely furnished and uncarpeted lecture room. If acoustic treatment is not practicable, improvements may be made by hanging thick absorbent curtains, providing carpets and upholstered seats, and even by ensuring that the audience is large enough to fill the room.

The listener's ear can rapidly be 'educated' to accept or even to prefer distorted sounds, a danger to which no one on the staff of an academic library will wish to subject his users. Carefully designed and installed equipment can nowadays give astonishingly life-like results and the cost need not be excessive. The ideal at which to aim is, of course, always the closest possible approximation to the real thing.

For hard use in an institution a record player should have what is often known as a 'transcription' motor, mounted on a double motor board by means of the springs with which it is supplied. It should not incorporate an automatic record changer. It is an advantage if the turntable is fitted with a stroboscope; the pickup arm should be of modern design with good vertical and horizontal compliance and it is essential that it should be positioned in relation to the turntable in exact accordance with the maker's instructions. It should be fitted with a means of controlling the playing weight and should be capable of playing a microgroove record with a playing weight certainly not greater than four grams. Plug-in heads are preferable to turnover heads and the stylus, which should be of diamond, should be readily replaceable. A spirit level should be used to ensure that the turntable is always level. Arrangements should be made to service the motor regularly and the people authorised to operate the equipment and records must receive instructions in their everyday use. A schedule for testing or discarding styli, including the use of a log-book, must be rigidly

adhered to. Diamond styli should be sent for testing by shadowgraph after every two hundred record sides; if sapphires are used they should be discarded after every fifty sides or (once the average amount of use has been calculated) at regular intervals. One playing with a blunt stylus may ruin a record and it should never be forgotten that records are relatively expensive and styli relatively cheap.

Tape recorders likely to be considered for an institution will probably be supplied with tape speeds of $3\frac{3}{4}$, $7\frac{1}{2}$ and/or 15 inches per second, and with full-track, two-track (also known as double-track or half-track) or four-track heads. (Two- or four-track machines are available for monophonic and stereophonic recording and playback). It is sometimes argued that for the sake of economising tape a multi-track machine and $3\frac{3}{4}$ or even $1\frac{7}{8}$ i.p.s. should be adopted, but unless there is a definite need to keep large quantities of recorded matter for long periods the disadvantages of such a machine probably outweigh the advantages. Although $3\frac{3}{4}$ i.p.s. may be considered to be a suitable speed for recording speech it is strongly recommended that no speed lower than $7\frac{1}{2}$ i.p.s. should be used for music. It is relatively difficult to locate a particular item on a 4-track tape and some 4-track machines are said to develop a tendency to 'cross-talk' (sound from one track audible when another is played).

For most institutional purposes it will probably be advisable to choose a machine which includes the following features in its specification:

1. 2-track heads.
2. Three motors (a drive motor, and separate motors for 'fast forward' and 'fast re-wind').
3. Ability to wind the tape evenly and with adequate tension in recording and playback.
4. A design permitting the tape to run clear of the heads in either fast position.
5. Output socket(s) suitable for use with external speakers or headphones and input socket(s) suitable for recording incoming signals from (e.g.) FM radio, record player, another tape machine and microphone(s).
6. A simple means of disconnecting the erase head, so that the risk of accidental wiping may be eliminated.
7. Controls sufficiently inaudible in operation to limit distraction in lecture room use, and a motor sufficiently silent to permit the machine to be used for recording with the microphone nearby.
8. Immediate acceleration (when the 'playback' control is operated) to the correct playing speed. (Without this characteristic, a recorder will be less than ideal when used for playing short extracts from a musical score to illustrate a lecture).
9. Ability to handle reels of 7" and if possible 8" or larger diameter.

If part of a tape recording is required to be heard over and over again, for instance in the study of linguistics and folk music, a tape recorder should be adapted to take a loop, which automatically repeats the required extract (which must be dubbed off the original recording) repeatedly. All archive tapes should be kept in duplicate, the copies being kept in different places.

It is not possible in the space available to give details of the cataloguing of sound recordings. I do not think that any of the schemes, national or international, that have so far been drawn up are entirely satisfactory. However, for anyone starting a library mainly devoted to commercial records of western music I suggest the admirably clear and simple system used by the BBC Gramophone Library would be the best to follow.

Because it may assist in providing a satisfactory solution to cataloguing problems, to the institution of a card catalogue service, to keeping *The World's Encyclopedia of Recorded Music* and other discographical information up-to-date, and (if other sound archives will co-operate,)

to maintaining a central register of source material in recorded form, we are keeping in touch with the British National Bibliography project for providing a format for a machine-readable catalogue record. As you will be aware, the British National Bibliography has for this purpose been collaborating with the Library of Congress project MARC. This format has been accepted as an American Library Association standard and is likely to be adopted as an international standard. The MARC standard is intended to cover all forms of record, not merely written records.

The uses to be made of sound recordings in an academic library will naturally depend on the functions and policy of the institution of which it forms part. Some uses are general and obvious; for example, the provision of language teaching records and records of music set in examinations. It is also not uncommon to provide records of literature and drama to help courses in the language and civilisation of a country and to preserve lectures by eminent visiting speakers in recorded form.

What developments may be expected—or at least hoped for—if the use of sound recordings for serious purposes continues to spread? It would be exceedingly useful if academic institutions were to engage in the systematic recording and documentation—under expert guidance, which could best be obtained from Leeds University Department of English—of urban English. The Leeds University Dialect Survey was confined almost entirely to rural districts, apart from a pilot survey of Leeds itself. There are many varieties of spoken English not yet properly recorded which will in time be influenced by social change and eventually die out: sales talk, clerical English, English spoken by immigrants, and many kinds of Cockney. It would also be valuable if recordings could be made of accounts of customs and occupations by people who have practised them all their lives. Whenever any such linguistic recordings are made it is of course essential to keep suitable documentation including complete texts and such details as the time and place of recordings, name, sex and age of speakers, their places of birth and residence, and occupations.

In this country we are very much behind France, Germany, Holland and the U.S.A. in providing facilities for the study of non-European music. This always depends enormously on recordings of authentic performers and a far-sighted record librarian could do worse than to collect suitable recordings. The existence within an institution of a rich collection of, say, Arabic music might act as a catalyst and eventually lead to the provision of a proper course of study.

It would be useful if institutions in towns where there is a theatre of high standard could arrange to record outstanding productions.

Naturally regional institutions will wish to preserve sound recordings of local events and personalities which would not warrant a place in a central archive. But I hope that a general scheme of collaboration with local record collections may evolve under which, (using the proposed central register which I have already mentioned) copies of selected local recordings may be sent to the British Institute of Recorded Sound. This would not only help the Institute to build up a fully comprehensive national collection but would also be of some help to local collections. It is always safer to make sure that anything of real value is kept in more than one place.

The status of recorded sound is, in spite of improvements in recent years, still a subordinate one. There is, however, constant growth, both in the number and the size of sound archives and other record collections at home and abroad and in acceptance of sound recordings as serious and valuable objects. It is difficult to see what the future will bring. There will certainly be a great increase in the use of audio-visual tape and other media. Nevertheless I think that although book libraries, music libraries and audio-visual aid departments will use sound recordings on an increasing scale, there will be a tendency towards greater independence, particularly for central record archives.

The Quest for Bax

R. L. E. FOREMAN

My interest in the music of Arnold Bax did not really develop until the early nineteen sixties. Like most people, I suspect, my knowledge of Bax had been via what I now know to be the wrong works to form a balanced impression. I had heard isolated performances of the *Third Symphony* and the *Garden of Fand*, as well as records of *Morning Song* and some songs, but none appeared to live up to the promise of *Tintagel*. Then I heard tape recordings of the first two symphonies.¹ I was electrified. The importance of Peter J. Pirie's maxim became apparent: '... his music is not easy to grasp at a first hearing ... although its basically traditional language positively invites hasty judgment, and from this he has suffered.'²

Initially I intended merely to compile a bibliography of Bax, but was soon involved in a much more comprehensive study of all aspects of the music itself. The bibliographies in standard monographs on British music are very poor, as are those relating to Bax in *Grove V* and *Musik in Geschichte und Gegenwart*. I decided, in the first instance, to investigate written material relating to Bax.

Firstly the *Music Index* was checked. Central Music Library has all the annual cumulations issued, but this publication is so far in arrears that it is worth remembering that the British Museum bind for Reading Room use all the monthly issues subsequent to the last cumulation. The next source was the literature index in the early issues of *Hinrichsen's Musical Yearbook*. The immediate pre-war period is usefully covered in the American publication, *A Bibliography of Periodical Literature in Musicology and Allied Fields*,³ while both the pre-war and post-war issues of *Bibliographie des Musikschritttums* help to fill gaps. Eric Blom's *General Index*⁴ covers the period 1915-1927 in a unique way. Two important later sources are contained in the BRIO and New York Public Library catalogue indexes of periodical articles. (Central Music Library has both). As far as Bax is concerned a blank was drawn in checking for theses,⁵ although later I was very pleased to assist Sister Kathleen Cronin of the College of Great Falls, Montana, with her M.A. thesis now accepted by Mount St. Mary College, California. (A xerox copy has been deposited in the library of University College, Cork). After this detailed search for literature, a more general check was made, with great profit, in *Subject Index to Periodicals* and other standard sources for such references.⁶

I then turned my attention to the music itself. I wanted to find out what exactly Bax had written by consulting various lists of his works, and inspect some of the manuscripts of the more obscure unpublished music. Through the former Honorary Secretary of the Bax Society, I contacted Colin Scott-Sutherland, who is engaged in writing a full length book on Bax, and Professor Aloys Fleischmann of University College, Cork, curator of the Bax Memorial Room. Professor Fleischmann was able to provide invaluable information and photocopies of parts of one or two early works. He also let me read an article on the Bax Memorial Room which I would not have otherwise seen.⁷ More recently he has written one of the most useful and sympathetic accounts of Bax that we have yet had.⁸ His mother's unpublished memoirs of Bax were also a most useful source in understanding Bax as a man and his fascination for things Irish.⁹

One of the most perplexing problems in investigating Bax's music is the way certain aspects of his art have been completely forgotten, and the scores, and often orchestral parts, have completely vanished. This is particularly true of his ballets. However, a most interesting

topic concerns his collaboration with John Masefield. Apart from *To Russia* Bax did a lot of work on, but never finished, a major work to words by Masefield entitled *Pageant of St George*. I hesitated to approach the Poet Laureate personally and when I eventually consulted his executors after his death I learned that his papers had been destroyed in a disastrous fire. To my regret my lack of resolution means this small problem may never be solved!

The earliest list of Bax's works is that in the *Society of British Composers Yearbook* 1907/8. (It is not in the British Museum, but is in the Bodleian Library). This list is almost totally unrecognisable in the light of the list in *Grove V*, and lists works such as the orchestral tone poems *A Song of Life and Love* and *A Song of War and Victory*, that have almost certainly been destroyed, as well as others such as *Cathleen ni Hoolihan*, a short tone poem, that survives, although unplayed.¹⁰ When the 1912 edition of this yearbook appeared the list was greatly changed and resembled the more accepted lists of the composer's music. Immediately after the First War, two lists of Bax's works appeared,^{11,12} and both include material, particularly songs, not listed in *Grove V*. However, the potentially most useful list of Bax's music is also the most frustrating to use. I refer to the list in *Musik in Geschichte und Gegenwart*. Written by the late Professor Redlich with the co-operation of the composer, its layout militates against practical use, and has a number of errors such as *Spring Fair* instead of *Spring Fire*, *Spring Showers* instead of *Spring Rain*. At least two songs are listed that are not listed elsewhere, but because they are not dated it is impossible to fit them into the pattern of Bax's music as a whole.

Locating the autographs of Bax's music and relating them to the comprehensive list that can be compiled was a difficult task until the recent bequest of all Miss Harriet Cohen's Bax manuscripts to the British Museum.¹³ Previously a few manuscripts had been available at the Museum,¹⁴ also at the Bax Memorial Room and the Library of Congress. Individual holographs have also been distributed to a wide variety of institutions; nevertheless, until the Harriet Cohen Collection was bequeathed to the British Museum, there were vast gaps in our knowledge of Bax.

The reader may be interested in the way in which one or two fugitive scores were eventually located. In *Grove V* there is listed a *Sinfonietta* by Bax dated 1932. No one knew where it was or remembered a performance. Detailed checking of reviews over a thirty-year run of *Musical Times* and other periodicals also failed to reveal its whereabouts. I knew, however, that Christopher Whelen, the composer and former musical director at the Old Vic, had performed a number of works by Bax at Bournemouth in the late forties. I discovered that he had not only known Bax very well but had been given the autograph of the *Sinfonietta*, which had remained unperformed. Another mystery, that of the *Songs for Voice and Orchestra*, listed in *Grove V* as dating from '1927?', was partly solved when checking through London University Music Library Catalogue at Senate House. I happened to discover that they own the autograph orchestral sketch and full score of one of these songs, *A Lyke-Wake*,¹⁵ actually dated February, 1934.

In 1928 *Musical America* published¹⁶ Bax's famous declaration of himself as a 'brazen Romantic'. However, most commentators are so busy quoting this statement, that they omit to mention the *Flute and Harp Sonata* that Bax states he had recently finished. It is mentioned in reviews, and it occurred to me that the autograph might be in the possession of the harpist Maria Korchinska, as the Sonata was written for her and her husband; this proved to be the case.

A still unsolved mystery that some reader might be able to help with, concerns a missing 'Cello Sonata in D minor'. In 1934 a number of periodicals reviewed the première of a 'Cello Sonata in D minor', played by Harriet Cohen and Thelma Reiss. There is certainly no other similar work in this key to which reference could have been made, perhaps erroneously, and so far I have been unable to trace it.

Letters are obviously particularly useful authentic sources for any biographical study. Apart from a most important letter¹⁷ from Bax to Philip Heseltine, written at the outbreak of the First World War, the British Museum have a fascinating series of letters contained in the Edward Clark letter books. *The Bard of Dimbovitza*, a cycle for voice and orchestra, which Bax mentions in the Heseltine letter, interested me, and I eventually tracked down a first performance in 1920 in a concert conducted by Edward Clark, through the chance discovery of the programme in Central Music Library. When the Clark letters¹⁸ had been foliated I found the whole correspondence relating to the arrangement of that concert.

It has often been stated that there are no books on Bax or his music. This however, is not strictly true. Although none are of any great length, several publications have appeared which almost come into that category. J. & W. Chester issued a small pamphlet in 1921.¹⁹ The following year the programme for the famous concert of Bax's music that was performed in the Queen's Hall²⁰ was on sale well in advance of the concert and constitutes a small monograph on the composer; a copy will be found in Central Music Library and it is listed in the Glasgow Public Library catalogue. In the thirties R. H. Hull wrote a short guide to Bax's symphonies,²¹ which included the first four. Later he wrote an interesting booklet that appeared with the English Music Society (Columbia) records of Bax's music.²² In 1962 the American periodical *Dance Perspectives*, devoted a whole issue to *The Truth about The Russian Dancers*²³ and published Barrie's text for the first time. This issue is now out of print and very scarce.

In 1968, soon after I became Honorary Secretary of the Bax Society, I started issuing the *Bax Society Bulletin*. This periodical, which is mimeographed, but with printed covers, appeared three times in 1968 and is now a quarterly. To those investigating Bax in the future this might prove an important source; articles have appeared by Edmund Rubbra, Vernon Handley, Colin Scott-Sutherland, Peter J. Pirie and others. Four American universities are subscribing, but only Central Music Library have shown any interest here. The *Bulletin* is now edited by Paul Podro.

The growing interest in Bax is very gratifying and I hope that my efforts have in some small way contributed to this rise in popularity. Certainly, by the Bax centenary in 1983, I feel sure that a number of his major works will be in the regular repertoire. I also hope that by then a full length study of the composer will have been published, so that his works may be more widely understood and appreciated.

-
- 1 The British Institute of Recorded Sound, 29 Exhibition Road, London, S.W.7, holds archive recordings of many Bax works. See my article, 'Arnold Bax: a discography'. *Recorded Sound*, Jan./Apr. 1968, no. 29-30, pp. 277-83.
- 2 Pirie, Peter J.: 'The Georgian Composers'. *Music in Britain*: a quarterly review issued by the British Council. No. 69, Summer 1965, pp. 23-27.
- 3 American Council of Learned Societies: committee on musicology. 'A Bibliography of periodical literature in musicology and allied fields'.
- 4 Blom, Eric: A General Index to modern musical literature in the English language, including periodicals, for the years 1915-26. Curwen, 1927.
- 5 The most useful sources of these are:—
- Hewitt, Helen: ed. 'Doctoral Dissertations in Musicology'. American Musicological Society, 4th ed., 1965.
 - Doe, Paul: ed. 'Register of theses on music'. *R.M.A. Research Chronicle* No. 3 and subsequent issues Royal Musical Association, 1963.
 - Callaway, Prof. Frank, comp.: 'Theses on Musical Subjects . . . at Australian and New Zealand Universities'. *Studies in Music* No. 1, 1967.

6 I find the best pattern for checking the general indexes to periodical literature is as follows:—

- Subject Index to Periodicals.
 - British Humanities Index.
 - Reader's Guide to Periodical Literature.
 - International Index.
- 7 Fleischmann, Aloys: 'The Arnold Bax Memorial'. *U.C.C. Record*, (University College, Cork). Easter 1956, no. 31, pp. 25-30.
- 8 —————: 'Arnold Bax'. *Recorded Sound* Jan./Apr. 1968, no. 29-30, pp. 277-83.
- 9 Fleischmann, Mrs T.: 'Some Reminiscences of Arnold Bax and how he came to Cork'. (Unpublished typescript, August 1955, ff. 41).
- 10 The holograph score of *Cathleen ni Hooliban* is in the Bax Memorial Room.
- 11 Evans, Edwin: Arnold Bax. (The second of two articles). *Musical Times*, April 1919, pp. 156.
- 12 British Music Society Annual, 1920. [Only one issued].
- 13 Add MSS. 54724-81.
- 14 Add MSS. 50173-81.
- 15 MS. 435.
- 16 Bax, Arnold: 'I am a Brazen Romantic'. *Musical America*. 7 July 1928. pp. 9.
- 17 Add MSS. 53809-I.
- 18 Edward Clark Vol. 1. Add MSS. 52, 256.
- 19 Chester, J. & W.: 'Arnold Bax'. (*Miniature essay series*). 1921.
- 20 Blom, Eric: Programme of Concert of Recent Music of Arnold Bax. Queen's Hall, Monday 13 November 1922. pp. vii-24.
- 21 Hull, R. H.: A Handbook of Arnold Bax's Symphonies. Murdoch 1932.
- 22 —————: [The English Music Society, Vol. 2] Arnold Bax. Columbia Records. c.1942.
- 23 Barrie, J. M.: The Truth about the Russian Dancers. Introduced by Tamara Karsavina. *Dance Perspectives*, Spring 1962, no. 14.

THE BRITISH CATALOGUE OF MUSIC

A catalogue of the new music and books about music published in Great Britain, arranged systematically according to the instruments and voices for which the works are written with entries under composers, titles, arrangers, authors of words and many other useful references.

Published by

THE COUNCIL OF THE BRITISH NATIONAL BIBLIOGRAPHY, LTD.

7 & 9 RATHBONE ST., LONDON, W.C. 1

01-580 3681

Index of Articles published in selected musical Periodicals

July - December 1968

Compiled by CHRISTEL WALLBAUM

| | | | | | |
|-------------------------------|-----|---------------------------|-----|--------------------------|-----|
| The Composer | Co | Musical Opinion..... | MO | Recorder and Music | |
| Church Music | CM | Musical Times..... | MT | Magazine | RMM |
| English Folk Dance and | | Music and Letters | ML | Royal Academy of Music | |
| Song | EDS | Music and Musicians | MMu | Magazine | RAM |
| Folk Music Journal | FMJ | Music in Education..... | ME | Royal College of Music | |
| Guildhall School of Music | | Music Review | MR | Magazine | RCM |
| and Drama Magazine | GSM | Music Teacher | MTe | The Strad | S |
| Guitar News | GN | Opera..... | Op | Tempo | T |
| Music (Journal of the Schools | | The Organ | O | Trinity College of Music | |
| Music Association) | M | Record Collector | RC | Bulletin | TCM |
| | | Recorded Sound | RS | | |

AMATEUR

ALEXANDER, R. I. The amateur musician. S vol. 79 no. 939. July, pp. 105, 107, 109.

DAVIS-BROWN, EILEEN. 'And one man in his time plays many parts.' S vol. 79 no. 939. July, pp. 115, 117.

AMERICA

BERGSMAN, WILLIAM. The orphanage and the establishment. GSM no. 1. Summer, pp. 2-5.

ARRANGEMENTS

LEWIN, ROBERT. An arrangement has been made. S vol. 79 no. 943. Nov., pp. 281, 282, 286, 287.

BANKS, Don

MANN, WILLIAM. The music of Don Banks. MT vol. 109 no. 1506. Aug., pp. 719-721.

BANTOCK, Sir Granville

EDMUNDS, CHRISTOPHER. Granville Bantock. TCM no. 9. Oct., p. 7.

FOREMAN, R. L. E. Sir Granville Bantock (1868-1946). RS no. 32. Oct., pp. 335-342.

PIRIE, PETER J. Bantock and his generation. MT vol. 109 no. 1506. Aug., pp. 715-717.

STONEHILL, GERALD C. Aeolian piano rolls of works by Bantock. RS no. 32. Oct., p. 343.

SUTTON, WADHAM. Granville Bantock (1868-1946), a centenary tribute. MO vol. 92 no. 1095. Dec., pp. 127, 129.

BARREL ORGAN

OBOUSSIER, PHILIPPE. An unusual barrel-organ. MT vol. 109 no. 1507. Sept., pp. 846-848.

BARTÓK, Béla

VINTON, JOHN. Hints to the printers from Bartók. ML vol. 49 no. 3. July, pp. 224-230.

BEETHOVEN, Ludwig van

ALEXANDER, ARTHUR. Beethoven and the piano. MTe vol. 47 no. 10. Oct., p. 19. vol. 47 no. 12. Dec., pp. 11, 12.

KELLER, HANS. Truth and music. [An analysis of the Kreutzer Sonata.] MMu vol. 16 no. 11. July, pp. 20-22.

ORGA, ATE. An authentic Beethoven transcription. MMu vol. 17 no. 4. Dec., pp. 30-33.

BERG, Alban

CHADWICK, NICHOLAS. Thematic integration in Berg's Altenberg Songs. MR vol. 29 no. 4. Nov., pp. 300-304.

BERKELEY, Lennox

DICKINSON, PETER. Berkeley's music today. MT vol. 109 no. 1509. Nov., pp. 1013, 1014.

BIZET, Georges

KLEIN, JOHN W. Bizet's 'Scottish' opera. [La Jolie Fille de Perth?]. Op vol. 19 no. 10. Oct., pp. 786-793.

KLEIN, JOHN W. Georges Bizet's tragic son. ML vol. 49 no. 4. Oct., pp. 357-366.

BOULEZ, Pierre

HOPKINS, G. W. Portrait of Debussy: Debussy and Boulez. MT vol. 109 no. 1506. Aug., pp. 710-714.

BOYCE, William

DAWE, DONOVAN. New light on William Boyce. MT vol. 109 no. 1507. Sept., pp. 802-807.

BRAHMS, Johannes

FISKE, ROGER. Brahms and Scotland. MT vol. 109 no. 1510. Dec., pp. 1106, 1107, 1109-1111.

BRASS BAND

GOLLAND, JOHN. Writing for brass band. Co no. 28. Summer, pp. 12-15.

BRITTEN, Benjamin

BOYD, MALCOLM. Britten, Verdi and the Requiem. T no. 86. Autumn, pp. 2-6.

HOWARD, PATRICIA. Bellipotent v. Indomitable. A genealogy of 'Billy Budd'. MT vol. 109 no. 1505. July, pp. 622, 623.

BYRD, William

GRAY, WALTER. Motive structure in the polyphony of William Byrd. MR vol. 29 no. 3. Aug., pp. 223-233.

CABALLÉ, Montserrat

BLYTH, ALAN. Accent on drama. MMu vol. 17 no. 2. Oct., p. 33.

CALDERÓN de la Barca, Pedro

POLLIN, ALICE M. Calderón's 'Falerina' and music. ML vol. 49 no. 4. Oct., pp. 317-328.

CHURCH MUSIC

BOYD, MALCOLM. 'Dies Irae': some recent manifestations. ML vol. 49 no. 4. Oct., pp. 347-356.

BRANAGAN, DAVID. Australia 68. [On the state of church music.] CM vol. 2 no. 26. Aug., pp. 7, 8.

ILLING, ROBERT. Barley's pocket dictionary of Est's metrical psalter. ML vol. 49 no. 3. July, pp. 219-223.

WHITE, ANTHONY. Alleluia, Dulce Carmen. CM vol. 2 no. 28. Dec., pp. 10, 11.

CLARK, Julian H.

ANON. A modern American maker [of violins]. S vol. 79 no. 939. July, pp. 94, 95.

CLEEVE, Montagu

ANON. A new viola d'amore. S vol. 79 no. 944. Dec., pp. 337, 339.

CLEMENCIC, René

THOMSON, J. M. René Clemencic. RMM vol. 2 no. 10. Sept., pp. 320, 321.

COLLIER, Marie

BLYTH, ALAN. Marie Collier. Op vol. 19 no. 12. Dec., pp. 953-957.

COLOMBIA

TAYLER, DONALD. The music of some Indian tribes of Colombia. II: Tropical forest people of South-eastern Colombia. RS no. 31. July, suppl. pp. 23-45. III: Coastal lowland people of Western Colombia. no. 32. Oct., suppl. pp. 47-69.

COMBES, Malcolm C.

ANON. Malcolm C. Combes. S vol. 79 no. 944. Dec., pp. 314, 315, 321.

CONCERTS

SENTINELLA, GEOFFREY. On a shoe-string in Bethnal Green. [On the Society for Modern Music.] Co no. 29. Autumn, pp. 23-25.

COUPERIN, François

MELLERS, WILFRID. Couperin on the harpsichord. MT vol. 109 no. 1509. Nov., pp. 1010, 1011.

SHARP, GEOFFREY. The sacred music of François Couperin le Grand. CM vol. 2 no. 27. Oct., pp. 9-12.

STEVENS, DENIS. Couperin le Grand. MMu vol. 17 no. 3. Nov., pp. 22, 23.

CRAXTON, Harold

MATTHEWS, DENIS. Harold Craxton, O.B.E., Hon. R.A.M. RAM no. 195. Michaelmas, pp. 11, 12.

CZECHOSLOVAKIA

NUTLEY, LIONEL. The music of Czechoslovakia. ME vol. 32 no. 334. Nov./Dec., pp. 297-299.

DEBUSSY, Claude

HOPKINS, G. W. Portrait of Debussy: Debussy and Boulez. MT vol. 109 no. 1506. Aug., pp. 710-714.

LOCKSPUISER, EDWARD. Portrait of Debussy: Debussy in perspective. MT vol. 109 no. 1508. Oct., pp. 904-906.

MERRICK, FRANK. The piano music of Debussy and Ravel. MT vol. 47 no. 9. Sept., p. 15.

DELIUS, Frederick

COPLEY, I. A. Warlock and Delius—a catalogue. ML vol. 49 no. 3. July, pp. 213-218.

DESTOUCHES, André

KIMBELL, DAVID R. B. The 'Amadis' operas of Destouches and Handel. ML vol. 49 no. 4. Oct., pp. 329-346.

DIVERTIMENTO

MEYER, EVE R. The Viennese divertimento. MR vol. 29 no. 3. Aug., pp. 165-171.

DOLMETSCH, Family of

CAMPBELL, MARGARET. Old instruments for the young. ME vol. 32 no. 333. Sept./Oct., pp. 248, 249.

DURKÓ, Zsolt

WALSH, STEPHEN. An introduction to the music of Zsolt Durkó. T no. 85. Summer, pp. 19-24.

ELGAR, Sir Edward

CONNOLLY, JUSTIN. Edward Elgar: fantasies and realities. Co no. 28. Summer, pp. 3-6.

FALLA, Manuel da

ORGA, ATEs. Falla and Spanish tradition. MMu vol. 16 no. 12. Aug., pp. 24-29.

FILMS

CAMERON, KEN. We make music. M vol. 2 no. 4. Dec., pp. 19, 20.

FOLK MUSIC

ARTHUR, DAVE AND TONI. Folk singing to schools. EDS vol. 30 no. 3. Autumn, pp. 84, 85.

BROWNE, JOHN PADDY. Folk song in adult education. EDS vol. 30 no. 3. Autumn, p. 86.

BROWNE, JOHN PADDY. Christmas carols and customs. EDS vol. 30 no. 4. Winter, pp. 121, 122.

JANKOVIC, LJUBICA S. Dancing for the dead in Yugoslavia. FMJ vol. 1 no. 4. pp. 223-227.

JANKOVIC, LJUBICA AND DANICA S. Masked dancers in Serbia. FMJ vol. 1 no. 4, pp. 227-235.

LLOYD, A. L. Albanian folk song. FMJ vol. 1 no. 4, pp. 205-222.

PILLING, JULIAN. Guernsey folk dances. EDS vol. 30 no. 4. Winter, pp. 114, 115.

PURSLow, FRANK. The Hammond Brothers' folk song collection. FMJ vol. 1 no. 4, pp. 236-266.

GAGLIANO, Joseph

ANON. A third generation Gagliano. S vol. 79 no. 940. Aug., pp. 134, 135.

GALPIN SOCIETY

MELVILLE-MASON, GRAHAM. 21 years of organology. MT vol. 109 no. 1507. Sept., pp. 810, 811.

GERMANY

MCCREDIE, ANDREW D. The Munich school and Rudi Stephan (1887-1915). Some forgotten sources and byways of musical Jugendstil and expressionism. MR vol. 29 no. 3. Aug., pp. 197-222.

GIBSON, Alexander

WILSON, CONRAD. Alexander Gibson. Op vol. 19 no. 8. Aug., pp. 617-620.

GILBERT, Anthony

HOPKINS, G. W. The music of Anthony Gilbert. MT vol. 109 no. 1508. Oct., pp. 907, 909, 910.

GOEHR, Alexander

ALEXANDER GOEHR talks to Stanley Sadie about 'Naboth's Vineyard'. MT vol. 109 no. 1505. July, pp. 625, 626.

GOUNOD, Charles

HOWE, DAVID. Gounod has two birthdays. MO vol. 92 no. 1095. Dec., p. 129.

GREAT BRITAIN

JESSEL, CAMILLA. British music on show at a new study centre [British Music Information Centre]. Co no. 29. Autumn, pp. 25, 26. Reprinted from The Times Educational Supplement.

GREENE, Harry Plunket

RITCHIE, MARGARET. Plunket Greene as a teacher. [With a discography]. RS no. 32. Oct., pp. 328-330.

WILSON, STEUART. Harry Plunket Greene. RS no. 32. Oct., pp. 327, 328.

GUADAGNINI, Giovanni Battista

ANON. A Parma Guadagnini. S vol. 79 no. 941. Sept., pp. 174, 175.

GUARNERI, Guiseppe Antonio

NARAYN, DEANE. The search for Del Gesù. S vol. 79 no. 943. Nov., pp. 275, 277, 279. vol. 79 no. 944. Dec., pp. 327, 329, 330, 334.

GUITAR

ABLÓNIZ, MIGUEL. Rational guitar technique. GN no. 100. Sept./Oct., pp. 26-29. no. 101. Nov./Dec., pp. 3-6.

HÁBA, Alois

ORGA, ATEs. Alois Hába and microtonality. MO vol. 109 no. 1090. July, pp. 541, 543, 545.

HANDEL, George Frideric

BOYD, MALCOLM. La Solitudine: a Handel discovery. MT vol. 109 no. 1510. Dec., pp. 1111, 1113, 1114.

KIMBELL, DAVID R. B. The 'Amadis' operas of Destouches and Handel. ML vol. 49 no. 4. Oct., pp. 329-346.

SUMMERS, VIVIAN. Why not Hercules? ME vol. 32 no. 332. July/Aug., pp. 191, 192.

HARP

MARSON, JOHN. Performers' platform: the harp. Co no. 28. Summer, pp. 22-27.

HARVEY, Jonathan

BROWN, DAVID. Jonathan Harvey. MT vol. 109 no. 1507. Sept., pp. 808-810.

HAYDN, Joseph

ROSCOE, CHRISTOPHER. Haydn and London in the 1780's. ML vol. 49 no. 3. July 1968, pp. 203-212.

HENZE, Hans Werner

BOWEN, MEIRION. Henze in the concert hall. An assessment of his importance. MMu vol. 17 no. 4. Dec., p. 24.

HESELTINE, Philip

COPLEY, I. A. Warlock and Delius—a catalogue. ML vol. 49 no. 3. July, pp. 213-218.

COPLEY, I. A. The writings of Peter Warlock (Philip Heseltine) (1894-1930). A catalogue. MR vol. 29 no. 4. Nov., pp. 288-299.

COPLEY, I. A. Warlock and the brass band. MT vol. 109 no. 1510. Dec., pp. 1115, 1116.

HIERRO, José del

ANON. José del Hierro, of Madrid. S vol. 79 no. 942. Oct., pp. 218, 219.

HINDEMITH, Paul

COOKE, ARNOLD. On studying with Hindemith in Berlin. TCM no. 9. Oct., pp. 5, 6, 11.

HISTORY

HOWE, DAVID. 1818—a composite glimpse. MO vol. 92 no. 1094. Nov., pp. 75, 77.

HOFMANN, Josef

CASSINI, LEONARD. Josef Hofmann. RS no. 32. Oct., pp. 331-334.

INDIA

MASSEY, REGINALD. A Western guide to Indian music. MMu vol. 17 no. 1. Sept., pp. 30, 31, 60.

INSTRUMENTS

MORRIS, HAROLD. New ways for beginners. S vol. 79 no. 943. Nov., pp. 299, 301.

MORROW, MICHAEL. Instruments: preserve—or improve? MMu vol. 17 no. 4. Dec., pp. 42, 43.

ISRAEL

MENDOZA, ANNE. Alive and kicking. [Music in Israel.] M vol. 2 no. 4. Dec., pp. 6-8.

SOWDEN, DORA. Israel music. MO vol. 91 no. 1090. July, pp. 545, 547, 549.

ITALY

STEVENS, DENIS. Two centuries of Venice. MMu vol. 16 no. 11. July, pp. 26, 27.

JAQUES-DALCROZE, Emile

DOBBS, JACK. Some great music educators: Emile Jaques-Dalcroze. MTe vol. 47 no. 8. Aug., pp. 13, 14. vol. 47 no. 9. Sept., pp. 16, 29.

KEILBERTH, Joseph

HARTMANN, RUDOLF. Joseph Keilberth, 1908-1968. Op vol. 19 no. 10. Oct., pp. 799-802.

KOECHLIN, Charles

DICKINSON, PETER. Charles Koechlin (1867-1951). Co no. 29. Autumn, pp. 20-23.

MCCABE, John

MCCABE, JOHN. Concertante music. ME vol. 32 no. 333. Sept./Oct., pp. 246, 247.

McEWEN, John B.

HOWELL, DOROTHY. John B. McEwen, 1868-1968. RAM no. 195. Michaelmas, pp. 7-10.

MAHLER, Gustav

DIETHER, JACK. Mahler's 'Klagende Lied'—genesis and evolution. MR vol. 29 no. 4. Nov., pp. 268-287.

MARRINER, Neville

BLYTH, ALAN. Mainspring of St. Martin's. MMu vol. 17 no. 4. Dec., p. 34.

MARTIN y SOLER, Vicente

JESSON, ROY. Una Cosa Rara. MT vol. 109 no. 1505. July, pp. 619-621.

MOÓR, Emanuel

SHEAD, HERBERT. The Emanuel Moór double keyboard piano. MTe vol. 47 no. 12. Dec., pp. 9, 29.

MORASSI, Giovanni Battista

ANON. Giovanni Battista Morassi. S vol. 79 no. 943. Nov., pp. 266, 267.

MOZART, Wolfgang Amadeus

CHARLES MACKERRAS talks to Stanley Sadie about editing Mozart's operas. MT vol. 109 no. 1506. Aug., pp. 722, 723.

SADIE, STANLEY. Mozart's 'Betulia liberata'. MT vol. 109 no. 1509. Nov., pp. 1015-1017.

MUSIC

O'BEIRNE, THOMAS H. 940, 369, 969, 152 dice-music trios. MT vol. 109 no. 1508. Oct., pp. 911-913.

CROSS, ANTHONY. The significance of aleatoricism in twentieth century music. MR vol. 29 no. 4. Nov., 1968, pp. 305-322.

DERBYSHIRE, DAVID. The listener and his music. MO vol. 92 no. 1095. Dec., pp. 124, 125.

JEFFERSON, ALAN. Music for pleasure. MMu vol. 16 no. 11. July, p. 33.

LAMBERT, JOHN. Whither music, whither? Co no. 28. Summer, pp. 9-11.

MORGAN, DAVID. The disappearing middlebrow [composer]. Co no. 28. Summer, pp. 15-17.

MORGAN, DAVID. The disappearing middlebrow [composer]. RAM no. 195. Michaelmas, pp. 12-15.

MUSICOLOGY

VLASTO, JILL. A Cambridge occasion. [On the conferment of honours degrees in 1893.] MT vol. 109 no. 1505. July, pp. 616-618.

NOTATION

PAYNE, KENNETH. Catching sight of the music. [On the 'tonscript' method.] Co no. 29. Autumn, pp. 16-18.

OPERA

DROGHEDA, THE EARL OF. Ballet and opera interdependent. Op vol. 19 no. 7. July, pp. 528-530.

HAYWORTH, PETER. The end of opera? Op vol. 19 no. 9. Sept., pp. 696-702.

JOLLY, CYNTHIA. Inside Russian opera houses. Op vol. 19 no. 8. Aug., pp. 607-615.

ROSENTHAL, HAROLD. Covent Garden comes of age. Op vol. 19 no. 7. July, pp. 526, 527.

WEBSTER, SIR DAVID. Retrospect and prospect [Royal Opera House Covent Garden]. Op vol. 19 no. 7. July, pp. 530-534.

WILSON, HAMISH. Opera in the home. M vol. 2 no. 4. Dec., pp. 32-34.

ORCHESTRAS

POTTS, JOSEPH E. The Meiningen Court Orchestra. S vol. 79 no. 939. July, pp. 97, 99, 101, 103.

POTTS, JOSEPH E. The NZBC [New Zealand Broadcasting] Symphony Orchestra. S vol. 79 no. 941. Sept., pp. 177, 179, 181, 183.

POTTS, JOSEPH E. The Houston Symphony Orchestra. S vol. 79 no. 943. Nov., pp. 269, 271, 273.

POTTS, JOSEPH E. Orchestre de la Suisse Romande. S vol. 79 no. 944. Dec., pp. 317, 319, 321.

WOOD, RUPERT M. Concert harmony. [On amateur orchestras.] S vol. 79 no. 941. Sept., pp. 199, 201, 203.

ORGAN

AGER, LAURENCE. Whence our future organists? MO vol. 91 no. 1090. July, p. 559.

CROCKER, TREVOR. Round the world in eight weeks. MO vol. 91 no. 1091. Aug., pp. 613, 615.

JACK, MICHAEL. Deafness and the organ. MO vol. 92 no. 1094. Nov., pp. 85, 87.

MATTHEWS, BETTY. The organs of the London pleasure gardens. O vol. 48 no. 189. July, pp. 35-40.

PADGETT-CHANDLER, DAVID E. The organ: a lawyer's paradise. MO vol. 91 no. 1090. July, pp. 563, 565.

RENSHAW, MARTIN. Anatomy of an organ. O vol. 48 no. 190. Oct., pp. 81-94.

ORGAN, particular

ANON. New organ for the Chapel of Corpus Christi College, Cambridge. MO vol. 92 no. 1095. Dec., pp. 147, 149.

BEECHEY, GWILYM. The organ at All Saints' Church, Carshalton. O vol. 48 no. 190. Oct., pp. 78-80.

BYARD, HERBERT. The organ in the Priory Church of St. Mark, Usk. O vol. 48 no. 190. Oct., pp. 55-58.

DUFFY, TERENCE. Organum=i, implement or instrument: Liverpool Metropolitan Cathedral. CM vol. 2 no. 26. Aug., p. 17.

ELVIN, LAURENCE. Carr's Lane Congregational Church, Birmingham—its organ and music. O vol. 48 no. 189. July, pp. 41-45.

ELVIN, LAURENCE. An echo from the past: Mr [Nathaniel] Holmes's organ. MO vol. 92 no. 1094. Nov., pp. 87, 89, 91. vol. 92 no. 1095. Dec., pp. 141, 143, 145.

FLINT, EDWARD W. The C. B. Fisk organ at Harvard University. O vol. 48 no. 190. Oct., pp. 59-65.

HARVERSON, ALAN. Organum=i, implement or instrument: Priory Church—West Brompton. CM vol. 2 no. 27. Oct., p. 14.

MACFADYEN, K. A. The 'Harding' organ in the Great Hall of the University of Birmingham. O vol. 48 no. 189. July, pp. 1-6.

SHEPHERD, PAUL. Organum=i, implement or instrument: Trinity and All Saints' Colleges—Leeds. CM vol. 2 no. 28. Dec., p. 12.

SKELLY, J. A. The organ of St. Barnabas Church, Heaton, Bradford. O vol. 48 no. 189. July, pp. 24-34.

STERRETT, NORMAN. The organ in Gordonstoun School chapel. O vol. 48 no. 190. Oct., pp. 49-54.

SUMNER, W. L. The organ of the Church of Holy Trinity, Sloane Square, London S.W.1. O vol. 48 no. 189. July 1968, pp. 7-14.

SUMNER, W. L. The organs of All Hallows, Barking by the Tower of London. O vol. 48 no. 190. vol. 48 no. 190. Oct., pp. 71-77.

TOMKINS, RODNEY. The organs of St. Botolph's, Colchester. O vol. 48 no. 190. Oct., pp. 66-70.

WEBB, STANLEY. A Handel organ restored. MT vol. 109 no. 1510. Dec., p. 1154.

WEBB, TREVOR. The organs of Ashford parish church, Kent. O vol. 48 no. 189. July, pp. 15-23.

ORMANDY, Eugene

PENDERGAST, HERBERT, talking to Eugene Ormandy. MMu vol. 17 no. 1. Sept., pp. 22-25, 60.

ORNAMENTS

NEUMANN, FREDERICK. Notes on 'melodic' and 'harmonic' ornaments. MR vol. 29 no. 4. Nov., pp. 249-256.

ORR, Charles Wilfred

COPLEY, I. A. An English songwriter—C. W. Orr. Co no. 29. Autumn, pp. 12-14.

PAINTING

ATKINSON, NEVILLE. Can painting help us? MO vol. 32 no. 332. July/Aug., pp. 189, 190.

PARRY, Sir Hubert

BEECHEY, GWILYM. Parry and his organ music. MT vol. 109 no. 1508. Oct., pp. 956-958. vol. 109 no. 1509. Nov., pp. 1057-1059.

PATRONAGE

DODGSON, STEPHEN. Calling the tune. Co no. 28. Summer, pp. 7-9.

PATTIERA, Tino

VINCENTI, ANNE. Tino Pattiera. RC vol. 17 no. 12. July, pp. 268-285.

PEETERS, Flor

LADE, JOHN. The organ music of Flor Peeters. MT vol. 109 no. 1505. July, pp. 667-669.

PENDERECKI, Krzysztof

COX, DAVID. Penderecki—St. Luke Passion. CM vol. 2 no. 28. Dec., pp. 8, 9.

PERCUSSION INSTRUMENTS

BLADES, JAMES. Orchestral percussion: the instruments, their maintenance, technical approach and repertoire. MTe vol. 47 no. 12. Dec., pp. 21, 27.

PERFORMANCE

LASOCKI, DAVID. Dotted notes and the French overture—a serious musicological mistake exposed. RMM vol. 2 no. 10. Sept., pp. 309, 311.

THOMPSON, KENNETH L. First performances? MT vol. 109 no. 1508. Oct., pp. 914, 915.

PETERSON, May

GARDNER, M. L. May Peterson. RS no. 32. Oct., pp. 344-346.

POPULAR MUSIC

PLEASANTS, HENRY. Great popular singers. MMu vol. 17 no. 4. Dec., pp. 40, 41.

PRINTEMPS, Yvonne

LIFF, VIVIAN. Yvonne Printemps. RS no. 31. July, pp. 309-314.

PROFESSION of MUSIC

DARLING, LEONARD. All for a penny a week. [Organists' salaries.] MO vol. 91 no. 1090. July, p. 561.

HUNT, CHRISTOPHER. A state agency? GSM no. 1. Summer, pp. 12, 13.

LOUKES, DAVID. Training the performer. GSM no. 1. Summer, pp. 6-8.

STANFIELD, M. B. A background to 'trac' control. [The nervous performer.] S vol. 79 no. 942. Oct., pp. 241, 243.

WARD, STUART. Boy soprano's career. M vol. 2 no. 4. Dec., pp. 30, 31.

PUCCINI, Giacomo

GREENFIELD, E. Opera on the gramophone: 'Manon Lescaut'. Op vol. 19 no. 12. Dec., pp. 958-965.

RACHMANINOV, Sergyei

WALSH, STEPHEN. Flawed but a genius. On the composer's strange popularity and strange unpopularity of his total output. MMu vol. 16 no. 12. Aug., pp. 32, 33, 54.

RANDS, Bernard

RANDS, BERNARD. Per esempio. ME vol. 32 no. 334. Nov./Dec., pp. 300, 301.

RANKL, Karl

WEBSTER, SIR DAVID. Karl Rankl, 1898-1968. Op vol. 19 no. 11. Nov., pp. 879-882.

RAVEL, Maurice

MERRICK, FRANK. The piano music of Debussy and Ravel. MTe vol. 47 no. 9. Sept., p. 15.

RECORDER

ASHTON, DON. In defence of keywork. RMM vol. 2 no. 10. Sept., p. 313.

DEWEY, MONICA. Recorder and guitar—unite! RMM vol. 2 no. 10. Sept., pp. 312, 313.

WAI TZMAN, DANIEL. The bell key. RMM vol. 2 no. 10. Sept., pp. 325-327.

RECORDS and RECORDINGS

ELVIN, RENÉ. The East German record industry. MO vol. 91 no. 1091. Aug., pp. 597, 598.

GUBBY, ROY. So you want to make a record in Berlin? Co no. 28. Summer, pp. 17-21.

MORBY, PAUL. Brown Wax to Blue Amberol—and the McCormack cylinders. RC vol. 18 nos. 1 and 2. Oct., pp. 5-42.

ORR, PETER. The British Council's recorded sound section. RS no. 31. July, pp. 315-318.

RUST, BRIAN. The Benson Orchestra of Chicago: a discography. RS no. 31. July, pp. 322-324.

STRATTON, JOHN. The Mapleson cylinder of 'A ce mot' from Les Huguenots (Meyerbeer). RS no. 31. July 1968, pp. 319-321.

ROBINSON, Forbes

LOVELAND, KENNETH. As the palmist foretold. MMu vol. 17 no. 4. Dec., pp. 20.

ROSSINI, Gioacchino

AGER, LAURENCE. Tunes came looking for him. M vol. 2 no. 4. Dec., pp. 25, 26.

GOSSETT, PHILIP. Rossini and authenticity. MT vol. 109 no. 1509. Nov., pp. 1006-1010.

GRAVES, PERCEVAL. Homage to Rossini. Op vol. 19 no. 11. Nov., pp. 858-864.

WEINSTOCK, HERBERT. Rossini, Donizetti, Bellini, Verdi. Op vol. 19 no. 11. Nov., pp. 865-871.

RUGGLES, Carl

ZIFFRIN, MARILYN J. Angels—two views. MR vol. 29 no. 3. Aug., pp. 184-196.

RUMANIA

WOOD, HUGH. Music in Rumania. MT vol. 109 no. 1510. Dec., pp. 1116, 1117.

SATIE, Erik

SUTTON, WADHAM. Erik Satie—artist or poseur? MO vol. 91 no. 1092. Sept., pp. 657, 659.

SCARLATTI, Domenico

DENCH, HAROLD. Five hundred sonatas and the guitar (Domenico Scarlatti, 1685-1757). GN no. 100. Sept./Oct., pp. 18, 19. no. 101. Nov./Dec., pp. 23, 24.

SCHENKER, Heinrich

HARRIS, SIMON. The Schenkerian principle. Co no. 29. Autumn, pp. 30-32.

SCHUBERT, Franz

BROWN, MAURICE J. E. Two Schubert discoveries. MT vol. 109 no. 1507. Sept., p. 801.

MINCHIN, LESLIE. Schubert in English. MO vol. 91 no. 1091. Aug., pp. 598, 599.

SCOTT, Sir Walter

FORBES, ELIZABETH. Sir Walter Scott and opera. Op vol. 19 no. 11. Nov., pp. 872-878.

SÉVERAC, Déodat de

BRODY, ELAINE. Déodat de Séverac: a Mediterranean musician. MR vol. 29 no. 3. Aug., pp. 172-183.

SHOSTAKOVICH, Dmitri

WALSH, STEPHEN. D-S-C-H and his string quartets. MMu vol. 17 no. 1. Sept., p. 18.

SINGING

PLEASANTS, HENRY. The lowdown on high notes. Op vol. 19 no. 10. Oct., pp. 794-799.

SOLTI, George

ROSENTHAL, HAROLD. George Solti talks to the editor [of 'Opera']. Op vol. 19 no. 7. July, pp. 534-537.

STAMPS

'PHILATICUS'. Stamps of musical interest. MO vol. 91 no. 1091. July, p. 549. vol. 91 no. 1091. Aug., p. 596. vol. 92 no. 1093. Oct., p. 11. vol. 92 no. 1094. Nov., p. 71.

STEPHAN, Rudi

MCCREDIE, ANDREW D. The Munich school and Rudi Stephan (1887-1915). Some forgotten sources and byways of musical Jugendstil and expressionism. MR vol. 29 no. 3. Aug., pp. 197-222.

STEVENSON, Ronald

ORGA, ATEs. Ronald Stevenson. MMu vol. 17 no. 2. Oct., pp. 26-32.

STRAUSS, Richard

HEYWORTH, PETER. The rise and fall of Richard Strauss. MMu vol. 17 no. 2. Oct., pp. 20-23.

JEFFERSON, ALAN. Opera on the gramophone: 'Ariadne auf Naxos'. Op vol. 19 no. 9. Sept., pp. 703-713.

STRAVINSKY, Igor

BURKHART, CHARLES. Stravinsky's resolving canon. MR vol. 29 no. 3. Aug., pp. 161-164.

BUSH, GEOFFREY. Heard near Tiflis. [Correcting a fact in Stravinsky's book 'Dialogues and a Diary'.] Co no. 29. Autumn, pp. 28-30.

RAJNA, THOMAS. Stravinsky's piano works. Co no. 29. Autumn, pp. 5-9.

SOUVTCHINSKY, PIERRE. Thoughts on Stravinsky's Requiem Canticles. T no. 86. Autumn, pp. 6, 7.

TANS'UR, William

FLAY, A. L. An entrancing music primer. MO vol. 92 no. 1093. Oct., pp. 29, 31.

TEACHING

CHANDLER, MARY. Woodwind in schools. MTe vol. 47 no. 9. Sept., p. 27. vol. 47 no. 10. Oct., pp. 27, 41.

ENOCH, YVONNE. The piano class. MTe vol. 47 no. 9. Sept., pp. 25, 33. vol. 47 no. 10. Oct., pp. 15, 41. vol. 47 no. 11. Nov., pp. 15, 16. vol. 47 no. 12. Dec., p. 14.

ENOCH, YVONNE. Music for the very young. ME vol. 32 no. 332. July/Aug., pp. 186-188.

ENOCH, YVONNE. Music in American education. ME vol. 32 no. 333. Sept./Oct., pp. 250, 251.

ENOCH, YVONNE. Class piano in the USA. ME vol. 32 no. 334. Nov./Dec., pp. 305-307.

GAVALL, JOHN. Whither guitar? MTe vol. 47 no. 9. Sept., pp. 13, 14. vol. 47 no. 10. Oct., pp. 17, 29. vol. 47 no. 11. Nov., pp. 12, 31. vol. 47 no. 12. Dec., pp. 13, 29.

GREEN, CHRISTOPHER. Objectives in music education. ME vol. 32 no. 334. Nov./Dec., pp. 308, 309.

HOWARD, STANLEY. Visualisation and mental practice. MTe vol. 47 no. 7. July, p. 10.

LAWRENCE, STUART. Folk music in education: Producing a mumming play in school. EDS vol. 30 no. 3. Autumn, pp. 78-80.

LINDO, SYLVIA. Teaching the piano in France. ME vol. 32 no. 333. Sept./Oct., pp. 244, 245.

LONGMIRE, JOHN. Why be illiterate?—learn the language. M vol. 2 no. 4. Dec., pp. 35-38.

MCCALDIN, DENIS. Music in a liberal education forum: the universities. ME vol. 32 no. 333. Sept./Oct., pp. 252, 253.

MCGAVIN, E. A. Instrumental music in secondary education—a suggestion. M vol. 2 no. 4. Dec., pp. 16-18.

MOUTRIE, JOHN. Some great music educators: The appreciation movement in Britain: Macpherson, Read and Scholes. MTe vol. 47 no. 10. Oct., pp. 18, 31. vol. 47 no. 11. Nov., pp. 21, 32.

ROBJOHNS, ERIC. Sound in the classroom. M vol. 2 no. 4. Dec., pp. 27-29.

ROKOS, K. W. String teaching on a shoe-string. S vol. 79 no. 939. July, pp. 111, 113. vol. 79 no. 940. Aug., pp. 151, 153, 155, 156, 159. vol. 79 no. 941. Sept., pp. 191, 193, 195.

SMALL, CHRISTOPHER. Music in a liberal education forum. ME vol. 32 no. 334. Nov./Dec., pp. 302-304.

TOWSE, JOHN. Some experience in piano class teaching. MTe vol. 47 no. 8. Aug., pp. 7, 23.

WINTER, JOHN. Music in a liberal education forum. ME vol. 32 no. 332. July/Aug., pp. 195-197.

WOODWARD, PETER. The school brass band. MTe vol. 47 no. 7. July, pp. 7, 19. vol. 47 no. 8. Aug., pp. 17, 23.

TIMPANI

BLADES, JAMES. The timpani. MTe vol. 47 no. 11. Nov., pp. 11, 27.

TROTTER, Yorke

PUTTICK, GLADYS. Some great educators: Yorke Trotter. MTe vol. 47 no. 7. July, pp. 9, 10.

TUCKWELL, Barry

BLYTH, ALAN. Tuckwell's chance choice. MMu vol. 17 no. 1. Sept., pp. 34, 65.

VERDI, Giuseppe

BOYD, MALCOLM. Britten, Verdi and the Requiem. T no. 86. Autumn, pp. 2-6.

VIOLIN

CLARKSON, FRANK A. The violin in the nineteenth century. S vol. 79 no. 940. Aug., pp. 141, 143, 145, 147. vol. 79 no. 941. Sept., pp. 185, 187, 189, 191. vol. 79 no. 942. Oct., pp. 227, 229, 231.

LEWIN, ROBERT. The economic picture. [Prices of violins.] S vol. 79 no. 940. Aug., pp. 136, 137, 139.

LEWIN, ROBERT. How much tone? S vol. 79 no. 942. Oct., pp. 221, 223, 225.

SPICER, PETER S. Repairing violins and kindred instruments. S vol. 79 no. 942. Oct., pp. 233, 234, 238, 239. vol. 79 no. 943. Nov., pp. 291, 293, 295, 297. vol. 79 no. 944. Dec., pp. 323, 325.

VIOLONCELLO

JOSEPH, VIVIAN. A short history of the cello and bow (part 3). RAM no. 195. Michaelmas, pp. 16-18.

STANFIELD, M. B. Technique building for cellists. S vol. 79 no. 943. Nov., pp. 287, 289. vol. 79 no. 944. Dec., pp. 334, 335.

WARD, David

JEFFERSON, ALAN. David Ward. Op vol. 19 no. 7. July, pp. 540-546.

WARD, Justine

MORE, MOTHER THOMAS. Some great music educators: Justine Ward. MTe vol. 47 no. 12. Dec., pp. 15, 23.

WARREN, Raymond

WARREN, RAYMOND. Songs of unity. ME vol. 32 no. 332. July/Aug., pp. 193, 194.

WORDS and MUSIC

KINSEY, BARBARA. Mörike poems set by Brahms, Schumann and Wolf. MR vol. 29 no. 4. Nov., pp. 257-267.

XENAKIS, Jannis

BUTCHERS, CHRISTOPHER. The random arts: Xenakis, mathematics and music. T no. 85. Summer, pp. 2-5.

SOUSTER, TIM. Xenakis's 'Nuits'. T no. 85. Summer, pp. 5-18.

OBITUARY

DR C. B. OLDMAN died on 7 October 1969. An appreciation of his work will appear in the Spring 1970 issue of BRIO.

APPOINTMENTS

A. T. HODGES, music librarian of Luton Public Libraries, is to be music librarian of Liverpool Public Libraries.

RETIREMENTS

On 15 September 1969, Miss MARION LINTON, Deputy Keeper in charge of the Music Room, National Library of Scotland, has retired after serving for thirty-seven years in the National Library of Scotland.

On 12 July 1969, Miss A. E. BURBRIDGE, Music Librarian of Leeds Public Libraries, has retired after serving for forty-six years.

REVIEW

VERZEICHNIS DER MUSIKZEITSCHRIFTEN DES 19. JAHRHUNDERTS.

By Imogen Fellingner. pp. 557. (Gustav Bosse, Regensburg, 1968. Studien zur Musikgeschichte des 19. Jahrhunderts. Band 10. £13 17s. 6d.)

No one engaged in music research would dispute the value of music periodicals. Not only do they contain articles, which themselves result from earlier research and may be of value in furthering new investigators' understanding, but also, in their articles about contemporary musical activity and in reviews of concerts and new music, they can be regarded as primary sources of information. The latter is particularly true of periodicals published in the past. Many of these are now very scarce and the scholar has difficulty in finding precisely which library owns copies. However, this will no longer apply to music periodicals published in the nineteenth century since the publication of this splendid catalogue. It will prove to be such a useful guide that 'Fellinger' will become as much a part of music research as 'Schnapper' or R.I.S.M.

The main sequence is a chronological listing of music periodicals (including Yearbooks) published throughout the world from 1798 to 1918. The year 1798 is chosen as starting point because the *Allgemeine Musikalische Zeitung* first appeared in that year. The editor points out that this is the first music periodical to fulfil all the functions expected of it; she adds that, whereas all its contemporaries lasted for only a short time, A.M.Z. was in continuous publication for fifty years. Another point to note here is that 'world' really means that all countries of the world are covered. There are seven titles listed which were published in Tokyo, five in Helsinki and five in Buenos Aires. English readers might have some difficulty in tracking down Japanese titles transliterated into German, but as there is an index of places of publication this is not an impossible task.

Under each entry in the main sequence the full publishing history of each periodical is given, including such details as names of editors with dates of editorship when known, changes of title and inclusive dates of publication. Where a periodical continues after 1918 this fact is indicated. Then locations are given in selected libraries throughout the world, with Germany obviously receiving the best coverage. In the case of Great Britain an attempt has been made to give a reasonable coverage of the whole country, but it seems a pity that the Central Music Library could not have been included. Admittedly the British Museum is in London, but our national library is not always easily accessible to all readers, and therefore the inclusion of the most important public collection in London other than the British Museum would have been useful. The editor should note that Bath Municipal Library and Bath Public Library must be one and the same, as far as this reviewer can discover. Symbols are of course used for the libraries and these are listed in front of the main chronological sequence.

Five indexes are provided. That for titles covers all titles, under which a periodical has appeared, and the titles of any supplements. The index of places of publication has the entry of course under the German name of the town. There are references from alternative forms, but why is La Haye under L and Den Haag under H? The other three indexes are for editors, publishers and printers, and subjects. There is a very interesting introductory history of nineteenth century music periodicals, in which Miss Fellingner shows how the periodicals published reflected the changing attitudes of musicians; for example the growth of both specialisation and national music are mirrored in the periodicals which begin to appear about the middle and in the second half of the century respectively.

Finally there is an excellent bibliography, and linked with this a list of those periodicals, named in some of the items recorded in the bibliography, which the editor has been unable to trace in any library. This list is arranged in the same order as the main sequence and gives the source of the title. There is a short errata list at the end of the volume. Altogether a very impressive work, and one which is an essential for any music library likely to be used by persons interested in research into the nineteenth century or earlier.

BRIAN REDFERN

A BIBLIOGRAPHY OF THE MUSICAL WORKS PUBLISHED BY THE FIRM OF JOHN WALSH DURING THE YEARS 1721—1766. By William C. Smith and Charles Humphries. pp. xx,351. Published for the Bibliographical Society, London, by Oxford University Press, 1969. £5.

The publication of this volume marks the fulfilment of a wish expressed by Frank Kidson, writing in the *Musical Quarterly* in 1920¹, that a bibliography of the publications of the two Walshes could be compiled to show the wealth of music existing in the first half of the eighteenth century. Mr Smith hinted in his first volume, *A Bibliography of the musical works published by John Walsh during the years 1695-1720*, published in 1948, that the contents of a further volume 'have been largely prepared'; during the intervening years, Mr Smith has been at work on his Handel bibliography, *Handel*, a descriptive catalogue of the early editions, eventually published in 1960, which includes many items published by the Walsh firm. These volumes, together with the present one, list the entire known and advertised musical publications of the Walshes over a period of seventy years from 1695 to 1766—a considerable portion of English musical history.

The introduction contains much information to supplement the details about the history of the firm and its successors given in the earlier volume, followed by a detailed list of the catalogues issued by them. It is important to note that in compiling the present bibliography, fifteen additional lists have been discovered, among them the 'Great Catalogue' containing nearly 600 items. It is also noteworthy that a much greater number of libraries feature in the locations given for examined copies. The section outlining the plan of the bibliography should be read in conjunction with pages xii-xiii of the earlier work, for certain information, for example, the compilers' policy of entering all items referred to in contemporary advertisements, is not repeated here.

On reaching the bibliography itself, the first noticeable difference is that an alphabetical listing, in which works are entered under composer or title, with some items listed under generic terms, e.g. Airs, Minuets, Country dances, etc., has been used in preference to the chronological sequence used before, though no reason for the change is given. Because of this, there are no separate indexes, though some references from titles and composers to other entries are interspersed in this sequence. One is pleased, though, to notice that size and collation for all copies examined are given, details lacking in the previous bibliography. One thousand, five hundred and sixty four items are listed, of which about 630 are traced only in newspaper advertisements; most of these are earlier items reissued in John Walsh's numbered series of publications, started about 1730.

Glancing through the bibliography, one is amazed at the variety of music published, especially as the view is not obscured by Handel's presence; sensibly, any entries for his works already mentioned in the Handel bibliography are omitted here. The age for which the firm published so much music was one in which music-making went on in all sections of the community; pasticcio operas such as *Love in a Village* were all the rage, and the demand for instrumental arrangements of excerpts from them was heavy. Specialised volumes like *Warlike Music*, *Musica Bellicosa*, *Forest Harmony*, or *the Musick of the French Horn*, and *Hunting Notes*, rub shoulders with popular albums of Jigs, Minuets and Country Dances. Performances at Marylebone, Vauxhall, Ranelagh and Dorset Gardens were in full swing, creating a public demand for published scores of the numbers heard there. The Italians were fashionable, with the chamber and orchestral works of Corelli, Albinoni, Vivaldi, Locatelli, and others now less well known, being published in quantity. Yet with all this secular music making there seems to have been a decline in the demand for church music, remarkably few items of which appear. Several publications were of an annual nature, the sets of Country dances issued from 1721-1766 for example, and there were some periodical publications like the *Monthly Mask of Vocal Music*, published between 1703 and 1724. Altogether, then, a fascinating picture of London's musical life, complementing what is so often described in musical history textbooks as an era dominated by Handel, to the exclusion of a flourishing school of native composers.

¹ 'Handel's publisher, John Walsh, his successors and contemporaries.' *Musical Quarterly*, Vol. 6, 1920, pp. 430-450.

DAVID CAMBRIDGE

NOTES ON CONTRIBUTORS

PATRICK SAUL is director of the British Institute of Recorded Sound.

R. L. E. FOREMAN is a librarian at Ealing Public Library.

CHRISTEL WALLBAUM is assistant to Hermann Baron.

DAVID CAMBRIDGE is music librarian at Marylebone Public Library, Westminster City Libraries.

BRIAN REDFERN is senior lecturer at the North Western Polytechnic, London.

WALTER H. STOCK is music librarian of the Royal Academy of Music.

NOTES & NEWS by Walter H. Stock

Executive Committee of the United Kingdom Branch.—Mr F. J. Dymond (Blackwell's Music Shop) has been elected as Associate Member for the year 1969-70.

Amsterdam Meetings of I.A.M.L.—The annual committee meetings of I.A.M.L. were held in Amsterdam from 16 to 23 August 1969 at the Donemus Institute, by invitation of the Association's past President Dr André Jurrens. Those present from the United Kingdom Branch were: J. H. Davies, A. H. King, W. H. Stock, Miriam H. Miller, Patrick Saul, Susan Stanley and P. T. Eckersley. Miss Miller was elected to two sub-committees of the Committee on Public Libraries—Music Services of Public Libraries (as Chairman), and Education for Music Librarianship. Patrick Saul was elected a vice-president of the new International Association of Sound Archives, which replaces the International Federation of Record Libraries. In 1970 the committees will meet in Leipzig from 6 to 10 June. The eighth Congress of I.A.M.L. will take place in St. Gall in Switzerland from 24 to 30 August 1971.

Music Libraries Inquiry.—The grants and awards sub-committee of the Research and Development Committee of the Library Association has made an award of three hundred pounds to the School of Librarianship of the North-Western Polytechnic, London, towards the cost of a research assistant who will carry out an inquiry into the music libraries of the United Kingdom. The objects are to make an investigation into the problems and standards of music provision in libraries of all kinds, to analyse the needs of users and to consider proposals for the improvement of the standards in music libraries generally. The consequent publication of a report on existing services should be of great benefit, not only to musicians in this country, but also to visitors from overseas.

The Branch Committee would also like to have information on other similar research now in progress. Such information could also be included in the list published annually by the Library Association.

Publications.—Hertfordshire County Library have published a recent list of additions to its music stock, in two parts, I music, II books.

The East German Branch of I.A.M.L. has published *Die Ordnung der Titel im Autorenkatalog der Musikalien*, which consists of some 15 pages with short details of their proposed arrangement. It has a foreword by Hans-Martin Pleszke.

The Deutscher Bücherverband (1000 Berlin 61, Gitschinerstrasse 97-103) has begun to publish *Musikbibliographischer Dienst*, a classified list of recent music issued in various countries, which will appear six times a year. It is edited by Burchard Bulling and Helmut Rösner.

Reprints.—A number of reprints have been received from the Da Capo Press of America: Clement & Larousse: *Dictionnaire des Operas*, 1905, 2 vol.; Vodarsky-Shiraeff: *Russian Composers and Musicians*, a bibliographical dictionary (1940); O. G. Sonneck: *Star Spangled Banner* (1914).

Spohr Society.—Maurice F. Powell is forming a British branch of the German Spohr Society (Kassel), and would like anyone interested to communicate with him at 21 Ripon Gardens, Ilford, Essex.

Music for the Handicapped.—The Disabled Living Activities Group of the Central Council for the Disabled has recently produced a report on the use and value of music to the physically handicapped. The report says 'for the disabled music-lover, unable to overcome the problem of mobility . . . a local delivery service in the form of a mobile music and record library could render a much needed service'. Later the Group is hoping to mount a conference to discuss the report which is entitled *Music and the physically handicapped* and is obtainable at 5s. from the Group at the Central Council for the Disabled at Vincent House, Vincent Square, London, S.W.1.

Mr D. W. Langridge, who contributed an article to BRIO vol. 4, No. 1 on 'Classifying the literature of jazz', is engaged on writing a short book on organising a collection of jazz records and jazz literature.

William Blake Exhibition.—An Exhibition of the illuminated books and engraved works of William Blake was held in the National Library of Scotland from 21 August to 30 September. The Exhibition was arranged by the National Library of Scotland and the William Blake Trust and included lectures by Sir Geoffrey Keynes and Miss Kathleen Raine. On 28 August the National Library of Scotland presented a concert in conjunction with the Exhibition; the programme consisted of *Two Invocations* by John Joubert, *Three Songs of Innocence* by Robin Orr, *Songs and Proverbs of William Blake* by Britten and *Ten Blake Songs* by Vaughan Williams.

Reprints of Collected Editions by Gregg International Publishers

AVAILABLE NOW

- ADAM DE LA HALLE** *Oeuvres complètes*
Ed. Edmond de Coussemaker, Paris 1872. 514 pp. + full colour frontispiece. £7 10s
- J. S. BACH** *Collected works, Bach-Gesellschaft edition*
Breitkopf & Härtel, Leipzig 1851-99. Vols 1-43, 45, 46 and 47. 46 vols as 55. 15,204 pp. £350
- HANDEL** *Collected works, Handel-Gesellschaft edition*
Ed. Friedrich Chrysander. 97 vols as 84. £350
- HANDEL** *Supplements containing sources to Handel's works*
Ed. Friedrich Chrysander, London and Leipzig 1889-1902. 6 vols. 780 pp. £25
- LISZT** *Collected works*
Franz Liszt Stiftung edition. Leipzig 1901-36. 34 vols as 33. £350
- MENDELSSOHN-BARTHOLDY** *Collected works*
Breitkopf & Härtel, Leipzig 1874-77 19 series as 23 vols. 5,558 pp. £240
- OBRECHT** *Collected works*
1912-21. 7 vols. Reprinted by arrangement with the Vereniging voor Nederlandse Muziekgeschiedenis. £80
- PALESTRINA** *Collected works*
Breitkopf & Härtel, Leipzig 1862-1907. 33 vols. 6,091 pp. £460
- SWEELINCK** *Collected works*
('s-Gravenhage & Leipzig 1894-1901) 10 vols as 8.
Reprinted by arrangement with the Vereniging voor Nederlandse Muziekgeschiedenis. £95
- SCHUMANN** *Collected works*
Breitkopf & Härtel, Leipzig 1881-93. 14 series as 21 vols. 6,348 pp. £200
- VICTORIA** *Opera omnia*
Edited by Felipe Pedrell, Leipzig 1902-13. 8 vols as 4. 1,250 pp. £35
- ZUMSTEEG** *Kleine Balladen und Lieder*
Breitkopf & Härtel, Leipzig 1815-18. 7 vols as 1. 350 pp. £20

IN PREPARATION

- J. S. BACH** *Facsimiles of Bach autograph scores*
Vol 44 of Bach-Gesellschaft edition. Pre-publication £15. Published £20
- CORNELIUS** *Musikalische Werke*
Ed. Max Hasse Breitkopf & Härtel, Leipzig 1905-06. 5 vols. 1,749 pp. Pre-Publication £56 5s. Published £75
- LOEWE** *Gesamtausgabe der Balladen, Legenden, Lieder und Gesänge*
Ed. Maximilian Runze. Breitkopf & Härtel, Leipzig 1899-1905. 17 vols as 8. 3,060 pp. Pre-Publication £70. Published £95
- SCHEIN** *Samtliche Werke*
Ed. Arthur Prüfer, Breitkopf & Härtel, Leipzig 1901-23.
7 vols as 4 (Reduced). 1,450 pp. Pre-Publication £37. Published £58 15s

Please write for our music catalogue, which provides information on the contents and prices of the individual volumes of each collected edition. It also contains details of forthcoming and available SCORES, publications in the fields of CHOREOGRAPHY and MEDIAEVAL MUSIC and THEORETICAL TREATISES and MUSICOLOGICAL WORKS.

Please order from your bookseller or from:



GREGG INTERNATIONAL PUBLISHERS LIMITED
FARNBOROUGH HAMPSHIRE ENGLAND

GREGG INTERNATIONAL

FRITS KNUF



AMSTERDAM

Jan Luykenstraat 52
Amsterdam/Holland

ELLIS, Alexander J. and MENDEL, Arthur. *Studies in the history of musical pitch. Monographs.* 240 pp. with annotations and 5 illustrations. Clothbound, in attractive dustjacket. Hfl 65,—

NOSKE, Frits R. *Forma Formans. Een structuuranalytische methode, toegepast op de instrumentale muziek van Jan Pieterszoon Sweelinck.* 56 pp. including a 6 pp. English summary and 13 musical examples. Paperbound. Hfl 10,—

BAN (BANNIUS), Ioan Albert. *Zangh-Bloemzel, . . . (Theoretical Part) Kort Sangh-Bericht, . . . Amsterdam 1642/1643.* XII, 76 pp. and 3 illustrations of which 1 fold. plate. With an English introduction by Frits Noske. Bound in imitation vellum. Price Hfl 30,—
When bought in the series *Early Music Theory in the Low Countries.* Price Hfl 25,—

Orders can be sent to your regular bookseller or to
British and Continental Music Agencies Ltd.,
64 Dean Street, London W.1.

Gustav Nottebohm

Ludwig van Beethoven, thematic catalogue, also the Bibliotheca Beethoveniana by Emerich Kastner, completed by Theodor Frimmel.
Reprint of Leipzig edition of 1925

£6 0 0

Oskar Kaul

Thematic Catalogue of the instrumental works of A. Rosetti.

£1 2 6

Wolfgang Schmieder

Thematic systematic catalogue of the works of Johann Sebastian Bach.

£8 2 0

Alfred Wotquenne

Thematic catalogue of the works of Carl Philipp Emanuel Bach.

£2 5 0

Ludwig von Köchel

Chronological thematic catalogue of the works of W. A. Mozart.
6th Edition.

£19 7 0

Sole Agents for Breitkopf & Hartel.

BRITISH AND CONTINENTAL MUSIC AGENCIES LTD

64 Dean Street, London W1V 6AU.

H. BARON

136 CHATSWORTH ROAD, LONDON N.W.2.

THEMATIC CATALOGUES OF THE WORKS OF

| | |
|-------------------|-----------------------------|
| IGNAZ MOSCHELES | FELIX MENDELSSOHN BARTHOLDY |
| £1.4 \$2.88 | £1.16 \$4.32 |
| PETER TCHAIKOVSKY | ROBERT SCHUMANN |
| £2.10 \$6.00 | £2.2 \$5.04 |

also available in reprint

LAVALLIERE: Ballets, Opéra, et autres Ouvrages Lyriques, par ordre chronologique depuis leur origine. Paris 1760. 300 pp. £2.10. \$6.00

J.-J.C. de MONDONVILLE: Pièces de Clavecin avec Voix ou Violon, op. 5 [1748] facsimile £3 \$7.20

Notice des Manuscrits Autographes de la Musique composée par feu M.-L.-C.-Z.-S. CHERUBINI. (A catalogue of his works). 40 pp. 12s. 6d. \$1.50

ANDRE MAUGARS, célèbre joueur de viole. Sa Biographie, écrite a Rome 1639. Avec notes et éclaircissements par E. Thoinan. 43 pp. 15s. \$1.80

Déploration de Guillaume Cretin sur le trépas de JEAN OKEGHEM. Remise au jour, avec une introduction biographique et critique par E. Thoinan. 48 pp. 15s. \$1.80

CRAMER'S

for

MUSIC

MUSICAL LITERATURE
AND MUSIC BINDING

99 St. Martin's Lane
London, W.C.2

Tel. (3 lines) 01-240 1612-13-14

★ COMPLETE MUSIC SERVICE PROVIDED

BLACKWELL'S MUSIC SHOP

Music and Books on Music

NEW AND SECONDHAND

Catalogues free on request:—

Catalogue 872 - - Piano Music
Bulletin 20 - - - Spring 1969

In preparation:

Bulletin 21 - - - Autumn 1969

39 HOLYWELL ST., OXFORD

Telephone 4911-4



We are pleased to announce that as from 1st July, 1969 ROBERT LIENAU, Berlin, have appointed Edition Peters as their sole representatives for the United Kingdom and the Commonwealth of their works by

JEAN SIBELIUS

| | | |
|--|-------------|-------------------|
| Violin Concerto Opus 47 | | |
| Violin and Piano Reduction | (D-2420) | 22/6 |
| String Quartet Opus 56 | | |
| (<i>Voces intimae</i>) | (D-2421) | 28/6 |
| Six Songs Opus 50 | | |
| (<i>Engl/Ger</i>). High/Low | (D-2423a/b) | 25/0 |
| —The same. Separately No 1. A Song of Spring H (G flat). L(E) | (D-2424a/b) | 7/6 |
| —No 2. Longing H(E), L(D) | (D-2425a/b) | 7/6 |
| —No 3. A Maiden Yonder Sings H/D flat). L(B) | (D-2426a/b) | 7/6 |
| —No 4. O, Wert Thou Here H(F). L(E flat) | (D-2427a/b) | 7/6 |
| —No 5. The Silent Town H(G flat), L(E flat) | (D-2428a/b) | 7/6 |
| —No 6. The Song of Roses H(E), L(D) | (D-2429a/b) | 7/6 |
| Eight Songs Opus 57 | | |
| (<i>Engl/Ger</i>). High/Low—separately | | |
| —No 1. The Snail H(C), L(B flat) | (D-2431a/b) | 7/6 |
| —No 2. The Wild Flower H(G m.), L(E m.) | (D-2432a/b) | 7/6 |
| —No 3. The Millwheel M(F) | (D-2433) | 7/6 |
| —No 4. May H(B), L(A) | (D-2434a/b) | 7/6 |
| —No 5. The Tree H/F m.), L(D m.) | (D-2435a/b) | 7/6 |
| —No 6. Baron Magnus H(F m.), L(D m.) | (D-2436a/b) | 7/6 |
| —No 7. Friendship H(D), L(C) | (D-2437a/b) | 7/6 |
| —No 8. The Elfking H(D flat), L(B flat) | (D-2438a/b) | 7/6 |
| The Three Blind Sisters from <i>Pelleas und Melisande</i> , Op 46 | | |
| (<i>Engl/Ger</i>). Medium Voice | (D-2430) | 7/6 |
| Pelleas and Melisande Opus 46 | | |
| Suite for small orchestra. Duration c. 25' | | Materials on Hire |
| Concerto for Violin and Orchestra D m. Opus 47 | | |
| Duration c. 32' | | Materials on Hire |
| Pohjola's Daughter Opus 49 | | |
| Symphonic Fantasy for large orchestra. Duration c. 13' | | Materials on Hire |
| Belshazzar Opus 51 | | |
| Suite for small orchestra. Duration c. 13' | | Materials on Hire |
| Symphony No 3 C Opus 52 | | |
| For large orchestra. Duration c. 32' | | Materials on Hire |
| Pan and Echo Opus 53a | | |
| Intermezzo for large orchestra. Duration c. 5' | | Materials on Hire |
| Swanwhite Opus 54 | | |
| Suite for orchestra. Duration c. 20' | | Materials on Hire |
| Night-ride and Sunrise Opus 55 | | |
| Tone poem for large orchestra. Duration c. 15' | | Materials on Hire |

Retail & Hire: 119-125 Wardour Street, London W.1

Head Office & Trade: 10-12 Baches Street, London N.1

Miniature Scores in EDITION PETERS

| | | |
|--------------|--|------|
| BACH, J. S. | Brandenburg Concerti Nos 1-6 <i>Urtext-Soldan. Cloth</i> (P-577) | 27/6 |
| | Inventions, 2 and 3-part <i>Urtext-Soldan.</i> (P-801) | 9/6 |
| | Overtures (Suites) Nos 1-4 <i>Urtext-Soldan. Cloth</i> (P-578) | 25/- |
| BEETHOVEN | Complete Piano Sonatas <i>Cloth.</i> (P-1802a/b) 2 Volumes each | 23/- |
| | String Trios (P-1022) | 19/6 |
| | Complete String Quartets (P-3032a-d) 4 Volumes .. each | 18/6 |
| BOCCHERINI | Oboe Quintets Op. 45 Nos 1-3 (P-8003a) | 16/- |
| BRAHMS | German Requiem Op. 45 (P-3671a) | 24/6 |
| CHERUBINI | Requiem C minor (P-2004a) | 16/6 |
| CORELLI | Concerti Grossi Op. 6 Nos. 1-12 <i>Urtext-Soldan. Cloth</i> (P-618) .. | 33/- |
| GABRIELI, G. | Canzona Noni Toni a 12 (P-6286p) | 9/3 |
| | Sonata Pian e Forte (P-4267p) | 9/3 |
| GRIEG | Holberg Suite Op. 40 (P-586) | 5/- |
| | Norwegian Dances Op. 35 Nos 1-4 (P-585) | 11/6 |
| | Peer Gynt Suites Nos 1 & 2 Op. 46 & 55 (P-587/8) | 7/6 |
| | String Quartet Op. 27 G minor (P-3127) | 9/3 |
| HANDEL | Concerti Grossi Op. 6 Nos 1-12 <i>Urtext-Soldan. Cloth</i> (P-616) .. | 36/- |
| | Messiah <i>Urtext-Schering-Soldan. Cloth</i> (P-617) | 30/6 |
| HAYDN, J. | Divertimento No 1 B flat 'St. Anthony Chorale' (P-6167p) .. | 9/3 |
| | String Quartets (P-1026a/b) 2 Volumes | 19/6 |
| MOZART | Divertimenti 'Salzburg Sinfoniae' K136-8 (P-4266a) | 8/3 |
| | String Quartets 'Ten Famous' (P-1037a/b) | 20/6 |
| | String Quintets (P-1038) | 23/- |
| NIELSEN | Quartet Op. 44 F major (P-3807) | 11/6 |
| SCHOENBERG | Five Orchestral Pieces Op. 16 (P-3376a) | 16/6 |
| SCHUMANN | String Quartets Op. 41 Nos 1-3 (P-2292) | 16/6 |

Retail & Hire: 119-125 Wardour Street, London W.1

Head Office and Trade: 10-12 Baches Street, London N.1