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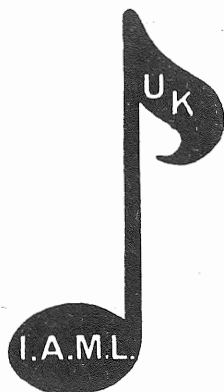
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Oxford Conference

Reviews

ISBD

Notes & News



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DENTI

EDITORS' NOTE

The editors apologise for the late appearance of this issue. This is due in part to production difficulties, but more particularly to their desire to incorporate all promised contributions, however late they arrive. A three month delay is, however, unacceptable. After discussion with the U.K. Committee, therefore, the editors give notice that all copy for the next issue, due for publication in December 1976, must be with them by October 31st, and any copy arriving thereafter will be deferred to the next issue. Contributions arriving earlier will be very welcome! An incidental advantage of the delay, however, is that this issue is larger than normal.

1976 CONFERENCE — TRINITY COLLEGE, OXFORD

Trends in Music Publishing: a symposium

Music, the oldest of the arts, is also the most perishable. As librarians and publishers, we must remember that music exists primarily in time and only secondarily in space. For music is sound; it not only allows but requires re-creation through performance.

This essential characteristic of music has far-reaching consequences. First, it is the requirements of performance that dictate the way in which music is notated and the form in which it is reproduced. Secondly, performance plays a vital role in determining what music survives from the past, what is 'rediscovered' in the present, and what will survive in a generally accessible form from the present to the future. Thirdly — and at another level — it is the perishable nature of music performance, along with that of stage drama, that was very largely responsible for establishing the notion of intellectual property, a property quite distinct from, but no less significant than material property.

Of course, rights in creative works of art have been traded on the open market ever since the Church released her hold on Western Europe. But it was the printers who first demanded protection for their publications, by means of exclusive licences or privileges, as they were known. It is significant that these were granted not by the author or composer, but by the monarch, as if literary and musical creations were some kind of treasure trove found in his domain. The notion of the creator's own right to his creations came exactly 200 years ago, when Beaumarchais, the French dramatist, founded the Society of Authors and Dramatic Composers (SACD) to protect authors' and composers' interest in their works — and 'interest' here meant specifically 'money'. By 1793 the notion of intellectual property was firmly established in French law. It has subsequently become the basis of copyright laws, both national and international, developed and extended to meet the challenge of new technologies.

But however just may be the notion of private ownership, there has also existed the feeling that the fruits of the intellect should be the common property of all mankind. So as a compromise, a term has always been set to the creator's rights: the period of copyright. When the period expires, the creations become generally available and experience what the French charmingly call 'la chute dans la domaine publique'.

Beaumarchais may have been exceptionally keen on exploiting the rights in his own creations. But the majority of creators have neither the time nor the means to do so. Entrepreneurs are therefore required, including publishers, who stand at the crossroads of art and commerce, or, as the late Dr. Roth once put it, between inspiration and remuneration.

The traditional right of the publisher is the graphic right, the right granted or sold to him by the composer to print and sell his music. In the mid-19th century lithographic printing brought the prices of sheet music down from their previous high levels. In the absence of the gramophone and radio, the demand for music for home performance was enormous. The second half of the century was the heyday of traditional music publishing, when both the composer and his publisher/promoter could make a living from the sales of sheet music alone. The introduction of the gramophone, and later broadcasting, coupled with social changes brought a dramatic decline in sales in the early 20th century. Composers and publishers looked ever more to Performing and Mechanical rights as a supplementary source of income. They pressed hard for — and eventually achieved — more favourable legal recognition of these rights and set up the Collecting Societies to deal with them.

The whole technology of the preservation and transportation of performance has had, of course a profound effect on the livelihood of composers and publishers. Two examples quoted in Alan Peacock's and Ronald Weir's fascinating study, The Composer in the Market Place, (Faber, 1975) tell the story only too clearly. In the 1920s the song writer and publisher Lawrence Wright sold 704,000 copies of his song, 'That Old-Fashioned Mother of Mine', in both sheet music and records, earning £4,914 of which only £377 (under 8%) came from the mechanical record royalty. Some 50 years later Benny Hill recorded his song 'The Fastest Milkman in the West', traded it direct to a record company and sold a million discs with no publisher involved at all.

No less telling is the survey of English composers' earnings in 1971, quoted in the same book, where the median percentages of income from musical compositions were as follows: Performing Right Royalties - 55.5%, Commission Fees etc. - 15.5%, Mechanical Right Royalties - 14%, Dramatic Performance Royalties - 10%, Sheet Music Royalties - 5%.

So what is the role of the serious music publisher today? Broadly speaking he has three options. Option 1 is to follow his 19th-century predecessors by printing and selling music for which there is a steady sales market, e.g., educational music and standard repertoire for performance and study. Option 2 is to publish little-known or forgotten works from the past, exhumed and, if necessary, interpreted by the musicologist. Option 3 is to enter the lists as a champion of contemporary composers, of those composers, that is, who choose to employ his entrepreneurial skills. For since the publisher can no longer survive only on the sales of printed scores, the composer must be willing to share with him those potentially lucrative sources of income, performing and mechanical fees.

For the publisher relationship with a serious contemporary composer involves — ideally — a high degree of moral and aesthetic commitment, strong nerves and a healthy bank balance. He generally pays a young composer a retaining fee, buying time, as it were, for him to compose. Perhaps his most important role is to act as agent, bringing the composer to public attention, securing commissions, promoting performances. The preparation of performing material frequently involves a lot of editorial sorting out, and editorial time is always a major ingredient in our overhead costs. In commercial terms what we are doing, of course, is to invest our present profit for a return in the future. It is the successful commercial judgements of the past that bring us whatever present profits we have. But copyrights expire and musical tastes change, so that there is sound economic sense in investing in today's young composers even if the investment is 'high risk'.

I would argue that the publisher also has a moral obligation towards contemporary composers. But one must see this in conjunction with the facts that (a) investment in new music is long term, i.e. it takes many years for a publisher to cover his initial costs, if ever; and (b) music publishing is the only link in the composer-performance chain in this country for which public money is not currently made available.

I am laying particular stress on new music because it is here that publishers' problems are most acute. Librarians frequently complain that too few contemporary works are printed for sale. Jonson Dyer will be dealing with some of the underlying economic factors. Let me present a few figures on current origination costs.

For straight-forward instrumental music engraving costs about £15 per page, stencilling or stamping £10, good free-hand copying from £6 per page. For more complicated music these figures can be increased by up to 100%. Apply these figures to the 40-page score of a new string quartet that I was dealing with last week. Engraving will cost £600, stencilling £400. Printing and paper for 1000 copies costs £400, so one reaches the total outlay, excluding any proof-reading costs and other overheads, of £1000 for an engraved edition, £800 for a stencilled edition. Taking into account the dealer's discount, the composer's royalty and overheads, I reach a selling price of £5 or £4 respectively. Alternatively I can print a facsimile of the composer's Ms (cost of printing £400) and set a selling price of £2. Some 200 copies of the edition will be given away for review and to promote performances. Even taking into account potential performing and mechanical fees, I must sell at least 600 within two or three years to cover my costs. Frankly, I shall be extremely lucky to do so. The only alternative is to prepare one-off dyeline scores at about £5 each, and loan them for performance. This, I agree, is unsatisfactory for all concerned, and I decide to print the facsimile edition. I wonder how many librarians will order it on publication.

The fact is that the origination of music remains at the cottage industry level. Music printers have recently increased efficiency, and thus reduced costs, on both long and short runs. Origination is still one of the big headaches for publishers and, until a viable computer technique is developed, new music can only be published in small quantities and, regrettably, with reduced quality.

In the end, it all comes back to performance. Performance — not the printed score — is the essence of music. This is where publishers have a major role to fulfil. If we fail our composers in this respect, we fail as publishers.

Martin Kingsbury

What is a publisher for? Music is essentially a composer writing music and a performer playing it. But at some point the composer will become well enough known for the demand for his works to become too great for him to supply it himself. With modern reproduction techniques, it is easier than it used to be for the composer to manage for himself; but he may still feel the need for someone to promote him, and to take the organizational labours off his shoulders. In the past the most obvious activity of the publisher was to print scores; the publisher today can abandon this activity altogether, and run a hire library of materials reproduced in a similar way as the composer would were he acting alone. But let us at present consider the publisher producing a score in the traditional way.

When does it become worth printing a score? Commercial printers now have a minimum run of 500 copies: the speed at which machines run make it uneconomical to have smaller runs. It is also uneconomic to print more than 3 years stock at once. Therefore, one must expect to sell about 150 copies per year for three years to justify printing. Ideally, one would like a higher sales rate; one can then get a lower cost per copy from the printer, and the publisher's retail price can be proportionately lower per copy too. Martin Kingsbury quoted £15.00 per page for engraving, a figure with which I agree. But on top of that is the additional cost of corrections; for the complete edition of Debussy's piano music recently issued by Peters, the meticulousness of the editor made up to six stages of proofs necessary, doubling the original £15 per page. The final price must reflect this: quality is desirable, but must be paid for.

Engraving has now almost ceased to exist. This is most regrettable, for many of us believe that there is no image which has the beauty, satisfaction and ease of reading of good engraved plates. The problem is that it is a very laborious craft. Back in the 19th century, wage rates were low. Before the last war, there were still 450 engravers in Leipzig alone; now there are probably fewer than 10 in the whole of Britain. But the natural demand of engravers for a reasonable wage, and of the public for cheap music, has priced them out of the market. The alternative cheaper methods naturally produce an inferior quality — and not only in the actual image. The skilled engraver was a man of experience: he knew how to lay out a page, make it clearly legible, properly spaced, with turns in suitable places. An 18 year old girl, barely able to read music, working from letraset may produce a cheaper copy, but there will be various shortcomings.

When Wagner's Ring was published, it is said that about 33,000 engraved plates were produced; the cost of publishing this work in this way now would be about a million pounds. Who would back an investment of that scale? Wagner was financed by King Ludwig of Bavaria, but such private wealth is no longer available to support publishers. Publishing now is a simple straight-forward commercial concern; we have a certain amount of money on which we have to pay a certain amount of return, and try to behave in a reasonably moral way while doing so.

In the past 15-20 years there has been a great change in the public's attitude to music. There used to be a much clearer idea of what the repertoire was. You could, for instance, get a Proms prospectus and see all the Bach orchestral works, 9 Beethoven symphonies, the concertos and most of the overtures, the late Mozart and many of the late Haydn symphonies, etc; now there is a much wider range of works from a much broader range of styles and periods. This is a very good thing, but it creates difficulties for the publisher, whose survival depends on the regular performance of individual works. To justify preparing material and keeping it in his hire library, a modern orchestral work will need 5 performances a year; with such a variety of works performed, the chance of this happening is now fairly remote.

There are some further aspects of increasing costs to add to those mentioned previously. First, paper. There was a paper shortage a couple of years ago; prices increased from £120 to £350 per ton within a year. This not only increases the cost per copy, but makes the decision on size of print run much more critical because of the amount of capital invested just in the paper cost. Second, labour costs have increased; publishers can no longer pay skilled staff the pittance some may have done in the past. Thirdly, rents have increased tremendously. We have just renewed our lease at four times the previous rate, and thought we got off lightly. But we have other premises in Wardour Street which will come up for renewal soon, where we expect the new rent to be ten times the old. We will not be able to afford it, so another publisher will move from the West End.

Hire libraries are unpopular with music librarians, but there are two reasons why a publisher can only hire many modern works. The first is economic: there are works of which a sale of 150 copies a year is impossible. With an orchestral work, for example, there are only about twenty professional orchestras in the country, so one is unlikely to sell 150 copies a year of scores and orchestral parts unless the work is suitable for amateurs and schools. Putting it in the hire library at least makes it accessible to those who need it. Putting it in the hire library also gives the publisher some control over its performance: he can prevent distorted performances that might discredit the composer, and make sure that all proper performing fees are paid.

Many more people now have opportunities to develop their talents than in the past; with grants available for study to higher degree level for all, much more music is being written — more than the market can stand. And apart from specifically educational music, most of this music is being written for the professional performer, so has a limited market. A century ago, Brahms would give his publisher a symphony, and would be asked to produce the piano duet version for domestic use, while versions for other chamber combinations would be concocted as well. Now, works are frequently written for a specific group of players, and no one else is likely to be able to play them. And the formats themselves make the publisher's job difficult. But it is not for the publisher to stand in the way of the composer's development.

I have heard the suggestion that perhaps one solution to many of the present difficulties would be some kind of state music publishing. If the state wants to try its hand, good luck. But I think that any artistic monopoly would be very bad. One of the strengths of our present music publishing system is that there are 25 different publishers to whom a composer can go, and receive 25 different points of view. This gives the composer a great deal of freedom. If there is only one organization to publish his work, run by only one committee, he will be in a much less happy position.

Johnson Dyer

Following these two introductory statements, discussion ranged widely. The following paragraphs cover some of the topics, but in a very condensed form.

State subsidization. There is a strong case for public funds to be available in some way to ensure that material be available for performance. This seems to be the only part of the concert-promotion procedure that is not subsidized. There is provision for assisting the composer if he produces the material himself; why should the publisher not equally receive aid in producing unprofitable material? It was also suggested that a state agency might be established to act as a depository for archival material, and a clearing house for material in private hands, as exists in Finland. It might also film unique materials in private hands as insurance against loss.

Publishers' attitudes to the provision of performing material. Concern was felt on two points.

1. If inter-lending among public libraries became too efficient, too few sets of choral works would be bought for the publisher to be able to produce them at a reasonable price, and would inhibit the production of new works.
2. Borrowers of stage works (particularly operettas) are often unaware of the need to pay the necessary performing fee. It was hoped that librarians might become better informed on such matters. (An article on the subject will appear in a future issue.)

Photocopying. Pending the forthcoming Whitfield Report there was no point in discussing this in detail, but concern was felt at the abuse of the photocopier especially in educational establishments. Dissatisfaction was expressed at the quality of photocopies produced by publishers, and there was concern at the possible impermanence of some processes, especially die-line. It was hoped that publishers would be more liberal in granting permission to photocopy excerpts of publications (upon payment of a fee).

Cottage industry. There was a growth of one-man publishers, producing for a limited market. Costs could be kept low because of new methods of printing for short runs, low advertising cost (thanks to the concentration of the market), and the hidden subsidies from the fact that much of the administrative and editing work was not economically costed. Concern was felt that music dealers were not always informed of the activities of such publishers, so could not acquire copies for their customers; libraries therefore often missed useful material.

Take-overs. Both publishers and librarians were concerned by the tendency for smaller firms to be taken over by larger companies interested in keeping only the immediately profitable works in the catalogue available. Much invaluable material had been lost. It was hoped to set up a scheme whereby unwanted material could be saved for posterity (I.A.M.L. (U.K.) and the M.P.A. were discussing the matter), but there was no way to enforce it upon the irresponsible publisher. There were, however, problems concerned with labour organization in the warehouse; it was not merely a matter of finding a depository, and sending a van round to publishers crying "Bring out your dead". Some publishers also felt concern at tendencies towards a monopoly situation in the industry.

Archival material. Responsible publishers felt that this should somehow be preserved, though they were not in a position to employ archivists. This was another area where state activity would be useful; there was also room for private initiative and perhaps academic study. It was agreed that the publisher had the responsibility of preserving the graphic image of all material. But a distinction should be made between redundant stock and archive material. Also, it was unfair for the publisher to have to bear the brunt of the cost of preserving uneconomic works: it was right that they should be preserved, but someone should pay the cost, since warehouse space was expensive.

TRENDS IN MUSIC LIBRARIANSHIP

Miriam Miller

Miss Miller discussed the history of music librarianship in the UK, and how the UK branch of IAML or its members had played an important part in every major development since its creation in 1953. She outlined these developments as follows:

Education. The growth of new courses had led to an expansion of interests, and the influx of music graduates into the profession has raised the general educational standard.

Cataloguing. A subcommittee of IAML(UK) has made recommendations for the revision of Chapters 13 and 14 of AACR for the second edition of 1977, and the Birmingham Libraries Co-operative Mechanisation Project has demonstrated that music materials may be effectively incorporated into a computer catalogue system.

Classification. The revised 780 class of the Dewey Decimal Classification Scheme offers the music librarian a fully faceted classification which can be used in conjunction with the main scheme.

Co-operation. New demands on music libraries have made stock revision and greater co-operation necessary. Two major projects are under way at the moment: a) a union-catalogue of music periodicals and b) a union-catalogue of orchestral materials. Another co-operation project which has been working effectively since 1972 is GLASS — the Greater London Audio Specialisation Scheme.

The notable thing about all these achievements is that they have been done by groups of music librarians working among themselves rather than as the result of any central or official interest. The creation of the Music Bibliography Group will, it is hoped, provide a central pressure group for music library interests.

Two other developments were noted; the distressing tendency of some authorities to transform their Music Librarian into an Audio-Visual Librarian, and the greater co-operation between music librarians and the publishers and booksellers who provide library materials. The latter development was warmly welcomed.

MUSIC BIBLIOGRAPHY GROUP AND AACR REVISION

1. Miss Miller described the setting-up of the Music Bibliography Group in 1975. The Group intends to act as a forum for discussion of all aspects of music librarianship. To this end, its membership is representative of all branches of the British Library, together with other major libraries and organisations such as the Music Publishers' Association and the Composers' Guild of Great Britain. Miss Miller asked whether there were any topics which the Conference thought the Group might investigate. Mr. Hodges of the RNCM suggested that the problem of transliteration of the names of Russian composers was in need of urgent consideration.

2. Mr. Andrewes described the work of the Sub-Committee on the Revision of Music Rules in AACR. The Sub-Committee had been in correspondence with Mrs. K. Skrobela of the Music Libraries Association of America. Much time and effort had been spent on rules for the establishment of uniform titles, but the recent appearance of ISBD(G) could not be ignored. The subsequent discussion made it plain that there was a certain amount of confusion among those present as to what ISBD was, and how it affected the cataloguing of music. An article by Patrick Mills on this topic has therefore been included in this issue of BRIO.

SOUND RECORDS AND AUDIO VISUAL MATERIALS IN LIBRARIES: PROBLEMS OF SUPPLY

Panel:

Shaun Howard — Central Records Suppliers
 Nicholas Hunter — Nicholas Hunter Educational Filmstrips
 Catherine Pinion — Sheffield P.L.
 Tony Hodges — Royal Northern College of Music
Chairman: — Julian Hodgson — Lambeth P.L.

The session was opened by each member of the panel expressing views on the problems of the supply of records and a/v materials. As there was a predominance of music and gramophone librarians the discussion tended to veer towards records and cassettes.

Shaun Hunter explained the problems of both record suppliers and manufacturers, and particularly stressed the need for greater accuracy in descriptions for orders. He suggested that more effort is needed to break down the barriers between librarian, retailer and manufacturer in order to provide a better service.

Tony Hodges enumerated many of the problems facing the music librarian regarding the supply of records, and stressed the areas where he felt improvement was necessary. His comments gave rise to much lively discussion on this topic.

Catherine Pinion drew attention to the problems of the music librarian faced with a/v materials. It was generally felt that although the supply of such materials was quicker than that of records the greatest problems were selection and storage. Much interest was shown in the idea of a national bibliography of non-book media which is obviously greatly needed.

Nicholas Hunter explained some of the problems facing the a/v producer and supplier in what is still a relatively new field with "cottage industry" production.

During the session many librarians and some suppliers were able to air their views on the problems of supply. The general consensus of opinion seemed to be in favour of more co-operation between the bodies involved, improved bibliographical control and short courses in the use, care and exploitation of a/v materials.

S.S.Cotton

CONFERENCE CONCERTS

It is a pleasant tradition that the sound of music is heard somewhere during our conferences; for the first of two performances this year we went to the College Chapel for an organ recital by the young American, Walter Hillsman. The programme included three pieces by Bach: the C minor Passacaglia and two Chorale Preludes, which, in spite of slowish tempi, failed to come over well, the instrument and acoustics of the Chapel causing some loss of clarity in the more complicated contrapuntal textures. Again, the organ sound seemed less than idiomatic for Couperin's Offertoire sur les grands jeux from the Messe pour les Couvents, nor were 18th century French performance conventions much in evidence. A Poème by Bonnet was the traditional morceau de concours, and a trifle by Samuel Barber on Silent Night was enjoyable for a relief from heavy textures. The most successful of the serious pieces were two movements from Messiaen's L'Ascension, where the sound of the modern French organ school was heard to exciting effect. However, the scene-stealer, especially, I suspect, to non-organists, was the encore, Ives' Variations on America, a somewhat tongue-in-cheek piece, but very enjoyable. Hillsman made light of the formidable technical difficulties of the piece, and we all departed in a suitably cheerful frame of mind for the Bicentennial year.

It would be stretching a point to review the concert of popular music arranged by Peter Gammond in the usual critics tones, since it was clearly a soirée, with the audience expected to join in, as they did with gusto. It was much appreciated, however, as a whistle-stop tour of English popular song in the last century, performed by singers, apparently called in at short notice to replace others who were ill, who shared their evident enjoyment of the music with us all.

Malcolm Jones

ANNUAL GENERAL MEETING

Sunday 4th April 1976

There were two substantial items on the agenda this year: 1) a new constitution and 2) the Branch's relationship with the International Association of Music Libraries. On inspection the existing constitution stands in need of a fair amount of updating, and the President has drafted a revision which was considered in some detail at the meeting. The major talking point was whether membership of the Executive Committee excluding officers should be general, or made up of people representing specific interests (such as University Libraries, Public Libraries) as at present. Please send any comments on this or any other point in writing to either Brian Redfern or myself. The revised constitution will be submitted for formal acceptance at the next AGM.

Regarding (2), perhaps it is worth re-iterating here the motion passed at the 1975 AGM, that:

"This Annual General Meeting asks the Executive Committee to approach the International Association asking them to consider economies; otherwise at the next Annual General Meeting there will have to be serious discussion on the possibility of the withdrawal of this branch from the International Association."

We were very pleased to welcome the General Secretary of IAML, Dr. Anders Lönn, over from Stockholm in order to attend the AGM; he was able to discuss with delegates the major points causing concern to UK Branch members. He agreed that fixing the international dues in Swiss Francs was now creating problems in some countries which could not originally have been envisaged, and he felt it might be possible to do something to alleviate the situation. He was keen to see more involvement of individual members in the work of the international body, and more communication between national branches, which were often unaware of each

others' activities. British participation at the Annual Meetings would always be very welcome, and UK members should get in touch with the Professional Branches and Working Committees that interested them; a list of commissions and their membership was in compilation and would soon be circulated to national branches (I have now received this list, and another giving details of the national branches, and the Executive Committee is working to ensure adequate British representation in Bergen this coming August). It was suggested that gaining entry to some of the commissions could prove more difficult than indicated; also that a lack of co-ordination between them could lead to duplication of effort in some cases, or to work being done in isolation in one group which was relevant to several. Communications should be improved so that individual members knew in good time what work was in progress. Malcolm Jones thought it was time the IAML Board took a more controlling interest in the structure and work of the commissions. Dr. Lönn undertook to put this point to the body working on the preliminary version of the Rules of Procedure, and asked Richard Andrewes to produce a statement on the present commission set-up.

As far as Fontes was concerned, costs had been reduced by 30% - 35% between 1974 and 1975, mainly by changing from typesetting to composer setting. Costs could only be reduced further by using an offset method from typescript, but the Board would not be too happy with this for a big international journal. The UK Branch had suggested transferring production to another country where printing costs were lower, but Dr. Lönn did not think the present charges were exorbitant, and Bärenreiter had always provided certain administrative services, including the distribution, which should not be underestimated.

The Committee proposed recommending to the AGM that negotiations should proceed as they are at present and that we should for the present time remain within the IAML as a properly constituted Branch, in view of the work that has proceeded in the past year and the response that we have had from the international body; in view also of the importance of this Branch being a part of an international body and the strength that it gives us in this country. The meeting was generally in favour of this, although there was a little dissatisfaction expressed about postponing the final decision. It was pointed out however that British members first need to see at least one issue of Fontes (which is expected shortly), and that minuting the above resolution would ensure that the matter was kept under active consideration. The motion was carried by 32 to 1, with one abstention.

A number of other events took place in an unusually full programme, since librarians could hardly visit Oxford without seeing the Bodleian Library, and Oxfordshire County Library has a music department with a number of interesting features. Blackwell's Music Shop was, of course, open to visitors, and the Conference was indebted to Blackwell's for a reception. Eric Cooper persuaded the Post Office's Viewdata team to display their system for the presentation of reference information via the telephone network and a television receiver. Two well-travelled colleagues spoke and showed slides of their journeys, Catherine Pinion on a scholarship to the U.S.A. and Brian Redfern as a consultant to the National Library of Iran. Peter Gammond, whose concert is reviewed above, also spoke informatively about the bibliography of popular music (and will, following the considerable interest this produced, be writing an article on the subject for a future issue). Trinity College provided the ideal ambience, with facilities of a high standard, refreshing surroundings, including a well-stocked bar, and rooms in which members could argue into the small hours without waking their neighbours.

HAVERGAL BRIAN (1876-1972): a Centenary Bibliography

by LEWIS FOREMAN

The name of Havergal Brian is becoming widely known, even if the music, by and large, is not. The case of a composer active in extreme old age is not that familiar, and no Verdi or Vaughan Williams even, produced so large a mass of creative work as did Havergal Brian. Between 1949 (when he was 73) and 1968 (when he stopped composing, aged 92) he wrote 25 symphonies, four operas, four short orchestral works as well as others extracted from the operas.

Brian was quite widely reported in the press before the Great War, when his music was also achieving performance in a way that marked him out as a rising name to be watched. But after the conflict he failed to capitalise on the good start he had made, and it was not until Reginald Nettel published his book Ordeal by Music (1945, 1947) that the Brian story became at all well known. However, one imagines that neither Nettel nor Brian himself could have imagined at that time that far from being the end of the story it was just the beginning, for not only was there to be a new flood of creativity for Brian, but also his works were to begin to achieve performance, and between then and now there were to be nearly eighty performances of the orchestral music, and eventually some recordings made.

In such circumstances a bibliography is not going to be of major references, but to reviews, short mentions in newspapers, and to other difficult-to-trace sources. Chronological arrangement is clearly the most useful in such circumstances, reflecting the periods of Brian's activity, and also enabling one to take different perspectives over what was an extraordinarily long life.

No references are given to publications that have appeared in the Centenary year, but I should mention here that a revised edition of Ordeal by Music under the title Havergal Brian and his Music is expected from Dobson, a major biography by Kenneth Easthaugh is announced by Harrap, and my own study of his music in performance should be available (from Thames Publishing) by the time the present bibliography is available.

The latter publication will reproduce a number of important reviews of Brian's music, and as they will be more easily retrieved from between hard covers than from old newspaper files, the entries below are marked as follows:

- *** facsimile reprinted in Foreman: Havergal Brian and the performance of his orchestral music
- ** partly quoted
- * fully quoted

Places of publication are only given where they are other than London, and in one or two instances the strict chronological order is broken so that all references to a particular performance may be grouped together (when, as in the case of the 1966 performance of The Gothic Symphony, they are in alphabetical order).

The sleeve notes and reviews of the recently issued recordings of Brian's music are not listed in this bibliography, but will be included in a further discographical work under preparation for Recorded Sound.

- 'RWS' [ie R W Ship]: 'Leeds Municipal Concerts - Mr Havergal Brian's English Suite' Staffordshire Sentinel 15 Jan 1907 p 3 *
A very long account in the local newspaper of Brian's first orchestral performance
- CAUNT, W H: 'Havergal Brian's English Suite Op 12' Musical Standard 26 Jan 1907 p 59
- 'RWS' [ie R W Ship]: 'North Staffs Orchestral Society - another pleasing programme' Staffordshire Sentinel 8 March 1907
Account of John Cope's performance of part of Brian's First English Suite
- CAUNT, W H: 'Havergal Brian's New Choral Work - By the Waters of Babylon' Musical Standard 16 March 1907 p 174 **
- CAUNT, W H: 'Bantock's Omar Khayyam and Brian's Babylon' Musical Standard 4 May 1907 pp 284-285 **
- AUSTIN, Ernest: 'Queen's Hall Promenade Concerts - composer from the North' Musical Standard 21 Sept 1907 pp 176-177 **
Brian's first London performance - of the First English Suite
- 'Havergal Brian, Composer' Musical Standard 21 Sept 1907 p 178
Brief note to accompany the 'weekly supplement' - a portrait of Brian
- [Havergal Brian] Liverpool Courier 23 Sept 1909 **
Pre-concert publicity to the Music League's concert that included Brian's By the Waters of Babylon, quoting from a letter written by Brian on the high standard of the rehearsals. A cutting will be found with the Music League's papers in the British Library, Add Ms 49603.
- 'The Musical League - Mr Havergal Brian's By the Waters of Babylon' Staffordshire Sentinel 27 Sept 1909 p 6
An imperfect cutting will be found in British Library Add Ms 49603
- 'CUMBERLAND, Gerald' pseud [ie Charles Frederick Kenyon]: 'Havergal Brian' (Pen Portraits of Musicians - VII) Musical Opinion Oct 1909 pp 385-386
With a portrait of Brian
- 'The Southport Festival' [from our special correspondent] Musical Opinion Nov 1909 p 386
The only performance of Brian's The Vision of Cleopatra
- GREW, Sydney: 'Brian's For Valour' Musical Opinion April 1912 p 484
Contains references to a number of performances of Brian's music which are untraced from other sources, and for which no reviews have been found
- 'CUMBERLAND, Gerald' pseud [ie Charles Frederick Kenyon]: 'Comedy Overture Dr Merryheart' [programme note]. Birmingham, Incorporated Society of Musicians and The Musical League, 3 Jan 1913
This concert also included a performance of Holst's Beni Mora, and a range of cutting are preserved in the Holst collection at Cheltenham Public Library (see Lumby & Hounsfeld Catalogue of Holst's Concert Programmes and Press Cuttings... Cheltenham 1974 p 5)
- BREITKOPF & HÄRTEL: [Brochure on Havergal Brian] c 1913
No known copy is extant

- BANTOCK, Granville: 'Preface' [to Three Illuminations by Havergal Brian] J & W Chester, 1917 p 1
- 'CUMBERLAND, Gerald' pseud [ie Charles Frederick Kenyon]: Set Down in Malice - a book of reminiscences Grant Richards, 1918, 1920
References to Brian on pp 68, 85, 194, 235-236. These are vivid rather than extensive, but the book as a whole is valuable background, particularly on the libretto for The Vision of Cleopatra.
- 'The West Pier Orchestra' [Fantastic Variations . Brighton Herald 30 April 1921 *
- 'DMC' [ie Derek Miller Craig]: 'Tone Poem - In Memoriam' [Programme notes for two Scottish performance] Glasgow & Edinburgh, The Scottish Orchestra, Dec 1921 pp 13-17 **
- 'Paterson's Orchestral Concerts' [Review of In Memoriam] The Scotsman 27 Dec 1921
- 'P' [ie D C Parker]: 'Tuesday Concerts' [Review of In Memoriam] [Glasgow Evening Times 28 Dec 1921
- LAW, Hamilton: 'English Suite No 3' [Programme note] Bournemouth, Bournemouth Municipal Orchestra 16 March 1922
- HENRY, Leigh: 'Contemporaries - Havergal Brian' Musical Opinion June 1922 pp 698-699 and July 1922 pp 867-868
- LAW, Hamilton: 'Fantastic Variations on an Old Rhyme' [Programme note] Bournemouth, Bournemouth Municipal Orchestra, 25 Jan 1923 **
- WATKINS, Hadley: 'Music in Bournemouth - a novelty item' Bournemouth Times & Directory 29 Jan 1923 **
Review of Fantastic Variations on an Old Rhyme
- HB [ie Havergal Brian]: 'Symphonic Variations [Programme note] Bournemouth, Bournemouth Municipal Orchestra 28 Feb 1924 **
- 'Symphony Concert - performance at Bournemouth' Bournemouth Guardian 28 Feb 1924 **
Review of Symphonic Variations **
- HULL, A Eaglefield- : 'Brian, William Havergal' IN HIS A Dictionary of Modern Music and Musicians Dent 1924 p 61
- HOLBROOKE, Joseph: 'Havergal Brian' IN HIS Contemporary British Composers Cecil Palmer, 1925 pp 121-144
A slapdash account in a notoriously unreliable but comprehensive book. Required reading for the serious student of Brian, but its drawbacks should be recognised. It includes a portrait and three musical facsimiles.
- BLOM, Eric: 'Brian, Havergal' IN Grove³ Vol I pp 466-467
- CRANZ & CO: Havergal Brian [brochure] c 1932 4p ***
- BRIAN, Havergal: 'Apologetio' [Introductory note to the vocal score of his opera] The Tigers. Cranz & Co, nd [1932] [p 1]
- TOVEY, Donald Francis: 'Havergal Brian - Fantastic Variations on an Old Rhyme' [Programme note] Edinburgh, Reid Orchestral Concerts 15 March 1934
Reprinted in his Essays in Musical Analysis Vol VI OUP 1939 p 96

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- BRIAN, Havergal: 'How the Gothic Symphony Came to be Written' Modern Mystic Dec 1938 pp 478-482
The composer's unique reminiscences of the genesis of his most famous work.
- THE EDITOR [ie Norman V Dagg]: 'The Gothic Symphony' Modern Mystic Dec 1938
The first published analysis of The Gothic.
- BLOM, Eric: 'Brian, Havergal' IN Grove⁴ Vol I pp 466-467
Straight reprint of the third edition
- BRIAN, Havergal: 'Between Two Wars' Musical Opinion Dec 1941 pp 81-82
and Jan 1942 pp 120-121
- NETTEL, Reginald: 'Havergal Brian' IN HIS Music in the Five Towns 1840-1914
OUP 1944 pp 63-69
The first major assessment of Brian in a social context, and precursor of Ordeal by Music (see below). Includes Furnival's portrait of Brian.
- BANTOCK, Sir Granville: 'Havergal Brian and the Tigers' [1944] unpublished ms, in Worcester County Record Office **
Bulk accession 4664, parcel 9, no iii, where it is described as 'a play' and misdated 'c 1910'.
- NETTEL, Reginald: Ordeal by Music - the strange experience of Havergal Brian
OUP 1945, revised reprint 1947.
A completely re-set, revised and much expanded new edition will be published by Dobson during 1976 under the title Havergal Brian and his Music.
- KEYS, Robert: [Havergal Brian] Leamington Spa Courier 3 May 1946 **
- BRIAN, Havergal: 'The Faraway Years' Musical Opinion Jan 1949 pp 179, 181, 183
- SIMPSON, Robert: 'Brian, William Havergal' MGG Bd 2 cols 317-318
The first published account of Brian by someone who became his most important and effective champion. The German text, translated from the original English by Theodora Holm.
- BLOM, Eric: 'Brian, Havergal' Grove⁵ Vol I pp 931-932
- NETTEL, Reginald: 'The Symphonies of Havergal Brian' Listener 28 Jan 1954 p 197
Brief account of the first eight symphonies and of Brian's life. About one third of the article devoted to the Eighth before its broadcast premiere.
- TRUSCOTT, Harold: 'The Music of Havergal Brian' Listener 13 March 1958 p 477
General account of Brian's work before the broadcast premiere of the Ninth Symphony, which is very briefly described.
- CARDUS, Neville: 'Havergal Brian's Ninth Symphony - a neglected composer' Manchester Guardian 24 March 1958 *
A long a highly laudatory review
- SIMPSON, Robert: 'The Later Works of Havergal Brian' Musical Times Nov 1959 pp 586-587
Includes a photograph by Edward Carver.

(a) Publicity and background to the performance

- WARRACK, John: 'Towards a first hearing for Havergal Brian's Gothic' Daily Telegraph 18 June 1960 p 11
The article which started the appeal for funds to put on The Gothic in 1961. It is reputed to have been reprinted as a leaflet, although this is unseen by the present author. With a portrait.
- SIMPSON, Robert: 'The Unknown English Composer' Music & Musicians Jan 1961 p 15
Reproduced in part on one side of the handbill for the concert, with a portrait by Douglas Glass.
- 'Music Lovers to Hear Symphony' Sunday Telegraph 19 Feb 1961
- 'Brian Re-discovered' Daily Mirror 21 Feb 1961
- SIMPSON, Robert: 'Gothic Symphony' [Programme note] . Central Hall Westminster, 24 June 1961
- FAIRFAX, Bryan: 'Gothic Symphony' Musical Opinion June 1961 p 543
- 'Havergal Brian's Gothic Symphony' [from a correspondent] The Times June 21 1961 p 15
With Furnival's portrait
- (b) Reviews and commentary after the performance
- 'Brian's Gothic Symphony played at last' The Times 26 June 1961 p 7
- JONES, Llifon Hughes- : [Gothic] Music & Musicians Aug 1961 p 26
- MITCHELL, Donald: 'Mr Brian, 85, get ovation for symphony - 500 sing and play' Daily Telegraph 26 June 1961. *
- 'Symphony lives at last' Sunday Times 25 June 1961
- WARRACK, John: 'The Danger to Gothic is Variety' Sunday Telegraph 25 June 1961
With a photograph of Simpson and Brian studying the score.
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- COOKE, Deryck: 'Polyphonia Workshop' Musical Times April 1962 p 244 **
Short review of the first performance of Brian's Eighteenth Symphony.
'...it must baffle the most experienced listener. The press, characteristically refusing to admit bewilderment, sniffed at it...'
- FAIRFAX, Bryan: 'London's First 1962 Festival' Music & Musicians Feb 1962 p 27
Short note on the Eighteenth Symphony, with a photograph.
- 'St Pancras Festival' The Strad May 1962 p 35-36 **
- COOKE, Deryck: 'Chorus and Symphony: Liszt, Mahler and After' IN Choral Music
edited by Arthur Jacobs. Penguin Books, 1963 pp 248-265
pp 261-262 deals with The Gothic.
- BARSHAM, Eve: Havergal Brian's New Cello Concerto The Strad May 1965 pp 17, 19, 21
Detailed analysis with musical examples.

[Brian] Daily Telegraph 5 Aug 1966
On the Twelfth Symphony

'Music' [Brian] London Life 6 Aug 1966

CARNEY, Patrick: 'Passionate Amateur' Observer 7 Aug 1966
On the Twelfth Symphony

SIMPSON, Robert: 'Havergal Brian - the Unknown Warrior of Music' Radio Times 15 Sept 1966

PORTER, Andrew: 'Havergal Brian' Financial Times 23 Sept 1966
On the Sinfonia Tragica

'Prom Reports' Music Review 1966 No 4 p 330
On the Twelfth Symphony

1966 PERFORMANCE OF THE GOTHIC SYMPHONY

(a) Publicity and background to the performance

BBC Third Programme: Gothic Symphony - programme notes by Deryck Cooke. BBC 1966 16p
Programme for the Albert Hall performance; constitutes an excellent small monograph on the work.

BUGLER, Jeremy: 'Onward March the 700 - into Studio One' Sunday Times 30 Oct 1966
With a portrait of Sir Adrian Boult with the score, by Kelvin Brodie

CARDUS, Neville: 'White Hope' The Guardian 28 Oct 1966

'Composer of 90 busy writing his 27th Symphony' [from a special correspondent]
Sunday Times 4 Oct 1966 p 4

COOKE, Deryck: 'Havergal Brian and his Gothic Symphony' Musical Times Oct 1966 pp 859-862
A detailed analysis with musical examples

'de NUAGE, Jean: 'Havergal Brian's Gothic Symphony' [sleeve note to the Aries Records
unauthorised issue of the BBC broadcast]. Probably published c 1971

GREENFIELD, Edward: 'Four Score and Ten' The Guardian 28 Oct 1966
With a portrait of Brian by Frank Martin

LAST Richard: 'First Time Out After 40 Years - Music's Loch Ness Monster'
The Sun 23 Sept 1966

LEWIS, Sean Day- : 'Composer, 90, works on 27th Symphony' Daily Telegraph
28 Oct 1966
Long news-story with a photograph of Brian and Simpson

ORGA, Ates: 'Havergal Brian's Gothic Symphony' Composer Autumn 1966 pp 18-22

ORGA, Ates: 'The Largest Symphony in Existence' Listener 27 Oct 1966
With a portrait by MacDomnic

SIMPSON, Robert: Gothic Symphony [Handbill for the Albert Hall performance] BBC 1966 2p ***

SIMPSON, Robert: 'Havergal Brian's Gothic Symphony' Radio Times 27 Oct 1966

'Thunder Machine and Bird Scarer in the Albert Hall' Sunday Telegraph 30 Oct 1966
With a photograph of thunder machine and bird scarer players by
Erich Auerbach

'750 to Give a Gothic Touch' The Guardian 17 Sept 1966

(b) Reviews and commentary after the performance

AYRE, Leslie: 'Cheers for the Epic Man but...' Evening News 31 Oct 1966

'Bewildering Symphony by Havergal Brian' The Times 31 Oct 1966
With a photograph of Sir Adrian Boult rehearsing the symphony.

BOULT, Sir Adrian: 'Conducting the [Gothic] Symphony' Music Spring 1967 pp 10-11
With a photograph of Brian and the score

CAMPBELL, Margaret: 'I was there' Musical Opinion Feb 1967 pp 253-254

EDWARDS, Sydney: 'At the Albert Hall' Evening Standard 31 Oct 1966

FAIRFAX, Bryan: 'Symphony of the Impossible' Music & Musicians Nov 1966 pp 18-19

GOODWIN, Noel: 'It Belongs in History...but not here' Daily Express 31 Oct 1966

GREENFIELD, Edward: 'Havergal Brian's Gothic Symphony' The Guardian 31 Oct 1966

GREENFIELD, Edward: 'London Report [Gothic]' High Fidelity/Musical America Feb 1967 p MA27

JOYNES, Tricia: 'Bream, Breit, Breve, Brevis, Brian' Music Spring 1967 p 12

LAST, Richard: 'A Giant - in size at least' The Sun 31 Oct 1966

'London Orchestra Makes Restitution to Composer at 90' New York Times 1 Nov 1966

MASON, Colin: '5 choirs, 4 bands for Gothic Symphony' Daily Telegraph 31 Oct 1966

MASON, Eric: 'Brian Triumphs after 40 Years' Daily Mail 31 Oct 1966

OVERTON, W J: 'Playing the [Gothic] Symphony' Music Spring 1967 p 12
Very brief account by trumpet player in the BBC Symphony Orchestra

PAYNE, Anthony: 'Gothic Giant' Music & Musicians Jan 1967 pp 42-43

PORTER, Andrew: 'Brian's Gothic Symphony' Financial Times 31 Oct 1966 **

REID, Charles: 'We Are Twenty Seven' Spectator 4 Nov 1966 p 587
Written after hearing the Gothic and tapes of Tragica and the Tenth Symphony

TAYLOR, Desmond Shawe- : 'On a very Grand Scale' Sunday Times 6 Nov 1966 *

THOMPSON, Kenneth L: 'Radio in Retrospect [Brian]' Musical Opinion Dec 1966 p 151
A review of Brian's life in the light of the Gothic Symphony

'2-Hour Symphony Applauded' New York Herald Tribune 1 Nov 1966

WALSH, Stephen: 'Getting Gothic in Perspective' Observer 6 Nov 1966 **
General review of Brian's music in the light of Gothic and other symphonies. 'Listening to the Tenth Symphony I could think of no good reason why this work...should not take its place in a repertoire that has so much room for Nielsen or Sibelius.'

WALSH, Stephen: 'Music Last Week [Brian's Gothic]' Listener 3 Nov 1966

WARRACK, John: 'The Wasted Composer' Sunday Telegraph 6 Nov 1966

YOUNG, Percy M: [Gothic] American Choral Review 1967 No 3 pp 38-39

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ORGA, Ates: 'Havergal Brian's Fifth Symphony' Radio Times 29 June 1967 p 26
The first performance of Das Siegeslied.

TRUSCOTT, Harold: 'Havergal Brian' IN The Symphony edited by Robert Simpson, Vol 2.
Penguin Books 1967 pp 141-152
Very good account of the symphonies up to the Seventh, with detailed analyses of
the Eighth, Ninth and Tenth.

SIMPSON, Robert: 'Havergal Brian' (PRS Profile - 9) Performing Right Nov 1967 pp 18-19
With a portrait

JOHNSON, Edward: 'A Neglected Composer' Observer 21 April 1968
Letter to the press, with a striking photograph

PIRIE, Peter J: 'Bantock and his Generation' Musical Times Aug 1968 pp 715-717
Mainly about Bantock but includes references to Brian

'32 Symphonies in 93 Years' The Times 30 Jan 1969

EASTHAUGH, Kenneth: The Score for Mr Music Daily Mirror 11 Feb 1969
A long, popular, account

JOHNSON, Edward: 'The LSO Play Havergal Brian' London Symphony Orchestra Club [Newsletter]
April 1969 p 2
About Downes' recording for the BBC of the Fourteenth and Twenty First Symphonies

BARSHAM, Eve: 'Havergal Brian's Violin Concerto' Musical Times June 1969 pp 616-617
Analysis, written before the broadcast premiere

'Singing Circular' Daily Telegraph 4 June 1969
About the Brian musical supplement [the part song 'O Happiness Celestial Fair']
in Musical Times for June 1969

'Havergal Makes It At 93' The Sun 18 June 1969
About the Violin Concerto

FOREMAN, R L E [ie Lewis]: Havergal Brian - a collection of essays. Triad Press., 1969
Limited edition of 325 numbered copies. Includes 'A Visit to Havergal Brian' by
Richard Brodhead, 'Brian's Symphonies' by Robert Simpson, 'Brian's Operas' and
'Introduction' by the editor, 'Some Songs' by Edward Johnson, 'An American View'
by Edward R Sargent, 'A Bibliographical Note' by Graham Parlett. With musical
facsimiles and a specially drawn portrait by Richard Walker.
[REVIEWED IN: Gramophone Nov 1969 pp 743-744; Bax Society Bulletin
Nov 1969 pp 120-121; Musical Times Dec 1969 p 1246; Recorded Sound
Jan 1970 pp 593-594; Music & Musicians Feb 1970 pp 68-69 (see under
ORGA below)]

FOREMAN, R L E [ie Lewis]: 'The Symphonies of Havergal Brian' Composer Autumn 1969 pp 24-30
Fairly detailed account, with musical examples and a list of all the symphonies

FIRST PERFORMANCE OF 'WINE OF SUMMER'

CRANKSHAW, Geoffrey: 'Kensington - Concerto by Stanford' Music & Musicians Feb 1970 p 66

FOREMAN, R L E [ie Lewis]: 'Symphony No 5, Wine of Summer'. Kensington Symphony
Orchestra [Programme Book] 11 Dec 1969 pp 2-3
Programme note includes Brian's own commentary and the text of the poem

AEP [ie Anthony Paynel]: 'Brian Fifth Symphony Gets Premiere' Daily Telegraph 12 Dec 1969

SADIE, Stanley: 'Symphony with a style of its own' The Times 12 Dec 1969

SADIE, Stanley: 'Havergal Brian' Musical Times Feb 1970 p 66

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ORGA, Ates: 'Interim Report' Music & Musicians Feb 1970 pp 68-69
Review of Foreman's collection of essays (see above) and surveys the main Brian literature

'First Performances [Symphonies 14 and 21]' World of Music 1970 No 3 p 73

HAVERGAL BRIAN 95TH BIRTHDAY CONCERT, 28 JANUARY 1971

'Brian's Birthday Concert' Sunday Telegraph 17 Jan 1971

BRIEN, Alan: 'London- Late Praise for a Symphony' New York Times 1 Feb 1971

COLE, Hugo: 'Havergal Brian' The Guardian 29 Jan 1971

COLE, Hugo: 'Havergal Brian' Musical Times March 1971 p 257

CRANKSHAW, Geoffrey: 'Havergal Brian' Music & Musicians April 1971 p 87 *
Very unsympathetic review of Brian's 95th birthday concert

RLF [ie Lewis Foreman]: 'Composer Brian is 95' Brighton & Hove Herald 21 Jan 1971 p 3

FOREMAN, Lewis: 'Havergal Brian, 95th Birthday Concert'. Kensington Symphony Orchestra
[Programme Book] 28 January 1971
A libretto for the opera Agamemnon was distributed with this programme

AEP [ie Anthony Paynel]: 'Recognition after 50 years'. Daily Telegraph 29 Jan 1971 *

SADIE, Stanley: 'Havergal Brian' The Times 29 Jan 1971 p 12

FIRST PERFORMANCE OF THE CELLO CONCERTO

BOWEN, Meirion: 'Havergal Brian' Guardian 6 Feb 1971

GILL, Dominic: 'Havergal Brian' Financial Times 8 Feb 1971

MACDONALD, Malcolm: 'Havergal Brian'. Listener 15 July 1971 pp 90-91
Account of the cello concerto, and symphonies no 9 and 22.

OLIVER, Michael: 'Cello Concerto' [Polyphonia Programme note, 5 Feb 1971]
Two page typescript give-away, 23 lines devoted to the Brian.

AEP [ie Anthony Paynel]: 'Havergal Brian Cello Concerto Premiere' Daily Telegraph 6 Feb 1971

SIMMONS, David: 'London Music [Havergal Brian]' Musical Opinion March 1971 p 283

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NURSE, Keith: 'Composer, 96, Makes His Disc Debut'. Daily Telegraph 18 Jan 1972
Similar notes appeared in The Guardian 17 Jan 1972 and the Daily Express 18 Jan 1972

BARSHAM, Eve: 'Havergal Brian - the story of a remarkable life of music'. The Lady
27 Jan 1972 p 152

FOREMAN, Lewis: 'Havergal Brian - a new view'. Composer Winter 1971/72 pp 13-18
(Senior British Composers - 8)
Includes a portrait of Leslie Head with Brian

'PETERBOROUGH': 'Link With Delius'. Daily Telegraph 12 Feb 1972
About Vandernoot's performances of Brian's The Tinker's Wedding and Delius' Brigg Fair

- FOREMAN, Lewis: 'Comedy Overture - The Tinker's Wedding'. Fulham Municipal Orchestra [Programme Book] 12 Feb 1972 pp 3-4
- 'Comprehensive Concerto' Guardian 16 March 1972
- FOREMAN, R L E [ie Lewis Foreman]: 'William Havergal Brian' IN HIS The British Musical Renaissance - a guide to research. THESIS: Library Association, FLA, 1972. Vol 1: pp 79-88; Vol 2: pp 82-86; Vol 3: p 67.
As a guide to sources already very much out of date.
- HENDERSON, Gavin: 'Havergal Brian' Southern Arts June 1972 pp 2-3 (People - 30)
With a portrait of Brian taken in 1907 and inscribed to Arnold Bennett
- MACDONALD, Malcolm: Havergal Brian - perspective on the music. Triad Press, 1972
Limited edition of 400 numbered copies.
Magnificently detailed analyses of the second symphony and the late symphonies, especially nos 22, 23, 24. Good discussion of other works, including The Tigers. With musical examples and facsimiles.
[REVIEWED IN: Tempo No 102 1972 pp 35-36; Daily Telegraph 26 Jan 1972; Musical Times May 1972 p 459]
- 'Composer of the Year' Daily Telegraph 8 July 1972
Very brief announcement
- MICHENER, Charles: 'Havergal Brian - life begins at 96' Newsweek 14 Aug 1972 pp 85-86
With a portrait by Tony Russell from London Weekend Television's Aquarius film.
- MACDONALD, Calum [ie Malcolm MacDonald]: 'Debut at 96' Records & Recordings Sept 1972 pp 19-20 (with an additional note by Edna Pottersman, p 20)
- RAPOPORT, Paul Ernest: Havergal Brian and his Symphony The Gothic. THESIS: University of Illinois at Urbana-Champaign, MM, 1972. (Available from University Microfilms)
- HAVERGAL BRIAN DIED ON 28 NOVEMBER 1972: OBITUARIES
- CENTRAL OPERA SERVICE BULLETIN: Summer 1973 p 21
- DAILY TELEGRAPH: 'Havergal Brian' 29 Nov 1972 (plus 'Gothic Symphony: period of neglect, Anthony Payne writes...')
- EVENING NEWS: 'Forgotten Man of Music Dies at 96' 28 Nov 1972
- GRAMOPHONE: Jan 1973 p 1437
- HETEROFONIA: 1973 [No 30] p 38
- MUSICAL TIMES: (by Hugo Cole) Jan 1973 pp 564-565
REPLY by Malcolm MacDonald, March 1973 pp 258-259; by Hugo Cole p 259
- NUOVA RIVISTA MUSICALE ITALIANA: 1973 (No 1) pp 164-165
- PERFORMING RIGHT: May 1973 p 23
- THE TIMES: 'Havergal Brian - composer who wrote his 27th symphony at 90' 29 Nov 1972
With a portrait
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- 'Luncheon [Posthumous Award of Composer of the Year 1971]' The Times 4 Dec 1972
- ORGA, Ates: 'Havergal Brian 1876-1972 - an appreciation'. Music & Musicians Feb 1973 pp 22-24
With a portrait of Brian at work on a score by John Goldblatt
REPLIES by Richard Farr and Malcolm MacDonald, April 1973 pp 4-5
- WALKER, Robert: 'Havergal Brian 1876-1972' Hi-Fi News Feb 1973 pp 327-328
- SIMPSON, Robert: 'Preface [Symphony No 8]'. Chelmsford, Musica Viva, 1973 p iii
Introduction to the published score
- SIMPSON, Robert: 'Preface [Symphony No 10]'. Chelmsford, Musica Viva, 1973 p iii
Introduction to the published score
- MACDONALD, Malcolm: 'Preface [Symphony No 21]'. Chelmsford, Musica Viva, 1973 p iii-iv
Introduction to the published score
- GREENFIELD, Edward: 'Records - Havergal Brian' Guardian 30 April 1973
- [HATTON, Graham]: 'Symphony No 2'. Chelmsford, Musica Viva, 1973 p iii
Introduction to the published full score
- PIRIE, Peter J: 'Psalm 23 at Hove' Musical Times May 1973 pp 514-515
- FOREMAN, Lewis: 'Havergal Brian 1876-1973[sic]' Brighton Festival Programme 1973 p 43
- BINSTEAD, Richard: 'Adventure Didn't Quite Come Off' [Brighton] Evening Argus 25 May 1973
- WALSH, Stephen: [Brian's Second Symphony at Brighton] Observer 27 May 1973
- PIRIE, Peter J: 'Brighton Festival [Brian's Second Symphony]' Musical Times July 1973 p 731
- HOPWOOD, Ken: 'The Havergal Brian Memorial Concert' [Programme]. Stoke on Trent Festival in collaboration with BBC Radio Stoke, Hanley, 20 May 1973.
Concert given at the Victoria Hall Hanley, including Brian's Second Symphony
- JO [ie Jack Oliver]: 'Apathy Only for Memorial Concert' [Stoke] Evening Sentinel 21 May 1973 **
- FOREMAN, Lewis: 'Havergal Brian 1876-1972' [Kensington Symphony Orchestra Programme Book, 24 May 1973] pp 1-2, 6-7 (Brian's Second Symphony, with an analysis of the Symphony by Malcolm MacDonald pp 8-9)
Cover portrait of Brian by Lionel Wood
- COLE, Hugo: 'St John's - Havergal Brian' Guardian 25 May 1973 *
- RM [ie Robin Macconiel]: 'Concert to Transcend Sentiment' Daily Telegraph 25 May 1973 *
- LOPPERT, Max: 'Havergal Brian 2' Financial Times 25 May 1973
- COLE, Hugo: 'Havergal Brian' Musical Times July 1973 pp 723-724
- GRINDEA, Miron: [Brian's Second Symphony] Music & Musicians July 1973 p 76
REPLY by Lewis Foreman Sept 1973 p 4
- POPPENS, Lizanne: 'World Premiere - Ill. Orchestra to Play Brian Symphony Sunday' The Daily Illin [Illinois, USA] 6 Oct 1973 pp 13-14

- AEP [ie Anthony Paynel]: 'Stokowski, 91, Conducts Brian at 91'. Daily Telegraph 6 Oct 1973
Notice of the broadcast of Brian's Twenty Eighth Symphony
- CRADDOCK, Peter: 'Symphonies 8, 10, and 21'. Music in Education Nov/Dec 1973 p 337
Review of the Musica Viva scores.
- 'Previews [Symphony No 23]' Music Educators Journal Jan 1974 p 108
- [HATTON, Graham]: 'Note - Psalm 23' [foreword to the vocal score] Chelmsford, Musica Viva, 1974
Note printed on the inner front cover
- RAPOPORT, Paul: 'Preface - Festival Fanfare'. [foreword to the score] Chelmsford, Musica Viva, 1974
Note printed on inner front cover
- [HATTON, Graham]: Orchestral Hire Catalogue - Havergal Brian. Chelmsford, Musica Viva, 1974
An invaluable 3 page list of Brian's orchestral works, giving details of orchestration.
The third page includes a 'note on timpani and percussion'.
- STEIN, Alan: 'U. of Ill Brian premiere'. High Fidelity/Musical America Jan 1974 pp MA 23-24
- MACDONALD, Malcolm: The Symphonies of Havergal Brian volume one: 'Symphonies 1-12'.
Kahn & Averill 1974
- HENDERSON, Robert: 'Havergal Brian's Strange History' Daily Telegraph 24 Aug 1974
- RUBBRA, Edmund: '[Agamemnon]' Listener 29 Aug 1974 **
- MACDONALD, Calum [ie Malcolm MacDonalld]: 'Havergal Brian's Third Symphony' Listener
10 Oct 1974 pp 476-477
- 'PETERBOROUGH': 'Mammoth Undertaking'. Daily Telegraph 11 Oct 1974
Advance write-up of the Alexandra Palace Performance of Das Siegeslied
with a photograph of Brian and Simpson
- BBC Radio 3: 'Symphony No 4' Oct 1974
Double-sided leaflet distributed at Alexander Palace on 13 Oct 1974, with
the words of Das Siegeslied in English
- AEP [ie Anthony Paynel]: 'Apocalyptic Vision of Brian' Daily Telegraph 14 Oct 1974 *
- AEP [ie Anthony Paynel]: 'Rich Variety of Brian's Third Symphony' Daily Telegraph 19 Oct 1974
- RUBBRA, Edmund: 'Music [Brian's Third Symphony]' Listener 24 Oct 1974 p 538 **
- FOREMAN, Lewis: 'Tone Poem - In Memoriam'. Fulham Municipal Orchestra [Programme Book]
16 Nov 1974 pp 4-5
Programme note
- McKenzie, Angus: [Recording Das Siegeslied at Alexander Palace] Hi-Fi News Dec 1974 p 117 *
- LOPPERT, Max: 'Havergal Brian's 10th' Financial Times 19 April 1975
Review of Halle performance at Manchester

- Peter RYOM: Verzeichnis der Werke Antonio Vivaldis (RV): kleine Ausgabe
Deutscher Verlag für Musik, Leipzig, 1974 214p
- Peter RYOM: Antonio Vivaldi Table de concordances des oeuvres (RV)
København: Engstrøm and Sødning, 1973 92p

The identification of the works of Vivaldi has become one of the cataloguers' biggest problems. With over 30 violin concertos in D, how can one specify a particular one in a manner simple enough for the non-musicological user to understand? Various schemes exist; unfortunately none have been sufficiently authoritative or convenient to be generally acceptable. Ryom's catalogue seems to meet with the approval of Vivaldi experts: our problem is to decide how to use it.

Ryom gives each work two numbers. There is a single numerical sequence, from 1 to 768, plus appendix. Within this sequence, works are arranged in systematic order, which has its own separate notation, consisting of a capital letter for size of ensemble, a lower case letter for instrument, a number for key (1= C major, 24 = B minor), and a number within the key-group. Thus Ea-9.7 stands for

E	composition for instrument with orchestra
a	solo violin
9	in E major
7	No.7

Expressed verbally as a title, this becomes

Violin concerto in E major, No.7 (Not, of course, Violin concerto
No.7 in E)

or inverted for use as uniform title for a catalogue, it becomes

(Concertos, violin, in E, No.7)

Uniform titles can be constructed thus for all Vivaldi's instrumental works. In many cases, there will only be one work in any key, so numbers can be avoided altogether; when they are necessary, at least they only need to be introduced as the final element in the filing system. And since this provides an unclumsy way of describing works on records, editions and programmes, perhaps eventually users will remember the exact title of the concerto they require.

There are obvious advantages in adopting a standard terminology. I have therefore drawn up a draft translation listing in one column the terms one would use on a title page or concert programme, and in the other the form one would adopt as uniform title in a catalogue. I am not happy with the words "different" and "several", and would welcome suggestions; words beginning with A or Z would be useful, to put them at the beginning or end of the alphabetical sequence. Each title will be followed by a key, and, if there is more than one such work in the same key, by the number.

Aa	Violin sonata	Sonatas, violin & continuo
Ab	Cello sonata	Sonatas, cello & continuo
Ae	Flute sonata	Sonatas, flute & continuo
Af	Recorder sonata	Sonatas, recorder & continuo
Ah	Oboe sonata	Sonatas, oboe & continuo
Al	Musette sonata	Sonatas, musette & continuo
	or	
	<u>Il Pastor Fido</u> : op.13/1 (-6)	
Ba	Sonata for 2 violins & continuo	Sonatas, 2 violins & continuo
Bc	Sonata for 2 flutes & continuo	Sonatas, 2 flutes & continuo
Bh	Sonata for 2 oboes & continuo	Sonatas, 2 oboes & continuo
Bo	Sonata for x, y & continuo	Sonatas a 3
Co	Concerto for x,y,z,& continuo	Concertos, several instruments & continuo
D	Concertos for strings	Concertos, strings

Ea	Violin concerto	Concertos, violin
Eb	Viola d'Amore concerto	Concertos, viola d'amore
Ec	Cello concerto	Concertos, cello
Ed	Mandolin concerto	Concertos, mandolin
Ee	Flute concerto	Concertos, flute
EF	Recorder concerto	Concertos, recorder
Eg	Flautino concerto	Concertos, flautino
Eh	Oboe concerto	Concertos, oboe
Ei	Bassoon concerto	Concertos, bassoon
Fa	Concerto for 2 violins	Concertos, 2 violins
Fc	Concerto for 2 cellos	Concertos, 2 cellos
Fd	Concerto for 2 mandolins	Concertos, 2 mandolins
Fe	Concerto for 2 flutes	Concertos, 2 flutes
Fh	Concerto for 2 oboes	Concertos, 2 oboes
Fj	Concerto for 2 trumpets	Concertos, 2 trumpets
Fk	Concerto for 2 horns	Concertos, 2 horns
Fo	Concerto for x,y & orchestra	Concertos, different instruments & orchestra
Ga	Concerto for 3 violins (RV551)	Concertos, 3 violins
	Concerto for 4 violins (the rest)	Concertos, 4 violins
Go	Concerto for x,y & z	Concertos, several instruments
Ha	Concerto for violin & 2 orchestras	Concertos, violin & 2 orchestras
Ho	Concerto for 2 orchestras	Concertos, 2 orchestras

Notes

- A1 This section comprises the 6 probably spurious arrangements published in Paris under the title Il Pastor Fido for "musette, viele, flute, hautbois, violin" and continuo. Most modern editions are not published for musette, so it might be simpler to list the works under Pastor Fido.
- Bo Instrumentation need only be given in the body of the catalogue entry
- D Ignore the fact that some of these works are called Sinfonias
- Eg Since the exact nature of the instrument is not clear, it is best to keep to the Italian name.

Numeration is less of a problem with the vocal works. There are a few church works that will need to be differentiated by key; the only cases of two works in the same key are Dixit Dominus in D and Gloria in D. The two Dixits can be numbered 1 and 2 (in Ryom's order); Gloria unqualified should refer to the popular one, "Gloria with introduction" to the other.

Librarians who have not yet bought these volumes may be wondering about the differences between them, and whether both are necessary. The Verzeichnis is a thematic catalogue. Incipits of first movements only are given, unless a later movement is also required to distinguish versions. (Full incipits will eventually appear in the Grosse Ausgabe.) There are also concordance tables and indices. The Table largely duplicates the Verzeichnis. It lists the works in tabular form without incipits (setting out the matter of pp. 165-182 of the Verzeichnis much more clearly), giving RV number, Ryom's systematic number, Rinaldi, Pincherle, Fanna and Ricordi numbers, and notes (e.g. titles and related works). There are also separate tables in the order of the other catalogue numbers, giving the RV number. All this is, however, also in the Verzeichnis, except for the table of Ricordi Tomo numbers. The Table's unique features seem to be merely: a chronological list of operas, fuller information on 18th century prints and on previous Vivaldi catalogues. It also has the advantage (to the reviewer, at least) of a text in French rather than German. There would be some point in the duplication between the two books if the Table were provided as a cheap substitute for those who could not afford the Verzeichnis. But the Table cost £5.45 18 months ago, so is probably more expensive now, while the Verzeichnis is obtainable from Breitkopf & Hartel, London at £6.25.

Clifford Bartlett

Paul YEATS-EDWARDS: English Church Music, a bibliography
1975 White Lion Publishers £15.00

There are bibliographies which are consulted only when necessary for research purposes. There are also bibliographies which can be read from cover to cover, and which induce the reader to search out material just for interest sake. Paul Yeats-Edwards' book is one of these latter. A bibliography of English church music has long been needed, and this fulfils the need, being extremely well-researched. Mr. Yeats-Edwards' interesting and witty introduction as well as his general comments on some of the titles listed are an added bonus.

There are bound to be some qualifications and I would have liked to have seen the work brought up to date before publication. Sumner's The Organ has long passed its second edition (the fourth has been available for some years). English Church Music (the Royal School of Church Music annual collection of essays) is not catalogued after 1971. It is also difficult for the researcher (and librarian) to tell whether or not a book is likely to be available or easily accessible. Hawkins' A General History of Music (Novello 1853) is of course available in a reprint whereas the item following it — Hicks' Church Music (Manchester 1881) is not. The index of entries is excellent although the references to page numbers could have been made more distinctive from item numbers. The book suffers from many minor proof-reading errors and the publisher has just issued an errata list.

Nevertheless, my appetite for finding many of the books listed has been whetted, and if anyone comes across John Marbecke's A Ripping vp of the Pope's Fardel (1581), would they please let me know!

Alan Pope

Library Association Public Libraries Group: Introduction to music
(compiled by L.W.Duck) Readers' Guide No.3 LAPLG, 1975

The new Public Libraries Group have made a start on rewriting the old County Libraries Group Readers' Guide series and it is pleasant to think that the subject of Music warranted such immediate attention.

The title and the foreword make it clear for whom the guide is aimed: "Preference has therefore been given to books and periodicals which are:

- in English and easily obtainable at the time of compilation, and
- suitable for the non-academic reader".

Sounds ideal — or is it? One's forebodings are aroused by the very size of the list — over 900 items. Is it possible that there are so many introductory books on music which a group of librarians could recommend? Hardly, and of course there are quite a number of books that I would say are beyond the parameters set in the title and the foreword. Indeed the whole affair gives the impression of having been written for librarians.

Why else would we have S.R.Charles's A handbook of music and music literature in sets and series (Heyer is surely preferable anyway) or Duckles's Music reference and research materials (no mention of edition) or Watanabe's Introduction to music research. These seem to me, by definition, to be books for other than the "non-academic reader". The librarian is well catered for by mention of Bryant, Curral, Foreman, McColvin and Redfern — ah! names to conjure with — but the "non-academic reader"? And so one could go on, nearly every section of the list has examples which fit ill into the idea of introductory material.

Two further drawbacks seem to me crucial to the compilation of such lists. Firstly, although the list is selective on the basis given in the foreword, it is patently not selective on the basis of what is best. Is it worthwhile listing R.O.Morris's The structure of music and W. Cole's

excellent book The form of music. I'm not saying that Morris's book is not worthwhile — indeed for years it attained the stature of a classic, though by default of a better — but a selective list should reflect more modern trends than the inclusion of Morris's book suggests. Similar situations arise in many other sections, but one further example illustrates both the drawbacks I have so far mentioned. In the section on Interpretation, Dart, Dolmetsch and Donnington are all listed (I wonder if Dannreuther was considered). But why Dolmetsch? It may have been "a pioneering work, first published in 1915" but its current value is limited compared with the works of Dart and Donnington. But which Donnington is it? A performer's guide surely, bearing in mind the "non-academic" approach, but no, The interpretation of early music is the choice.

The reference to the annotation of the Dolmetsch work brings me to my second drawback. There is no attempt to guide the non-academic reader, either with choice of material, which is as I have said far too wide, or with succinct annotations. Only a small number of books (63) have any meaningful annotation beyond the obligatory "first published in ..." How then is the reader to know what book to pick from any section, where to start?

Take the section on appreciation. The New Musical Companion is a fine introductory book to all aspects of music, but its wide coverage is not indicated. On the other hand Deryck Cooke's The Language of Music is not as the title might suggest a guide to reading music, but a quite advanced book on the emotional content of intervals and harmonies.

I'm afraid that on every count this bibliography is a let-down. The only section that could perhaps be expanded is that on popular music, woefully inadequate, merely reinforcing popular belief in libraries' divorce from what's really going on. Not a single periodical devoted to popular music is included (and only one on jazz) in the brief list of periodicals at the end. This list also omits the Gramophone Spoken Word catalogue while at the same time attributing to the Gramophone Popular Catalogue a list of "records and tapes currently available" (my italics).

No, this won't do; a major group of the Library Association should know how to produce a pithy and useful guide for the non-academic reader.

Julian Hodgson

REPRINTS AND FACSIMILES

As the cost of originating new type and engraving increases, so publishers are drawn more and more to reproducing already-existing material. From the vast bulk continually appearing, we intend to select for an annual article (alternating with a similar article on new editions in the other issue of each year) certain examples worthy of comment for their unusual merit, interest, or defects.

Pride of place must go to the Russian State Music Publishers facsimile of Mussorgsky's original MS of Pictures from an exhibition. The MS itself is marvellously clear, and the reproduction is technically first class. No new light is thrown on the musical text, since the Lamm edition appears to be accurate, and quotes all the deletions visible in the MS; but as well as the facsimile and an excellent introduction (in Russian, German and English), reproductions (in colour) of six of Hartmann's pictures that inspired the composition are included. These are fascinating; it is a pity that the others appear not to have survived.

An important series is in progress from Theatrum Orbis Terrarum Ltd. (Keizersgracht 526, Amsterdam-C, Holland); called The English Experience, it comprises books on all subjects printed in England before 1640. Some musical items have appeared; since they have not been advertised separately in the musical press, it is worth drawing attention to them. The quality of reproduction is good, and they are well bound in red cloth. Unfortunately, sets of part-books are bound up into single volumes. Convenient though

this may be to publishers and unmusical librarians, this is a complete misrepresentation of the publication, and minimizes its use. Were the copy of John Farmer's madrigals (the example sent for review) supplied in four separate part-books, four people could sing them: there are no great problems in the notation that a little practice will not make surmountable. Even if one is using it for study, it is a lot more convenient to be able to have all four parts open together. I am not convinced that there is a need for more than a few sample sets of the English madrigal publications to be available in facsimile, since accurate editions are available; but Farmer is a good choice, since the revision of the Fellowes edition has not yet appeared, and the music is probably easier to perform from the part-books than that of some of the more famous composers. There is, however, no doubt of the need for facsimiles of music originally published in tablature. Scholar Press have covered the lute-song repertoire; Theatrum Orbis Terrarum have produced so far one volume of tablature viol music: Ferrabosco's Lessons for 1, 2 and 3 viols, 1609. This is very welcome, since the music is virtually unplayable from transcription. There is, however, no introduction to give the reader any further information, e.g. that a couple of pieces are transcribed in Musica Britannica 9, that there is a discussion of the volume by D. Peart in Musicology 2, pl3-21, that some items exist in different versions: a concordance list would have been readily supplied by Gordon Dodd, who keeps the Viola da Gamba Society's thematic index, and that the whole lute repertoire is discussed in various articles by Frank Trafficante. The Scholar Press handles such matters better.

The works of Thomas Ravenscroft are included in this series; since they have not been comprehensively published, this is most valuable. OUP published in 1928 an edition by Peter Warlock of the rounds, i.e. all Pammelia, with items from Deuteromelia and Melismata. There is a MS transcription of Deuteromelia and Melismata in Westminster Central Music Library, and the BBC has John Stevens' MS transcription of the musical items in A briefe discourse...; Fellowes included the two Bennet pieces in English Madrigal School vol.23. A complete edition of these works would be most useful; but with the facsimile available, one can at least produce one's own edition of these fascinating pieces. The facsimile of A briefe discourse... should have a place in any library; but a cheaper version of Pammelia, Deuteromelia and Melismata is available in one volume from the American Folklore Society (vol.XII, 1961), costing only £3.60 earlier this year.

Charles Butler's The principles of Musik, 1636, is a curiosity in that he adopts a peculiar spelling of his own. His The feminine monarchie; or, a treatise concerning bees is also of interest to the musician because of his comments on bees music, and the bees madrigal that he prints. Theatrum Orbis Terrarum have also reprinted Morley's Plaine and easie introduction...; libraries that only have the Harman modernisation should also acquire the original.

Turning to reprints of recent originals, a particularly useful volume has appeared from Information Coordinators: Bartok studies, compiled and edited by Todd Crow. It is a collection of articles from the New Hungarian Quarterly, assembled into a logical order, together with biographical notes on the authors, and a bibliography to supplement that included in the 1964 edition of Halsey Stevens: The life and music of Bela Bartok. The book is well and thoughtfully produced, and costs \$15.00.

Finally, I would like to draw attention to an issue of the Norton Critical Scores: Bach Cantata 140, edited by Gerhard Herz. The pattern of this series is too well known to need description, but this volume has one particularly useful feature: a chronological table of the cantatas, giving also sources of the text, details of surviving manuscripts, and other pertinent information. Since the information in BWV is now outmoded, this is an essential supplement to it.

Clifford Bartlett

Friedrich BLUME (& collaborators): Protestant church music: a history
Gollancz, 1975 (Norton, 1974) xv, 831p
£15.00

Gone are the days (if, indeed, they ever existed) when it could be assumed that anyone interested in a serious study in music history could read fluently in the main modern languages, plus, of course, Latin and Greek. Since there is no particular reason to associate musical ability with linguistic skill (one wonders, in fact, whether some people are drawn to music because of a lack of ability in verbal communication), any attempt to translate into English standard works of foreign scholarship must always be welcomed.

The first version of this work appeared in 1931, in Bücken's *Handbuch der Musikwissenschaft*; this was expanded into the familiar *Geschichte der Evangelischen Kirchenmusik* (Bärenreiter, 1964). The English edition is basically a translation of the 1964 version, but with additional chapters on Scandinavia, America and England. The chief problem in sustaining a book on this subject is that of handling the various degrees of sophistication of church music. The positions of Luther and Calvin concerning church music were so different, that one wonders what advantage there is in discussing them both in the same book. For most of their histories, the two approaches have been incompatible, even if there has been some interaction between the psalm and hymn melodies. The musical richness of Lutheran church music can be discussed in relation to the general history of music, and in musical analytical terms; the Calvinistic tradition, however, does not permit flowering into normal musical forms, and needs a different analytical approach.

By far the best sections of the book are the first two chapters, mostly by Blume himself, covering the period from Luther to Bach. It is probably for this that the book will be chiefly used (and for which it should be bought). Unfortunately, after that the level drops, except for Robert Stevenson's excellent chapter on America. There is proportionately far too much space devoted to German church music from 1750 to about 1960. The most disappointing feature of the book is the chapter on Church Music in England. The one common feature of church music among the various protestant churches in England is the hymn, which is mentioned only in a few sentences. What has been missed here is an excellent opportunity to link the various threads of the book together. The English hymn sprang from the Calvinistic psalm. By the end of the 17th century, Watts broke free from the restriction of the pre-Christian psalter as the only source for church song; then the Wesleys, inspired on their American trip by the Moravians, made the hymn more an expression of personal emotion, and therefore demanded a different sort of music. Later, the more respectable churches accepted the popularity of hymn-singing, so tried to tame it by using tunes of a less secular character, importing them from abroad (e.g. from the Lutheran tradition) or composing fresh ones. There is now a fascinating disregard of denominational barriers (I began writing this review to the accompaniment of a catholic archbishop being enthroned to the accompaniment of that most protestant of tunes, the Old Hundredth!). What I would have liked to have found in this chapter is a description of the various hymn-traditions in England, and an evaluation of their musical strengths and weaknesses. There is also no attempt to discuss the effect of current liturgical changes on church music.

The index is inadequate. A few titles are listed, but none of those in the useful list on pp14-15, for example. The bibliography is curious. It is divided up into five sections, not corresponding to the chapters of the book. Since there are no footnotes, it is impossible to locate easily further sources of information on any particular topic. There is also a list of monographs on individuals, arranged in alphabetical order.

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The disadvantage of this is shown by the very first entry, which is for a book about various Swabian composers. It is entered under the first, J.C.L. Abeille; it is also about Dieter, Eidenbenz, Schwegler and Christmann, but there is no way of finding it from the index under those names. A grouping by chapter would be more useful, with general headings to cover subjects dealing with the whole field. No references to music are given: we must use the bibliographies in MGG. I fail to see the logic of including a bibliography at all on that principle (except of items omitted from MGG): one is surely as likely to wish to refer to music as to other books.

Slight disappointment, then, at this volume, combined with gratitude that we can now read in English Blume's masterly exposition of the first two centuries of Lutheran church music.

Clifford Bartlett

British Music Yearbook 1977

A temporary Assistant Editor is urgently required to work at Epping, Essex for about six months from now; working hours are flexible, and the fee negotiable. Please reply to Jeremy Weston, Editorial Director, Bowker Publishing Company, Erasmus House, Epping, Essex. (Epping 77333)

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WHAT ISBD IS ALL ABOUT

Patrick Mills — Editor, British Catalogue of Music

Those of us who have browsed over the numerous national music bibliographies (and even perhaps, those of us who have not) may have been inspired by a utopian dream. How marvellous it would be to have all the contents of a national bibliography in one large international bibliography. The obvious snag presents itself. Variations in cataloguing practice would make it all impossible. But, believe it or not, the hard slog of converting a dream into a reality has been going on for the last ten years. Not the reality of an international music bibliography but, nevertheless, the reality in which such an item could plausibly exist.

The name of this reality is ISBD, or International Standard Bibliographic Description. In 1966-67, Michael Gorman (of the British Library) was jointly commissioned by UNESCO and OFLA to study the variations in descriptive cataloguing of the entries of eight national bibliographies (excluding author titles and uniform titles). The variations in procedure led to a proposal that bibliographic information should be standardised. Michael Gorman's proposal was discussed at the International Meeting of Cataloguing Experts (IMCE) at Copenhagen in 1969, and adopted as the basis for an International Standard Bibliographic Description for monographs (ISBD) (M). A working group was established by IFLA which met frequently over the next five years. The final form of ISBD (M) was approved at Grenoble in 1973, and by then all national bibliographies had had a chance to both comment and contribute. In 1974 it was published in London by the IFLA Committee on Cataloguing.

The time was obviously ripe to begin work on serials, maps, and (what we've all been waiting for!) printed music. But a trap lay in wait for the unwary. If areas covered by specific ISBDs were not mutually exclusive, lacking, as it would appear, a common basis, inconsistencies would develop between various ISBDs. This gave pause for thought and — let's admit it — noisy arguments. There was also concern that the development of AACR (2nd edition) would be hindered unless the rules for the description of all library materials were in concord. An approach was made to IFLA asking this organisation to call a meeting which would, it was hoped, establish a general framework for the development of all ISBDs. This resulted in a meeting at Paris which produced an agreement on a framework to be known as ISBD(G), (G stands for General), which will provide guidance for the creation of specialist ISBDs. An annotated edition of this is being presented to the IFLA General Meeting in Lausanne this August, 1976, and will be published later this year or early next year. The ISBD(G) will form the basis of descriptive rules in AACR (2nd ed), including the chapter on printed music.

Meanwhile, a Working Party is being set up under the chairmanship of Dr. Länzke (of West Berlin) to apply the practice of ISBD(G) to music, ISBD(PM). This is being convened jointly by IAML and IFLA. Dr. Länzke is holding the first meeting at Bergen during the IAML Congress this August. Richard Andrewes, of the Pendlebury Library, Cambridge University, will be reading a paper outlining the British viewpoint, which will have been prepared by a sub-group of the Music Bibliography Group, and which also represents the views of IAML (UK).

The full significance of what has been taking place over the last ten years will not, I hope, escape the notice of music librarians. When ISBD(PM) is operating, a reference to European music bibliographies will be as simple as consulting BNB, since every part of the descriptive elements of a catalogue entry will follow in the same order. The consequences of these activities are bound, to a lesser or greater degree, to be regarded with suspicion by traditionally minded music cataloguers. Nevertheless, it is abundantly clear that the swiftest medium of information exchange is with

MARC. This being so, it has always followed that the order and content of the elements of descriptive data in a catalogue entry must, in this instance, be internationally prescribed and agreed. And so we are being invited to a new and vital phase of music cataloguing history.

At least, I hope that those of us who were baffled at the IAML Oxford conference will be baffled no longer. If so much can be accomplished in these last ten years, the prospects before us are bright indeed.

The proposed members of the Working Party mentioned above are:

Mr F. Bindman, Library of Congress, Washington
 Dr. G. Birkner, Zentralbibliothek, Zürich
 Mme. Y. Fédoroff, Bibliothèque Nationale, Paris
 Dr. I. Kecskemeti, National Szechenyi Library, Budapest
 Dr. H. Lanzke, Deutsche Bibliothek/Deutsches Musikarchiv, Berlin Chairman
 Mr P. Mills, British Library, London
 Mrs. N. Schiødt, Copenhagen
 Mr. S. Spalding, Oxon Hill, U.S.A.

NOTES AND NEWS

Union Catalogue of Sets of Orchestral Materials. The collection of data is now due to be completed by January 1977. The BLLD has given the project financial support, and will undertake to keep the data base up-to-date on completion of the project. Many libraries have been extremely cooperative in supplying details of their collections in spite of staffing and economic problems. Would libraries with lists outstanding please supply them as soon as possible, or contact the research officer in cases of difficulty. The supply of information regarding additions and deletions since the original listing is a vital part of the project, as to be effective the catalogue must be up-to-date.

The Wesley Society of Great Britain has been founded in this year of the centenary of S.S. Wesley's death. The Society has produced the first number of its Gazette, edited by David Baker, a member of IAML(UK), which includes as musical supplement a brief (9-bar) introtit "I will wash my hands in innocence". Further information from the secretary, Miss Osman Jones, 5 Detillens Lane, Limpsfield, Oxted, Surrey RH8 0DH.

The Cambridge Music Shop (Gamut Publications Ltd) announces that Brian Jordan, who has been a Director of the Company since 1969, is leaving to set up in business on his own account. He is founding an independent retail and publishing company specialising principally in early music and related literature, collected editions and facsimiles. He will be operating from 60 Princedale Rd, Holland Park, London W.11, next to the Early Music Centre.

An Index to the first 12 years of BRIO has been prepared by David Baker, and will appear at the end of the year; details will be given in the next issue.

The music MARC format prepared by a subcommittee of the Music Bibliography Group, has been approved by the IAML(UK) Committee and the Special Materials Group of the MARC Users Group for recommendation to the British Library (Bibliographical Services Division), who, it is hoped, will be able to implement the format in the production of the British Catalogue of Music. Those involved in drawing up the format recently met Garrett Bowles, chairman of the MLA's Automation Committee, and as a result it is hoped to keep closer contact between workers on both sides of the Atlantic in this field.

Next season's meetings will include visits to the English National Opera, the Britten-Pears Library at Aldeburgh and Novello's printing works. The programme will be circulated in September. The 1977 Conference will be at the Royal Northern College of Music, from April 2-5.

The copyright of the article by Merle Cross in vol.12, no.2 on archive materials in opera houses is held by the Polytechnic of North London, since it was based on research done while she was a student there.

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