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C. B. Oldman: A tribute

A. HYATT KING

As recorded briefly in BRIO VI/2, Cecil Bernard Oldman died on 7 October 1969, in his seventy-sixth year. For nearly half-a-century he had devoted himself to a multifarious range of service in librarianship and to a variety of work in musical bibliography, especially in his chosen field of the period which embraced Mozart, Haydn and Beethoven. In both he achieved great distinction.

After education at the City of London School and Exeter College, Oxford, where he graduated with second class honours in 'literae humaniores', he spent a year at the School of Librarianship at University College, London, and took its certificate. In 1920 he entered the Department of Printed Books at the British Museum as an Assistant (later Assistant Keeper); he was the first entrant in its history to have a professional qualification. The rigorous departmental training of the early 1920s enabled Oldman to become a dedicated cataloguer. To his own wide reading and fine command of languages, he added a passion for accuracy, and a profound understanding of rules and precedents. His qualities developed to the full during the revision of the General Catalogue of Printed Books, which began in 1930, and for the progress of which he gradually assumed increasing responsibility.

Any junior member of the staff whose work Oldman could revise regularly received a liberal, unforgettable education in the skill of cataloguing large, complex, multilingual headings. In 1943 Oldman was appointed a Deputy Keeper, in 1946 a Keeper, and in 1948 Principal Keeper of Printed Books. Consequent partly upon heavy war-damage to the library and the loss of many thousands of books, he shouldered an unbelievably heavy burden of administration which coincided with a period of far-reaching changes in departmental policy. Yet however pressed he was, Oldman rarely refused a request for an interview at short notice, or turned away a visitor who arrived without an appointment. During his term of high office he missed no opportunity of adding rare and costly books to the collections. Some record of his unremitting effort is to be found in *Some Notable Books added to the Library of the British Museum during the Principal Keepership of Cecil Bernard Oldman 1948-1959*, which was privately printed and presented to him on his retirement.

During Oldman's earlier years in the Museum, private study, collecting and research enabled him to store up knowledge which bore fruit later in his various publications. It was remarkable that even during the time of his Principal Keepership, combined with incessant service on committees, he still found leisure to continue research and publication. In his youth he had been enthralled by Beecham's war-time productions of Mozart at Covent Garden, and when, soon after entering the Museum, he was encouraged by Barclay Squire to take up musical bibliography, he directed his attention primarily to Mozart. One of his great prizes came in 1924 when he acquired a large manuscript of Attwood's studies with Mozart, whose autograph corrections and additions it bore. In 1932 he collaborated with O. E. Deutsch in a definitive study of Mozart editions issued in the composer's lifetime.

Some years before he had acquired the very interesting unpublished letters written by Mozart's widow Constanze to the publisher André. This branch of study led Oldman to

collaborate with Emily Anderson, so that when in 1938 she published *The Letters of Mozart and his Family*, the third volume included the Constanze letters, edited and translated by their owner. In addition to the liberal assistance that Oldman gave Einstein in the third (1937) edition of Köchel, he supplied the excellent translation of the long, complicated preface and critical notes which Einstein wrote for his definitive edition of the ten great Mozart quartets published by Novello (1945). Undoubtedly the fulfilment of Oldman's work on Mozart was reached in 1968, when his Attwood manuscript was published in complete transcription, as a supplementary volume to the *Neue Mozart Ausgabe*, with commentary written by himself with the help of Erich Hertzmann and (after the latter's death) of Alfred Mann and Daniel Heartz.

Not surprisingly, Oldman's repute as a Mozart scholar was world-wide: Indeed, in 1953, E. J. Dent, in the course of a lecture on this composer, delivered to the British Academy, said: 'Since the death of Einstein, it can be said that Mr Oldman is the greatest Mozart scholar alive. I am sure that Einstein would have been the first to say so, and he would have added that Mozart scholarship is inexhaustible'. Oldman himself, with characteristic modesty, would have demurred to such praise, being aware of the fine achievements of the new generation of Austrian and German scholars who were perhaps little known to Dent.

Oldman's equable temperament made him an ideal collaborator. Besides his Mozart work, he wrote, with Paul Hirsch, 'Contemporary English Editions of Beethoven', and, with Cecil Hopkinson, 'Thomson's Collections of National Song with special reference to the contributions of Haydn and Beethoven' and 'Haydn's Setting of Scottish Songs in the Collections of Napier and Whyte'. Many people asked Oldman for bibliographical help, both personally and by correspondence, and he gave it freely. To cite but one example—the very useful *List of Books about Music in the English Language* appended to the second (1939) edition of Scholes's *Oxford Companion to Music*—this list was also published separately—owed much to his scrutiny. Not only in music but in many other fields Oldman was able to help others from his prodigious—perhaps unique—knowledge of the history and content of the vast collections in the British Museum Library.

A full list of Oldman's writings is to be found in the issue of *Music Review* for May 1964, which was devoted to essays written by his friends to mark his seventieth birthday. To that list can be added a few more articles, such as two in the *Mozart Jahrbuch* and one in the *Festschrift* for O. E. Deutsch. There is still to be published an article on 'Panizzi's Acquisitions of Incunabula'.

Oldman's work for the Library Association, of which he was President in 1954, has been described elsewhere.* From the inception of the Central Music Library in 1946 he served on its Council, and was its Chairman from 1964 onwards: he conducted a meeting barely a month before his death. His service on committees connected with music makes impressive reading. A devoted member of the Royal Philharmonic Society for forty-two years, he was its honorary librarian for twenty-one of them, during which time he had much to do both with the Society's archives and its important manuscripts deposited on loan in the British Museum. Equally loyal was his membership of the Royal Musical Association, on whose council he served from 1932 onwards. He was elected a vice-president in 1948 and served as chairman of its Proceedings Committee from 1953 until 1967. When the idea of a British Union-Catalogue of Early Music took shape in 1945, Oldman became the treasurer of its committee, and, after Canon Fellowes' death in 1951, its chairman. He showed himself tireless in raising the funds needed to bring the final stages of the catalogue to fruition, and when it had been published and the committee transformed into a limited company, he presided over its work until his death. When, from 1961 onwards, the International Inventory of Musical Sources

*See *Library Association Record*, November 1969.

began to amass material for the vast catalogue of pre-1800 manuscript music, it seemed only natural that Oldman should become chairman of the committee formed to collect funds and direct the work in the United Kingdom. In another sphere, almost as dear to him as music, he was an active member of the Society for Theatre Research, was chairman of the committee, and played a valuable part in connection with its publications.

Of the many honours which came to Oldman, several in the field of music gave him special pleasure. In 1958 he was appointed a Companion of the Victorian Order, in recognition of the scrupulous care with which, as Principal Keeper, he administered the Royal Music Library during a period of heavy demand on its treasures, and before Her Majesty the Queen had presented the collection outright to the British Museum in 1957. He received the degree of an Honorary Doctor of Music from Edinburgh University in 1956. For his services to Mozart he was awarded the Silver Medal of the International Mozarteum Foundation in 1950. At a different level, he was equally happy in 1962 to accept the honorary membership of the United Kingdom Branch of the International Association of Music Libraries, in whose affairs he always took a lively interest.

Paradoxically, despite his eminence, Oldman was little more than a name—or, at best, a speaker in committee—to many of those who benefited, however indirectly, from his work, his vision and tenacity. Reserved and self-effacing by nature, he always shrank from publicity. To those who were privileged to work closely with him, his dry humour and astonishing erudition were a continual source of pleasure. He was one of that select company of scholar-librarians whose service will not soon be forgotten—'sui memores alios fecere merendo'.

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Talking about Exhibitions

HECTOR FERNANDEZ talks to Ruzena Wood

RW *Mr Fernandez, I wish the readers of BRIO could see one of the exhibitions you have designed at the Royal Scottish Museum in Edinburgh. I am sure that many librarians, particularly those who mount exhibitions themselves, would want to ask you all sorts of questions about exhibition design. Would you like to tell us about exhibitions from the point of view of the designer?*

HF Certainly. I am mainly involved in three dimensional work for public consumption. I usually work with curator colleagues who are responsible for the scholarly aspects of their particular fields. I could not design an exhibition without access to the expert knowledge of the curator and the viewpoint he wishes to express. This is because a designer does not take over and design an exhibition regardless of the contents.

RW *Do different exhibitions present different design problems?*

HF There are always new problems. Exhibits can require very individual treatment. In recent exhibitions we have shown exhibits as diverse as a harpsichord, a polar bear and rock from the moon.

RW *Does the success of an exhibition depend on any particular design factor?*

HF Not in isolation. Elements of design are interdependent or they should be. For instance, you can only appreciate a marvellous colour scheme if the lighting arrangement is imaginative and correctly used to bring out the colours.

RW *Do big exhibitions tend to become diffuse and lack focus?*

HF Not necessarily. The curator, rather than the designer, has to decide which aspects of his subject he wishes to emphasize. An exhibition is like a three dimensional essay. I don't know if you think of music exhibitions as essays in three dimensions, using musical scores as media, cumulatively . . . to some kind of conclusion. There should be an underlying continuity and scale has to be carefully considered if an exhibition is going to be intelligible and assimilable. If an exhibition is too large the final sections may receive scant attention, however admirably mounted. It isn't just a question of providing extra seating. There is a saturation point at which visitors have seen enough.

RW *Do you think large scale exhibitions have a special value?*

HF Not if size is the only asset—the peacock does not bow down to the elephant because it is large! Certain subjects, translated into concrete terms, can have more impact than quantities of print in books and newspapers. *World Pollution*, for instance, would need plenty of space to be treated adequately. A small exhibition is just as demanding for a designer. In a limited space he has to create something compact and intense, not requiring too much development. Although some exhibitions can be expensive to mount the fact is that a good designer knows where he can economise and where he can't. If an exhibition is of outstanding quality and attendance figures are high the organisers could even be performing a public service. At the risk of sounding old-fashioned to the extent of being really naive, I would suggest that a good exhibition should have a value that is creative and educational in the highest sense. And personally I would question the right of any curator or designer who would discourage certain sections of the community from this further education.

RW *When you are designing an exhibition do you think of your potential audience at all?*

HF This is essential. Usually I have to keep the requirements of specialist and non-specialist visitors equally in mind. Perhaps a visiting professor, an art historian, might come. He would immediately detect any clumsiness on the part of the designer—any lack of appreciation of the exhibit. Equally, a designer has to capture the interest of a family who have come for a Saturday afternoon outing. They may have no previous knowledge of the subject. Their interest must be encouraged.

RW *You don't mind if people come in because it's raining so long as they are interested when they go out.*

HF Exactly. Perhaps trying to cater for specialists and non-specialists is a good discipline for a designer. Let me put it another way. A scholarly exhibition should never be dull. And a popular exhibition should never be uninformed.

RW *How do you encourage visitors to circulate?*

HF Generally by vistas, interesting spaces, colourful displays and suchlike. People are naturally curious and there are quite a few tricks the designer can use. For instance, people tend to circulate faster under bright lights than under subdued lighting and I have also noticed how the visitors lower their voices in dimly lit areas. Taped music also influences circulation, depending on the speed of the music.

RW *Do you think an exhibition should have a beginning and an end like a book? Or should one be able to walk round it like a department store?*

HF If this isn't already dictated by the premises the designer decides the method of circulation. It derives from the subject of the exhibition. At the moment I am busy designing the interior of the new north-east wing of the Royal Scottish Museum. This will be a permanent exhibition devoted to the theory of evolution, so it demands a highly sophisticated chronological treatment. On the other hand, you might prefer an apparently casual arrangement for an exhibition of British wild flowers.

RW *If the visitor could walk round at random it would seem more like picking flowers.*

HF Yes. And if you were showing music for different orchestral instruments you could experiment with the same approach. It doesn't rule out an internal arrangement within each group.

RW *Does it matter if the arrangement of the exhibits in the cases doesn't follow the same order as the catalogue? When you get No. 5, 18 and 107 placed side by side in a case.*

HF Speaking personally, I think this is one of the surest ways of making visitors irritated and frustrated. If the curator and designer can avoid this happening they should.

RW *I know visitors buy catalogues, presumably, with the intention of following an exhibition, but I have sometimes visited exhibitions where very few people used catalogues while walking round.*

HF A lot of people buy catalogues on impulse only. Curators and designers may wring their hands, particularly if the catalogue has involved a lot of work. Again, people will not buy catalogues if the price is too high. Let's be honest about this. The same is true of admission charges. If the price is too high attendances may be disappointing. And if there are no admission charges the design may include a quite different type of security arrangements.

RW *I must confess to a sneaking sympathy with visitors who do not buy catalogues.*

HF Why? Not because you are Scottish!

RW *No—I find the catalogue distracts my attention from the exhibition. Can you imagine anything less practical for a woman with even a medium-sized handbag, or a student who has just bought an 8oz. jar of coffee and is carrying it around?*

HF And during the Festival visitors come carrying souvenirs. For tourists, postcards and paperbacks can be a welcome alternative to catalogues.

RW *So far we have talked about exhibitions in general, right down to admission charges at the door. I wonder if you would now like to turn your attention to exhibitions from a music librarian's point of view? I'm thinking particularly of curator colleagues who may be asked to put on an exhibition, possibly single-handed, without having had the opportunity to study music display. Mr Fernandez, I believe you told me that you used to work in a public library?*

HF Yes, I was a designer at Plymouth Public Library. I think it was the first instance of a provincial library employing a full-time designer.

RW *Surely this was far-sighted of Plymouth?*

HF Plymouth had been badly bombed in the war. When I first went there in 1950, parts of the city were still a mass of rubble. The libraries did a lot to restore morale. There was a staff of about a hundred, including branch libraries. Eventually Plymouth established a civic centre and I got a new studio.

RW *Did you ever design a music exhibition?*

HF I did a display about jazz with the music librarian, Mr Harry Barnard. *Jazz* was great fun. I worked out some syncopated effects with coloured film and a blow-up photograph of Louis Armstrong. I wish now that it could have been on a larger scale.

RW *How do you make the best use of a given space?*

HF You must decide first of all how you want to divide the space. How many sets you want. It is the fundamental proportions of any given set that make the first impact on the eye. The first arrangement the visitor sees is very important. Designers loosely call this a 'lead-in display' because it sets the mood for the whole exhibition.

RW *A designer's overture, in fact.*

HF Yes, it is one of the few positions where gimmickry, in my opinion only, if it is successful in bringing people in, is justified. You can use these 'lead sets' to encourage circulation, in addition to music on tape, as we mentioned earlier, and lighting.

RW *What advice do you have to give about lighting? Is it true that fluorescent light causes fading?*

HF The truth is that all light causes fading to a certain degree. And fluorescent lighting could be particularly worrying over long periods of time. However, there are now fluorescent lights on the market which give a warmer light. Normally fluorescent lighting has a shift towards the blue of the spectrum. Fluorescent light is good for anything requiring close, detailed study and is suitable for the inside of cases. The disadvantage of fluorescent lighting is that it tends to be flat and has a deadening effect on the appearance of three-dimensional exhibits. In exhibitions fluorescent lighting is often supplemented by spots to bring back modelling. Tungsten lighting, which has a shift towards the red of the spectrum, also affects colour rendering. You have probably noticed when you switch on tungsten light how red appears brighter and greens and blues appear greyer.

RW *What is the best way to start accumulating light fittings?*

HF It's a good idea to start with fittings that give a variety of light distribution. A number of fittings of lower output are far more flexible than a single high-powered light source. And certainly more exciting. It may seem silly for me to mention this, but people do still think in terms of general overall lighting. This can be monotonous. If your colour scheme involves dark colours, if there are bookcases full of dark leather bindings, or large areas of oak-panelling, you will need more light. In any interior, it helps to start

with the most important lighting arrangements and then add or subtract lights until you have got the result you are looking for.

RW *I have noticed that sometimes the surfaces of glass cases reflect in a way that makes it difficult to see the exhibit.*

HF This is a very difficult problem to solve. And sometimes when overhead lighting strikes the surface of a case the same thing happens. If the reflection problem is serious the angle of the light fittings may require adjustment.

RW *Do you have a preference for vertical or horizontal cases?*

HF Not really. You tend to modify your designs to fit the case. Music which has to be studied closely necessitates normal eyelevels. For this I would prefer a horizontal case. Enlarged photographic material or large musical instruments may require unusual eyelevels and then vertical cases are more suitable.

RW *Do you prefer paper or cloth for lining cases?*

HF Usually cloth. I don't like card very much. By the time you have lined the case with card, put the music on top—that's quite a pile of paper. The glass goes on top of that and in artificial light it can look a little hard. Cloth has a more sympathetic texture. And don't believe these people who tell you it's got to be velvet with everything. You can reduce costs and get very good effects with a cheap material, particularly if it's not going to be touched. In the *Pomp* exhibition I used cheap sateen for general backgrounds to get a certain shimmering effect and it was exceedingly successful.

RW *Do you like the use of photographs or xeroxes as subsidiary visual material?*

HF Why not? As soon as you introduce pictorial enlargements of any kind you create impact. Visitors may be glad to see photographs of composers so that scores do not seem too abstract and devoid of human interest. I'm thinking particularly of visitors whose knowledge of music is slight.

RW *Music always looks abstract. And monotonously black and white. I usually try to compensate for the lack of colour by including pictorial titlepages and cover designs. But I don't feel this is a complete solution.*

HF If it is characteristic of music to be black and white, why try to combat this? Let it remain true to its own nature. You can always introduce colour from behind when you line the case. Remember that some colours advance and some recede. As a general rule, colours that tend to advance or are dominant in other ways should be carefully used in backgrounds. Colours should never detract from exhibits, they should complement them. Do you think colour has a function similar to harmony in music?

RW *As I understand it, yes.*

HF Then I am suggesting that colour accompanies an exhibit. The idea of accompaniment is equally true of any subsidiary exhibit you show inside a case. Perhaps an eighteenth-century flute accompanying Now you suggest something

RW *Bach's E major flute sonata.*

HF Sometimes an accompanying exhibit may look wrong. This may be because it detracts attention from your main exhibit. Beside the Bach flute sonata, an ivory fan, or a snuff box may look suddenly out of place or conspicuous—unless the subject of the exhibition is music as social history. You can display all kinds of subsidiary material provided it focuses attention on the main exhibit and not away from it. Direction of focus is important for a single case and for a whole exhibition. The golden rule in case

arrangement is never, never to overcrowd a case. You might decide to arrange miniature scores in an asymmetrical group. But large exhibits like full orchestral scores should be given plenty of breathing space.

- RW *I am sure this kind of display could help enormously when visitors are confronted by unfamiliar musical scores. Many educated people can't read music, particularly modern music, and this makes the music librarian's task more difficult. After all, music is meant to be heard and not seen.*
- HF *I know you must feel that one dimension is missing. But perhaps not entirely. Did I tell you about the classes of blind children who visited our exhibition of *Vanishing Wild Life*? The animals weren't under glass so the children could feel how big the animals were and touch the fur. They said, "This camel's got much coarser hair than a rabbit." All the animals were compared to rabbits or chickens which the children obviously knew. It was extraordinary how much they appreciated what they could not see. So much depends on developing one's imagination. Exhibitions depend on imagination, especially the designer's. A large exhibition could be given the full treatment, musical backgrounds, blow-up photographs and all the resources of lighting and colour.*
- RW *There are still a few things which we meant to discuss—using colour, exhibition equipment and mounting exhibits. If it isn't asking too much, would you like to tell the readers of BRIO about these some other time?*
- HF *Well, you know words are not my medium. And so many things are impossible to explain without diagrams or photographs. But if you think the readers would be interested, I should be glad to.*
- RW *Mr Fernandez, thank you very much.*

Domenico Scarlatti: A postscript

CECIL HOPKINSON

A postscript to *The Eighteenth-Century Editions of the Keyboard Compositions of Domenico Scarlatti* by Cecil Hopkinson, published in the *Edinburgh Bibliographical Society Transactions*, Vol. III. Part 1, 1952.

This monograph treated bibliographically no less than twenty-seven editions published in different countries eight of these having appeared in France. Six of these bore the imprint of Mme. Vve. Boivin and the two Le Clercs, Jean in the Rue de Rivoli and Charles Nicolas in the Rue St Honoré. The dating of these caused tremendous difficulties which proved almost insuperable owing to the absence of definite information to be derived from the publisher's catalogues, advertisements and Royal Licences. I dealt with all this at considerable length and put forward all the arguments both for and against that I could assemble for the dates which I eventually assigned to them. All these dates I was forced to precede by the word 'circa' and at no time did I pretend to be absolutely sure but went to great pains to express myself as nothing more than indefinite, tinted by certain suppositions which I stressed.

In 1953 the Princeton University Press published a biography of Scarlatti by the eminent harpsichord player, Ralph Kirkpatrick, and the author had time to insert some pointed comments on my work 'just before this catalogue was going to press' (see pp. 405-407). He followed these up with—'Although his conclusions and chronological table of first printings of Scarlatti sonatas have proved worthless in being based on a tissue of unfounded and erroneous assumptions'—he was fair enough to add that 'the rechecking of Mr Hopkinson's dubious hypotheses has fortunately revealed to me some errors of my own'. Further he admitted that 'it has not been possible for me definitely to establish the order and exact dating . . . of the publications by Boivin and Le Clerc, and 'discredits Hopkinson's otherwise unfounded hypothesis' and 'his incorrect chronological listing' so that it may be illuminating to examine what such strong diatribes are all about by a comparative list of our not very divergent dates:

WORK	Op. No.	HOPKINSON	KIRKPATRICK
Pièces Choisies (12)		No. 1. c. 1737	No. 5. c. 1742
Pièces pour le Clavecin (21)	1r Volume	2. c. 1738	7. c. 1742
Pièces pour le Clavecin (17)		3. c. 1738	6. 1742-6
Pièces pour le Clavecin (18)	Deuxième	4. c. 1738	8. c. 1742
Pièces pour le Clavecin (10)	Troisième	5. c. 1738	9. 1742-6
Sonates pour le Clavecin (6)	Opera IV	9. ? 1751	NOT IN

Such comparatively small divergence in datings scarcely merits castigation of the range shown by Mr Kirkpatrick and it would have been more useful had he devoted some time to the whys and wherefores of the case which he did not vouchsafe and it would not help were I to

ndulge in polemics in order to arrive at more definite conclusions than we have both arrived at previously. However, I can now reveal the following facts that I have of more recent times discovered. On p. 57 of my monograph in a postscript written after the main portion of my work was being printed I mentioned the discovery in the Bibliothèque Nationale of Le Clerc catalogues of 1737 and 1742 as well as a Vve. Boivin one of 1742. To these must now be added a Charles Nicolas Le Clerc manuscript catalogue of 1739 and an advertisement of great importance in the *Mercure de France* in the number dated December 1740. In the first of these Le Clerc advertised 'Scarlatti. 2d Œuvre. 9.' (which implied a previous publication of an Op. 1) but which work this was is a matter of conjecture. However, the advertisement in the *Mercure de France* more or less settles this point as it announces 'Pièces de Clavecin. Premier Livre. 9 Liv.' and '2e Livre, 9 Liv.' and these would appear to be my Nos. 2 and 4 to which I originally assigned dates of c. 1738. These would now seem in the light of this to be c. 1738-1739 and I should add that they were later seen in the Le Clerc catalogue of 1742. Kirkpatrick dated these c. 1742 so I would suggest that he is some three years too late. I appear to have been quite incorrect in dating my No. 1, the *Pièces Choisies*, (and about which I expressed great reservations) as c. 1737 for the first time that I have found it mentioned in a catalogue was in that of the Vve. Boivin and Ballard of 1742 and to which Kirkpatrick gave a date of c. 1742. As for my Nos. 3 and 5 to which Kirkpatrick assigned dates of c. 1742-1746 I am still in the dark having found out no more information and the same applies to my No. 9 which I hazarded as ? 1751 and this does not appear in Kirkpatrick at all. In the *Mercure de France* in December 1740 Mme. Boivin announced a *Nouvelle Pièces de Clavecin at 9* without Opus or volume number and this might possibly have been my No. 3. A curious announcement appeared in the *Mercure de France* in March 1751—'Adresses ordinaires. Troisième Livre de Pièces de Clavecin. 9 Liv. Les deux premiers livres ayant été bien accueillis du Public, on espere que celui-ci n'en sera pas moins goûté'. I am extremely doubtful about thinking that this might be my No. 5. Further announcements that have come to light are for Concertos and no copies of these have ever been traced—

Jean Le Clerc catalogue, 1742. *Un Concerto Primo*. 1 L.16s.

Huë in the *Mercure de France*, February 1742. 1 L.16s.

Huë catalogue, 1762. *Ier & Iie Concerto*. 1 L.16s. and 2. L.8s.

Finally, I might mention that there also exist in the Bibliothèque Nationale two catalogues of Gantin, Premier Mai, 1775 and Kerstens, Premier Octobre, 1775—*Ouvrages de Musique Proposés au rabais*—in which is stated: *Les Auteurs du Journal de Musique viennent d' Acquérir à la vente du fonds de Madame Le Clerc un choix des ouvrages des plus célèbres Compositeurs*. While six works by Handel are included there is only one by Scarlatti—'Pièces de Clavecin, Op. 2 at 4 L. 16s.'—the Opus number being only encountered previously in the Le Clerc catalogue of 1739. Incidentally one can wonder if this is not the first 'remainder' music catalogue ever issued?

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PRATT, GEORGE. Detection and restoration. An account of the Rupprecht/Flentrop organ at Zevenaar [Holland]. *O* vol. 48 no. 191. Jan., pp. 139-141.

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STUBINGTON, H. Some Westminster recitals. *O* vol. no. 192. April, pp. 160-166.

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CONRAD, FERDINAND. Embellishments in Baroque music. An approach to a practical method. *RMM* vol. 3 no. 2. June, pp. 51-57.

PARKER, Daniel

ANON. Daniel Parker. *S* vol. 80 no. 950. June, pp. 54-55.

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HURD, MICHAEL. Commissioning the masterpiece. *ME* vol. 33 no. 335. Jan./Feb., pp. 31, 32.

PERFORMANCE

COLLINS, MICHAEL. A reconsideration of French over-dotting. *ML* vol. 50 no. 1. Jan., pp. 111-123.

PFITZNER, Hans

KLEIN, JOHN W. Hans Pfitzner (1869-1949): a centennial appreciation. *MO* vol. 92 no. 1100. May, pp. 405, 407.

PIANO

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PIANO MUSIC

DAVIES, LAURENCE. French piano music. *M* vol. 3 no. 2. April, pp. 30-32.

TILBURY, JOHN, talks to Michael Parsons. The contemporary pianist. *MT* vol. 110 no. 1512. Feb., pp. 150-152.

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PLEASANTS, HENRY. Re-birth of the blues: tracing the Afro-American source of rock and pop. *MMu* vol. 17 no. 9. May, pp. 36, 37, 78.

SOUSTER, TIM. Notes on pop music. *T* no. 87. Winter, pp. 2-6.

PROFESSION of MUSIC

KEYS, IVOR. On being a professional [organist]. The RCO presidential address. *MT* vol. 110 no. 1513. March, pp. 305, 307.

MANN, WILLIAM. Music, the men and the money. [Reprinted from *The Times*.] *M* vol. 3 no. 1. Feb., pp. 9-11. vol. 3 no. 2. April, pp. 21, 22.

MILES, BERNARD. Why must the show go on? [A series of letters by performers offering their talents.] *GSM* no. 2. Feb., pp. 11-14.

OLDFIELD, R. C. Left-handed musicians. *ME* vol. 33 no. 335. Jan./Feb., pp. 26-28.

PROGRAMME MUSIC

AGER, LAURENCE. When fantasias were fun. *MO* vol. 92 no. 1099. April, p. 351.

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ANON. Publishing, promotion and patronage. *MO* vol. 92 no. 1099. April, pp. 340, 341.

PURCELL, Henry

HOLST, IMOGEN. Purcell made practicable: a new edition of 'The Fairy Queen'. *MMu* vol. 17 no. 10. June, p. 48.

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CLARK, PAUL. Recorder player's ABC. *RMM* vol. 3 no. 2. June, pp. 61, 62.

HUNT, EDGAR. Recorder making today. *RMM* vol. 3 no. 1. March, pp. 7-10.

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BERGMANN, WALTER. A bird's eye view of recorder music. *MTe* vol. 48 no. 5. May, p. 15.

RECORDS and RECORDINGS

BONDESEN, POUL. A bio-acoustic laboratory in Denmark. *RS* no. 34. April, pp. 449, 450.

BOSWALL, JEFFERY. A bibliography of wild life sound recordings. *RS* no. 34. April, pp. 466-469.

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BURTON, JOHN. Wildlife recordings in the B.B.C. sound archives. RS no. 34. April, pp. 427-432.

DODGSON, STEPHEN. Recordings of British music, new issues April to December 1968. Co no. 30. Winter, pp. 24-27.

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UNGER, OLDRICH. Czechoslovak Radio's sound atlas of nature. RS no. 34. April, pp. 445, 446.

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WRIGHT, FRANK. Talking machines. GSM no. 2. Feb., pp. 20, 21.

REGAL

MOUNTNEY, HUGH. The regal. GSJ vol. 22. March, pp. 3-22.

REIZENSTEIN, Franz

ROUTH, FRANCIS. The creative output of Franz Reizenstein. Co no. 31. Spring, pp. 15-17.

SUTTON, WADHAM. Franz Reizenstein: Sonata no. 1 in B, op. 19. MTe vol. 48 no. 6. June, p. 11.

RIMSKY-KORSAKOV, Andrey N.

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OXLADE, JOHN. Gioacchino Rossini, (1792-1868). RCM vol. 65 no. 1. Easter, pp. 12-15.

PAYNE, NICHOLAS. Rossini as dramatist. Op vol. 20 no. 3. March, pp. 186-193.

ROSENTHAL, HAROLD. American-Italian Rossini. Op vol. 20 no. 6. June, pp. 482-486.

WEISMANN, WILHELM. 'The Barber of Seville' of Rossini. Its early history and its premiere. Translated by F. Harling Comyns. MO vol. 92 no. 1097. Feb., pp. 235, 237.

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DAVIES, LAURENCE. Roussel, (1869-1937). MMu vol. 17 no. 8. April, pp. 24-27, 82.

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ERNST, FRIEDRICH. Master Arnold Rucker. GSJ vol. 22. March, pp. 35-39.

RUSSIA

GARDEN, EDWARD. Classic and Romantic Russian music. ML vol. 50 no. 1. Jan., pp. 153-157.

SAINT-SAËNS, Camille

MCALLISTER, ELAINE S. AND JOSEPH O. BAYLEN. Saint-Saëns and Juliette Adam: an unpublished letter. ML vol. 50 no. 2. April, pp. 296-300.

SALO, Gasparo da

ANON. A small viola by Gasparo da Salo. S vol. 79 no. 947. March, pp. 454, 455, 481.

SCHUBERT, Franz

BROWN, MAURICE E. Music for the home: Schubert's chamber music. MMu vol. 17 no. 7. March, pp. 24, 25.

BRUCE, ROBERT. The lyrical element in Schubert's instrumental forms. MR vol. 30 no. 2. May, pp. 131-137.

HOORINCKX, REINHARD VON. About some early Schubert manuscripts. MR vol. 30 no. 2. May, pp. 118-123.

WHITTALL, ARNOLD. The sonata crisis: Schubert in 1828. MR vol. 30 no. 2. May, pp. 124-130.

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KINGSBURY, MARTIN. Humphrey Searle's 'Hamlet'. MT vol. 110 no. 1514. April, pp. 369, 371.

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ANON. ANDREAS SEGOVIA. Doctor of Music [Florida State University]. GN no. 104. June/Aug., pp. 3-8.

SEMBRICH, Marcella

MORAN, W. R. The recordings of Marcella Sembrich. RC vol. 18 nos. 5 and 6. May, pp. 112-138.

OWEN, H. G. A recollection of Marcella Sembrich. RC vol. 18 nos. 5 and 6. May, pp. 101-111.

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SILJA, Anja

SCHWINGER, WOLFRAM. Anja Silja. Op vol. 20 no. 3. March, pp. 193-198.

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GOWINGS, LEONARD. Singing. M vol. 3 no. 1. Feb., pp. 25-27. vol. 3 no. 2. April, pp. 34-37.

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PAPAIOANNOU, JOHN G. Skalkottas's 'Ulysses'. MT vol. 110 no. 1516. June, p. 615.

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SÖDERSTRÖM, Elisabeth

AMIS, JOHN. Elisabeth Söderström. Op vol. 20 no. 1. Jan., pp. 16-21.

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DAVIES, LAURENCE. Masters of French song. M vol. 3 no. 1. Feb., pp. 12-14.

JOHNSTONE, H. DIACK. English solo song. c. 1710-1760. PRMA vol. 95. 1968/69, pp. 67-80.

STAMPS

PHILATICUS. Stamps of musical interest. MO vol. 92 no. 1096. Jan., p. 181. vol. 92 no. 1097. Feb., p. 243. vol. 92 no. 1098. March, p. 291. vol. 92 no. 1099. April, p. 349. vol. 92 no. 1100. May, p. 400, 401. vol. 92 no. 1101. June, p. 458.

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STOCKHAUSEN, Karlheinz

SMALLEY, ROGER. Stockhausen's piano pieces. Some notes for the listener. MT vol. 110 no. 1511. Jan., pp. 30-32.

STRADIVARI, Antonio

ANON. The 'De Chaponay' Stradivari. S vol. 79 no. 945. Jan., pp. 362, 363, 389.

MILLER, BURRITT. The construction methods of Antonio Stradivari. S vol. 80 no. 950. June., pp. 73, 75, 77, 79.

STRAUSS, Richard

LOCKSPEISER, EDWARD. The Berlioz-Strauss treatise on instrumentation. ML vol. 50 no. 1. Jan., pp. 37-44.

STRAVINSKY, Igor

WHITTALL, ARNOLD. Stravinsky and music drama. ML vol. 50 no. 1. Jan., pp. 63-67.

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DAWSON-BOWLING, PAUL. A question of style. MO vol. 92 no. 1099. April, pp. 351, 353.

SWAZILAND

LAST, JOAN. Events, musical and otherwise in Swaziland. RAM no. 196. Mid-summer, pp. 13-16.

SZERVÁNSZKY, Endre

HALMY, FERENC. Hungarian composers today: Endre Szervánszky. T no. 88. Spring, pp. 2-5.

TEACHING

ANON. The blooming desert: A look at musical Cornwall. MTe vol. 48 no. 4. April, pp. 13, 14, 20.

BARRELL, BERNARD. It's cold down here... [On musical ignorance in schools.] Co no. 30. Winter, pp. 18-21.

BRUMBY, COLIN. Opera for schools. MTe vol. 48 no. 3. March, p. 14.

CAMPBELL, MARGARET. How to practise. ME vol. 33 no. 336. March/April, pp. 83, 84.

CHAPMAN, ELIZABETH. 'Havas, Chapman, Suzuki, Purbeck and all that': a reply. S vol. no. 947. March, pp. 467, 469, 471, 473.

CHAPPLE, BRIAN. Colour-staff. MTe vol. 48 no. 6. June, pp. 9, 18.

CHATTERLEY, ALBERT. ... and on her dulcimer she played. ME vol. 33 no. 335. Jan./Feb., pp. 21-23.

COOPER, ROY. What's all that noise about? Me vol. 33 no. 337. May/June, pp. 134-136.

ENOCH, YVONNE. The piano class. MTe vol. 48 no. 1. Jan., pp. 25, 39. vol. 48 no. 2. Feb., p. 14.

HALL, IAN. To zing or not to zing? ME vol. 33 no. 336. March/April, pp. 77-79.

HERSOM, HERBERT. Three tips for teachers. RMM vol. 3 no. 2. June, p. 48.

HORTON, JOHN. Beyond the double bar: looking ahead in secondary musical education. MTe vol. 48 no. 1. Jan., pp. 15, 39. vol. 48 no. 2. Feb., pp. 15, 33: Development and recapitulation.

JAMIESON, W. M. The melodica in the primary school. ME vol. 33 no. 337. May/June, pp. 141, 142.

MCFARLANE, MARGARET P. Memory playing. MTe vol. 48 no. 3. March, pp. 13, 39.

MENDOZA, ANNE. What music do children like. M vol. 3 no. 2. April, pp. 14-16.

MUSKETT, MICHAEL. Piper, pipe that song again. MM vol. 3 no. 1. March, pp. 15, 17.

PITTS, JOHN C. Orff with the 'Newsom' children. ME vol. 33 no. 337. May/June, pp. 138, 139.

PUTTICK, GLADYS. Musicianship. TCM no. 11. May, pp. 5, 6.

REYNOLDS, GORDON. Opportunity for talent. TCM no. 10. Jan., pp. 7, 8, 20.

ROBERTSON, ALEC. The gramophone in education—the early days. RS no. 33. Jan., pp. 381, 382.

SIMPSON, KENNETH. Some great music educators. Conclusion to a series of articles. MTe vol. 48 no. 6. June, pp. 15, 16.

TAMBLYN, BILL. Music in education: cool livin'? CM vol. 2 no. 30. April, pp. 20, 21.

TRODD, JANE. Impressions of [Shinichi] Suzuki. MTe vol. 48 no. 4. April, p. 21.

WILCOX, GEORGE. The overhead projector: ME vol. 33 no. 336. March/April, pp. 80-82. vol. 33 no. 337. May/June, pp. 131-133.

RUSH, JAMES B. L. The North Carolina School of Arts. GSM no. 2. Feb., pp. 7-10.

TCHAIKOVSKY, Peter Ilyitch

FRISKIN, JAMES. The text of Tchaikovsky's Bb minor concerto [for piano]. ML vol. 50 no. 2. April, pp. 246-251.

TCHEREPNIN, Alexander

SLONIMSKY, NICOLAS. Alexander Tcherepnin septuagenarian. T no. 87. Winter, pp. 16-23.

TELEVISION

WRIGHT, KEN. When colour comes to music [in television]. TCM no. 11. May, pp. 17, 18.

THERAPY

TANKARD, GEOFFREY. Musical healing, RCM vol. 65 no. 2. Summer, pp. 10, 11.

THOMAS, Ambrose

KLEIN, JOHN W. The other 'Hamlet'. Op vol. 20 no. 4. April, pp. 282-288.

TIMPANI

SHEPPARD, LESLIE. Timpani talk. MTe vol. 48 no. 6. June, pp. 25, 34.

TIPPETT, Sir Michael

WOODWARD, IAN. Tippett looks ahead. MMu vol. 17 no. 7. March, pp. 32-34.

TRUMPET

HALFPENNY, ERIC. Four seventeenth-century British trumpets. GSJ vol. 22. March, pp. 51-57.

TUNING

SARGENT, GEORGE. Eighteenth-century tuning directions: precise intervallic determination. MR vol. 30 no. 1. Feb., pp. 27-34.

VERDI, Giuseppe

BLYTH, ALAN. Opera on the gramophone: Verdi's 'Othello'. Op vol. 20 no. 2. Feb., pp. 101-112.

HAUGER, GEORGE. 'Othello' and 'Otello'. ML vol. 50 no. 1. Jan., pp. 76-85.

VERESS, Sándor

DEMÉNY, JÁNOS. Hungarians abroad: Sándor Veress. T no. 88. Spring, pp. 19-22.

VIOLA

EDWARDS, OWAIN. Cinderella of the string orchestra. S vol. 79 no. 945. Jan., pp. 385, 387, 389.

VIOLIN

CLARKSON, FRANK A. The 'Baillot, Rode and Kreutzer' method (1804). S vol. 80 no. 949. May, pp. 19, 21, 23, 25, 27, 29.

HURST, P. G. The self-taught violinist. S vol. 79 no. 948. April, pp. 519, 521, 523, 525.

LEWIN, ROBERT. Tune, gentlemen, please. S vol. 79 no. 945. Jan., pp. 365, 367, 369.

LEWIN, ROBERT. A guide to connoisseurship. S vol. 79 no. 946. Feb., pp. 409, 411, 413.

LEWIN, ROBERT. The business side. S vol. 79 no. 948. April, pp. 509, 511, 513.

LEWIN, ROBERT. The art of deception. S vol. 80 no. 950. June, pp. 57, 59, 61, 63.

MICHELMAN, JOSEPH. 'Make a stable old Italian violin varnish'. S vol. 80 no. 950. June, pp. 63, 65, 67.

FLOWRIGHT, DENNIS G. The manufacture of animal glues. S vol. 79 no. 948. April, pp. 525, 527, 529.

SHEPPARD, LESLIE. Vetting a violin. MTe vol. 48 no. 1. Jan. 1969, pp. 23, 31.

SPICER, PETER S. Repairing violins and kindred instruments. S vol. 79 no. 945. Jan., pp. 375, 377, 379.

STOUT, JOHN L. An acoustical property of violin varnish. S vol. 79 no. 947. March, pp. 463, 465.

VIOLONCELLO

KENNESON, CLAUDE. A cellist's guide to the new approach. S vol. 79 no. 946. Feb., pp. 421, 423.

STANFIELD, M. B. Technique building for cellists. S vol. 79 no. 945. Jan., pp. 381, 383. vol. 79 no. 946. Feb., pp. 427, 429. vol. 79 no. 947. March, pp. 473, 475, 477. vol. 79 no. 948. April, pp. 515, 517. vol. 80 no. 949. May, pp. 15, 17. vol. 80 no. 950. June, pp. 69, 71.

VIVALDI, Antonio

LASOCKI, DAVID. Vivaldi and the recorder. RMM vol. 3 no. 1. March, pp. 22, 24, 26, 27.

WAGNER, Richard

DAVIES, LAURENCE. Wagner's English disciples. Op vol. 20 no. 1. Jan., pp. 8-15.

GREENHALGH, JOHN. Boulez 1969 and Wagner 1850, a comparison. MMu vol. 17 no. 9. May, pp. 30, 31.

WILKINSON, ANTHONY. Aubade for Cosima. On the film 'The Siegfried Idyll'. MMu vol. 17 no. 8. April, pp. 46, 47, 80.

WALLACE, Vincent

KLEIN, JOHN W. Berlioz and Vincent Wallace. MR vol. 30 no. 2. May, pp. 138-144.

WARD, Justine

MORE, MOTHER THOMAS. Some great music educators: Justine Ward (concluded). MTe vol. 48 no. 1. Jan., pp. 21, 33.

WATERHOUSE, William

BLYTH, ALAN. Hobbies galore: William Waterhouse, bassoonist. MMu vol. 17 no. 9. May, pp. 46, 79.

WEBERN, Anton von

NIEMAN, ALFRED. A fresh look at Webern. Co no. 30. Winter, pp. 1, 3-6, 8, 9.

WOOD, Sir Henry

SHORE, BERNARD. Sir Henry Wood—a centenary tribute. RAM no. 196. Mid-summer, pp. 3-12.

WOODWIND

BRINDLEY, GILES. A method for analysing woodwind cross-fingerings. GSJ vol. 22. March, pp. 40-46.

Meetings 1969-70.—Details have already been circulated to members, and are repeated here for wider circulation.

November 27 1969. Guildhall Library, City of London. Miriam Miller on 'Thomas East' (based on a Library Association Fellowship thesis).

February 25 1970. Herts. County Library (Rickmansworth Branch). David Wells, County Music Organiser, and Derek Bell, County Music Librarian.

May 7 1970. Victoria and Albert Museum. Visit to the Instruments gallery, introduced by Madeau Stewart, B.B.C., followed by the A.G.M. at the Institut Français.

Purchase of Library.—The late Professor Hans Redlich's scores and books have been bought for the University of Lancaster, his manuscripts etc. being retained by his widow.

Appointment.—David Cambridge, formerly St Marylebone's Music Librarian, has been appointed St Marylebone Reference Librarian within the City of Westminster Public Libraries.

Catalogue of Miniature and Study Scores.—After an extended period of review, the Branch Committee has returned the draft to its compiler, Arthur D. Walker, with thanks for his long and intensive labour. Mr Walker reports that the International Authors' Association now have the typescript, and are in process of placing it.

Resignations.—Two committee members have resigned after long service. Charles Cudworth (1953-) supported the officers and committee in countless ways, particularly as part-organiser and local representative at our Cambridge conferences (1959 and 1969).

Ernest Sheard has represented County Libraries since 1964. His share in the *Union Catalogue of Music Periodicals in British Libraries* is nearing completion.

Conference.—'The Role of Music in the Lives of Children and Youth' is the general theme of the 9th I.S.M.E. Conference to be held in Moscow, U.S.S.R. from 8 to 14 July 1970. There will be special sessions on 'What is the importance of Research in Music Education?'. Further information from the Acting Secretary, Soviet Section of I.S.M.E., U.S.S.R. Union of Composers, 8/10 Nezhdanova St. Moscow K-9, U.S.S.R.

Reprints.—The following have been received from Da Capo Press, New York:

Sanford M. Helm: *Catalog of Chamber Music for Wind Instruments*. Revised edition 1969. Price \$15.00.

C. F. Weitzmann: *A History of Pianoforte Playing and Pianoforte Literature*: (2nd edition by Dr Th. Baker Schirmer 1897. Reprint 1969). Price \$15.00.

Nesta de Robeck: *Music of the Italian Renaissance*. (Medici Society, 1928, Reprint 1969). Price \$8.50.

Exhibitions.—Two small music exhibitions are on display in the King's Library at the British Museum. One consists of Handel, including the autographs of *Messiah* and *Jephtha*. The other shows some examples of early music printing from c. 1473 to c. 1600.

John H. Davies has been appointed Chairman of the Central Music Library, Westminster, in succession to C. B. Oldman.

Retirement.—The present writer retires from professional life and the Hon. Secretaryship of I.A.M.L.(U.K.) in the summer. These therefore are my final *Notes and News*, from which I sign off with many happy memories of collaboration with officers, committee and members at large since the inception of the Branch.

WALTER H. STOCK

[A tribute to Walter Stock will appear in the next issue.—EDITOR.]

Walter H. Stock:—Dear Friends and Colleagues, please may I thank you all for your great generosity and kindness last evening. It made me supremely happy to know that my own efforts in the past as Hon. Secretary of the U.K. Branch have been so handsomely rewarded. Would you all accept this note as grateful thanks for everything. Yours sincerely, Walter H. Stock.

REVIEW

MUSICALIA: Sources of information in music. By J. H. Davies. Second edition, revised and enlarged. pp. xii, 184. (Pergamon Press, 1969. Hard cover 30s./\$4.75; flexi-cover 20s./\$3.00).

Many an excellent reference book yields diminishing returns in the course of time. Titles become out-of-print, addresses change and the book is used with increasing caution until it is finally advertised as an indispensable reprint. Mr Davies and his publishers have not waited for that to happen to *Musicalia* which depends for its usefulness on its topicality. The first edition was published in 1966 and reviewed in BRIO VI/1; the second edition, like its predecessor, aims at covering a wide field as concisely as possible.

The general layout of the second edition does not differ much but the pages have been reset, not, unfortunately, without a few misprints. The specimen pages, previously distributed throughout the book, are now easier to locate printed on yellow paper at the end. All the chapters and appendices bear marks of revision, and this is particularly useful for books published since 1963, as new books and new editions have been taken into account: A. W. Locke's *Selected List of Choruses for Women's Voices*, second edition, has been displaced by the third edition, by Locke and Fassett. Faber make their début in the index—have they really published music for so short a time! Other first appearances include such items as the *B.B.C. Music Guides*, the Federation of British Taperecordists, A. T. Hickman's *Electronic Apparatus for Music Research* and the Monastic Manuscript Microfilm Library. The chapter on 'The Gramophone Record Collector' has been considerably expanded and a welcome addition is a complete chapter devoted to 'Children's Music and Teaching'.

The first edition of *Musicalia* is probably still in active service in many libraries but the second edition may be regarded as a necessary investment in view of the time and trouble saved checking references; for those who want information in a hurry *Musicalia* may often prove to be the shortest distance between musical points.

RUZENA WOOD

NOTES ON CONTRIBUTORS

A. HYATT KING is superintendent of the Music Room of the British Museum.

HECTOR FERNANDEZ is exhibitions officer of the Royal Scottish Museum, Edinburgh and a Member of the Society of Industrial Artists.

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