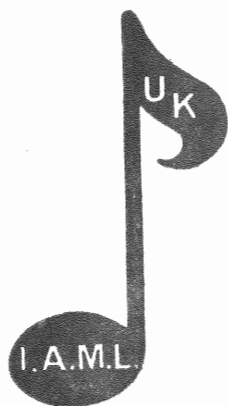


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A Note on the Cost of Music Printing in London in 1702

MICHAEL TILMOUTH

Although we know a certain amount about the cost of making manuscript copies of music at the beginning of the eighteenth century from sources such as the Drury Lane Theatre receipt book for 1713-16 (British Museum MS Egerton 2159), and have in Henry Playford's 'Catalogue of the Last Thirty Years' Musick Books' of c. 1697 (BM Harl. 5936, no. 145b) a useful guide to the prices paid for whole volumes of music in handwritten copies, similar information which would enable us to look closely at the economics of music publishing at the time is more elusive. We know the sort of prices Walsh charged for his publications, but until more is known about the actual costs of music printing and engraving and the number of copies produced in an impression, the source of his financial success must remain largely conjectural.

In this connection some accounts brought to light some time ago by the late Miss Gladys Scott Thomson¹ are of interest though so far they seem to have gone unnoticed. On his return from the Grand Tour in 1700 Wriothesley, Second Duke of Bedford, became one of London's most active patrons of music. He attached two Italian musicians to his household: Nicolo Francesco Haym the cellist, who became 'Master of the Chamber Musick' at Southampton House, and the violinist Nicolo Cosimi. Both dedicated sets of sonatas to the Duke who paid the cost of engraving and printing those by Cosimi. Middleton, the Duke's chamberlain, recorded the payments he made to Thomas Cross as follows:

		£	s	d
1701	Memorandum of the several payments made to Mr Cross, the engraver, for account of engraving Signor Nicolini's music.			
	For engraving 52 plates at 6 shillings per plate	12	12	0
1702				
4 Mar.	Paid Mr Cross for printing said solos at 2/6 per hundred, imprimis paid him as by his receipt	2	0	0
4 Apr.	Paid him account of printing this day This £3. 5. 0 was in full for 2,600 printed to the 4th April.	1	5	0
	For a tray to steep the paper that I paid	2	6	
	For 26 sheets ruled paper for the music paid by me	1	6	

1 Jul. Paid Mr Pennythorn for the use of the press for printing said music	1 11 0	
	1 11 0	
Is	£20 12 0	

The sonatas were advertised in the *London Gazette* of 5 November 1702:

'On Monday next will be Published Twelve Sonata's for a Violin and Bass: Composed by Signior Nicola Cosimi, and humbly dedicated to his Grace the Duke of Bedford. Curiously Engraven on Copper Plates. To be had at Mr Banister's in Brownlow-street in Drury Lane, and at Mr King's in Villiers-street in York Buildings, at a Guinea a Book.'

An announcement in the *Daily Courant* of 1 December 1702 confirms that the work had by then been published.

The only recorded copy of this edition seems to be that in the library of the Royal College of Music, London (XXIX.A.10 (3)), which, probably because it lacks the title-page, is mis-attributed in BUCEM to the Amsterdam publisher, Estienne Roger. But there can be no doubt that the RCM copy is of the edition referred to in the Duke of Bedford's accounts. The style of engraving is that of Cross and the music was printed from fifty-two plates. Roger did issue an edition (using a different number of plates) in 1704²; the British Museum copy (pressmark e.23) is an example of it.

Thomas Cross advertised in about 1710 'that Gentlemen may have their Works fairly Engraved, as cheap as Punct & sooner'.³ The Cosimi sonatas provide an instance of this sort of private publication. Since there were fifty-two plates and each sheet before folding would receive the imprint of four plates, each copy would consist of thirteen sheets. As 2,600 sheets were printed altogether, 200 copies must have constituted the impression. There are no records of further payments for printing and engraving the title-page and dedication. Since the music sheets were printed by 4 April and the dedication is dated 'Londra li 25 Maggio 1702' these pages were presumably engraved by Cross later than the music itself, though of course for the title-page he may have used a pre-existing plate and simply altered the inset. Clearly, taking into account the extra cost of these pages the whole bill can hardly have been much less than £25 and may have been more if a rather elaborate title-page had to be specially engraved. So the 200 copies were produced at a cost of about half-a-crown each.

It is likely that a fair number of copies would be given away to musical (and unmusical) friends of the Duke of Bedford and to Cosimi's professional colleagues. Presumably Cosimi himself would reap the benefit of the sale of the remainder which, as we have seen, were disposed of by Banister and King at a guinea a book (then £1 1s. 6d.), though it may be that music-sellers were already beginning to want the trade allowance of every seventh copy complained of in 1781⁴, and there would also be the small cost (about five shillings) of the two newspaper advertisements to defray. Nevertheless these copies must on sale have cleared production cost by about fifteen shillings each.

Cosimi's sonatas are fairly typical of the sort of chamber music which formed a large part of an eighteenth-century music publisher's output, and Cross's bill for engraving and printing gives us at any rate a rough guide to the cost of these processes at the time. It may be that his price for a piece of work whose quality would have to be a match for that of the patron for whom it was executed would be on the high side—the Cosimi sonatas are, in a sense, a 'prestige' publication. Walsh's costs would no doubt be kept somewhat lower, though he would have other overheads to bear. He probably produced an impression of more than 200 copies in the case of works for which there was a considerable demand, though he would be limited in this respect by the tendency of copper plates to become worn rather

quickly. Clearly his edition of Corelli's Op. 5 issued in 1700 and selling at eight shillings would still give him a comfortable profit margin even though it was less than half the price of the comparable Cosimi sonatas. However, the reduction to half-a-crown of his later edition of Corelli's Op. 5 'with their Graces' may now seem to represent a rather desperate bid to undercut his rival, Daniel Wright.⁵

¹ *The Russells in Bloomsbury, 1669-1771*, London, 1940. pp. 122 *et seq.*

² See François Lesure: *Bibliographie des Éditions Musicales publiées par Estienne Roger et Michel-Charles le Cène*. Paris, 1969.

³ C. Humphries and W. C. Smith: *Music Publishing in the British Isles*. London, 1954.

⁴ *Ibid.*, p.33.

⁵ W. C. Smith: *A Bibliography of the Musical Works Published by John Walsh (1695-1720)*. London, 1948. pp. 14, 151.

Music:

National Provision and Activities in Libraries of Austria, France, Great Britain and the United States

ELIZABETH HART

Part I, National Collections

'Il est bien évident que, dès l'instant où l'on reconnaît la nécessité d'un département musical dans une bibliothèque générale, c'est pour le doter non seulement de partitions, mais aussi bien de tous les ouvrages qui ont fait de la musique leur objet, d'une manière directe et technique.'²

The national music collection is in each country one part of the national general collection and a first comparison may be drawn between the position of the music sections in relation to the rest of the national library. 'Music' may refer to the whole subject, or more narrowly to a particular kind of material. Ideally the former approach is the better, where the basic materials—music and music literature—can be gathered together in one place and under one administration. In the Library of Congress music has indeed been treated in this way, the books on music having been transferred to the Music Division about 1902 so that a complete reference service in the field of music could be maintained.³ The whole of the Library of Congress tends, however, rather more than is usual to departmentalisation by subject (e.g. the Air Research Division, Slavic and East European Division). The more common European tradition is to take the type of material—such as Printed Books, Music, Maps—as the character of division. A late and radical reorganisation of the Département de la Musique in the Bibliothèque Nationale, together with its removal in 1964 to another building a little distance from the main library put an end to the tradition for this particular collection. But in the Osterreichische Nationalbibliothek and the British Museum, music and its literature are split up. The physical separation of the two types of material does create a communication problem in the work of the staff, but is of no direct consequence to the user, since most of his requirements must be supplied from closed stacks.

If the complete subject approach has not been possible in these two libraries, at least the Osterreichische Nationalbibliothek has recognised the status of music by the establishment of

a music department on a par with other departments, and has also conceded that music is music whether printed or manuscript, arranging for all but the earliest and most valuable of the latter to be added to the music rather than to the manuscript collection. In the British Museum, however, manuscripts are quite separate from printed music and preserved in the Manuscript Department, apart from those which have found their way into the Music Room in special collections (the valuable Handel manuscripts in the Royal Music Library, for example). Moreover the music section is not a separately established department, but merely a 'Room' subordinated to the Department of Printed Books. Music is admittedly not the only material to be submitted to this treatment: maps, for example, no less unlike 'Printed Books' than music, are also subordinate to the same Department. The situation is, however, symptomatic of a past lack of active interest in music which has reflected the national attitude, as a brief glance at the collection's history will show.

Until about 1840, music in the British Museum seems to have remained largely uncatalogued as a separate subject, which was ill-defined and had very uncertain beginnings. For little of musical interest was contained in the foundation collections such as those of Sloane and Harley—a different situation from Austria and France, where rich court library sources of the sixteenth century formed the basis of the collections in the Osterreichische Nationalbibliothek and the Bibliothèque Nationale.

By the late 1830s, the British Museum's holdings of printed music numbered some 40,000 pieces, and musical scholars were clamouring in vain for them to be properly catalogued and made available. It was not until the dynamic Panizzi was appointed Keeper of Printed Books in 1837 that the printed music was brought together and its systematic cataloguing began. In that year Panizzi himself drew up the first set of rules⁴ in 1800. Thomas Oliphant, who had been first engaged in 1841 to catalogue the music in the Department of Manuscripts (of which he completed a catalogue in 1842), continued to work on the printed music until 1851. After he left, it seems that no effort was made to replace him with a whole-time specialist until 1885, when William Barclay Squire became the first of a continuous line of music librarians. He began the preparation of annual accession parts of printed music, and ultimately, in 1912, produced his two-volume catalogue of all the Museum's pre-1800 music. Thus the prestige of the printed collections was greatly raised, though its services did not attain the same level. A little earlier, Augustus Hughes-Hughes had completed his three volume *Catalogue of Manuscript Music in the British Museum* (1906-08).

Long before Squire's time, music had gained its own working premises, in a room which had long served for readers and was vacated in 1857 when the present Reading Room was built. But neither then, nor later, was it found practicable to provide accommodation so that the music section could expand into a separate, self-contained unit.

It would be an exaggeration to claim that early treatment of music in Austria and France, compared with that in Britain, was altogether beyond reproach, but on the whole a greater appreciation of the subject can be detected. The appointment of Count Moriz Dietrichstein as Prefect (1826-1845) of the Hofbibliothek (as the Osterreichische Nationalbibliothek then was) marked the beginning of the Austrian music collection's separate existence; under his supervision it was established between 1826 and 1829 at which time it also found an enthusiastic mentor in Anton Schmid, who realised the richness of its resources and catalogued it completely—cataloguing which has been maintained ever since. Further administrative changes made by Karabacek, another energetic director of the Hofbibliothek, who held office from 1899 to 1917, established the music department in its present organisation as one of seven collections of the library, and provided it with a reading room in 1903. It was finally able to consolidate its position after the nationalisation of the library in 1918, in consequence of which it moved into new and more spacious accommodation in the Friedrichshof in 1920.

The music collection of the Bibliothèque Nationale took shape even earlier, when in the early eighteenth century the library came under the direction of an energetic reformer, the Abbé Bignon. Music was taken out of the Printed Books class and allotted a category of its own. It appears to have languished in later years, most probably as a result of the 1789 Revolution. The aristocratic associations of the Bibliothèque Nationale as an institution were regarded with a certain amount of disfavour by the new society: this at least is suggested by the following passage:

'Pendant que l'homme de lettres et le savant plaçaient leurs ouvrages dans ces sanctuaires respectés par le temps . . . la gloire de musicien ne s'étayait que sur le faible appui d'une tradition passagère. Il était réservé à la France d'élever un monument durable à la gloire de la musique et nécessaire à ses progrès.'⁵

The 'monument durable' was the library of the newly established Conservatoire Nationale de la Musique. The situation arose whereby two national music collections tried, throughout the nineteenth century and for much of the twentieth, to exist and grow simultaneously, to their mutual disadvantage. Paradoxically, however, this led to the present rationalised organisation, for the particularly unsatisfactory nature of the arrangement became more and more intolerable. All this contributed to the administrative union of these two collections (i.e. those of the Conservatoire and the music section of the Bibliothèque Nationale) with the library of the Opéra in 1935, as part of the general reorganisation of Paris libraries between 1926 and 1945. The music collections became established in principle in 1942 as the Département de la Musique, one of the ten departments of the 'Reunion des Bibliothèques Nationales de Paris', all of which are supervised by a state organisation, the Direction des Bibliothèques de France. The three collections remained physically separate until 1964, when they were all transferred to a newly built annexe of the Bibliothèque Nationale.

The history of the national music collection of the United States is different owing to the much later emergence of the whole nation. The natural enthusiasm of a new nation and its desire to gain a position at least comparable to that of its European counterparts, coupled with a growing material prosperity, has enabled the development of the national library collections, including those of the Music Division, to be compressed into a much shorter time span. Although the foundations of the music collection in the Library of Congress were only laid in 1815, by the acquisition of Thomas Jefferson's library, which included some volumes of music, yet by 1897 a move to new premises stimulated the creation of a separate unit to administer the already substantial collections. From 1899 (contemporaneously with Karabacek in Austria) the new Librarian of Congress, Herbert Putnam, initiated a programme of intensive development, particularly in certain areas of which music was one, and which raised the collections to their present high level. At the same time, he thoroughly reorganised the administration, under the vigorous direction of O. G. Sonneck, and music was finally established as a service division of the Reference Department.

Is it possible to predict, from the above résumé of the development of national music collections in Austria, France and the United States, the emancipation of the British national music collection, and the mode of achievement? The main developments in the other three have been caused by various factors—in France, the existence of particularly unsatisfactory conditions which could only be remedied by fundamental reorganisation; in Austria, a gradual scholarly growth, and in the United States, a more rapid growth arising from the unique position of the country. Austria and the United States have in common the fact that particular growth periods in both libraries were the result of the reforming influence of energetic library personalities, and the availability, immediately before or afterwards, of extra accommodation.

Particularly difficult conditions prevail at present in the British Museum. But as legislation is being prepared to separate its library departments from the Museum proper, and plans for a

new library building are being prepared, the needs of a more fully integrated music division may expect to be taken into account.

- 1 Abridged and revised from an essay submitted in 1967 at the North Western Polytechnic for the post-graduate Professional Examination of the Library Association.
- 2 Lesure, F. *Musique et musicologie dans les bibliothèques parisiennes*. Bulletin des Bibliothèques de France 3(4). (April 1958), pp. 259-269.
- 3 Library of Congress: *Music Division*. Washington, D.C., Library of Congress, 1950. Departmental and divisional manuals no. 16.
- 4 See 'Panizzi and Music Collections of the British Museum,' by C. B. Oldman, in *Music, Libraries and Instruments, Hinrichsen's Eleventh Music Book*, 1961, pp. 62-68.
- 5 *Les Nouveaux Locaux de Département de la Musique de la Bibliothèque Nationale*. Bulletin des Bibliothèques de France 9(8), (August 1964), pp. 323-332.

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REVIEWS

MOZART. By Alec Hyatt King. BEETHOVEN. By Rosemary Hughes. (Clive Bingley, London. 1970. 25s.).

Because, when wearing my salaried hat, I have found much of value in this publisher's output aimed at the commercial or industrial librarian, I looked forward with interest, as I changed to my musical hat, to reading these first two volumes of what may well become an extended series. At a glance, it was obvious that something was wrong. 'Concertgoer's Companions' these are called. And, whilst the concertgoer is likely to be interested in a biography and a bibliography of a composer, I can see no reason whatsoever for including information on the different editions of the music; and, since not all concertgoers possess hi-fi, very little for the recommended list of records.

It is a much more difficult task to compress the lives of Mozart and Beethoven to a mere fifty pages, than to a page or so in a comprehensive 'Lives of the Composers'. Rosemary Hughes does an excellent job on Beethoven, and I found the re-reading of fairly traditional material most moving. I was less happy with Alec Hyatt King's Mozart. He obviously knows and loves his Mozart and I can sympathise with his problem of what to leave out. In the end, we get a breathless and fidgety story almost as if 'our special correspondent' had to expound a world crisis in a sixty second news flash. Which is odd, for I have known Mr King's writing from the *World of Music* volume *Chamber Music* (1948) when his stylish and persuasive writing first lured me towards a study of that art.

The usual episodes are there (and one about the Mozarts' fun with an air gun which was new to me) and he is still able to drop in a few domestic incidentals and environmental details which enliven these pages considerably. That Mr King falls into the trap of referring to only five violin concertos—although he lists the evidence for the elimination of K.268 and the inclusion of K.271a in section 3—whilst Mr Redfern permits six in the selected recordings—almost suggests that the compilation of this biography was passed out to an editorial assistant. What really spoils this section, however, is the single-epithet assessment of the music which is spattered throughout the text. For instance, on page 24, we learn of the 'brilliant' *Paris* Symphony, the 'enchanted' *Petits Riens*, the 'gay though brittle' Concerto for flute and harp—all in half a paragraph. To Mr King (and I) who know this music, the epithets are a poor substitute for the appreciative esteem in which we hold it; for the newcomer, they are useless. Dent's *Master Musicians* series (given honourable mention in both volumes) long ago established the merit of separating the facts of the life from an assessment of the music.

I much preferred both the bibliographies, in which there was space to expand adequately on critical assessment of books on both composers written in English, and I cannot help recommending the would-be reader to choose from these comprehensive lists for his basic reading—particularly for a more restful life of Mozart.

By far the most valuable section (but alas, the least useful to the concertgoer!) is the data on editions of the music. Mr King has, of course, most of this information almost literally at his fingertips, (but omits *Der kleine Koche*—a very useful pocket guide) and I am only sorry that he was allowed to attach further rather pointless epithets to the works he mentions. Thus K.270 is 'wittily' arranged for wind quintet by William Waterhouse; Fritz Spiegl merely arranges K.594 for the same combination. But look at the eminent names who have provided cadenzas to the piano concertos, and the great number of editions of the operas (though not the Peters' *Idomeneo*, or the Boosey *Così fan tutte* which I use). This is fascinating reading indeed. So, too, is the corresponding section on Beethoven. To me these sections make the books worth having been produced—and I hope that

performers will use and relish the many fascinating arrangements of many rather otherwise inaccessible works which have been made for more conventional combination of players.

Assuming that the books are not going to be reprinted at least annually, the list of recommended recordings compiled with diligence by Brian Redfern, is going to get even more out-of-date than it is at present—this applies particularly to Beethoven—and Mr Redfern is clearly not unaware of this! Record collectors are very much a breed of their own and there are many more regularly updated publications in their field that can be recommended—not to mention the record journals. I found the layout a bit awkward to follow. Headings did not show up; titles of works seem diminished by being in italics (couplings, by the way, were in Roman). And do we really designate chamber works for wind and strings as 'mixed' (as if it were mixed bathing!).

I spotted, without looking for them, a handful of printing errors, mostly K. numbers. The paper is not too nice to the touch and the density of the printing varies from page to page.

If I sound rather lukewarm about this series it is because the object is misconceived. Concertgoers would do better to start with *The Music Masters* (Pelicans—alas, out-of-print), *The New Musical Companion*, the *Sphere Concert Guides*, and the *BBC Music Guides*, where the writing is generally smoother. Performers, on the other hand, should be pleased to be able to consult these new volumes in their reference libraries.

PETER BRIERLEY

The Concertgoer's Companions. Series editor: Alec Hyatt King.

BRAHMS: a biography, with a survey of books, editions and recordings. By Kathleen Dale. 118 pp. (Clive Bingley, London, 1970). £1.25.

HAYDN: a biography, with a survey of books, editions and recordings. By Brian Redfern. 111 pp. (Clive Bingley, London, 1970). £1.25.

These two books, among the first to appear in a new series, are much more accurately described by their subtitles than by the rather misleading series title which conceals their true value as surveys of the literature about the composers and of editions of their works. The concertgoer to whom the introductory biographies and the list of recordings will appeal is likely to expect, in a "Companion", much more discussion of the actual music than is here provided. On the other hand the sections on books and editions deserve to be brought to the notice of all professional musicians, music students and librarians.

Each book commences with a short biography of over forty pages. Within these limits both Mrs Dale and Mr Redfern succeed in writing interesting and accurate accounts of the composers' lives. The warmth and generosity of Brahms' complex character is revealed in Mrs Dale's well-balanced treatment. She draws attention to his work in the field of early music. Mr Redfern includes some commentary on Haydn's major works and on his musical development. These introductory essays should whet the beginner's appetite for further reading.

In 'Books in English' about seventeen pages in each book are devoted to an examination of source material, collections of letters, contemporary reminiscences, biographies and works of musical criticism. The scholarly assessment of important works should be of particular help to the librarian. The reader is guided to books such as Henschel's *Recollections of Johannes Brahms* (reprinted in abridged form in Helen Henschel's *When Soft Voices Die*), to Eugenie Schumann's *Memoirs*, to Cecil Hopkinson's *Studies of Haydn's settings of Scottish and Welsh Songs*, Anthony van Hoboken's *Discrepancies in Haydn biographies*, and the special Haydn issue of 'The Musical Quarterly', April 1932. Mrs Dale, while praising Tovey's articles on Brahms' chamber music, reprinted in his *Essays and Lectures on music*, curiously omits his equally distinctive analyses of the symphonies and concertos in his *Essays in Musical Analysis*. It is also a pity that the most important, at least, of recent articles in periodicals have not been listed; space could have been found by omitting some dated books of no particular merit.

The chapters on editions are particularly valuable. Thematic catalogues, collected editions, then the various editions of separate works or groups are described and evaluated. While beyond the range of the less scholarly concertgoer, the wealth of information, the assessment of different publications, in particular, of the latest editions, make these sections practical guides and bibliographical tools for musicians and librarians.

Selected recordings of Brahms' and Haydn's music have been compiled by Mr Redfern. Indexes are provided to both volumes. In the course of the Haydn book some ambiguities and inaccuracies have been overlooked which should be corrected.

Both books can be particularly recommended to librarians in that they present essential facts and bibliographical information in handy format.

PHYLLIS HAMILTON

THE SOUSA BAND. A discography. Compiled by James R. Smart. pp. 123. (Library of Congress, Washington, 1970).

This discography has been prepared by the Recorded Sound Section of the Music Division of the Library of Congress, using primarily its own collection of recordings and catalogues, but also acknowledging the help of individuals. It aims 'to present in one source the recording history of the Sousa Band'. (Preface). It does not attempt to evaluate performances or recordings.

The work is divided initially into the two categories of cylinder and disc recordings. Within each, the subdivision is by individual company, arranged chronologically according to the date upon which the Band first recorded for it. Under each company is given an account of the Band's recording activity (together with any relevant background information), followed by a list of the recordings, arranged alphabetically by title. The information given about each recording varies according to the amount of data available. Therefore some are listed by little more than title while others have rather vague identification (e.g. Chopin: *Waltz*). The greater number of entries, however, give title, composer, place and date of recording, soloists (if any), conductor, size of record, matrix number, take number, and American catalogue numbers. Each title is serially numbered to facilitate indexing. A list of recordings by the U.S. Marine Band while under Sousa's leadership is given, followed by details of two recordings he made with the Band of the Philadelphia Rapid Transit Company in 1926. Three indexes cover soloists, composers and conductors.

In a discography of this kind the title approach is of the utmost importance. A title index, however, is omitted, because it 'would constitute a volume in itself' (Preface). Thus to find a particular title it is necessary to search the recordings listed for each company. In practice this works well enough, for the greater part of the Sousa Band recordings were made for the Victor Company, and can be found listed alphabetically by title under that heading. But the cross-referencing seems to be rather amateurish. It would appear that the principle of entering a recording of an excerpt under the title of the parent work, with a reference from the title of the excerpt, has been adopted. This is reasonable enough, but there is little consistency in the application of the principle. For example, under the title *Maidens three* are the movements *Coquette*, *Summer girl* and *Dancing girl*. The second and third of these titles have a reference, but the first has not. Similarly, Sousa's *Looking upward* has three movements: *By the light of the Polar Star*, *Under the Southern Cross* and *Mars and Venus*. There are no references from any of these titles, but the following curious reference does appear: *Under the Polar Star*: see *Looking upward*: *By the light of the Polar Star*. There are other instances of this type of thing, but these examples should be sufficiently indicative. Furthermore, a few alternative titles are not referenced. For example, the march *Pride of the Wolverines* is sometimes known as *Wolverine March*, the latter title in fact being used by English H.M.V. catalogues and pressings of the Band's recording (H.M.V. B. 2869). But no reference from *Wolverine* is given in the discography. And to make the entry *Patriotic Song of Wales: Men of Harlech* without a reference from *Men of Harlech* is distinctly unhelpful. While the poor referencing does not invalidate the title approach, it can often make a longer search necessary.

An appendix lists the Victor recordings (but not those of other companies) chronologically. Unfortunately there are many discrepancies between this and the alphabetical title list. For example, the *Stradella Overture* is listed in the latter as having been recorded on 23 October 1904, while the chronological list gives 23 December 1904. Under the session of 9 September 1905 the *Hallelujah Chorus* is indicated as a twelve inch record: the alphabetical list gives ten inch. Some takes are omitted in the chronological list. There are other discrepancies too numerous to mention here, but these examples show the need for caution in use: it is best to check one list against the other.

The decision to omit English catalogue numbers will be regretted by English users, for early Gramophone Company catalogues listing these numbers are not usually readily available.

The body of the work is preceded by a most interesting essay on Sousa and the Phonograph, which shows quite clearly why he conducted so few of the Band's recordings (contrary to what some Victor catalogues would lead us to expect). An introduction stresses the importance of the recordings, not only for their authenticity, but also for their value to the social historian and gramophone historian.

This discography certainly fulfils its purpose. The general arrangement is sound and the indexes are satisfactory. Type, paper and layout are good. Subject to my reservations about the referencing, the work is easy to use. Much research has evidently gone into its compilation, but one feels that once this research had been completed the Library of Congress was anxious to publish the work as quickly as possible, which would doubtless explain some of the shortcomings. In spite of my criticisms, however, this discography is obviously going to be very useful to sound archivists, band enthusiasts, record collectors and others.

RICHARD J. BROWNE

NOTES & NEWS by Michael Short

On Thursday 29 October the Branch Committee met at Blackwell's music shop in Oxford, after which there was a general meeting in which members were able to inspect this remarkable new building. Mr F. J. Dymond, at whose invitation the visit had taken place, gave an introductory talk and showed members round the premises which were still in a state of feverish preparation for the official opening the following week, and we are grateful to the staff of the shop for putting up with us while they were trying to put things in order. The stock is very comprehensive, including music books, scores, secondhand material and gramophone records, and anyone with an interest in music and/or architecture should not miss it when visiting Oxford. Afterwards the party went to the Bodleian Library where Mr P. A. Ward Jones gave a talk on the work of the music department and conducted members round a special exhibition of some of the library's treasures. On 12 December a meeting was held at the British Museum to view the Beethoven Bicentenary Exhibition. Mr A. Hyatt King gave an introductory talk and showed members round the exhibition which was very well produced and had the added attraction of being free of entrance charge—a welcome feature these days.

Some items of news from Westminster City Libraries: Graham Parlett, an ex-member of the Central Music Library staff, has compiled what is thought to be the most complete list hitherto of works by Arnold Bax. It is arranged in two sections, classified and chronological (including unpublished and incomplete works) and is available for consultation at the C.M.L. Westminster have recently produced a union list of periodicals in their stock which includes a classified index and details of locations. Although the list covers periodicals devoted to a wide range of subjects, it includes full information on holdings of music periodicals and will be of interest to music librarians. It can be obtained from the Administration Division, Marylebone Road Library, London N.W.1. at a cost of £1. Congratulations are due to Harry Currall, Head of Westminster's Music Division, on being elected Chairman of the Sound Recordings Group of the Library Association for the next two years. Another feather in his cap is the recent publication of the second edition of *Gramophone Record Libraries: their organisation and practice*, which he has edited on behalf of the U.K. Branch of I.A.M.L. The book is a symposium of articles contributed by nineteen well-known personalities in the gramophone record library world and is considerably enlarged from the first edition of 1963. It is published by Crosby Lockwood at £2.50.

I would like to make an appeal for information to be included on this page in future issues. News of appointments, publications, important accessions and other items of interest would be most useful and would enable BRIO to fulfil its function as a forum of music library news and information. At the risk of being immodest I am contributing to this by mentioning a recent publication of my own library. It is a handlist entitled *English Folk Music*, covering books, scores and gramophone records, and can be obtained free of charge by sending a stamped addressed envelope (size 7" x 9") to the Music Librarian, Lambeth Central Library, Brixton Oval, London S.W.2. Any items for future editions of 'Notes and News' should be sent to me at the same address.

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