

Music 12

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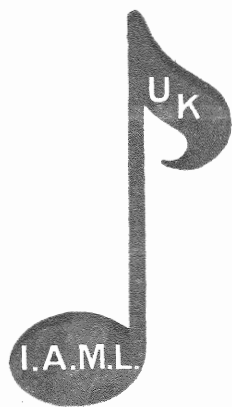
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Review



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Music in an Automated Cataloguing System Using Marc

S. W. MASSIL

The purpose of this paper is to describe the Birmingham Project's approach to the automation of catalogue records for music materials and sound recordings and to report the current state of the machine files.

The Birmingham Libraries Co-operative Mechanisation Project (BLCMP) comprises the libraries of Aston (AU) and Birmingham (BU) Universities and the Birmingham Public Libraries (BL—lending, BR—reference); and for the purposes of discussing the handling of music cataloguing the Birmingham School of Music Library (BSM) is also represented. The project was set up in 1969 with OSTI support to investigate the feasibility of using MARC tapes in a group of libraries. Subsequently it designed and is now implementing an automated shared cataloguing system drawing upon LC and BNB MARC records and the original cataloguing of the libraries themselves to produce a union data base from which local and union listings can be derived. Various reports on the progress of the project have been published, most recently by Driver and others, in Program, vol. 6, no. 2, April 1972.

The scope of the shared cataloguing programme is monographs received in the libraries from January 1972, all serials held by the libraries (which has entailed a retrospective conversion of the existing records for these) and other library materials, for the most part printed music and gramophone records received also since the beginning of 1972.

By way of introduction certain matters concerning compatibility of records, formats and procedures need to be discussed for the project intends an integrated system for handling all forms of materials.

Catalogue Rules

In order to utilise MARC records the project had to agree to follow AACR 67 for their cataloguing. This decision had greatest implication for Birmingham University Library who closed their card catalogue at the end of 1971 and began contributing to the union data base according to AACR 67 in 1972. Both BPL and AU already undertook current cataloguing according to this code and their catalogues only needed minor modifications to make them compatible with project policy. The machine readable data base however dates only from the beginning of 1972.

Filing rules

The project has agreed upon a code of filing rules<sup>1</sup> for computer-produced catalogues. This code has been published in two parts for manual and machine interpretation and usage. The rules rely strictly upon the codings and indicators of the MARC format for machine manipulation, putting the onus upon the cataloguer to ensure that all filing criteria are present in the records. The basic order of entries is: 1. Personal name; 2. Name of corporate body; 3. Name of conference; 4. Name of place/country as author; 5. Topic (subject heading); 6. Uniform title entry; 7. Title; 8. Series.

Subject name entries file immediately after the author/name entries in their respective categories.

### MARC format

The project follows the BNB MARC format closely so that data derived from LC/BNB tapes and the libraries' own cataloguing are compatible. It does not cover all the fields that the MARC service includes but the subset is large enough to accommodate all the libraries' bibliographic requirements. In conjunction with Loughborough University Library the project has produced a format for serials—MASS (MARC-based automated serials system) Working Paper No. 1. Where there is a conflict between the BNB and LC versions of MARC the project prefers BNB coding and tagging which offers greater articulation of data elements. The format for monographs cataloguing<sup>2</sup> has recently been published; it incorporates a supplement on music and sound recordings.

### Union data base and outputs

The structure of the BLCMP MARC record departs from the LC/BNB format in its method of handling local data (accession numbers, holding statements, class marks etc.). This difference arises partly because of the awkwardness of differentiating extensive local data in the MARC record but mainly because of the project's requirement of a union cataloguing system. BLCMP MARC records comprise therefore, a general record which is the bibliographic data common for any copy of an item, and separate local records carrying local data appropriate for each library; the link between general and local records is a control number (hopefully the ISBN if available). All local records have to be coded by the libraries concerned; general data is produced only by one library or another, or is taken from MARC tapes. Cross references also warrant a mention as a separate authority file of these is maintained. (BNB practice is to record a cross reference each time it is required.)

Records are added to the data base on a weekly basis via punched paper tape and by transfer from the LC/BNB MARC tape backfile. The data base is used to produce a union author/name catalogue for administrative purposes and the individual libraries' own catalogues—author/name catalogues, classified catalogues, shelf lists and title catalogues as required. Provision is made for generation of special listings—Slavonic material, rare books, gramophone records, statistical tables etc. Outputs can be in different forms for different libraries, either on cards, in book form or in microform but the libraries have agreed on a basic printing layout for catalogue entries regardless of output medium.

### Intake

The annual intake of the libraries can be set out as follows:

	Intake		Music Scores		Sound Recordings	
	Monographs (incl. music)	Serials (stock)	Stock	Intake	Stock	Intake
AU	8,000	3,500			200	100
BL	16,000		19,000	4,500	8,800	3,500
BR	10,000	12,000	3,000			
BU	23,000	16,000	20,000	200	1,000	200
BSM	250		17,000	2,000	600	400

It will be seen that in music the public libraries have the largest intake and stock. Birmingham University and the School of Music have smaller, more academic collections. Aston are only just starting a music collection and their recordings include a large proportion of Open University tapes and other audio-visual aids. In addition, all the libraries are interested in the retrospective conversion of existing records relating to their music collection and in bringing into the system hitherto uncatalogued holdings. These should augment the machine-readable data base considerably.

### Music and Sound Recordings

My preamble is quite lengthy but as I have tried to make clear it is the intention of BLCMP to integrate systems to handle all forms of materials without obscuring the special requirements of any form. If the basic description applies to a monographs system divergent practices for handling serials and music etc. have nevertheless been eschewed. The special format requirements for these other materials have been accommodated by extending the original format, not by disregarding and departing from it. Provisions have been made for separate listings of these materials but the machine system to manipulate the records is the same in all cases.

It is in the area of catalogue rules that most problems of co-operation and compatibility arise. Fundamentally, however, the project has found AACR 67 largely acceptable. The rules in question for music and sound recordings were considered separately by the music librarians and a report accepting them was produced. (An abstract of this has been prepared)<sup>3</sup>. In the absence of any national standard for music cataloguing the music libraries are therefore going ahead and applying these rules in conformity with project practice. The report gives the rules as they will be applied by BLCMP libraries. BCM's application of AACR is not reliable or as thorough but when this is achieved and the currency of BCM entries in the BNB MARC service is improved and they are made available the fuller entries BCM can provide will be accepted.

A minor area, problematic on the whole and particularly in music, is that of standard transliteration of non-Roman alphabets for personal names. There is conflict between received forms of names, mainly Russian and their standard forms; and the project while inclining towards standardisation has agreed to except certain names in their well-known forms. The problem is compounded because BU has a large Russian intake amongst which headings for Tchaikovsky would be a minority.

Provisions have needed to be made for filing entries for music and recordings in a general catalogue. The rules establish a sequence of music, recordings and works about the music. Literary or other works by composers will interfile with their compositions. It is of course probable that the libraries will require separate catalogues or listings of the different categories. A code inserted in the machine record distinguishes these. A form sub-field to denote phonodiscs etc. is necessary to differentiate otherwise similar headings and entries in printed output. (The format at present lists eleven physical forms of sound recording but more than twenty may be possible.)

For example:

- Beethoven, Ludwig van  
[Sonata, violin, no. 9, op. 47, A major (Kreutzer)] [Score]  
Sonate für Violine und Klavier op. 47 A dur
- Beethoven, Ludwig van  
[Sonata, violin, no. 9, op. 47, A major (Kreutzer)] Phonodisc [Gramophone record]  
The Kreutzer sonata
- Beethoven, Ludwig van  
[Sonata, violin, no. 9, op. 47, A major (Kreutzer), excerpts] Phontape [Tape Interpretations  
on record]  
The Kreutzer sonata; recordings introduced and discussed by . . . [Phontape]
- Beethoven, Ludwig van  
[Sonata, violin, no. 9, op. 47, A major (Kreutzer)] [Monograph—subject entry Kerman, Joseph  
Beethoven's Kreutzer sonata
- Ives, Charles Edward  
3 Harvest-home chorales . . . [Phonodisc] [Gramophone record]

- Ives, Charles Edward  
 3 *Places in New England, an orchestral set. Full score* [Score]
- Ives, Charles Edward  
 3 *Places in New England, conducted by . . .* [Phonodisc] [Gramophone record]
- Ives, Charles Edward  
*Central Park in the dark . . .* [Phonodisc] [Gramophone record]
- Ives, Charles Edward  
*Essay before a sonata* [Monograph]
- Ives, Charles Edward  
*Symphony, no. 2. Full score* [Score]
- Ives, Charles Edward  
 Bernstein, Leonard [Monograph—subject entry]  
*Conducting music by Ives*

The major problem involves the insertion of conventional titles by the cataloguer to impose a systematic filing order upon the vagaries of title-page titles. Although in the early stages of the catalogue the conventional titles will be superfluous they are being entered immediately because of the expected rapid growth of the data base.

The format for music and sound recordings derives largely from the LC draft working document on sound recordings with the proviso that there is no conflict between the information codes and sub-fields for ordinary monographs and for music. In this way the format exhibits a considerable articulation. (As with ordinary monograph material a subset of fields for input of music records is followed and as suggested, when BCM MARC records become available they will be relied upon when appropriate but BNB's machine handling of BCM is an internal process only and publication of BCM is belated.)

Monographs on music subjects will be appearing on regular BNB tapes. The public library proposes to allocate BCM classification strings to all music materials processed by the project libraries and a field has been inserted into the format for this. In addition, a scheme to generate listings of the different categories identified by the classification has been devised, utilising an additional field in which the facets of the BCM string are separately coded for sorting purposes.

The link between general and local cataloguing records is a control number. In the case of monographs the ISBN or LC card number is utilised, or a BNB number; locally generated control numbers are relied upon for all other monograph and music materials. For sound recordings this local number is prefixed by the code r, or the manufacturer's number is used. It is hoped that some form of national discography number will eventually come into being and some scheme of standardisation amongst manufacturers will be achieved. The setting up of a national discography will of course introduce greater depth in the descriptive notes for sound recordings than the BLCMP format allows for. A major concern of the project music librarians is the analytical cataloguing of the contents of sound recordings (and to a lesser extent of printed collections). These involve complicated coding procedures on the input forms but in all respects cataloguers preparing machine-readable entries are adapting readily in all cataloguing departments. Findings are that after initial instruction, coding of entries is easily mastered. Benefits of the co-operative system are expected to be great.

<sup>1</sup> BLCMP Code of Filing Rules Part A, Manual and General Version. Part B, Machine Version. Birmingham, 1971.

<sup>2</sup> BLCMP MARC manual: input procedures for monographs cataloguing, with supplement: music and sound recordings. Birmingham 1972. ISBN 0 903154 03x

<sup>3</sup> Available from the author.

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## First Encounters with Music

### CAROLA GRINDEA

A music library can be an excellent place for children to discover a wide range of music and also meet other children with similar interests. How can one stimulate the child to explore music beyond the walls of his music teacher's studio, beyond the actual piano lesson, getting him into the habit of spending some of his free time browsing through scores in his local music library, just as he does when looking through books in search of something new to read? To achieve this, the whole concept of music education might have to be rethought, bringing a closer co-operation between music teachers, education authorities and music libraries. The best libraries provide books about music, records and cassettes in addition to sheet music, but for active participation, for first-hand experience of music, there is no substitute for being able to read it as well as learning how to listen. Many teachers and educationalists have given a great deal of thought to this problem and there are now on the market quite a few devices which should help the children to learn to read music faster. As to myself, I have come to the conclusion that a creative approach to teaching gives the best results. Through many years' experience of teaching children of different nationalities and backgrounds I have learnt that it is by appealing to the child's imagination and particularly to his creativity (as I am convinced that every child is creative) that one can feed his mind with more and more information at every lesson. What appears to be a 'crammer' becomes a source of pleasure and interest and the pupil accepts the discipline of learning with real enthusiasm. In my new book *We Make Our Own Music* (Kahn & Averill, 1972), I explain clearly how simple this approach can be. I would like to tell here about some of the work I have been doing in bringing the child and music together in this creative way.

At the first piano lesson everything is new and difficult to grasp: meeting the instrument, getting acquainted with the names of keys and how they work, learning how to use the fingers and hands and, above all, making music and learning how to write it. In this article I will discuss only the more complex part of the lesson, the most exciting one, learning what a musical phrase is and how to write it—in fact, how we make music.

In pedagogy we are told that we must go from the known to the unknown, therefore we must have a point of departure, a tune that the child knows very well. I choose a song based on three notes only—bearing in mind the pupil's national background, i.e. *Three Blind Mice*, *Frère Jacques*, *Yankee Doodle*, etc. I ask the child to sing the first phrase and then find it on the keyboard. This is the first step in aural training: he must listen if the tune goes up, down or stays on the same note. He tries to find it on the keyboard, with the 'newly acquired' fingers (slightly curved and now able to move) starting with the right thumb on the Middle C (i.e. *Frère Jacques*) and after a few attempts he has succeeded. 'Why not play it with both hands?' He can hardly believe that he can, but when I suggest that he plays it in contrary motion, placing both thumbs on Middle C, he gets courage, finds it quite easy and the tune sounds so much nicer!

However, as my aim is to help the pupil express himself at the keyboard, making a tune of his own, I explain to him that just as this tune was made of three notes, why not use these same notes in a different order, perhaps a different rhythm, or starting with the left hand using the three notes from Middle C downwards. There are endless possibilities, like telephone numbers. There is a shy attempt, a few notes are sounded. These are quite sufficient, two or

three notes *can* make a tune . . . he plays the notes again, this time delighted with his own tune. If I ask: 'Give an answer'—almost each time the other hand plays the phrase mirror-wise. He repeats the answer, then plays the whole tune again. You cannot get him to stop playing it. The happiness, the sparkle in the eyes of a child at this moment of creation, when a musical phrase is born, is the greatest reward for any teacher.

With a pupil under seven years old the lesson can stop at this stage. But with a child a little older we go further—learning how to write down his tune. This complex intellectual exercise is made easy as we go from the melody—from the sound to the written sign. Thus all those abstract symbols become a reality—they are now friends! This time the pupil must listen to the duration of each sound and with the teacher's help he translates his tune into a written phrase. Yet this is not all. It is important to make the pupil realise that music without expression and dynamics is not very convincing; as a seven-year-old pupil said: 'Music is music when you play it nicely'. I play the pupil's tune in two different ways, once very rhythmically, like a march, and the second time slowly, gently, turning it into a cradle song. After explaining the two dynamics *p* and *f* I let the pupil choose the one he likes best for his music. He must find a title for his tune and all is well.

As the lessons continue the child's musical vocabulary increases both as regards playing as well as writing, and reading music. Stage by stage the chords are introduced, first, seconds and thirds, then tonic triads—not only trying hard to learn how to play them but understanding their use and relationship, making up new pieces in the new keys, also transposing the old tunes into the new keys. By using the tonic chord as a simple accompaniment in the bass while the right hand plays a tune, or vice versa, the sense of tonality is established in the child's ear.

The pupil thus prepared begins to read music written by 'real' composers for beginners with the same ease and enthusiasm, learning to appreciate and understand the pieces he is going to study. The child and the mature composer have an experience in common—the adventure of making music.

How much difference does it all make? Does encouraging the child to write music have any real advantages compared to more traditional 'read-play' methods? Indeed there are many advantages. I have already mentioned that inhibitions tend to disappear, particularly since the pupil is also taught how to breathe rhythmically, releasing inner tension at the same time. Psychologically he feels encouraged because he is not confronted by something completely abstract and impersonal. Musical symbols lose their mysterious appearance when the pupil's own tune has been captured between two staves and his achievement is now tangible on a sheet of paper. I find that many pupils who have been taught to 'play', though obeying suggestions from the teacher, are sometimes apathetic, withdrawn, simply because their full interest has not been engaged. A personal contribution in the form of tune-writing can discourage this type of passivity. One of the most significant features of this creative approach to music is that the pupil feels personally involved, right from the start, in what he is doing. His musical creation, even at such an elementary level, is not divorced from his own personality. And he rejoices in his own creative effort whether making models out of plasticine or tunes out of notes. At the same time, he is more ready to respect the creations of others because he begins to recognise the time and trouble involved in making things.

When a child learns to write tunes of his own some technical problems often solve themselves in advance. Irregular rhythms come naturally to some children. Pascal Thornton, at the age of ten, wrote his *La Vipère*, when learning the chromatic scale, using  $\frac{3}{4}$  rhythm with ease, but I am sure he would have found it difficult to learn a piece with this time signature. In *Two Elephants at the Zoo*, Anna Steiger, eight years old, alternates  $\frac{2}{4}$  and  $\frac{3}{4}$  quite naturally.

Gradually the child's personality emerges clearly. The extrovert enjoys playing chords excitedly, making as much noise as possible, while the shy, inhibited child will find a need to use the first minor third he has encountered (A and Middle C in the bass) in his pieces,

expressing some sadness, a longing for companionship. Significant examples are *The Bird Who Can't Fly* by Anna Steiger or *The Lonely Rabbit* by Simon Tabbush who, at the age of eight, expressed his eagerness to use the few Latin words learnt at school, at the same time identifying himself with the lonely little animal. Seven-year-old Claire Gluck wrote words for her first piece, introducing the name of her father Imre, who died a few years previously. Her bringing him into her song was very poignant and it made her very happy. But I leave it to psychologists or music therapists to assess the therapeutic value of such an approach to teaching.

What is important in this work is that the pupils do not just learn how to play their instruments but learn how to become musicians. And here is where music libraries should play a more active role, together with all those involved in music education. I personally would welcome some demonstrations, illustrated lectures, short record recitals, addressed to small groups of children in music library premises, getting the children's active participation, either through constructive criticisms or suggestions. Perhaps they would prefer this type of music to that one? Or this composer? Just as in their lessons, they must be encouraged to express their own thoughts and feelings. In this way they might learn to consider the music library as a real friend. I would also be interested to hear about any new developments in music library services for children.

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## BRIO INTO EUROPE

The British Council selected BRIO for inclusion in an exhibition, *British Books on Music*, shown in Arhus and in Copenhagen Central Library in the spring of this year.

# Liverpool's Children's Music Library

ANTHONY HODGES

The original idea was sown at the Lincoln Centre in America where children are catered for culturally in ways quite undeveloped in this country: imagine a perpetual 'Summer Music School' throughout the year combined with do-it-yourself workshop laboratories in experimental arts and opportunities to produce plays, operettas, television films, concerts—all this under one huge campus roof; and centred in this melting-pot are library facilities like records, tapes, video-tapes, slides, films, books all sectionalised into special subjects. Such Utopian dreams could not possibly materialise in this country for a long time until different approaches are adopted on the provision of non-book materials in public libraries, as well as a closer co-operation between schools, when they are eventually all comprehensive, and public libraries, and between librarians and teachers.

Nevertheless, in 1969, it was agreed to include a separate music department for children in Liverpool's Music Library, which might act as a rendezvous for parties of schoolchildren as well as a special haven for budding individual musicians, although no attempt at simulating the American image could realistically be attained. One corner of the Music Library was prepared with shelves to accommodate books, scores and gramophone records for children and tables and chairs with listening facilities. The catalogue was integrated into the entire Music Library catalogue with entries marked in green so that children would not be too divorced from the adult section and indeed would be led to the adult shelves as well.

The clientèle, although very specialised, is varied. Members of the local school and youth orchestras, children studying for 'O' and 'A' level in music, teachers, parents and even children from non-musical backgrounds (many of them from quite rough homes) are encouraged and are known to use the library. However, the idea is still in comparative infancy and greater co-operation with schools and especially the main Children's Library needs development.

The stock comprises single copies and sets of many fashionable children's musical plays such as Herbert Chappell's *Make the Sheep Stealer*, Will Grant's *Red-Riding-Hood*, Alec Rowley's *The Fortune Ballot* and Terence Greaves' *Arachne*; a series of simple stories of composers' lives and opera plots, like Benn's *Masters of Music*, Faber's *The Great Composers*, Nelson's *Mikado* books on the Gilbert and Sullivan operettas and Cassell's Gladys Davidson books on opera stories. Then there are books on musical appreciation, such as Charles Seeley's *To a Young Music Lover* and Donald Hughes' *Let's Have Some Music*. The library also stocks sets of orchestral parts specially designed for school orchestras, for example, Adam Carse's Music for School Orchestras series, Boosey and Hawkes' Youth Orchestra series, or *Five Voluntaries* for school orchestra arranged by Peter Maxwell Davies (Schott). Basic tutors for all instruments are alongside first books of simple pieces, such as John Thompson's *Easiest Piano Course* and Felix Swinstead's *First Lessons at the Piano* followed by John Longmire's *Playing for Pleasure* or Boosey and Hawkes' *Piano Music for Beginners*, (ed. M. Szávai and L. Veszprémi). Today's children may feel inclined to graduate on to *Twelve Twelve-tone Pieces for Children* by Otto Joachim as well. Paxton's *Progressive Tutors* fall into this category suitably, such as *How to Play the Celesta Chime Bars* by Stephen Moore, followed by Herbert C. Percy's *The Chime Bar Tune Books* or *Selections from the Classics for Chime Bar Music Making* arranged by Marjorie Ball.

Gramophone records for children are numerous and these are shelved together in troughs surrounded by a display stand. Headphones are available at two points where children can listen to any record which is put on a turntable behind the main counter. Listeners may want

to listen to a work for educational purposes which could be listed in a syllabus or an instructional record, such as the discs which demonstrate the instruments of the orchestra with suitable narration by such artists as Menuhin or Bernstein. They also may want to listen to stories or poems such as Argo's 'Poetry and Song' series or Stevenson's *A Child's Garden of Verses* on Caedmon label, or Fontana's *Sinbad the Sailor*. And then there is listening purely for entertainment such as Walt Disney's *The Aristocats*, or Music for Pleasure's *Minstrel Show for Children*.

There are a few special features which should be mentioned. For many years the city libraries have had custody over a unique talking book and an elaborate music box which have now become an attractive part of the Children's Music Library. The former of these two curios is a speaking picture book made in Germany at the turn of the century, which would be a constant form of amusement if it were more readily available, but its rarity and value make it necessary to be kept under lock and key, and it is brought out, on application, to parties of schoolchildren. It consists of eight rhymes which are illustrated by gloriously coloured lithographs and each one also points an arrow towards a button suspended on a length of cord which, when pulled, slowly produces an imitative sound of the subject of the rhyme in question. The titles of the rhymes are respectively, *The Cock*, *The Donkey*, *The Lamb*, *The Birds*, *The Cow*, *The Cuckoo*, *The Goat* and *Mamma and Papa*. The results are amusing to say the least: the cow sounds decidedly dyspeptic.

The music box is actually a model of a castle with a moat and a lake with a boat on it, all of which is protected by an oval glass cover. A peal of notes (which can hardly be described as a melody) sound when two small rods are pulled and the boat moves on the water. This has fascinated many children and it is again usually presented before visiting parties.

The Children's Music Library also possesses early editions of Warne's Walter Crane children's books such as *Pan Pipes*, *The Baby's Opera* and *The Baby's Bouquet*. The illustrations and decorations are well known and the books are classics in their own right. There are also a few pianola rolls of nursery rhymes and some phonograph cylinders which cannot be played until a second-hand phonograph is acquired—but these days they are collectors' pieces.

Music is a specialised subject which needs special treatment for children as well as for adults, and where the subject is represented on a large scale as a separate department in such a system as at Liverpool, then there is a case for providing a junior version closely adjacent to the adult section. Many of the advanced children find much solace from the adult music department and several teachers and parents make great use of the Children's Music Library. The two are inseparable and provide an essential service towards the cultural development of the city.

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

January - June 1972

Compiled by **CHRISTEL WALLBAUM**

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**REVIEW**

NATIONAL FEDERATION OF MUSIC SOCIETIES: CATALOGUE OF CHORAL WORKS. Fourth edition. 1972. 50p.

Oh dear, what will they send me next! I suppose, until one has successfully reviewed the London Telephone Directory, one has still not completely learnt the trade. Indeed, my heart sank when I first glanced at the cover of this document. However, my brief was to review the publication and review it I would (though, truth to tell, was I not doing this on the day after Boxing Day, I would have approached the task with about as much enthusiasm as I would Harrod's Christmas Catalogue).

Having said all this, and to relieve the reader of the necessity of reading right to the end, may I first declare that if this fifty-pennyworth were compulsorily in the possession of every choral conductor or Choral Society secretary before they plan any future concert, I am sure we would often be saved the embarrassment of listening to the umpteenth *Messiah* or *Elijah* and be able to enjoy instead, a fascinating range of choral music in which, surely, English composers still excel. Look merely at the entries under Britten, Dyson, Gibbs, Holst and Vaughan Williams to discover many almost unknown works of extreme beauty and interest; notice also the vast musical time span covered by composers in this genre.

The make-up of the volume (for such a practical creation) is attractive—it has a sprung plastic binder clearly printed in black, a muted green cover with an excellent type face on it and nearly seventy loose leaves of text. (A useful feature of the loose-leaf construction is that new or revised pages can easily be inserted and there is a form for each subscriber to apply for his supplementary sheets.) The format is clear: tabulations of works, vocal forces, instrumental forces, duration, publisher, price. Reproduction is, I would guess, by litho from an electric typewriter. Which leads to my first kindly criticism: there is an occasional different type face which stands out like a wrong note in what otherwise is a very clearly laid out arrangement. But having found one weakness, a few more appear; silly ones which must surely be corrected in later editions but which are just that amount more irritating because of the otherwise overall excellence of the production.

Another minor matter: it is a pity that there has been no convenient symbol for the 'flat' sign, so we get such things as Schubert *Mass in Ab* where, if the typewriter has no flat sign, 'A flat' would be less aesthetically offensive. In the list of abbreviations we see that a small roman f in bold type is quoted for French but the first reference to that language appears as fr and all the languages are, in fact, given in the lists in italics. I think, however, the most unfortunate feature of the lists is that, where works exist in more than one separate language edition, the layout often makes them seem to appear as two different works! For instance, Bach's Christmas Oratorio has one line to itself and the *Weihnachts-Oratorium* has another (identical—except for publisher and price). That the editor has only occasionally nodded, however, is shown by the example a little higher on the same page, where Bach's Coffee Cantata is listed in such a way as to leave no doubt that it is the same work as *Schweigt stille, plaudert nicht*. (On the other hand, the *Peasant Cantata* is only quoted in its English form!) As to accuracy, I cannot say that I have tried to check the details of soloists and orchestrations which are also very clearly displayed in these tabulations, nor can I comment more than intermittently (as primarily an opera man when I wear my musician's hat) on the completeness of the list. Surely there is an accessible French vocal score of *La Damnation de Faust*\*. And what has happened to Handel's *Theodora*, which I sang in a dozen years ago on a course at the Adult Residential establishment at Northwood Hills (or do the compilers class this as an opera?). Among other famous composers there are some notable omissions (some of which I know merely from recordings): Liszt's *Missa Choralis* and *Via Crucis*. Some of Mozart's Litanies such as K.195 and K.243 and early Masses (e.g. K.257 and K.259) might have found their way in and the companion to the beautiful *Vesperae Solennes de Confessore* K.339, the *de Dominica* vespers K.321.

Entries for Spohr and Schubert (e.g. *Mass in C*. D.961, *Zogend leise* D.921) seem a bit sparse and poor Mr Sullivan doesn't get a mention at all; yet surely *The Golden Legend* (if not *The Prodigal Son*, *The Light of the World* and *The Martyr of Antioch*) is still sung somewhere.

The list ends with a list of operatic works suitable for concert version—Verdi's *Nabucco* (Tom Hammond) is conspicuously absent—a calendar of Bach's cantatas, a list of publishers and, perhaps most useful of all, a list of library authorities specialising in sets of choral works. As I said earlier, there are but minor blemishes on what is a valuable compilation, and, apart from practising choral musicians to whom I have already commended it, I would consider it extremely mercenary of any public library not to include it on its shelves. Now what about a companion catalogue on opera?

PETER BRIERLEY

\* Since writing this, my wife has brought one home from Covent Garden!

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