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# BRIO

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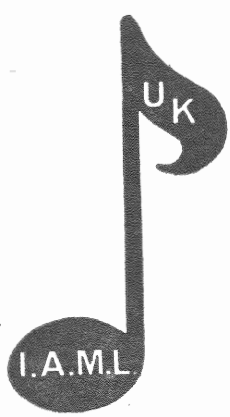
Elizabeth Hart      Music: national provision and activities in  
libraries of Austria, France, Great Britain and  
the United States      1

Hector Fernandez      Music on Display      6

Christel Wallbaum      Index of selected Articles published in British  
musical periodicals, July-December 1970      13

F J Dymond      New Books for Music Librarians      21

Review



Volume 8      Number 2  
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United Kingdom Branch

(Inaugurated March 1953)

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BRIO

Vol. 8 No. 2

Autumn 1971

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Music:

National Provision and Activities in Libraries of Austria,  
France, Great Britain and the United States Part 2

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ELIZABETH HART

HOLDINGS

The national collections of all four countries are among the finest in the world. In Austria, France and Great Britain this is the natural result of continuous collecting over several centuries, by legal deposit, purchase, gift, and exchange, in three nations with a long cultural history. The United States has not had the advantage of such a tradition, and the fact that the music holdings of the Library of Congress rival and in some fields surpass those of its European counterparts is therefore all the more remarkable.

This has mainly been achieved, in contrast to the other three libraries, by the relatively short burst of activity in the early twentieth century (already mentioned) which has been well maintained since. The collecting was not only enthusiastic, but also well organized, because the new chief of the division, Oscar Sonneck, compiled systematic purchase lists of what he felt the library ought to contain. Effort was concentrated in particular on those areas in which the library already possessed items of note: so it was possible to build up several outstanding collections such as early books on music, opera scores and libretti, and full scores. In medieval music, however, the Library of Congress is understandably still weak, in contrast to the richness of the Austrian and French collections due to their early foundation: indeed, the Bibliothèque Nationale has some of the most valuable medieval material in the world.

Further comparison of holdings would reveal little beyond the fact that the various strengths and weaknesses within them have occurred mainly by chance. Of more interest is the varying extent to which collections of national significance have been absorbed into the national library. The size of the United States demands a wide spread of resources (the New York Public Library is another which has a very extensive music collection), but in Austria, France and Great Britain much is concentrated in the capital city. The Réunion in France has resulted in a degree of centralization not equalled in the other two countries. This is not to suggest that all of value in Paris has been gathered into the Bibliothèque Nationale, but in certain areas, such as opera, it has acquired a great deal. After the amalgamation of the Opéra library with the Département de la Musique became a reality, it brought into the latter's charge a rich central collection, not only of scores and libretti, but of books on opera, costume and stage design, pictures, cuttings, posters, programmes and so on, which is now developed by the Département. Some similar material from opera houses and theatres in Vienna has come to augment the opera holdings of the Musiksammlung of the Osterreichische Nationalbibliothek, but in Great Britain the collections of the Royal Opera House, Covent Garden, and Sadlers Wells still remain in their respective possession, where they are neither very well publicized nor accessible.

Another arrangement, unique to the French system, has arisen from the transfer of the older part of the Conservatoire library to the Département de la Musique. After the necessary

reorganization, the two collections were found to complement each other admirably, and the latter assumed responsibility for the 'early'—roughly pre-1800—music, leaving the Conservatoire, in its old quarters in the Rue de Madrid, free to concentrate on the maintenance of a good working collection more appropriate to its function of instruction in practical music making. In Austria and Britain, on the other hand, the music academies retain their holding of early music, though it has never been developed to the full potential, acquired as it was by chance gifts, and not as the result of a national responsibility for collecting such as was laid on the Conservatoire in Paris after 1789.

In the context of practical music making, it should be noted that in none of the four countries does the music department of the national library possess the most comprehensive collection of performing editions. This is in each case to be found in the library of the national broadcasting organization built up to satisfy the demands of music broadcasting, and consisting, apart from standard works, of modern commissioned pieces and unique realizations of early music—altogether an extensive and important national collection. It is, of course, as a rule available only for broadcasting purposes, but a certain amount of consultation for reference is generally allowed.

#### NATIONAL MUSIC BIBLIOGRAPHY

Receipt of music under legal deposit, or in America as part payment for copyright protection, brings with it the obligation to produce a national bibliography of music, which all four countries now do. In Austria,<sup>2</sup> France<sup>3</sup> and the United States,<sup>4</sup> this appears as a supplement or separately published part of the general national bibliography, as produced by the national library, but the French one may be singled out from the other two in that it is the responsibility of the cataloguing section of the Département de la Musique to compile the entries. (This is another example of how the deferment of its organization has, in the long run, increased its autonomy). In general terms, later development often means better, more advanced development, which is also demonstrated by the British national bibliography. In Britain, all national bibliography was conspicuous by its absence until in 1950, when, in view of the British Museum's inactivity, an independent body, the Council of the British National Bibliography, was set up to remedy the situation. The resultant publication of the *British National Bibliography* was joined seven years later by the production of the *British Catalogue of Music*,<sup>5</sup> in this case an entirely separate work, although published by the same body. The year 1957 was late in comparison to the establishment of the other three music bibliographies, but it enabled the compilers of *The British Catalogue of Music* to take full advantage of the growing interest in faceted classification. The result is a well-arranged and well-indexed bibliography organized by a specially devised music classification, which is one of very few fully faceted schemes for any subject. The whole compares very favourably in design, if not in frequency with the author/title lists of the other three nations. It is also the only one to include books on music (paradoxically in the country whose national music collections are the most divided of the four)—perhaps expressing a wish among musically minded people for a more logical overall organization.

#### SERVICES, CATALOGUES, ETC.

Given the fine music collections of the national libraries, it is essential that they should be exploited to the full. This requires a basic keenness and initiative on the part of the librarians, but depends for its realization on the library's resources in terms of staff, space and equipment: it is the latter, rather than the former, which determines the contrasts between good and bad services in the four countries under discussion. This point is clearly illustrated in a paper on music information services in the British Museum,<sup>6</sup> where the sense of frustration at the discrepancy between what could be done, and what is done, is very clearly evident. In the order

of adequate provision of services Britain takes the lowest place, which is ensured by the unwillingness of higher circles to spend much on music. Austria's limited post-war resources have restricted her music library activities to some extent. By contrast, the reorganization and complete rehousing of the French music department, and the general prosperity of the United States coupled with national enthusiasm for the arts, have brought about the provision of a more dynamic service in these two countries.

Good working facilities are provided in the national libraries of both France and America. Each has a fair sized reading room, seating fifty in the Département de la Musique, and thirty-five in the Music Division of the Library of Congress, stocked with basic reference books. In addition, the Music Division has installed something approaching the carrel system, in a series of tables set aside in another room which are allotted to long-term researchers. Both libraries have sound proof rooms equipped with pianos and gramophones. The Musiksammlung of the Österreichische Nationalbibliothek also gained a small reading room when it moved into a different building in the early years of the century, but lack of space prevents expansion to include other facilities like those just mentioned. The real contrast lies with the British Museum, where not only is there no music reading room, but the Music Room is not accessible to the general reader at all, who must conduct his research on printed music in the main reading room of the library.

This naturally has a bearing on the kind of reference service given. In the three libraries which possess reading rooms, staff are available for consultation and the Library of Congress Music Division, for instance, has a constantly manned public service desk. Difficulty of access in the British Museum, on the other hand, means that very much less personal reference service is possible, although specialist researchers can consult the staff. The staff situation itself is also important in the sphere of reference work. Differences in the structure and activities of each music section make comparison of staff totals difficult, but one can estimate that there are fourteen full-time music staff in the British Museum as against some thirty-two engaged on similar work in the Library of Congress. These figures tell their own tale. In the Library of Congress some staff are designated specifically for reference work; in the British Museum most are of necessity employed in procurement and processing, and can only attend to reference work part time.

Cataloguing, so vital to a good reference service, is another area where the French and American systems are able to show themselves more efficient. Both have catalogues offering a wide variety of approaches to the collections—by author/composer/title, by subject, or by material (the catalogue of opera libretti in the Library of Congress, or of posters, illustrations, press cuttings, and critical reviews in the French Opéra Collection). They both attempt some periodical analysis. In Austria and Great Britain, the main catalogues have been the basic author/composer/title ones, and the subject approach has been practically absent until more recently, when the starting of subject keyword catalogues in the Musiksammlung (1947— and 1950—), and of some subject catalogues—such as that of National Music (1942—) in the Music Room have made a step towards remedying the situation. This lack of classified musical information in the British Museum is yet another illustration of the limitations of music in the Department of Printed Books, for subject cataloguing was being generally considered as long ago as the middle of the nineteenth century, and the subject index to be printed was started in 1902, retrospective to 1881. It should, however, be mentioned that the catalogue of manuscript music, compiled in three volumes by A. Hughes-Hughes (1906-09)<sup>7</sup> was conceived entirely on a classified basis.

The library is therefore able to exert an influence in the world of music rarely associated with library institutions, to provide a centre for cultural activities in music, and to act as a powerful patron of the art; the efforts of the other three national libraries are in comparison rather less extensive. The Bibliothèque Nationale's Département de la Musique shares with

the French School of Librarianship a new hall where some lectures and concerts are given, and the Musiksammlung of the Osterreichische Nationalbibliothek produces, in collaboration with the Gesellschaft der Musikfreunde, some chamber music concerts in the famous Prunksaal, but these are not large scale activities such as are organized in the Library of Congress. The British Museum Music Room is unable to provide any activities of this kind.

Four of the largest and most important music libraries of the world are under some obligation to publish details of their holdings. None has achieved a complete catalogue of their collections, but a variety of useful guides to certain areas within them have been published by the British Museum and the Library of Congress. In the former these include the Hughes-Hughes catalogue mentioned above, that of printed music up to 1800 compiled by William Barclay Squire (1912)<sup>8</sup> the catalogues of the Royal Music Library<sup>9</sup> and the Hirsch Library,<sup>10</sup> and the catalogue of music in periodicals.<sup>11</sup> The intensive collecting drive in the Library of Congress resulted in four subject catalogues, of early books on music,<sup>12</sup> opera full-scores,<sup>13</sup> opera libretti<sup>14</sup> and orchestral full scores;<sup>15</sup> appearing between 1908 and 1914. The period was productive in the Bibliothèque Nationale also, for the eight-volume Écorcheville catalogue of early music and theoretical works on music came out at this time.<sup>16</sup>

Current accessions are less well served in the European libraries, although the British Museum has been producing annual Accessions Parts since 1886, for limited distribution only. In the United States *Music and Phonorecords* (part of the Catalogue of Copyright Entries, America's equivalent to a national bibliography) includes not only the accessions of the Library of Congress, but also those of other large libraries in the National Union Catalogue Scheme.

#### EXTENSION ACTIVITIES

This field presents a particularly wide range of contrasts, with the Music Division of the Library of Congress far and away the most active. Here nearly one hundred concerts are organized a year, and are performed often by leading celebrity performers either in the two halls provided especially for the purpose, or externally in various educational institutes; arrangements with local radio stations ensure broadcasts. Modern works commissioned by the library are a regular feature, which means the library can then add the autograph to its ever expanding collections. Besides concerts, there are also lectures, and the library will undertake the subsequent publication of papers. The support for this work comes from a number of foundations which are unique to the Library of Congress; either funds earmarked to encourage certain activities, or else actual collections provided with generous endowments for upkeep and for activities that exploit them. The first to be set up was the Elizabeth Sprague Coolidge Foundation (1925) and its establishment proved to be one of the rare occasions when a music department has led the way in initiating general library policy. For it brought about the Library of Congress Trust Fund Board, with its function of receiving and administering gifts of money, and later the proliferation of foundations both in the music and other divisions of the library.

The situation in America is, however, different from that in the European countries. Since Washington has always been much more the constitutional rather than the cultural capital of the United States, there was more scope for the initiation of musical activities of a more extensive nature than there would ever be in cultural centres like Vienna, Paris and London. One cannot envisage in London, for instance, certain days being regarded specifically as British Museum's concert days in the same way that Thursdays and Fridays have come to be regarded in Washington as "belonging" to the library. Nonetheless, there is much that could be adopted from the Library of Congress practice—for instance, the commissioning of works from contemporary composers—and also the promotion of the libraries' holdings in one of the best possible ways—by giving performances which make use of them.

Mention of foundations leads to the brief consideration of musical instruments in national

collections; musical instruments form the central feature of two Library of Congress foundations—the five Stradivari instruments and five Tourte bows of the Gertrude Clarke Whittall Foundation, and the Dayton C. Miller Flute Collection. The Osterreichische Nationalbibliothek also possesses a collection which it has deposited on permanent loan in the Kunsthistorisches Museum to swell the latter's "Sammlung alter Musikinstrumente," and there is a Musée Instrumental in the French Conservatoire. It can be argued that musical instruments are hardly legitimate material in a library, but the arrangement works well in the Library of Congress, and enables some of the Music Division's older material to be heard in authentic performances. Certainly a music library and an institution responsible for musical instrument collections should be in close contact in order to organize such performances. But in Great Britain, where a link should be easiest to arrange, considering that the national library is part of the national museum, there is no national musical instrument collection at all.

- 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 *Osterreichische Bibliographie: Verzeichnis der Osterreichischen Neuerscheinungen*. Vienna, Verband der Osterreichischen Buch-, Kunst-, Musikalien-, Zeitungs-, und Zeitschriftenhändler, 1946- Supplement. *Osterreichische Musikbibliographie*. 1949-.
- 3 *Bibliographie de la France; ou Journal général de l'imprimerie et de la librairie*. Paris, Cercle de la Librairie, 1811-1e. *Partie. Supplement C. Musique*.
- 4 *Catalog of Copyright Entries. Music. Third Series*. Washington, D.C., Copyright Office, 1947-
- 5 *The British Catalogue of Music*. London, Council of the British National Bibliography, 1957-
- 6 King, A. Hyatt: *The musical information services of the British Museum*. London, Aslib, 1957.
- 7 Hughes-Hughes, A: *Catalogue of manuscript music in the British Museum*. London, 1906-9. 3 volumes.
- 8 Squire, W. Barclay: *Catalogue of printed music published between 1487 and 1800 now in the British Museum*. Printed by order of the Trustees, 1912. 2 vols. *First Supplement* bound in. *Second Supplement*, by W. C. Smith. Cambridge U. P., 1940.
- 9 Squire, W. Barclay and Andrews, H: *Catalogue of the King's Music Library*. London, Printed by order of the Trustees, 1927-9. 3 volumes.
- 10 *Books in the Hirsch Library, with supplementary list of music*. London, The Trustees of the British Museum, 1959.
- 11 *Music in the Hirsch Library*. London, The Trustees of the British Museum, 1951.
- 12 *Handlist of music published in some British and foreign periodicals between 1787 and 1848, now in the British Museum*. London, The Trustees of the British Museum, 1902.
- 13 Gregory, J: *Catalog of early books on music (before 1800)*. Washington, D.C., Govt. Printing Office, 1913. *Supplement* (Books acquired by the Library, 1913-1942) by H. Bartlett, 1944.
- 14 Sonneck, O. G. T.: *Dramatic Music. Catalog of full scores*. Washington, D.C., Govt. Printing Office, 1908.
- 15 Sonneck, O. G. T.: *Catalog of opera librettos printed before 1800*. Washington, D.C., Govt. Printing Office, 1914. 2 volumes.
- 16 *Orchestral music catalog. Scores*. Prepared under the direction of O. G. T. Sonneck. Washington, D.C., Govt. Printing Office, 1912.
- 17 Ecorcheville, J: *Catalogue du fonds de musique ancienne de la Bibliothèque Nationale*. Paris, 1910-14. 8 volumes.

FRITZ KNUF



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# Music on Display

## HECTOR FERNANDEZ talks to Ruzena Wood

RW *Mr Fernandez, last year you spoke to readers of BRIO about ways of introducing design thinking into music library exhibitions.<sup>1</sup> I know that in the Royal Scottish Museum you have a different organisation from many libraries because you have your design studio on the premises, whereas some libraries have no technical assistance with exhibition equipment at all. So before we begin our discussion I'd like to show you some correspondence I had recently with Rupert Smith, a designer at Marler Haley Exposystems, a firm manufacturing 'instant' exhibition equipment which 'needs no tools or special skills'. I invited Rupert Smith to select equipment from the Marler Haley range likely to interest librarians.*

HF I'd like to see this. What specifications did you give him?

RW *I chose some scores at random. A miniature score of Britten's Four Sea Interludes measuring 7¼" × 10½" open. Plenty of average size sheet music, 12" × 18" open. An avant-garde score, single sheet, three feet wide, composer unspecified. A heavily bound full score of Tchaikovsky's Enchantress, 1½" thick. 15" × 24" open.*

HF Here is Rupert Smith's reply: 'The flexibility of Multiscreen is at its most effective when the material for display demands both a vertical and horizontal presentation and where the manner and number of items involved requires individual treatment. Display cases are available within the system at any depth to suit clients' requirements. 'Off the shelf' components and panels within our catalogued range cover all the size variations specified. Requirements for vertical presentation of protected, unprotected or non-pegboard displays all come within the province of Multiscreen. Clear perspex facings—invisible fixings through book spines, bindings etc.—are a customised problem tackled by staff designers when specific enquiries are received. The general presentation of musical scores and sheet music depends to some extent on the individual graphic interpretation by the designer, subject of course to the material at his command and to the impositions of size, transportability and budget made by the client.'

RW *I asked if Marler Haley provide a design service for all clients, as I feel this is likely to be an influential factor if a librarian is considering replacing cumbersome old showcases with a more versatile system.*

HF Marler Haley do provide a comprehensive advisory service. 'Many inquiries can be handled at showroom level by a simple conversion of a client's requirements into system components. The more complicated inquiries are passed to our studio where the demand is heavy enough to keep six designers 'hard at it' through the year.'

RW *I should add that Rupert Smith's remarks should be read in conjunction with the current Marler Haley catalogue. Mr Fernandez, have you any comments about the suggestions from Marler Haley?*

HF I certainly feel that their comments are very fair, especially when they say that 'presentation depends entirely on individual graphic interpretation.' Take for example the job of presenting a simple leaflet on one of these screens. One librarian may just pin it on the screen with drawing pins, but another may take the trouble of cutting out a neat mask out of thick card and displaying the leaflet properly. I cannot help feeling that it is up to the librarians to take this initiative. There is no easy formula, I only wish there were. As far as the system itself is concerned I do recommend it for use in libraries, especially mobile libraries. I would suggest that BRIO readers use the design

service offered by Marler Haley. They are there to help and after all they did win a design award in 1969. I'm sure very many designers have used these systems in ways that even Marler Haley haven't foreseen.

RW *And now I'd like to ask you about copywriting. How can visitors to exhibitions be persuaded to read the labels beside exhibits?*

HF This is difficult because most people just don't have the time to go through an exhibition word by word. People today have so much to do! I would say that the average time spent in one of our exhibitions is about half an hour. By talking to our visitors I know that many of them come back several times, so without hesitation keep copywriting down to a minimum. Copywriting is a specialised technique because it's a highly concentrated form of communication. Like a thirty second television advertisement. In half a minute it's all over. If you did a survey of successful exhibitions you would find that most of them had this one thing in common. Brief labelling, if any. Anything that is intended to be read should be in type large enough to read. Otherwise visitors won't bother.

RW *What sort of typeface do you like?*

HF A good clear typeface is essential. If decorative typefaces are required for a particular purpose they are better employed in headings and subheadings. Typographical layout must be taken seriously because the image of an institution is reflected in its publications. Take a look at catalogues and labels. Are they easy to read? Is there a jumble of graphic styles? A co-ordinated policy with regard to graphics helps to present a clear corporate identity. In exhibitions, typographical layout should be in the same vein as the subject. Classical music you treat classically so you could have a very formal arrangement. For jazz you may like to use an asymmetrical arrangement. The labels for the Scottish Crafts Exhibition which I have just designed for the 1971 Edinburgh Festival were hand done by a calligrapher.

RW *Which typefaces do you prefer?*

HF We use a lot of Univers and Helvetica in all weights. Both typefaces have got a lot of merit. Helvetica tends to be a little heavier and Univers is favourable for bookwork. Most government departments have made Univers their standard typeface for printing, but of course there are hundreds of other typefaces to choose from.

RW *What kinds of instant lettering are available for display work?*

HF When you talk about instant lettering you generally consider Letraset since they introduced the dry transfer system about twelve years ago, but there are such a lot of other companies that do something very similar. There are Alfatype, Artype, Blick, Finger-print, Formatt, Letterpress, Magictype, Pressletta and Transprint, just to name the ones I can remember. Does this surprise you? New ideas in the instant lettering field are practically a daily occurrence. The latest idea is retrievable lettering by Magnatype but this system is designed for the fully self-contained studio with camera equipment. There are also magnetic letters, self adhesive letters, wood, cork, plastic and steel.

RW *What kinds do you prefer?*

HF As a general rule I don't like using plastic letters, but polystyrene letters I find are a marvellous way of getting lettering just for a short time—in a temporary exhibition it can be really stunning. I did an exhibition in Plymouth with polystyrene letters: we cut out sentences in different styles and made a montage out of them. It was very successful.

RW *I remember the polystyrene lettering for the Spode Copeland exhibition. It looked like slices of alabaster. How would you put a big heading on a screen?*

HF Marler Haley are usually Hessian covered screens. You would either have to use an applied letter or you could use one of the plain screens. You might even use silkscreen lettering right across the screen. Now that's a way of getting large letters done quickly on site. You prepare a screen for every letter of the alphabet and screen the colour straight on to the screen as you want it. This way you can keep large letters which aren't stocked by manufacturers in the typeface you're using. Another way is to use Neoprint. This is a glorified John Bull printing outfit, but very effective.

RW *Have you any advice about using Letraset?*

HF In my experience everybody regards Letraset as something anyone can put on. This is true to a degree, but dry transfer systems require a certain amount of skill, not just in applying—it's more difficult to apply a large letter than a small one. The difficult bit is actually spacing the letters out. This is where a tidy eye comes in. You can get away with questionable layout but you can't get away with bad spacing.

RW *If you make a mistake, what's the best way of removing a letter?*

HF I find that Sellotape will take letters off surfaces like glass, wood or acetate. On artwork use a good quality draughting tape or a soft rubber.

RW *I think it's difficult to devise a good layout for books and scores in cases. When storage is the only consideration scores can be stacked in periodical racks on the assumption that a reader may select a few to glance at and ignore the rest. But in an exhibition when, you could say, every item is a link in a visual chain, overcrowding is unfortunate. Books and scores placed in neat, tight batches look like scones on a baking tray.*

HF Yes, they do. When you look at that sort of arrangement, what happens? The line of exhibits becomes predictable. (This is where the designer and curator ought to worry). Because then the visitor ceases to assimilate what is being shown.

RW *I can think of situations where I might prefer a straight line technique and a very formal approach. Perhaps an exhibition of military music. Regimental colours, tartans and emblems might suggest a colour scheme. But should one be restricted to a rigid layout? I sometimes wonder if rigidity is regarded as necessary to the dignity of an exhibition. But surely real dignity doesn't depend on a lack of visual appeal to be appreciated?*

HF When people talk about dignity and classical displays they use very formal arrangements, very formal colour schemes, very formal typefaces and very formal layouts. And the whole thing becomes very formal and boring. Do you remember the exhibition of Early Celtic Art I designed for the 1970 Edinburgh Festival? Now the specimens could so easily have occupied ten cases and been put into a straight line. Instead they were split up into big and small areas. You walked into these areas but they were all different in feeling—long, tall, some were round. And it didn't bore you. An exhibition is a unit. By breaking down that unit you create a kind of visual rhythm. Does that sound incomprehensibly abstract?

RW *No. Musical form and notation behave in much the same way. I think it was a German philosopher, Friedrich Schelling, who described architecture as 'frozen music'. Does the idea of visual rhythm apply equally to layout in cases or on screens?*

HF Yes, if you've got a case which can be broken up in a variety of different ways. You want to have the freedom to use such a case and use asymmetrical layouts as a technique. And also in the same case use very flowing lines in the design. Again, how this is done is a matter of individual interpretation. A designer by his very training refuses to accept things as they are, he experiments with new ideas all the time, accepting some and rejecting others. It's not what you do in a display, it's how you do it.

RW *How might you display books in a jazz exhibition using a wall showcase?*

HF I don't think I'd ever use cases with shelving going up at an angle! I would take a couple of shelves, put a few books on the shelf but I might suspend the others off the shelf. I would deliberately not use the shelf for what it was intended for. Maybe I want to suggest that jazz does the unexpected thing. A lively colour scheme and lettering sympathetic to jazz.

RW *How would you show scores by five nineteenth-century Russian composers who called themselves 'The Mighty Hand' or 'The Five'? In other words, music with an associated symbol?*

HF If there is an obvious symbolism then I would consider using it, but carefully—and I certainly wouldn't plagiarise it. I would possibly separate the symbol from the scores in the case itself, use the hand or the number five and make a symbol out of it, to one corner of the display. But I'm not suggesting this is the only way. Another designer might come along—this is where designing is so refreshing and so flexible—and do something quite different. Or I might decide not to use the hand. There is no correct formula which can be automatically applied.

RW *How would you strap a book open at a particular page?*

HF I don't recommend tying strips of polythene round miniature scores: it looks clumsy. If you use fine nylon string tied in a fisherman's knot at the back it won't damage the pages.

RW *How would you draw visitors' attention to a particular tune?*

HF I'm not fond of overlaying arrows or pointers. They are, graphically, difficult things to use pleasantly. If the score can't be touched I'd isolate a particular section by overlaying the non-relevant portion with a slightly tinted polythene film, having first cut away the area to be read.

RW *What kind of fabrics do you like for lining cases?*

HF With the kind of cases I have seen in most small libraries that do not have a display staff, I would recommend a laminated plastic lining, e.g. Formica. This is a surface easy to clean and is very tough. On the laminate, surfaces can be applied for short term displays that are sympathetic to the music, even, for example, wood, using foam pressure adhesive pads. Colour can be introduced by using coloured films of various types. Lettering can be applied either with dry transfer systems or stuck on with latex adhesives—it can all be removed easily. You have a case in spotless condition for the next display. Cases like this can last a very long time and dressing them can be relatively cheap, but this depends on the ingenuity of the people involved, as I've stressed before.

RW *Do you regard colour as fundamental to an exhibition?*

HF Certainly. Colour is a language. Think of the moods colour can create. How articulate it is. Correctly used, colour can be stimulating, refreshing and visually an exciting adventure. Used incorrectly, it can cause eyestrain, muscular tension and distort perspective. A few years ago at a conference in Dresden it was stated that prolonged viewing of certain colours may cause blood pressure to change and may even bring about alterations in hormone distribution. Goodness knows to what measure I personally have been responsible for 'this sort of carryings on'. But seriously, people are more affected by colour than is generally realised. Basically there are two kinds of colour schemes, harmonious and discordant. Analogous, complementary, monochromatic and achromatic colour schemes are harmonious. A discordant colour scheme is one where the tonal values have been adjusted so that they do not follow the natural sequence.

RW *What kind of colour schemes have the most impact?*

HF Simple colour schemes. They could be analogous, for instance, blues and greens. Or complementary, like reds and greens. Colours are affected by adjacent colour areas and discords in colour may also be used for special reasons. Like the other things we've talked about the colour scheme should be in the same vein as the subject of the exhibition. You might be showing music by Beethoven on a very light grey fabric. A few months later, in the same case, you might be showing music connected with Spain. What would you like?

RW *Chabrier's Espana, De Falla's Ritual Fire Dance . . .*

HF But if you showed those on a light grey background you'd kill the display.

RW *If you've only got light grey fabric, there is always De Falla's Nights in the Gardens of Spain—it's got dark already! I'd like you to imagine that you're designing an exhibition devoted to Bach. I want to make it as awkward for you as possible, so it's not in an eighteenth-century college library. It's in an imaginary early twentieth-century building in a small industrial town. The idea behind the exhibition is that Bach is not a remote composer but that he has also modern relevance. What sort of colour scheme might you choose?*

HF This is certainly awkward, because you see to choose the colour scheme one must know the colours of the interior of the building unless of course this exhibition is housed in a structure within the complex. But I would certainly have a simple colour scheme and perhaps use white as a base colour. All the cases, furniture and fittings would be modern.

RW *And the 'modern relevance' is derived, perhaps unconsciously from the visitors' point of view, from the modern fittings?*

HF Yes. The Seligman Exhibition of Oriental Art I designed a few years ago involved a similar use of colour. If you had seen the specimens in the Seligman, what would have astonished you was that everything was just one colour. It was mostly stonework and terra cottas. Out of the whole four hundred pieces there were about twenty pieces of jade. They were marvellous specimens but without a complementary colour this was dead. I wanted visitors to realise that the people who actually made these artifacts weren't dull, dowdy, frowsty old people. They lived in a world full of bright colours. So I didn't use any colour near the exhibits except for the drapes; I put all the bright colours—reds, blues, greens—on the vertical drapes behind the cases. As soon as you came into the hall all you saw were spotlights on bright colours. It's usually the first impact, the first impression, that registers. You retain the first impression—it might be colour, sound, anything—at the back of your mind when you come into the new environment of an exhibition.

RW *Do you think sound plays an important part in creating the right kind of atmosphere?*

HF Yes, I do. Remember Early Celtic Art? In the sacred grove area I used the cawing of carrion crows. That was very successful. One thing I would say: when your exhibition requires a considerable amount of concentration the music should be carefully adjusted so as not to be disturbing.

RW *I heard recently about a Professor of Chemistry reading an advertisement for prefabricated laboratories. Faculty funds were low and he sighed, 'All you need to do is add money'. His frustration reminded me of libraries where all sorts of developments, not necessarily exhibitions, have to be postponed because funds and space are lacking. The public do not always realise the extent of the difficulties. No wonder libraries are sometimes associated with a stuffy atmosphere not entirely due to defective air conditioning. Your own exhibitions in the Royal Scottish Museum have shown thousands of visitors what a pleasant—and exciting—place a museum can be. Next week Yebudi Menuhin will be opening the exhibition which you have designed for the 1971 Edinburgh Festival,*

*Scottish Crafts. I'm sure readers of BRIO would like to join me in wishing the exhibition every success. It has been fascinating hearing about the resources which designers are now using in their exhibitions.*

HF Thank you. I have enjoyed this talk and I hope it is of some help, but I cannot help feeling that the difficulties of designing displays and exhibitions cannot fully be appreciated until one is actually involved and this is when the questions and answers should come up. I realise that most of your difficulties are practical difficulties and if I can, I shall be glad to help either yourself or your readers with any queries you or they may want to ask. Museums and libraries are similar in many ways. Someone once said—I don't know who it was—that there is no border between an artist in stone, glass, a poet, a painter or a musician, just a difference of medium.

RW *Mr Fernandez, thank you.*

<sup>1</sup> 'Talking about Exhibitions', BRIO vol. 7 no. 1, pp 4-8. A list of selected manufacturers, with addresses, will be included in vol. 9 no.1,

#### CLEARER BIBLIOGRAPHIC DETAILS ON PRINTED MUSIC

Music librarians and bibliographers will welcome a new British Standard, BS 4754 *Presentation of bibliographical information in printed music*, which gives guidance to editors and publishers on the kind of bibliographical and related information that should be provided in printed music.

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## REVIEW

Musikbibliographischer Dienst (M.D.). Deutscher Büchereiwesen. Berlin 1970-

It would be nice, though impracticable, to be able to rely on a single comprehensive, international and reasonably up-to-date bibliography of music and music literature. As it is we have the prototype of Hofmeister, Congress's *Music and phonorecords*, plus the various national bibliographies. Our own *British Catalogue of Music*, as we know, is supra-national as to about one-third, by reason of foreign publishers' prints received through British agents.

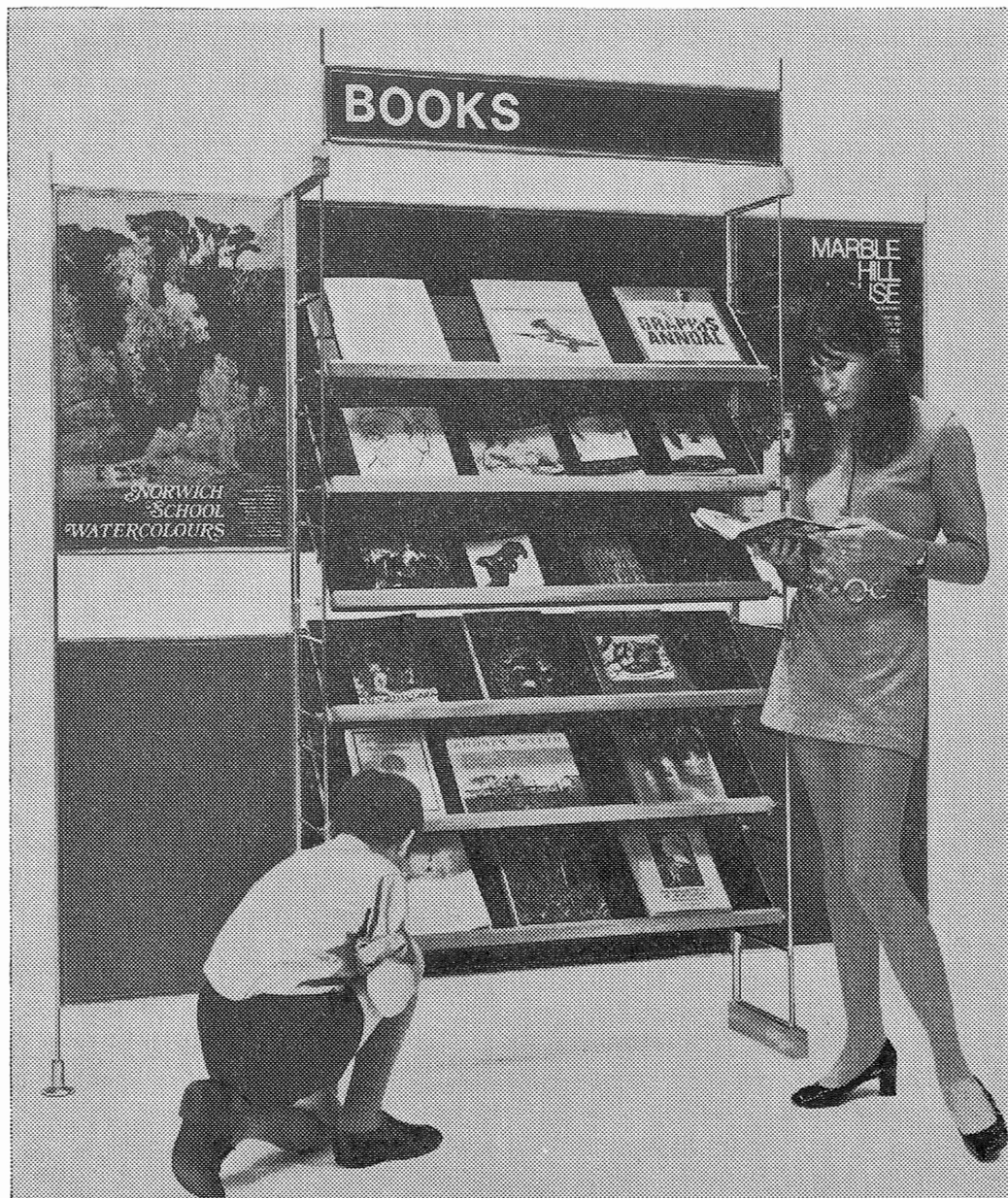
In any case it is pleasant to welcome a newcomer to the ranks. Whether 'MD' is fully-computered, I can't say, but it is evidently battery-fed and machine-ready and rightfully, since it lives up to its promise of six issues a year and an annual cumulation in two forms, H and Z. 'H' is not for hard but for 'Heftausgabe' (paper-back-board) and 'Z' for 'Zettelausgabe', a card edition in looseleaf form so that pages can be cut into eight cards of international library format. The index is on paper and the annual volume adds lists of abbreviations and publishers. Yearly subscriptions to one edition cost DM 96 (DM 360 for extra copies), and the annual volume of edition H can be had separately for DM 72.

Coverage is of *musica practica* for serious music (light music and books on music are excluded), as received by the dozen or so participating German libraries, including a representative in Berlin for "eastern" countries. Thus Deutscher Verlag für Musik, Leipzig is in (incorporated into Bärenreiter) though I miss Hofmeister, and the Czech, Polish, Hungarian and Russian state enterprises are covered. So, too, are the main British and French publishers, but I see no Americans, except for Hinrichsen Peters, and, stranger still, no Breitkopf (East or West). The comparative output is intriguing, but may be misleading: Doblinger and Leduc appear to work harder than bigger firms, but their large series of small-scale works may well account for it.

The harvest of 1970 amounts to 1,480 items, listed numerically, catalogued according to the 'Stuttgart version' (are there others?) I.A.M.L. Full Code, and classified by S.M.M. (Systematik der Musikliteratur und der Musikalien für Öffentliche Musikbüchereien), which is essentially practical (groups A-Y, mostly by instrument, the bed-rock brevity of the notation being very welcome).

It is too early to make close comparisons with B.C.M., but not too early to greet a serious rival.

J. H. DAVIES



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## *Index of selected Articles published in British musical Periodicals*

July - December 1970

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The Composer.....Co	Musical Times.....MT	Recorder and Music Magazine.....RMM
Consort .....C	Music and Letters .....ML	Royal College of Music Magazine.....RCM
Church Music.....CM	Music and Musicians .....MMu	Sounding .....So
English Folk Dance and Song .....EDS	Music in Education.....ME	The Strad .....S
Folk Music Journal .....FMJ	Music Review .....MR	Tempo .....T
Galpin Society Journal .....GSJ	Music Teacher .....MTe	Trinity College of Music Bulletin .....TCM
Guitar News .....GN	Opera.....Op	Welsh Music .....WM
Musical Opinion.....MO	The Organ .....O	
	Record Collector .....RC	
	Recorded Sound.....RS	

### ABEL, Carl Friedrich

BEECHY, GWILYM. Carl Friedrich Abel's six symphonies, op. 14. ML vol. 51 no. 3. July, pp. 279-285

### ARCHITECTURE

GORDON, ALEX AND PARTNERS. A new architecture for music schools. So no. 1. Autumn, pp. 30-34.

### ARMSTRONG, Louis

PLEASANTS, HENRY. What jazz is all about. MMu vol. 18 no. 12. Aug., pp. 26, 71.

### AUSTRALIA

BOYD, ANNE. Not for export. Recent developments in Australian music. MT vol. 111 no. 1533. Nov., pp. 1097-1100.

### BACH, Johann Sebastian

SMITHERS, DON. In the shadow of Bach. MMu vol. 18 no. 12. Aug., pp. 42-46.

### BALFE, Michael

KLEIN, JOHN W. Michael Balfe (1808-1870)—a centennial reassessment. MO vol. 94 no. 1117. Oct., pp. 11, 13, 15.

### BARBIROLI, Sir John

FOGGIN, MYERS. Sir John Barbirolli, an appreciation. TCM no. 14. Oct., pp. 7, 8.

REID, CHARLES. Glorious John. MMu vol. 19 no. 1. Sept., pp. 20, 79.

### BARTÓK, Béla

MEYER, JOHN A. Beethoven and Bartók—a structural parallel. MR vol. 31 no. 4. Nov., pp. 315-321.

### BEETHOVEN, Ludwig van

BRUCE, I.M. Calculated unpredictability in Beethoven's sonata-design. So no. 1. Autumn, pp. 36-53.

HUTCHINGS, ARTHUR. Beethoven: Mass in D. MMu vol. 19 no. 4. Dec., pp. 30-36.

KRETZSCHMAR, HERMANN. Beethoven's D-Major Mass ("Missa Solemnis") opus 123. Translated by F. Harling-Comyns. MO vol. 94 no. 1119. Dec., pp. 131, 133.

MATTHEWS, DENIS. Beethoven and the cadenza. MT vol. 111 no. 1534. Dec., pp. 1206, 1207.

MEYER, JOHN A. Beethoven and Bartók—a structural parallel. MR vol. 31 no. 4. Nov., pp. 315-321.

ORGA, ATEs. Genesis of the ninth. MMu vol. 18 no. 11. July, pp. 32, 33, 66.

PORTER, DAVID H. The structure of Beethoven's Diabelli Variations, op. 120. MR vol. 31 no. 4. Nov., pp. 295-301.

RICHARDSON, TREVOR. Beethoven: Diabelli Variations. MMu vol. 19 no. 4. Dec., pp. 36-39.

ROBERTS, BERNARD. The bi-centenary of Beethoven (1770-1827). RCM vol. 66 no. 3. Christmas, pp. 92-94.

ROBERTSON, ALEC. Beethoven and the liturgy. MT vol. 111 no. 1534. Dec., pp. 1260-1262.

ROGERS, MARJORIE. Beethoven: piano teacher. MTe vol. 49 no. 8. Aug., pp. 12, 14.—vol. 49 no. 9. Sept., p. 14.

ROSEN, CHARLES. Ornament and structure in Beethoven. MT vol. 111 no. 1534. Dec., pp. 1198, 1199, 1201.



SIMPSON, ADRIENNE. Beethoven through Czech eyes. MT vol. 111 no. 1534. Dec., pp. 1203-1205.

SUMNER, W. L. Beethoven and the pianoforte. MTe vol. 49 no. 8. Aug., pp. 9, 10.—vol. 49 no. 9. Sept., pp. 17, 18.

TILMOUTH, MICHAEL. The appoggiatura in Beethoven's vocal music. MT vol. 111 no. 1534. Dec., pp. 1209-1211.

TYSON, ALAN. Beethoven's "Kafka sketchbook". MT vol. 111 no. 1534. Dec., pp. 1194, 1195, 1197, 1198.

WALKER, ALAN. Liszt and the Beethoven symphonies. MR vol. 31 no. 4. Nov., pp. 302-314.

WESTON, PAMELA. Beethoven's clarinetists. MT vol. 111 no. 1534. Dec., pp. 1212, 1213.

WILSON, CONRAD talks to James Loughran about Beethoven symphonies and the new edition in preparation: Bicentenary clean-up. MMu vol. 18 no. 11. July, p. 30.

### BERG, Alban

JARMAN, DOUGLAS. Berg's surrealist opera ["Lulu"]. MR vol. 31 no. 3. Aug., pp. 232-240.

### BERKELEY, Lennox

DICKINSON, PETER. Lennox Berkeley. Co no. 36. Summer, pp. 3-9, 11.

### BERLIOZ, Hector

HOPKINSON, CECIL. Berlioz and the "Marseillaise". ML vol. 51 no. 4. Oct., pp. 435-439.

### BIZET, Georges

KLEIN, JOHN W. "Carmen" and Bizet's death. Op vol. 21 no. 8. Aug., pp. 711-720.

### BONONCINI, Giovanni

FORD, ANTHONY. Giovanni Bononcini, 1670-1747. MT vol. 111 no. 1529. July, pp. 695-697, 699.

### BOYCE, William

FISKE, ROGER. Boyce's operas. MT vol. 111 no. 1534. Dec., pp. 1217, 1218.

### BRASS BANDS

BRAND, GEOFFREY. Where there's brass. TCM no. 14. Oct., pp. 9, 15.

GAY, BRAM. The brass band: what now? ME vol. 34 no. 344. July/Aug., pp. 205.

SWEBY, E. CHARLES. Brass bands in school: the NSBBA. ME vol. 34 no. 345. Sept./Oct., pp. 264, 265.—vol. 34 no. 346. Nov./Dec., pp. 326, 327.

### BRITTEN, Benjamin

HANDEL, DARRELL. Britten's use of the passacaglia. T no. 94. Autumn, pp. 2-6.

### BROWN, Christopher

RADCLIFFE, PHILIP. Christopher Brown. MT vol. 111 no. 1530. Aug., pp. 796-798.

### BRUGGENCATE, Hendrick v. ten

ROWNTREE, JOHN P. Two new organs by Bruggencate. CM vol. 3 no. 6. Dec., p. 22.

### BRYNE-JONES, Delme

LOVELAND, KENNETH. Wales' new Boccanegra. MMu vol. 19 no. 1. Sept., pp. 32, 79.

### BURGON, Geoffrey

SIMMONS, DAVID. Geoffrey Burgon—a profile. MO vol. 93 no. 1114. July, pp. 523, 524.

### BUSH, Alan

AMIS, JOHN. Bush at 70, a tribute. MMu vol. 19 no. 4. Dec., pp. 28, 29.

### BUSH, Geoffrey

BUSH, GEOFFREY. Composer's anthology. RS no. 40. Oct., pp. 688-694.

### BYRD, William

ROBERTSON, ALEC. William Byrd and the Gradualia. CM vol. 3 no. 6. Dec., pp. 9-11.

### CALDARA, Antonio

ROCHE, ELIZABETH. Caldara and the Mass. A tercentenary note. MT vol. 111 no. 1533. Nov., pp. 1101, 1103.

### CALLAS, Maria

GUERZONI, CORRADO ET AL. The Callas debate, part 2. Op vol. 21 no. 10. Oct., pp. 911-921.

### CAMPION, Thomas

GODARD, JOHN. "Such distraction of musicke". A note on the music in the masques of Thomas Campion. RMM vol. 3 no. 7. Sept., pp. 231-233.

### CANADA

BECKWITH, JOHN. Music in Canada. MT vol. 111 no. 1534. Dec., pp. 1214-1216.

### CARICATURE

THOMSON, J. M. The twentieth century viewpoint [of the caricature of music]. RMM vol. 3 no. 7. Sept., pp. 248-252.

### CARISSIMI, Giacomo

ROSE, GLORIA. A portrait called Carissimi. ML vol. 51 no. 4. Oct., pp. 400-403.

### CAVALLI, Francesco

WIDDICOMBE, GILLIAN. New life for old opera. On Raymond Leppard's solution to "La Calisto." MMu vol. 18 no. 11. July, pp. 34, 35, 67.

### CHAMBER MUSIC

CHAZANOFF, DANIEL. The influence of the school of early English string chamber music upon the Continent. S vol. 81 no. 964. Aug., pp. 153, 155.

MORSE, AARON. The Welsh String Quartet. WM vol. 3 no. 7. Summer, pp. 19-21.

### CHATTERTON, Thomas

PADGETT-CHANDLER, DAVID E. Thomas Chatterton and music. MT vol. 111 no. 1530. Aug., pp. 799, 800.

### CHILD, William

HUDSON, FREDERICK AND W. ROY LARGE. William Child (1606/7-1697), a new investigation of sources. MR vol. 31 no. 4. Nov., pp. 265-284.

### CHORAL MUSIC

JACK, MICHAEL. Oh, you tiresome professionals! MO vol. 94 no. 1117. Oct., pp. 15, 17.

### CHURCH MUSIC

BENT, IAN D. A new polyphonic "Verbum Bonum et Suave". ML vol. 51 no. 3. July, pp. 227-241.

Thoughts on "Becket" [a dramatic cantata]. Rachel John: The words—Laurence Bevenot: The music. CM vol. 3 no. 5. Oct. 1970, pp. 7, 8.

CLEALL, CHARLES. Pop in church—is it conducive to worship? MO vol. 93 no. 1114. July, pp. 541, 543, 545.

INWOOD, PAUL. Ratisbon again? CM vol. 3 no. 4. Aug., pp. 12, 13.

LACE, MICHAEL. The responsorial psalm. CM vol. 3 no. 6. Dec., pp. 11-13.

STEVENS, DENIS. In honour of Thomas à Becket. MT vol. 111 no. 1529. July, pp. 702-704.

WARREN, CHARLES W. The music of Royal Appendix 12-16. ML vol. 51 no. 4. Oct., pp. 357-372.

### CLAVICHORD

RIPIN, EDWIN M. A reassessment of the fretted clavichord. GSJ vol. 23. Aug., pp. 40-48.

### COLOUR

RING, SYLVIA. Was Aristotle a hippy? [On colour and music]. ME vol. 34 no. 344. July/Aug., pp. 210, 211.

### COMPOSING

ANON. A highway code for young composers. Co no. 37. Autumn, pp. 20-24.

BONSOR, BRIAN. Hands off! Speaking up for the injured composer. RMM vol. 3 no. 8. Dec., p. 298.

### DANCE

KNIGHT, JUDYTH. Accompanying contemporary dance. ME vol. 34 no. 344. July/Aug., pp. 212, 213.

KNIGHT, JUDYTH. Music for dance. Co no. 37. Autumn, pp. 17-19.

### DELIUS, Frederick

PALMER, CHRISTOPHER. Delius and poetic realism. ML vol. 51 no. 4. Oct., pp. 404-414.

THRELFALL, ROBERT. Delius's second thoughts, and an unknown version of his piano concerto. MO vol. 93 no. 1115. Aug., pp. 579, 581.

### DESPINE, Alexander

ANON. Alexander Despine. S vol. 81 no. 963. July, pp. 102, 103.

### DRUM

WACHSMANN, K. P. A drum from seventeenth century Africa. GSJ vol. 23. Aug., pp. 97-103.

### EDUCATION

TECKER, HANS. Summer in South Devon. On the joys of Dartington. MMu vol. 19 no. 2. Oct., pp. 48, 50.

### ELGAR, Sir Edward

SAMS, ERIC. Elgar's Enigmas, a past script and a post script. MT vol. 111 no. 1529. July, pp. 692-694.

### FALKNER, Sir Keith

TURNER, WAYNE. Sir Keith Falkner. RC vol. 19 nos. 7 and 8. Nov., pp. 149-171.

### FELLOWS, Edmund H.

SHAW, WATKINS. Edmund H. Fellowes, 1870-1951. MT vol. 111 no. 1533. Nov., pp. 1104, 1105.

### FESTIVALS

HARRISON, ARTHUR. Rebuilding the Maltings. Co no. 36. Summer, pp. 1, 2.

### FINGER, Godfrey

MARSHALL, ARTHUR W. The chamber music of Godfrey Finger. C no. 26. 1970, pp. 423-432.

### FISCHER, Edwin

MATTHEWS, DENIS. Edwin Fischer. RS no. 39. July, pp. 649-654.

### FOLK MUSIC

BARTRAM, CHRIS. English country fiddles. ESD vol. 32 no. 3. Summer, pp. 55, 56.

BROWN, JOHN PADDY. With bullet, hook and bow: the folk songs of hunting. ESD vol. 32 no. 3. Autumn, pp. 89, 90.

EVANS, JOHN. Jean Carignan, traditional fiddler [of folk music]. ESD vol. 32 no. 4. Winter, pp. 125, 126.

HUGHES, GLYN. Where have all the (Liverpool) buskers gone? ESD vol. 32 no. 4. Winter, p. 140.

RHODES, FRANK. The modern dancing master. 1: Swedish dances. ESD vol. 32 no. 2. Summer, pp. 48, 49.—2: Quadrilles, square and progressive. vol. 32 no. 3. Autumn, pp. 92, 93.

WALES, TONY. Folk music by post. The collecting of folk subjects on picture postcards. ESD vol. 32 no. 2. Summer, pp. 52, 53, 56.

### FRICKER, Peter Racine

HODDINOTT, ALUN. Peter Racine Fricker. MMu vol. 18 no. 12. Aug., pp. 30-32, 34.

SUTCLIFFE, TOM. Fricker himself. MMu vol. 18 no. 12. Aug., pp. 34-36.

### FUGUE

PARROTT, IAN. Fugue without tears. MTe vol. 49 no. 7. July, pp. 27, 28.

### FURTWÄENGLER

BARZETTI, MARCELLA. Wilhelm Furtwaengler as a symphonic conductor. RS no. 39. July, pp. 643-648.

### FUX, Johann Joseph

WOLLENBERG, SUSAN. The unknown "Gradus". ML vol. 51 no. 4. Oct., pp. 423-434.

**GERHARD, Roberto**

ORGA, ATEs. Roberto Gerhard, 1896-1970. *MMu* vol. 19 no. 2. Oct., pp. 36-38, 40, 46, 62.

**GERHARDT, Elena**

RADFORD, WINIFRED. Elena Gerhardt. *RS* no. 40. Oct., pp. 671-677.

**GRAINGER, Percy**

GLASS, DUDLEY. Percy Grainger the pioneer. *MO* vol. 93 no. 1114. July, pp. 524, 525.

**GREAT BRITAIN**

CRUFT, ADRIAN. Charity continues at home. [On the Royal Society of Musicians]. *Co* no. 36. Summer, pp. 27, 29-31.

**GROUND-BASS**

MCGUINNESS, ROSAMOND. The ground-bass in the English court ode. *ML* vol. 51 no. 3. July, pp. 265-278.

**GUITAR**

ABLÓNIZ, MIGUEL. Rational guitar technique. *GN* no. 109. July/Sept., pp. 10-13.—no. 110. Oct./Dec., pp. 24-27.

DENCH, HAROLD. Music for practice. *GN* no. 110. Oct./Dec., pp. 11, 12.

MURPHY, SYLVIA. The tuning of the five-course guitar. *GSJ* vol. 23. Aug., pp. 49-63.

**HALL, Ernest**

HALL, ERNEST. Blowing my trumpet! *RCM* vol. 66 no. 3. Christmas, pp. 95, 96.

**HANDEL, George Frideric**

DEAN, WINTON. Handel's wedding opera ["Atlanta"]. *MT* vol. 111 no. 1529. July, pp. 705-707.

TROWELL, BRIAN. Congreve and the 1744 Semele libretto. *MT* vol. 111 no. 1532. Oct., pp. 993, 994.

**HARMONY**

HOFFMAN, DONALD. The chromatic fourth. *C* no. 26. 1970, pp. 445-458.

**HARP**

ANDERSSON, OTTO. The bowed harp of Trondheim Cathedral and related instruments in East and West. *GSJ* vol. 23. Aug., pp. 3-34.

**HARPSICHORD**

RIPIN, EDWIN M. A "three-foot" Flemish harpsichord. *GSJ* vol. 23. Aug., pp. 35-39.

**HARRIS, Charles**

ANON. Charles Harris. *S* vol. 81 no. 964. Aug., pp. 150, 151, 171.

**HAWEIS, Hugh Reginald**

PEARSALL, RONALD. A Victorian's quest for Stradivari. *S* vol. 81 no. 968. Dec., pp. 379, 381.

**HENZE, Hans Werner**

HEYWORTH, PETER. Henze and the revolution. *MMu* vol. 19 no. 1. Sept., pp. 36-40.

**HOLST, Gustav**

HYDE, D. E. Holst's songs for female voices. *ME* vol. 34 no. 345. Sept./Oct., pp. 259, 260.

**HORNPIPE**

EMMERSON, GEORGE S. The hornpipe. *FMJ* vol. 2 no. 1. 1970, pp. 12-34.

**HUMMEL, Johann Nepomuk**

BROCK, DAVID G. The church music of Hummel. *MR* vol. 31 no. 3. Aug., pp. 249-254.

**INSTRUMENTS**

ANON. Experiment at Cambridge. [An exhibition of string instruments]. *S* vol. 81 no. 965. Sept., pp. 209, 211, 213.

**ITALY**

ALTON, EDWIN H. Danilo Dolci and il flauto dolce. *RMM* vol. 3 no. 8. Dec., pp. 294, 295.

**JANÁČEK, Leoš**

MATEJČEK, JAN. Janáček's "Excursion". *Op.* vol. 21 no. 8. Aug., pp. 721-726.

TYRELL, JOHN. Janáček and the speech-melody myth. *MT* vol. 111 no. 1530. Aug., pp. 793-796.

**KELLY, Bryan**

KELLY, BRYAN. Herod, do your worst. [On "Herod", an opera for schools.] *ME* vol. 34 no. 344. July/Aug., pp. 202, 203.

**KEYBOARD MUSIC**

HARLEY, JOHN. Ornaments in English keyboard music of the seventeenth and early eighteenth centuries. *MR* vol. 31 no. 3. Aug., pp. 177-200.

SUTTON, WADHAM. Some thoughts on keyboard playing. *ME* vol. 34 no. 344. July/Aug., pp. 214, 215.

**LAMBERT, Constant**

MCGRADY, RICHARD. The music of Constant Lambert. *ML* vol. 51 no. 3. July, pp. 242-258.

**LEES, Benjamin**

O'LOUGHLIN, NIALL. Two works by Benjamin Lees [piano concerto no. 2, symphony no. 3]. *T* no. 93. Summer, pp. 19-24.

**LEHÁR, Franz**

GRIER, CHRISTOPHER. Last of a line. On the music of Lehár. *MMu* vol. 19 no. 1. Sept., p. 26.

LUBBOCK, MARK. Franz Lehár and opera. *Op* vol. 12 no. 11. Nov., pp. 996, 998-1001.

**LEVERIDGE, Richard**

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