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Christopher May

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Clifford Bartlett

A basic list of Rock records

Music for one-handed pianists

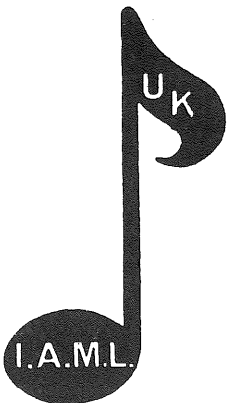
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Thematic Catalogue (Imogen Holst) £15	

Faber Music Ltd., 3 Queen Square, London WC1

A BASIC LIST OF ROCK RECORDS

Christopher May

Introduction

In 1956 was issued a record by Bill Haley titled "Rock around the Clock" which achieved a great public success and which can serve as a convenient point of departure for a brief historical note on the development of what is now Rock from its precursor Rock and Roll. Although Bill Haley's music did not emerge from nothing, it does in itself establish a definable origin for the growth of an important and influential genre of popular music. Probably its greatest significance was that it brought to a wide audience of young people in many countries a music based on percussive rhythms which in its previous form of Jazz had been appreciated only by a minority.

Parallel with the growth of Rock and Roll, Jazz itself continued to develop. Rock and Roll was a spent force by 1960, and during a short hiatus it seemed as though Blues might be the new popular music. Then in 1962 the Beatles provided the catalyst required to generate the new form that was needed, their virtue being their ability to draw all the threads together and to fuse elements from Rock and Roll, Folk, Blues, and Jazz into Rock.

The late 60s were a period of great productivity, against a background of a drug-orientated culture and the "alternative society". From that period little survives except a still pervasive influence; a single, and important, exception is the continued importance of Pink Floyd, a band that first came to the fore during that period.

The current developments are a substantial widening of the audience for Rock, and a purification of style reflected in a move back to simpler music, as witness the great success of Dr. Feelgood — a simple rhythm and blues band.

Many librarians may now feel an obligation and a need to dedicate a significant part of their record collection to Rock while being conscious that this is a new field in which they are not ashamed to admit a lack of expert knowledge. The very newness of the subject, and the continued evolution of Rock under our very ears, makes definitive lists impossible and even "authoritative" lists a matter of opinion.

In the list which follows I have assembled some 125 titles which I believe to be innovatory, important, or representative of a particular aspect of Rock. Certainly I am sure that a collection of Rock records based on this list would form a core or nucleus giving users of the library a balanced view and forming a sound basis for building a larger collection as money allowed.

The list itself is followed by some notes which I hope will add to its usefulness.

ARTIST	TITLE	LABEL (& year of 1st release, if known)
The Band	Rock of Ages	Capitol double 1974
Beach Boys	Greatest Hits	Capitol 1970
The Beatles	Revolver	Parlaphone 1966
The Beatles	Sergeant Pepper's Lonely Hearts Club Band	Parlaphone 1967

The Beatles
1962 - 66
Jeff Beck
Chuck Berry
Blood, Sweat and Tears
David Bowie

David Bowie
Bread
James Brown
The Byrds
The Byrds
J.J.Cale
Can
Captain Beafheart & The Magic Band
Johnny Cash
Ray Charles

Chicago
Willy Dixon
Eric Clapton
The Coasters
Eddie Cochran
Joe Cocker

Leonard Cohen
Ry Cooder
Cream
Creedance Clearwater Revival
Crosby, Stills Nash & Young
Miles Davis
Bo Diddley
Donovan
The Doors
Dr. Hook and the medicine show
Dr. John
Bob Dylan
Bob Dylan
Bob Dylan
Emerson, Lake and Palmer
The Faces

Fairport Convention
Family
Dr. Feelgood
Fleetwood Mac
Focus
Free
Fugs
Gallagher and Lyle
Rory Gallagher
Genesis
Genesis
The Grateful Dead
The Groundhogs
Arlo Guthrie
Woody Guthrie

White Album
1962 - 66
Beck - ola
Golden Decade: Volume I
Child is father to man
The Rise and Fall of Ziggy Stardust and the Spiders from Mars
Changesonebowie
Best of
Best of
Greatest Hits: Volume I
Greatest Hits: Volume II
Naturally
Ege Bamyasi

Trout Mask Replica
At San Quentin
His all time greatest performances
Chicago X
Willies Blues
461 Ocean Boulevard
The Early Years
Legendary masters Volume IV
With a little help from my friends and Joe Cocker (repackaged together)
The Songs of Boomers story
Best of

Willy and the poor boys
Deja Vu
In a silent way
Golden Decade
Sunshine Superman
The Doors
Sloppy seconds
Dr. John the night tripper
Highway 61 revisited
Blonde on Blonde
John Wesley Harding
Tarkus
A Nod's as good as a wink to a blind horse

Unhalfbricking
Bandstand
Malpractice
The play on
Moving waves
Heartbreaker
Golden fifth
Breakaway
Deuce
Selling England by the pound
Trick of the tail
Live Dead
Split
Alice's Restaurant
Songs to grow on/Poor Boy

Apple double 1968
Apple double 1973
EMI/Columbia 1969
Chess double 1972
CBS 1968

RCA 1972
RCA 1976
Electra 1972
Polydor 1972
CBS 1967
CBS 1972
A & M 1972
UA 1972

Straight Double 1969
CBS 1969
Atlantic double anthology
CBS 1976
Prestige 1960s
RSO 1974
Atlantic masters 1973
UA

Cube
CBS 1967
Reprise 1972
Polydor 1974

Fantasy 1970
Atlantic 1970
CBS 1969
Chess Checker 1973
Pye 1967
Electra 1967

CBS 1973
Atlantic 1968
CBS 1965
CBS double 1966
CBS 1968
Island/Manticore 1971

Warner Brothers 1972
Island 1969
Reprise 1972
UA 1975
Reprise 1969
Blue Horizon 1971
Island 1973
Reprise 1968
A & M 1975
Polydor 1971
Charisma 1973
Charisma 1976
Warner Brothers 1970
UA 1971
Reprise 1967
Extra Double Special 1973

Roy Harper	Lifemask	Harvest 1973
George Harrison	All things must pass	Apple triple 1970
The sensational Alex		
Harvey Band	Framed	Vertigo 1972
Jimi Hendrix	Are you experienced and axis:bold as love (repackaged together)	
Buddy Holly	Legend	Polydor double
John Lee Hooker	The Best of	MCA/Coral double 1974
Lightening Hopkins	Lightening strikes	Joy 1969
Howlin' Wolf	Chester Burnett AKA	Joy 1968
The Incredible String Band	The Hangman's beautiful daughter	Chess double 1971
Isley Brothers	3 + 3	Electra 1968
Elmore James	Legend of	CBS/Epic 1973
Bert Jansch	Bert Jansch	UA 1969
Jefferson Airplane	Worst of	Transatlantic 1965
Elton John	Honky Chateau	RCA 1970
Janis Joplin	I got dem ol' kosmic blues again Mama	DJM 1972
Albert King	King does the king's things	CBS 1969
B.B.King	Live at the Regal	Stax 1969
King Crimson	Larks tongues in aspic	HMV 1965
Kokomo	Kokomo I	Island 1973
Leadbelly	Leadbelly	CBS 1975
Led Zepplin	Led zepplin I	CBS 1970
Led Zepplin	Led Zepplin 4	Atlantic 1968
John Lennon	Imagine	Atlantic 1971
Lindisfarne	Nicely out of tune	Apple 1971
Little feat	Sailin' shoes	Carisma 1969
Arther Lee & Love	Forever changes	Warner Brothers 1972
John Martyn	Bless the weather	Electra 1967
Dave Mason	Alone together	Island 1971
John Mayall	Jazz blues fusion	Blue thumb/EMI 1971
Curtis Mayfield	Live	Polydor 1972
Clyde McPhatter	Greatest recordings	Buddah double 1971
John McLaughlin & the Mahavishnu orchestra	The inner mounting flame	Atlantic 1972
Don McLean	American Pie	CBS 1972
Buddy Miles	Electric Church	UA 1972
Joni Mitchell	Court and spark	Mercury 1969
The Moody Blues	This is	Asylum 1974
Van Morrison	Moon Dance	Threshold double 1974
Frank Zappa and the Mothers of Invention	We're only in it for the money	Warner Brothers 1969
The Nice	Five Bridges sweet	Verve 1967
Harry Nillson	Nillson schmilson	Carisma 1970
Roy Orbison	The all time greatest hits of	RCA 1971
Osibisa	Woyawa	Monument 1972
Carl Perkins	Original golden hits	MCA 1972
Pink Floyd	Meddle	Sun 1969
Pink Floyd	Dark side of the moon	Harvest 1971
Elvis Presley	Golden Records volume II	Harvest 1973
Alan Price	A Price on his head	RCA
Alan Price	O Lucky Man	Decca 1967
Procul Harum	A Salty dog	Warner Brothers 1973
Queen	Sheer heart attack	Regal Zonophone 1969
Otis Redding	Best of	EMI 1974
Lou Reed	Transformer	Atlantic double 1972
Jimmy Reed	Best of the Blues	RCA 1973
Smokey Robinson & the miracles	1957 - 1972	Stateside 1963
		Tamla Motown 1972

The Rolling Stones	Rolled Gold	Decca double
Todd Rundgren	Todd	Bearsville double 1974
Leon Russell	Leon Russell	Shelter/A & M 1970
Santana	Santana abraxas	CBS 1970
Santana	Santana 3	CBS 1971
Carly Simon	No secrets	Electra 1972
Simon and Garfunkel	Bridge over troubled waters	CBS 1970
Soft Machine	Third	CBS double 1970
Status Quo	Blue for you	Vertigo 1976
Steel Eye Span	Below the salt	Chrysalis 1972
Steely Dan	Pretzel logic	Probe 1974
Steve Miller Band	Sailor (or Living in the USA)	Capitol 1969
Cat Stevens	Tea for the Tillerman	Island 1971
Rod Stewart	Gasoline Alley	Vertigo 1970
Tangerine Dream	Rubycon	Virgin 1975
10 cc	The original sound track	Mercury 1975
Traffic	On the road	Island 1974
The Velvet Underground	The Velvet Underground	MGM 1969
Gene Vincent	The Best of - Volume I	Capitol 1967
Bob Marley and the Wailers	Live	Island 1975
T.Bone Walker	Feeling the blues	Black & White 1964
Joe Walsh	The smoker you drink the player you get	Probe 1973
War	The World is a ghetto	UA 1973
Muddy Waters	At Newport	Checker 1973
The Who	Who's next	Track 1971
The Who	Meaty, beaty big and bouncy	Track 1972
Wings	Band on the run	Apple 1974
Johnny Winter	Still live and well	CBS 1973
Wishbone Ash	Argus	MCA 1972
Stevie Wonder	Fullfillingness' first finale	Tamla Motown 1974
Link Wray	Link Wray	Polydor 1971
The Yardbirds	Remember	Starline
Yes	Fragile	Atlantic 1971
Various artists	Woodstock	Atlantic triple
Various artists	Nuggets	Electra 1972
Various artists	The Sun Story	Sun
Various artists	Allsorts Volumes I - IV	Track 1974
Various artists	Warner Brothers Music Show	Warner Brothers 1974

(After careful consideration, record numbers are not given but rather the label only. Your supplier can order from the company indicated by artists and title, in full confidence that he will obtain for your the record recommended.)

NOTES

a) Compilations

Any discerning Rock fan will tell you that a compilation album by his favourite band isn't worth the vinyl it is pressed on. This is by no means true. Some compilations are atrocious but there are many which have quite a few things going for them. A good compilation album will represent a band at its best and most inspired. In the above list of records all the compilations are in my view representative of the artists concerned. 'Woodstock' is included not so much because the performances are marvellous, which some are, but because this was the climax of an era — the late sixties. Compilations, though, should if possible be heard in relation to other records of the band concerned before a purchase is made. Just because an album is labelled 'Best of' one cannot assume that it is.

b) Singles

Singles have become an art form. A good single, some say, is harder to make than a good album, as with an album you can build up a mood over half an hour, but on a single the most time you have is about four and a half minutes, except in the rare exceptions, i.e. EPs. As some bands have only produced one or two worthwhile songs, these may most economically be bought as singles. In some cases, a band may be good but limited in style; again, a single may be quite representative. Obviously, singles are impractical for loan purposes; but one answer to this problem would be for an enterprising librarian to compile a cassette of about 30 minutes duration with 3 or 4 singles per side.

c) Deletions

Deletions are a great problem. Once a record has been deleted, it is very hard to obtain. If your library is in London, you can either visit or phone Virgin Records Deletion Warehouse by Centre Point. If not, any branch of Virgin will be pleased to find the record you need. Sometimes a record deleted in Britain may still be available in the USA, so you may be able to obtain it through an import company (or Virgin again). If you have no luck at all in trying to obtain a deletion, the best thing to do is either to ring up the record company, or, if it is an American company, its British representative and ask whether the material has been released under another title, or where you might be able to obtain the original deletion itself.

d) "Bootlegs"

Everyone in the music industry dreads bootlegs, officially because they eat away at official record sales but unofficially because many bootlegs capture the artist with more atmosphere and excitement than most commercial recordings. Even though one cannot have a public library lending bootlegs, a few choice examples are worthy of a place in any librarian's private collection to increase his understanding of Rock. I can't tell you where to buy them - it's for you to find out; but I can advise you which artists are good on bootlegs:- Budgie; Bob Dylan; Rolling Stones (early bootlegs); Led Zeppelin (especially the BBC broadcast); Free; Grateful Dead (early bootlegs). But the best way to judge a bootleg is to hear it before you buy it.

e) Books

Books on music are plentiful. so I will just suggest four books which may enlighten you in certain areas of Rock. First, for the history of the music from its roots to Rock of the late sixties there is the much acclaimed "Sound of the City" by Charlie Gillet (available as a Sphere paperback); this deals with the development of Rock, but is very biased towards the fifties. Second, the N.M.E. Book of Rock": a sort of Rock bibliography, now two and a half years out of date, still useful, though by no means faultless. "The Rolling Stone Rock and Roll Reader" is connected with the Rolling Stone magazine, and documents the years from 1967-1972 with articles selected from the magazine; it conveys well the atmosphere of the late sixties. It was originally published by Bantam Books; I'm not sure if it is still available. Finally, a book very good on the fifties, but dealing with nothing later than 1961 or 1962, and containing comprehensive discographies and other information is N.Nite's "Rock on", published by NOM.

MUSIC FOR ONE-HANDED PIANISTS

Daphne Kennard

This is an attempt to produce a comprehensive list of music for one-handed pianists. It was compiled as a project of the Disabled Living Foundation as a project "Access to music for the physically handicapped schoolchild and school leaver". Many people have helped by sharing ideas and lists, and Miss Phyllis Sellick has very kindly graded according to difficulty the music to which we have had access. It is hoped that the names of the publishers are up-to-date. It has not, however, been possible to check them. Most will be found listed in the Music Yearbook; further information may be obtained from the Music Publishers' Association Ltd., 73/75 Mortimer St, London W1B 7TB. Doubtless there are compositions omitted; any information you think helpful will be gratefully received at the Disabled Living Foundation, 346 Kensington High St, London W14 8NS.

General list of music suitable for one hand only

Grading:	VE very easy	MD moderately difficult
	E easy	D difficult
	ME moderately easy	VD very difficult
	L left hand	R right hand

British agents of foreign publishers, and successors to lapsed ones, are given in brackets after the original publisher.

L ADAIR, Yvonne	Three preludes for left hand	J. Williams (Stainer & Bell)
L " "	Air and variations for left hand	" "
L ADAMS, Mrs Crosby	Studies op.7	Summy
L ADLAM, F.	Triumph	Nightingale (KPM/EMI)
MD ALBUM OF CLASSICAL PIANO MUSIC - one hand alone. (17 well-known pieces by classical composers, arr. for either L or R hand)		Peters
ALBUM FOR RIGHT HAND OR LEFT HAND ALONE		Breitkopf 5043
L ALBUM of six selected pieces by various composers		B.F.Wood Music Co.
L ALDEN, J.C.	Gavotte	B.F.Wood Music Co.
VD*L ALKAN, C.K.	Fantasia in A flat	Costallat (U.M.P.)
VD R ALKAN, C.K.	Etude for right hand (both from 3 Grandes Etudes op.76)	"
L ANGER, J.H.	Impromptu	Weekes (Stainer & Bell)
E * BACH, C.P.E.	Clavierstück in A (either hand)	Universal Nagel (Bärenreiter)
MD*L " "	Solfeggietto (arr.A.R. Parsons: the only one-hand piece in "59 Piano Solos you like to play")	Schirmer
VD BACH, J.S.	Chaconne in d minor, arr. Augener/Breitkopf	
"	Brahms (Studies for piano, no.5)	
"	Preludes in C & Bb from Book I of 48 Preludes & Fugues	various
VD*L BARTOK, Bela	Etude in B flat	F.Bard, Budapest
VD L BAX, Arnold	Left hand piano concertante	Chappell
D L BEACHCROFT, R.O.	Air & variations	Oxford U.P.
BERENS, H.	25 Etuden	Cranz
"	46 Übungsstücke	Guthel
MD*L "	(9 Etudes)	

	L BERGER, F.	6 Bagatelles	Augener (Stainer & Bell)
	L BIAL, C.	4 Clavierstücke, op.30	Ries & Erler
	L BILBRO, M.	Melody in D flat	White-Smith Pub.Co.
	L BLUMENFELD, F.M.	Etude in G flat	Belaieff (Boosey)
VD*L	"	Etude in A flat, op.36	" "
	L BONTOFT, F.S.	Prelude and fughetto	Augener (Stainer & Bell)
	BOWEN, York	Curiosity Suite, op.42	J.Williams (Stainer & Bell)
D R	"	no.2 Caprice	
L	"	no.5 Nocturne	
MD	"	Five sketches	De Wolfe Ltd
		3 for right hand	
		2 for left hand	
	L BRIDGE, Frank	Three improvisations	W.Rogers (Boosey)
ME	"	1 & 2	
MD	"	3	
	L BRITTEN, Benjamin	Diversions on a theme, op.21, for piano (left hand) and orchestra	Boosey
	L CLEMENS, T.L.	Octave study	Chappell
	L CZERNY, Carl	10 studies op.399	Cocks/Diabelli
	L " "	24 studies op.718	Litolff/Schirmer
	DEBUSSY, Claude	Nocturnes	United Music Pub.
	L DEMUTH, N.F.	Concerto	MS
	L " "	Legend	MS
E	L DIACK, J.M.	The laggard left: studies	Paterson
	L DRIVER, Percival	Single handed pieces	Boosey
		(designed as left hand studies and pieces: series of four books)	
	L EGGELING, G.	Melodie, op.178	A.P.Schmidt
	R ELIAS, Brian	Five studies for right hand	Chester
D	L FOERSTER, J.B.	Notturmo & fantastico, op.142	Melantrich
E	GEORGI, W.W.	Einhändig (an anthology including also violin solos with one-hand accompaniment, and duets with upper part for one hand. Very useful book of well-known pieces.)	Peters
I	GODOWSKY, L.	Capriccio patetico	Schirmer
L	"	Etude macabre	"
L	"	Impromptu	"
L	"	Intermezzo melancolico	"
VD*L	"	Meditation	"
L	"	6 Miniatures	C.Fischer
L	"	Prelude and fugue	"
L	"	8 studies on Chopin Etudes	"
VD*	"	(1 only)	
L	"	Suite in D	Schirmer
L	"	6 Waltz poems (Schatzwalzer)	C.Fischer
	GRIEG, E.	Lyric pieces, adapted for one hand only	Peters
	L GURLITT, C.	La plainte. Etude op.123	Augener (Stainer & Bell)
	L HALE, A.M.	Op.95/1 & 2	Goodwin & Tabb (Novello)
	HARRIS, Cuthbert	Left hand studies (8 pieces; also suitable for right hand)	Warren & Phillips
	L HIRST, A.L.	Toujours pret, op.23/5	Phillips & Page
	L HOLLANDER, A.	6 Clavierstücke, op.31	Schlesinger
	L JANACEK, L.	Capriccio (with wind quintet)	Czech.State
E	L JOHNSON	Eight little left hand pieces	Lengnick
	L KAISER, A.	Ballade	Enoch (Ashdown)

	L KOEHLER, L.	Schule der Linken Hand, Peters op.302	
MD*L	"	Exercise in arpeggio	
D *L	"	Melody from Weber's Freischütz	
MD*L	"	Rhythmic studies	
ME*	"	3 folk songs	
	L KORNGOLD, E.W.	Concerto	Schott
	L KROEGER, E.R.	15 Etudes, op.55	Presser (Universal)
	L KROGMANN, C.W.	Berceuse, op.99/2	O.Ditson
L	"	2 Waltz episodes op.81	B.F.Wood Music Co.
L	LACK, T.	12 Etudes, op.75	Durand (U.M.P.)
L	LANGLEY, H.	The Mill	Brainard
L	LAST, Joan	The Circus: 6 pieces	Augener (Stainer & Bell)
E	"	Introduction to the Suite	Bosworth
E	"	Rhythmic reading	Bosworth
E	"	Right hand, left hand	Freeman
	L LICHTNER, H.	3 Romanzen, op.267	Siegel
D	L LIPATTI, D.	Sonatine	Salabert (22 Rue Chauchat 75009 Paris, France)
	LORENSEN, Hans	Klaviermusik für Einhander allein und mit Partner (2 books) (Available from Herr J.Albers Presse & Publizistik, Stiftung Rehabilitation Heidelberg, Bonhoefferstrasse, Heidelberg, Germany)	
	L MAREO, E.	2 Diversions	Augener (Stainer & Bell)
L	"	2 Studies	Elkin (Novello)
	MARKIEWICZOWNA, W.	Coloured pictures (Six pieces using local folk music; 1 for left hand, 1 for right hand)	Polish State (Universal)
	L MARKS, C.M.	Study, op.20	Houghton
	L MOSKOWSKI, M.	6 Piano studies op.92 no.4	Ashdown
D *L	"		
	L MOTER, C.	Romanze	Presser (Universal)
	L NEPOMUCINO, A.	Nocturne	Schirmer
MD	L NIEMAN, R.	Conzert-Walzer in A op.36	Litolff
	L NORTH, I.S.	The Fable, op.19	North Pub.Co.
	L OAKE, A.	2 Octave studies	Donajowski
	L PALOVERDE, M.	Left hand facility	Presser (Universal)
	L PAUER, E.	12 Characteristic studies op.73	Augener (Stainer & Bell)
ME	L " "	Suite, op.72	" "
L	"	The Culture of the left hand	" "
	L PERLET, H.	Danse grace, op.15/3	Witmark
	L PHILIPP, I.	Exercices et etudes techniques	Durand (U.M.P.)
	L " "	4 Etudes d'apres J.S. Bach	Augener (Stainer & Bell)
D	L POHL, V.	Valse impromptu, op.19/1	Belaieff (Boosey)
D	L " "	Valse romantique, op.19/2	" "
	L PORTER, F.A.	Etude melodique, op.33	Boston Music Co.
	L PREYER, C.A.	12 Etuden, op.45	Schmidt
VD	L PROKOFIEV, S.	Piano concerto no.4	Boosey
VD	L RAVEL, M.	Concerto for left hand	Durand (U.M.P.)
D *L	REGER, M.	4 Spezialstudien (Stein Anh.1 c/10)	Universal/Breitkopf
D *L	REINECKE, C.H.C.	Sonata in c min.op.179	Peters
	L RHEINBERGER, J.G.	6 Pieces. Studies op.113	Universal
	L ROMANO, J.	Sextuor (Lucia di Lammermoor). Transcription. op.206	Hutchings
	L SAINT-SAENS, C.C.	Alla fuga	U.M.P.
L	"	Bouree	"
L	"	Prelude	"
L	"	6 Etudes, op.135	"
D *L	"	no.3	

L	SAMAZEUILH, G.	Serenade	Durand (U.M.P.)
R	"	Souvenir	" "
L	SARTORIO, A.	Melodic studies, op.1092	Presser (Universal)
L	"	Studies, op.1103	" "
L	SCHMIDT, F.	Concertante Variationen	Universal
L	SCHNECKER, F.A.	3 Piano solos	Ditson
L	SCRIABIN, A.	2 Pieces for the left hand, op.9:	Belaieff (Boosey)
D *		1 Prelude in c sh min	
D *		2 Nocturne in D flat	
L	SHELDON, F.M.	Triplets in the left hand	Brainard
L	SMITH, W.C.	Impromptu-valse op.23	Schmidt
L	SPAULDING, G.L.	Monarch of all	Presser (Universal)
L	SWINSTEAD, Felix	6 Studies	W.Rogers (Boosey)
L	STRAUSS, Richard	Panathenzug: sym- phonic studies, op.74	Boosey
L	"	Parergon zur Symphonia Domestica, op.73	Boosey
	TOBIN, John	One hand pieces	Curwen
	TURNBULL	Two studies, no.1	Augener (Stainer & Bell)
L	WALKER, E.	Prelude	Augener (Stainer & Bell)
ME L	"	Study for left hand	
L	WEBER, C.M.von	Perpetuum mobile, op.47 (4th movement of Sonata 1 in C op.24, transcr. Tchaikovsky)	Jurgenson/E.F.Kalmus
L	WEST, A.H.	Valse	Reynolds (K.Prowse)
	WILKINSON	Left hand/right hand	Ascherberg
L	WITTGENSTEIN, P.	School for the left hand Book 1: Etudes 2: Transcriptions 3: Exercises	Universal
L	ZICHY, Geza <u>Graf</u>	Chaconne (J.S.Bach)	Rahter
L	"	Concerto in E flat	Rahter
L	"	Divertimento	Durand (U.M.P.)
L	"	4 Etudes	Gutmann
L	"	6 Etudes	Heugel (U.M.P.)
L	"	Fantasie (Tannhäuser)	Fürstner
L	"	Serenade	Harmonia
L	"	Sonate	Rahter
L	"	Valse d'Adele	Schirmer

* Items marked thus are contained in a collection "Piano music for one hand": a collection of studies, exercises and pieces (42 in all), selected and edited, with interesting prefatory notes by Raymond Lewenthal. The pieces range from easy to very difficult. It is published by G.Schirmer, 140 Strand, London WC2R 1HH

In his book "They can make music" (Oxford U.P., approx.£1.75) Philip Bailey gives an extremely useful list, with comments, of piano music for one hand (pp.122-7)

Miss Freda Bailey, piano teacher, has written and arranged some of her own music for one-handed pianists (e.g.Nocturne for a right handed performer, and Nocturne for a left handed performer). Further details from her at High Marley, 50 Prospect Avenue, Rushden, Northants NN10 9DH.

Some jazz improvisations on songs of the thirties played, with left hand only, by Neil Hobson, have been arranged by Ronnie Cass; it is hoped to publish these soon. Details from the Disabled Living Foundation.

Some guitar and harp music can be played satisfactorily on one hand.

Much enjoyment can be gained by playing duets either on one or on two pianos using three hands only.

Duets - one piano

ARRIEU, C.	Suite melodyne	Universal
DILLER-QUAILLE	Second duet book	Schirmer
FERGUSON, Howard (editor)	Style and interpretation vols.5 & 6	Oxford U.P.
GRAY, Donald (arranger)	Classical duets	Boosey
HARRIS, Cuthbert (arranger)	The young duettist Books 2, 3, 4	Warren & Phillips
INGHELBRECHT, D.E.	La Nurserie (Written for pupil and teacher, 4 hands; often the upper part is in octaves, so can be managed by one hand.)	Mathot (Universal)
KIRBY-MASON, Barbara	First duet album	Bosworth
"	Jamaica folk songs	Oxford U.P.
PAIN, Eva	Five finger farm	Curwen
STRAVINSKY, Igor	5 Easy pieces (4 hands; right easy)	Chester
"	3 Easy pieces (4 hands- left easy)	Chester

Duets - two pianos

BRITTEN, Benjamin	Diversions for piano left hand and orchestra	Boosey
STRAUSS, Richard	Panathenzug for piano left hand and orchestra, op.74	Boosey
"	Parergon zur Symphonia Domestica for piano left hand and orchestra, op.73	Boosey

Cyril Smith, the late husband and duet partner of Phyllis Sellick, recommended the following as suitable, or easily adaptable, for three hands.

BACH, J.S.	Jesu joy of man's desiring Mortify us by thy grace Any organ piece for two manuals could easily be arranged for duet.
BIZET	Jeux d'enfant
BRAHMS	Waltzes
MOZART & SCHUBERT	pieces could be played by 3 hands
STRAVINSKY	Easy pieces (see above)
WALTON	Duets

He also thought that (a) teaching pieces written as duets for pupil and teacher were often useful (see Inghelbrecht above) and (b) works for two pianos could easily be arranged for three hands.

Cyril Smith wrote of his experiences as a one-handed pianist in his book "Duet for three hands" published by Angus & Robertson.

BRIO INDEX

An index to BRIO vols 1-12 has been compiled by David M.Baker and will be available shortly. Those wishing to order a copy should send payment of £0.50 to the treasurer (preferably when paying their subscriptions, notice of which will be sent shortly); the index will be sent to them with the Spring 1977 issue of BRIO

IAML ANNUAL MEETING - BERGEN - 15-20 August 1976

In spite of the falling pound, a large group of UK members attended the meeting in Bergen. To the surprise of our hosts, the weather was as fine as in England, so the city looked magnificent; most of us managed to get at least one day away in the mountains and fjords. With beer a pound a glass, it was a sober week; but we all made new friends, met old ones, and exchanged opinions on many bibliographic and other matters. The concert was, inevitably, of music by Grieg. I was disappointed by the song recital: too many of the songs sounded like exercises in Lieder writing, very well done, but lacking individuality; the most interesting song was one that Grieg did not publish, which had a freshness the others lacked. The programme of popular piano pieces in Grieg's house at Trolhaugen, however, was delightful. It was interesting to hear the Hardanger fiddles played in duet at a re-creation of a folk wedding. The final creative activity of the week - the limericks composed during the final dinner - will be published in Fontes.

We must congratulate the Norwegian committee on the smooth efficiency with which the conference was run; since they are a young branch, in a thinly-populated country, they must have worked very hard to make all the necessary arrangements. The comments below are not directed to them.

Throughout the conference there were murmurings over the present functioning of the meetings. Much time at sessions was completely wasted. For an efficient meeting, adequate preparation by chairman and secretary is essential; those attending, too, should have done their homework. Minutes of previous meetings should have been digested; this year, most of those attending had not been able to read the reports of Montreal because Fontes had not reached them (though we are assured that the Fontes report of Bergen will appear more quickly). But much more could be done to circulate documents in advance. At present, even when a speaker has prepared a document, it is still thought necessary for him to read it aloud. Why? There are few things more boring than sitting listening to someone reading a text that one has in front of one.

I therefore suggest the following as necessary preparation for future meetings. The Chairman of each Commission should submit to the General Secretary the following, typed well enough to be reproduced without any further retyping, in an agreed format:

- a. any amplification to the report of the previous meeting as printed in Fontes
- b. reports of any work done by the Commission since the last meeting
- c. reports of national committees or representatives
- d. texts of papers for discussion
- e. detailed agenda

German abstracts should be provided of English items (and vice versa; but in view of the limited French participation, need IAML still be trilingual?) This material, collected from all Commissions, should be printed (by a cheap process such as used for BRIO) and sent to all attending the Conference a few weeks in advance. (Those not attending might also like to receive copies.) With this preparation, all time at the sessions could be devoted to productive discussion.

Another complaint was that several subjects which were of interest to music librarians of all types were discussed only within the meetings of particular professional branches; can such topics only be discussed generally by forming a special Commission for the subject? At Bergen, there were items such as the future of Fontes, and more importantly the whole subject of computerization, which were discussed separately at different Commissions. With regard to the latter, while public, research, broadcasting and other libraries will want different things from computer cataloguing projects, it is surely essential for all sorts of music

librarian to work together, to find out what is going on in the various projects already under way, to evaluate them from the music librarian's viewpoint, and to exert pressure on the national and international library organizations to make sure that our opinions are considered. Other topics of general interest were An International Song List and A Systematic Index of Music Publishers' Catalogues (which should surely have been related to the Bibliographic Commission's work on publishers' catalogues). Perhaps in future the Council, when it has received the agendas, could remove such topics from Commission meetings and discuss them in plenary session.

Visiting Conferences is expensive. Most of us have to produce evidence to employers that the money spent is worth-while; if it is our own money, we are probably even more critical. Much is achieved, as always, at such Conferences by the personal interaction and conversation outside the formal sessions. (This, incidentally, would happen much more easily if we were all staying in one hostel/hotel, and if the meetings were on the same site - a point for consideration when fixing locations.) But to justify the expense, those responsible for the organization must ensure that the week is used as effectively as possible, and that the necessary preliminary work is done to achieve this. Clifford Bartlett

Full reports will appear in the first issue of Fontes next year; we print below reports of some of the sessions likely to be of particular interest to our readers.

Public Libraries Commission

One most valuable outcome of the meetings this year has been the completion of a statement calling for adequate public music library services in each and every community. Couched in general but positive terms, it is intended to lend support to music librarians seeking to improve or even just defend the services their authorities provide, particularly in times of economic crisis. It is therefore very relevant to the position in Britain and elsewhere. IAML Council has approved the statement and is sending it to the World Music Council requesting publication and action, after which it is hoped it may be circulated as widely as possible.

Supporting the aims of music librarians and making them widely known is probably the sort of activity IAML is particularly well placed to undertake, and Council has also agreed to contact IFLA regarding the latter's questionnaire on audiovisual media, which the PLC/Record Libraries Commission joint session on Record Lending Libraries thought ought to be broadened to include music materials.

One meeting was devoted to consideration of the bulletin Musikbibliothek Aktuell, which started publication at a time when it was felt that public library affairs did not get sufficient coverage in Fontes. The editors of both were present, and it was agreed that there was probably no immediate conflict of interest between them, but that both were heavily dependent on receiving a steady flow of articles and items of news and interest relating to public music libraries (this was a point stressed again and again by both editors).

The Commission's International Basic List of Literature on Music achieved publication in autumn 1975, and plans were laid in Bergen to keep it up to date, and to complete the supplement of professional literature and repertoire (i.e. the music librarian's tools of the trade) which is already in compilation. A bibliography of professional literature on music Librarianship was also proposed, and is now under way.

One of the most useful by-products of professional meetings is the opportunity they afford of discovering either hitherto-unsuspected mutual interests or, rather horrifyingly, duplicated research and effort. In the former category, a great deal of enthusiasm was aroused by a discussion on music for the physically handicapped - this was based on the work of the Disabled Living Foundation in England as discussed by Daphne Kennard in BRIO a few issues ago. As regards the latter, it appears from a session which touched on the American and British work on a MARC format for music, that similar but totally independent work to develop computer cataloguing for music and records is going on in several other countries too.

Elizabeth M. Hart

Research Libraries Commission

The Commission held two sessions. The first heard the report from Mr. Keller on the Subcommittee on Microfilm. He made two recommendations; first, that we should continue with the project to assemble a list of lost original sources surviving in microfilm, and that he was willing to act as a centre for receiving information; second, that there should be a directory of microfilm libraries, describing the particular areas in which each has specialized. The information for the directory would be accumulated from a questionnaire. Dr Elvers expressed concern that microfilms held by libraries were liable to misuse through their ready availability to readers who were ignorant of the conditions under which the microfilms were supplied by the original libraries. The sub-commission was therefore invited to prepare a protocol on the use of microforms in libraries.

The second session dealt with the problems of the preservation of manuscripts and early printed music. Four principal dangers were identified: intrinsic deterioration arising from the materials of which the document is made; deterioration arising from the conditions in which the document is kept; damage from careless handling; damage by fire, water or other act of God. Among the examples given were manuscripts restored in the 1930s now in a worse condition due to the restorers' methods; paper crumbling through being kept in bad atmospheric conditions; bindings destroyed through repeated microfilming or xeroxing; books destroyed through use of water in extinguishing fire. A committee was appointed to prepare a pamphlet on the problems of manuscript conservation.

Richard Andrewes

Cataloguing and Classification Commission

The Commission, having nearly completed the series of volumes of cataloguing rules, is now working on the classification of music. At present the approach is purely theoretical, and under the guidance of Ivan Pethes a faceted approach has been adopted. As far as I understand it, the classification only applies to music, and not to literature about music. Five facets have been identified, but no citation order has been preferred and no notation chosen. They are (to use the British Classification of Music terminology) character, form, medium, place and time. In the first, closed, session the thesaurus of musical forms prepared by Dr Haberkampf of Munich was studied. This is an alphabetical list of all terms used to describe types of composition found in the *Sachteil* of Riemann's *Lexicon*, indicating the period when each term was used and listing related terms. It was decided that the thesaurus should be presented with an English bias, and the English-speaking members of the Commission were invited to prepare a converted version for next year.

The second session studied Alfons Ott's draft for the character facet, comparing it with the relevant section of the Dewey Phoenix schedules. Several recommendations were made for the amendment of the draft. In comparing the two schemes, certain areas were found to be very brief in the Dewey Phoenix schedules. Brian Redfern explained with a brief account of British experience and developments of faceted classification leading up to present plans for the revision of Dewey and the use of PRECIS for indexing music in the British National Bibliography.

Richard Andrewes

Education and Training

The Commission on Education and Training met for the first time at Bergen and two sessions were held. A number of members from different countries spoke on the education of music librarians in their countries, and then Huib Deetman presented a paper on "The tasks of a music librarian". Some useful information was transmitted in both sessions, but careful thought needs to be given on the way papers are presented, and certain standards need to be laid down, if all who attend are to gain maximum benefit from these sessions.

Inevitably at an international conference a major problem of communication is the different languages that can be used. There will be many different levels of understanding when participants are listening to a language other than their own. Ideally a speaker must cater for the lowest level, which is of course complete ignorance; but that imposes too great a limitation. What is surely reasonable is that preprints of the paper should be available and that the speaker should speak slowly. Dr Hermann Wassner's paper on music library education in West Germany was a model in this aspect.

The papers revealed a significant difference between practice in this country and that in most other countries. Here the emphasis is on a general approach to professional education, with the assumption that a qualified librarian can handle all kinds of material. Abroad, the typical development is from a general professional course to a highly specialised course in an area such as music librarianship. For example, in Holland there is a full-time two year basic course, followed by a one year course in a specialisation such as music librarianship. Abroad also some sort of subject knowledge is covered as an integral part of the course. In the United Kingdom only the Polytechnic of North London appears to offer the subject of music history as an integral part of the course; other schools have to offer it as a supplementary course which is not examined.

Countries differ as to the degree of subject knowledge expected before entry to the music library course. In West Germany for example competence to play a musical instrument to a reasonable standard is required. In Holland a musical test is given, but this appears to be mainly in theory and the history of music. Opinion at Bergen was sharply divided on the long-standing discussion on the relative merits of the professional librarian with no music qualifications and the professional musician with no library qualifications. Obviously many cases can be cited to prove both sides right, but in all countries this would seem to be a dying issue, as so many people now have qualifications in both areas of knowledge.

Huib Deetman's paper on "The tasks of a music librarian" dealt very much with basics, and it was useful to be reminded that music librarians do have to be managers and to control the work of other people, perhaps the most difficult and neglected task of all. It is hoped that this and other papers will be published in *Fontes*.

Brian Redfern

Commission of Libraries in Academies, Conservatories and Music Colleges

This Commission met twice; it was the first annual meeting which the chairman, Dr Karol Musiol, had been able to attend since 1972.

At the first session, he appointed new members of the Commission from countries previously unrepresented, or whose representatives had left. Four topics were discussed.

1. The Directory of Conservatory and Music College Libraries. Dr Musiol reported that the copy was entirely ready for publication; if it proves impossible to get it printed in Czechoslovakia this year, he would arrange for printing in Poland early in 1977. It can then be distributed at or before the Mainz meeting. As the information is already 4 years old, a revision will be necessary, and a new revising committee will be set up at Mainz. The purpose of the Directory was discussed, as many libraries included also appear in Rita Benton's Directory of Music Research Libraries and also because of the extreme variation in standards between different music schools. It was concluded that it would be useful, particularly for comparison, so that libraries with the best facilities might then be emulated by the less well-provided.
2. Definition of Conservatories and Music Colleges. At Montreal the question of institutions called such, for the education of young children, had arisen. It was agreed that libraries represented on the Commission should be limited to those catering for adult music students (with or without children's departments).
3. A bibliography of publications of music schools 1945-1975. Dr Musiol had been asked by the European Association of Music Schools to report to them on this subject on behalf of IAML. The discussion revealed that almost no music school outside Eastern Europe published anything other than prospectuses and magazines. If research is carried on in them at all, rather than in a university faculty, any original work or edition of music is generally published commercially or in periodicals, music colleges in the West having no resources for or connections in publishing. The Eastern European branches of IAML might take the idea further among themselves at their annual meeting at Katowice in September 1976.
4. Exchange of publications. The regular exchange of publications was precluded (outside Eastern Europe) for the same reasons. Exchange of unwanted duplicates was rejected, because the work involved in listing, etc, would be beyond members' resources, and because the gifts which are frequently the source of duplicates are often offered with the expectation that duplicates will be passed on to students. However, all agreed that a librarian should readily approach a colleague in another country for publications available only in that country, to be paid for in music from the asking country. Such private exchanges on an ad hoc basis already take place occasionally, but it was felt that it could become more frequent and useful, and that the Directory would help a librarian find someone to write to wherever he needed.

At the second session, a report on libraries in music colleges in Denmark was received. The issue of Fontes on Music College Libraries was discussed, many criticisms being voiced on the material being considerably out of date before it was published. Articles on additional countries were promised, and Mr T. Hodges offered a supplement on the U.K. covering the Guildhall School of Music and Drama, the Royal Northern College of Music and the Birmingham School of Music. More co-operation was sought with Musikbibliothek Aktuell, Dr Musiol being one of its editors. Doubts were expressed on the necessity of two publications, now that Fontes included a news column and would be able to take photographs. It was left to librarians to contribute articles to either or both journals as they wished.

Plans for the meetings in Mainz include reports on music college libraries in countries not yet covered, the reception of the Directory, and the discussion of Ideals for a Music College Library, on which ideas are solicited.

Jane Harington

Music Information Centres

In continuance of established practice, the Music Information Centre presented listening sessions throughout the conference, at which tapes and records of music by representative national composers were played. Idioms varied widely from a tape which seemed like the sound effects for a particularly violent TV serial to a recently-composed choral work sounding uncannily like The Dream of Gerontius. For your reporter, the most rewarding single record was a short piece of contemporary music for solo cimbalon played by the Hungarians; and it was encouraging to hear the whole series rounded off by the Halle Orchestra's recording of John McCabe's Chagall Windows, which the orchestra itself commissioned. The poor attendance at these sessions, even with some 200 music librarians at the conference, is (as Andre Jurres said in his final report) evidence enough of the need for the work of the MICs.

At a final extra session there was a short symposium on editing and publishing of modern music, at which those centres active in publication (particularly Israel, Finland and Belgium) explained their methods and their experience to those MICs who have not yet entered this field and to those who have no plans to do so (particularly Canada and the U.S.A., where relations with commercial publishers make it inappropriate).

John May

Other Commissions may be noted briefly. The Radio Librarians devoted their first session to various matters, mostly connected with the interchange of materials and the operation of the EBU union catalogue of orchestral materials. It was agreed that there was not sufficient demand for the creation of a union catalogue of chamber music. At the second session, papers were delivered on aspects of computerisation: it is hoped that these will be printed in Fontes. The main interest at the RISM meeting was the sample print-out of the computer-produced thematic catalogue. It was reassuring to see that the computer expert was himself an experienced musicologist. The RILM and RIDIM sessions were mostly devoted to national reports. In neither of these is the UK contribution as thorough as one could wish (partly, perhaps, because the UK IAML committee has not been involved with the national organization); but this we hope to remedy. Fontes was discussed at several meetings. It is too early to judge whether the change in policy and editor is having the desired effect; but Rita Benton's description of coming issues sounds promising.

Next year the Conference is at Mainz. We hope that as many U.K. members as possible will attend. British librarianship has its own attitudes and experiences which must be presented at international gatherings, and we should also be present to receive ideas and information from the rest of the world.

Clifford Bartlett.

The following UK members of IAML and IASA attended:

Richard Andrewes (Pendlebury Library, Cambridge), Brenda Barber (Essex), Clifford & Elaine Bartlett (RBC), Eric Cooper (Enfield), Jane Harington (Royal Academy of Music), Elizabeth Hart (Enfield), Anthony Hodges (Royal Northern College of Music), Anne Marie Kjøllgaard (Bodleian, Oxford), David Lanze (Imperial War Museum Sound Archives), Richard Macnutt, John Laurie & Christopher May, Miriam Miller (BBC), Harold Moores (H.Stave), Briand Redfern (Polytechnic of North London), Will & Hilda Rosser (BBCtv), Laurence Stapley (BBC Sound Archives), Malcolm Turner (British Library, Reference Division, Music)

MUSIC PUBLISHERS CATALOGUES RECEIVED - 1976

compiled by Alan Pope

- BÄRENREITER (London) Music for wind (1976). 40pp (& price suppl.)
The orchestra (1976). 66pp (& price suppl.)
The solo voice (1976). 46pp (& price suppl.)
- Anton BOHM Das Chorkonzert, 43 Folge - Sept.1976. 8pp
Kirchenmusikalische Mitteilungen, Nr.183,
Sept.1976. 16pp
- BOOSEY & HAWKES Music for keyboard (1976). 20pp (& price suppl.)
- BREITKOPF & HÄRTEL Music for brass, catalogue 1976/7. 16pp
(London) Music for strings, catalogue 1976/7. 23pp
Music for woodwind, catalogue 1976/7. 20pp
New issues, Summer 1976. 4pp
- BREITKOPF & HÄRTEL Verlagsverzeichnis 1, 1976. 54pp
(Wiesbaden) also published separately:
1a. Tasteninstrumente. 12pp
1b. Streich- und Zupfinstrumente. 8pp
1c. Kammermusik. 12pp
1d. Blasinstrumente. 8pp
1e. Sologesang/Klavierauszüge/Studienpartituren/
Textbücher. 20pp
Verlagsverzeichnis 6: Musikbücher, Periodica,
1976/77. 47pp
- BROUDE BROTHERS Monuments of Music and Music Literature in
Facsimile: 100 selected titles, 1975-6. 24pp
Music for chorus...(1975). 39pp
- CANTATE DOMINO Catalogue - pieces vocales, musique pour orgue,
1976. 12pp.
- CARISCH Notizario (bi-monthly printed music bulletins)
6 issues received
Listino prezzi, 1976. 16pp
- MUSIKVERLAG COPPENRATH Kirchenmusikalischer Ratgeber 62, Sept.1976. 20pp
Orgelmusik für Liturgie, Konzert und Unterricht,
Verzeichnis 1976. 8pp
Süddeutsche Weihnachtsmusik (1976). 16pp
- VEB DEUTSCHER VERLAG FÜR Gesamtausgaben 1976. 20pp (& price suppl.)
MUSIK
- Les EDITIONS FRANÇAISES Catalogue 1974. 80pp.
DE MUSIQUE - TECHNISONOR
- EDITION MUSICA (Budapest) Neue Ausgabe - Jan, Feb, März 76. 10pp
- EMERSON EDITION Catalogue 1976/7. 8pp
- EULENBURG, ZÜRICH Orchester-Katalog 1976. 12pp
Verlagskatalog '76. 32pp
- Carl FISCHER Facsimile editions of contemporary music 1976.
16pp
- HÄNSSLER VERLAG Partiturenkatalog, Herbst 1976. 32pp
- Éditions HENN I. Musique instrumentale et Méthodes, 1976.
17pp
- HUG & Co. Neuerscheinungen 1975/Aus unserer Verlagspro-
duktion 1960-1974. 161pp

- Preisliste. 1 Oktober 1975. 8pp
Schweizer Musik des 20. Jahrhunderts. 12pp
- E.C.KERBY (Toronto) Catalogue of choral music 1975. 12pp
Catalogue of vocal and instrumental music
1975. 16pp
- MAYR-DONIZETTI PRESS Catalogue 1976. 4pp
- MOLENAAR/NOVELLO General catalogue, n.d. 25pp
- NOVELLO Choral works (cantatas, operas, etc.) n.d. 35pp
Music and books for infant schools 1976/77 24pp
Music and books for junior and middle schools
1976/77. 58pp
Music and books for senior schools 1976/77. 58pp
Music for amateur orchestras, n.d. 16pp
Supplement to the hire catalogue no.1 (Copyright
works) spring 1976. 17pp
- OXFORD UNIVERSITY PRESS Oxford music bulletin (issued quarterly:
4 issues received)
Oxford music forthcoming publications (issued
3 times a year: 3 issues received)
Oxford music and books on music for primary
and middle schools 1976-1977. 35pp
Oxford music and books on music for senior
schools 1976-1977. 57pp
- Edition PETERS (London) Miniature scores, n.d. 14pp
New publications (including agency publications),
supplement to classified catalogue, July 1976. 17pp
- C.F.PETERS (New York) Edition Peters contemporary music catalogue 1975
110pp
- ROBERTON Roberton publications, songs, song albums and
song cycles for solo voice, 1976. 12pp
- SCHOTT (London) New publications. Reprints. Agency publications.
(Various monthly lists)
- SOUTHERN/PEEP INTERNATIONAL American music 76 (Bicentennial celebration
USA catalogue). 45pp
- SPRATT MUSIC PUBLISHERS Complete choral & instrumental catalogue, 1976.
20pp
- SUVINI ZERBONI Catalogo generale '76. 272pp
Novita N.1=X-1975/1-1976. 1pp
Notizario 1975 N.2. 44pp
- UNIVERSAL EDITION Educational Christmas music 1976. 12pp
(London) Educational music catalogue 1976. 72pp.
- Composer catalogues
- BIENER Gustav Biener Werkverzeichnis (50th birthday)
Musikverlag Coppenrath, 1976. 31pp
- GABURO Collection one - works of Kenneth Gaburo
Lingua Press. 40pp
- JACOB The wind music of Gordon Jacob.
June Emerson, 1976. 8pp
- SCULTHORPE Peter Sculthorpe: list of works, discography.
Faber Music, 1976. 16pp

REVIEWS

ANDERSON, E. Ruth (comp.): Contemporary American composers: a biographical dictionary
Boston: G.K.Hall & Co. 1976 \$55.00

In the preface to this volume in G.K.Hall's Series Seventy, the editor suggests three oddly assorted explanations for the number of composers now active in the United States: increased grants, the Schillinger System of Musical Composition, and "a more relaxed definition of music". An outside observer might be tempted to suggest a more probable reason: the enormous growth of music teaching in American universities. Anyway, the Dictionary itself provides some of the evidence at least for the evaluation of these claims. University education and appointments, and important grants and awards, are included in each composer's biography, together with place and date of birth and a few other basic facts; and, while there is no description, in most cases, of music philosophies or methods, the lists of works are admirable full, and provide some clues on how relaxed a definition of music each composer embraces. Books by composers are listed, but not books or articles about them. The omission of publishers' names is a pity, especially since most composers have supplied their own addresses, so may now be bothered with queries that their publishers could handle.

The above description applies to full entries provided by the composers themselves through a questionnaire. Other entries, identified by an asterisk, have been compiled by the editor from catalogues, newspaper cuttings and other sources. They range from single-line mentions of performances, often not very informative, to full entries on the dead (the Dictionary includes composers born in and after 1870) and those among the eminent who failed to return their questionnaires. There are some noticeable errors of judgment here, for example in the respective weight given to different compositions in the list of works (e.g. four lines on some minor Sessions choruses, but only "8 symphonies, 1927-68"). Composers qualify for inclusion by American citizenship or extended residence, with the result that there are very potted biographies of, among others, Hindemith, Rachmaninoff, Schoenberg and Stravinsky. There is a fair, though rather random, sprinkling of modern jazz names, but nobody from the worlds of folk, rock or pop - with the single, odd exception of Isaac Hayes, who perhaps gets in on the strength of the many awards for his Shaft film score. An appendix cross-indexing women composers is an unnecessary concession, not to feminism, but to female chauvinism.

The chief merit of this Dictionary is its comprehensiveness: it includes over 4000 entries, many of them on composers untraceable by other means (and all of them, incidentally, well laid-out in clearly reproduced typescript, between stout covers). The chief defect is the lack of musical common sense, which crops up from time to time in the editor's own entries; for instance, it might have occurred to her that if she had found a reference to an opera commission awarded to Wilfred Josephs, but nothing else about him, he might not in fact be American at all. Much might easily and profitably be remedied in a second edition. Meanwhile, the principal source of information on most American composers who are likely to be known here remains the American entries in the Dictionary of 20th Century Music edited by John Vinton, which include bibliographies, publishers' names, and frequently invaluable capsule summaries of a composer's attitudes, of a kind which Anderson does not attempt. But librarians who regularly find Vinton and other dictionaries inadequate in the search for American serious composers should consider - after, no doubt, a long, hard look at its current sterling price - adding this one to their reference shelves.

Anthony Burton

D.W. KRUMMEL: English music printing 1553-1700
London: The Bibliographical Society (Oxford University Press)
1975. 188p £8.00

A study of the printing and publishing industries can add much to our knowledge of music and its use by society. "I have attempted" says Krummel (p.3) "to study the question of how the evidence of extant documents can reveal some of the conditions under which the editions, and sometimes even the music itself, came into existence. There are many specific topics around which such an inquiry could be organized. Of these, I have concentrated on two: the grouping of editions into bibliographical 'forms', and the development and spread of music type faces."

The preoccupation with type faces is the bibliographer's equivalent to the archaeologist's obsession with pottery: perhaps dull to an outsider, but absolutely essential for any detailed study of chronology and influence. The author traces the history of the music types in use during the period, describing their characteristics, and illustrating many of them with full-size facsimiles. (Studying this subject would be much easier if publishers of facsimile editions would reproduce a scale somewhere in the volume to make possible comparison of type sizes.) One wonders whether some of Krummel's information could be set out more clearly in tabular form. The next stage in this study must be to produce a full list of the use of each type, filling in (and perhaps occasionally modifying) the outline presented here.

By "form" Krummel means the pattern by which works of a particular type appear in the same format. A distinctive example is the Lute Song Book. This suddenly appears with Dowland's The first booke of songes or ayres, printed by Peter Short in 1597. (Krummel is confusing on this point. He alludes to the volume on p.21, but on p.106 says "Table-book layout is seen for the first time in the Alison psalm book". The Alison book of 1599 differs from the Dowland book only in that both verso and recto pages have parts facing "north"; but this is not a significant alteration to the 1597 layout, with a north-facing part on the recto only.) The "form" was not only used for lute songs; Dowland's Lachrimae (1604) for lute and 5 strings has exactly the same layout, Tobias Hume's two viol publications (1605 & 1607) are as like as the music permits, and R. Dowland's Varietie of lute-lessons uses the same format. It is interesting that, although the manner of publication makes the lute song and madrigal appear completely separate forms, the musical distinction is less precise. Listening to the recent recordings of the complete Gibbons First set of madrigals and mottets (1612) and Dowland's First booke of songes or ayres (1597) one might well expect the original publications to be similar. We eventually get a sort of compromise between the two forms in Peerson's Private Musicke (1620). One wonders to what extent the creation of the Lute Song Book form can be ascribed to Dowland wishing to print the lute part to his songs, rather than issuing them in part-books and letting lutenists concoct their own inferior accompaniments.

It is strange that so much of the large amount of instrumental music of the period did not achieve publication. There must have been some demand, since Morley's The first booke of consort lessons (1599) was reprinted in 1611. Apart from Michael East, and the untypical engraving of the Gibbons Fantazies of III parts c.1620, the viol repertoire seems to have been ignored, except that "apt for voices and viols" gradually spreads through the title pages of the madrigal books. Perhaps by the time the viol consort had established itself as a popular musical form (c.1610), no printer was prepared to risk a new "form" for it.

It is clear that, even in the well-studied period like the two decades following 1597, there is room for further work relating the practices of musical composition, performance and printing. The next stage, bibliographically, is probably closer work on the actual type, trying to deduce printers' behaviour from the final product (in the manner of Hinman with the Shakespeare First Folio), with the hope that we may then see more closely the relationship between the printed text and the composer's manuscript.

One hopes that modern producers of facsimiles will note that one of Krummel's forms is an obvious choice for reproduction, Scolar Press seem to have been successful with their series of the Lute Song Books (though it's a pity that they did not include all the peripheral publications in the form). The late 17th century equivalent, the Song Book, is an obvious choice for similar treatment. The music is clearly printed and simple to read; much of it is first rate, and not readily available elsewhere (even the songs by Purcell are not available in adequate editions); and the modern publisher's delight in series is matched by the existence of a clearly-defined form.

The book is packed with interesting information - I was, for instance, particularly intrigued at note bar-numbers printed in a part-book of 1688 - and will become the standard work on the subject. A similar survey is now required for European music printing - which may modify Krummel's conclusions on the importance of English music publishing.

Clifford Bartlett

Donald GILL: Gut-strung plucked instruments contemporary with the lute.
Lute Society Booklets, no.2, 1976. £0.75

This is the second of a series of booklets dealing with various aspects of the lute and other early plucked stringed instruments. It is very brief, almost too brief in view of the complexity of the subject with which it deals. The author has nonetheless succeeded in sorting out the different instruments belonging to the guitar family in use during the 15th to 17th centuries very deftly. Details of their construction, peculiarities of stringing and tuning, and extensive repertoires are nicely seasoned with quotations from contemporary sources which show that then as now the guitar had its detractors as well as admirers. A particularly useful feature is the table at the beginning in which different types of guitar are compared with their counterparts of the lute and wire-strung instrument families.

There are one or two minor points over which one might quibble - mainly bibliographical ones not likely to trouble the general reader for whom the booklet is intended. There are 13, not 11 surviving 16th century collections which include music for the 4-course guitar; 5, not 4, printed by Leroy & Ballard between 1551-1555 (excluding the lost guitar tutor), 4 printed by Fezandat, those of Barberis, Mudarra and Fuenllana and Phalèse's "Selectissima elegantissimaque..of 1570, although this last is a plagiarized compilation from the books published by Leroy and Ballard. The first edition of Carles Amat's "Guitarra española" was probably printed in 1596, not 1586; its imprimatur dated 5th July 1596 and/or author's letter of dedication dated 10th August 1596 are reproduced in surviving copies belonging to the second edition. The earliest known copy of the second edition, in the Newberry Library, Chicago, is dated 1626, not 1627; this edition was reprinted in 1627 and again in 1640, copies being in the Biblioteca Nacional, Madrid, and the library of the Hispanic Society of America, New York, respectively. I have not previously come across a copy dated 1629; one would expect this to belong to the second edition. The third edition is thought to have been printed for the first time in 1639, but all surviving copies appear to be 18th century reprints.

The identification of the "vihuela" in the Musée Jacquemart-André as such has been queried, and it has been tentatively suggested that this may originally have been a 5-course wire-strung instrument (J. Roberts: Remarks on the vihuela, part 2. Guitar, March 1973.) However, Gill is careful to stress that it would be unwise to draw too many conclusions about how the vihuela was constructed from this particular example. The fact that 4 out of 8 photographs included in the booklet are of modern reconstructions rather than of original instruments underlines the dearth of models to copy.

The importance of referring to contemporary sources of information wherever possible cannot be overemphasised. To the useful list of source material appended here one might have added references to Schrade's edition of El maestro (Publikationen Alterer Musik, 2), which reproduces the tablature and Milan's commentary in their entirety; although well-known and not entirely satisfactory, he might also have mentioned Pujol's transcriptions of Mudarra, Narváez and Enriquez de Valderrábano in Monumentos de la musica española vols 3, 7, 22 & 23. Facsimiles of Brizeño's Metodo muy facilissimo and Derosier's Principes de la guitarra have recently been published by Minkoff (Geneva) and Forni (Bologna). Forni have also published facsimiles of Corbetta's Guitarre royale (1674), not to be confused with the same composer's 1671 collection of the same title, of Granata's Novi capricci armonici musicale (1674) and of Colonna's Intavolatura di chitarra (1637).

Bearing in mind that the list is of the most relevant contemporary sources, regardless of whether modern versions of them are available, Ruiz de Ribayaz' Luz y norte musical (1672), which includes a treatise in 16 chapters on the guitar and harp, probably deserves to be included, as does Fuenllana's Orphenica lyra, which contains the longest and possibly the most illuminating preface of the seven vihuela books. Anyone wishing to pursue the subject of the early guitar further will find the list of critical, research and interpretative material extremely helpful.

A handy little booklet, then, albeit one that makes hungry where most it satisfies.

Monica Hall

Noriko OHMURA: A reference concordance table of Vivaldi's instrumental works. Tokyo: Academia Music, 1972 267p
(Available from A.Kalmus. £15.00)

As an appendix to my review of the Ryom catalogues in the previous issue of BRIO, I draw attention here to a useful compendium of information assembled from the other major catalogues. These concordance tables are fuller than those given elsewhere. The main table lists the following concordances, using the Fanna numbers as base: tomo, opus/Rinaldi, Pincherle, key, title, instrumentation, old MS and revised MS numbers. Varying amounts of this information are repeated in the other tables. A particular feature is the inclusion of information concerning the manuscripts, which one does not expect in such tables; while not exhaustive, and only compiled from secondary sources, Vivaldi scholars may well find this a convenience, particularly since the Ryom catalogues are unhelpful here. Before the publication of Ryom, this would have been an essential adjunct to the other Vivaldi catalogues (though, lacking incipits, needed to be used in conjunction with Fanna). Now, however, it is more of a luxury, particularly since it costs more than twice as much as Ryom's Kleine Ausgabe.

Teresa BALOUGH: A complete catalogue of the works of Percy Grainger
The University of Western Australia Department of Music,
Music Monograph No.2. 1975 (Available from A.Kalmus)

John BIRD Percy Grainger
Paul Elek, 1976 £10.00

There are two ways in which catalogues of composers' works are normally arranged: chronological or by performing medium. Neither is convenient for a catalogue of Percy Grainger, who could spread the composition of a work over decades, and "dish it up" for a varied selection of instruments. Teresa Balough's catalogue avoids the problem by giving three lists of works: alphabetical, by series (since most of Grainger's works were placed in series like Chosen gems for wind or Room music tit-bits), and by medium. This is not entirely satisfactory. The easiest section in which to find a work is the alphabetic: this, however, gives least information. This would matter less if it were easy to follow up the reference to the other sections, but turning through unheaded pages is very laborious, and the book will probably fall apart if one has to turn up the table of contents each time one uses the book. (It so happened that the first section I tried to chase was omitted from the contents-list!) It might have been simpler to have had full information in the alphabetic section, with series and medium sections reduced to simple lists (though with the useful general remarks - mostly quotes from Grainger's introductions - retained under the appropriate series.) It is, however, most convenient to have a catalogue of this most intriguing composer's works.

John Bird's book is primarily a biography, not a study of Grainger's music. It makes fascinating reading. For most of us, Grainger is a composer of folk arrangements or works in a similar style. In that field he is superb. Bird quotes an interesting statement of the composer on this aspect of his work: "Where other composers would have been jolly in setting such dance tunes I have been sad or furious. My dance settings are energetic rather than gay." This may explain the individuality, and perhaps the success, of his settings. But the more his music strayed from folk music, the less successful he seems to have been. He made composition very difficult for himself by rejecting symphonic forms (largely on racial grounds), and did not, beyond his folk style, have much of a melodic gift. But he had a startling aural imagination; it is a great pity that the flexibility implied by the different instrumentation of his works tends to give the impression that he could not plan the precise sound. Bird includes a useful catalogue of the published works, which is more clearly set out, though naturally less complete, than Balough's; he also lists performances by Grainger on disc and Duo-art piano rolls.

Clifford Bartlett

Marie Louise GOLLNER: Rules for cataloging music manuscripts. (AIBM Code international de Catalogage de la musique, vol.IV)
Peters, 1975. £7.50

The Rules for cataloging music manuscripts compiled by Marie-Louise Gollner is the fourth to appear of the five-volume Code international de catalogage de la musique which is being published for the International Cataloguing Code Commission of IAML by C.F.Peters of Frankfurt. The avowed purpose of this new volume is to assist individual libraries and to provide standards of uniformity to enable catalogue information to be transferred from them to more centralised catalogues in the future. It has been published at a time when there is great ferment in thoughts relating to cataloguing in the library world, with the development of International Standard Bibliographic Description (General) (ISBD(G)), and its adoption as the basis for the 2nd edition of the Anglo-American Cataloguing Code now in preparation. Since work is in progress on the

application of ISBD to music, the importance of the new code is that it gives the basic special requirements for cataloguing manuscripts as agreed by a consensus of the librarians of the major manuscript collections represented on the IAML Commission, together with the experience of cataloguing for RISM.

Though it has a fine pedigree, the organisation of the code is occasionally unclear, allowing many alternative solutions and exceptions. This may be because the rules are designed for producing a card catalogue, whereas most manuscript librarians prefer to think in terms of a book catalogue. A 5" x 3" card is really too small to include all the details required for the adequate description and annotation of a manuscript.

The rules are arranged in the following chapters: choice of entry; title; musical incipit; description of manuscript; notes; contents; added entries; cross references.

The choice of entry for manuscripts of single composers offers no problems that are different from printed music; but when we come to collections, with or without title, they are much greater, and I do not feel they have been clearly solved. Essentially, it has been thrown back to the library to do what it likes: to file them by shelf number, or by title, using an invented title for collections lacking one. A minor complaint is the use of the word "convolute", used in Biology and architecture for something like a coil, as a translation of the German "Konvolut"; surely we should prefer the term "miscellany", which is already used by the book trade for different publications bound together.

In the chapter on titles, there is a general reference to the rules for uniform titles in vol.3 of the Code international. Though many manuscript works can be allotted uniform titles from published editions or by analogy with printed music, there are many which are not published and whose titles have to be formulated from the music without help from thematic catalogues or recognised reference works. Two types of work which immediately spring to mind are vocal works which have as title the name of the form of composition (cantata, duetto, aria, madrigale), and untitled instrumental music. From my experience working for RISM, the only way to bring vocal works together was to use the first line of the text as the uniform title. Untitled instrumental music is more difficult. However, since it is most important that these miscellaneous items be brought together in the catalogue, so that scholars can see them as a whole, a single artificial title needs to be invented, such as "untitled movement", supported by as many other elements of a uniform title as can be supplied from musical content, e.g. [Untitled movement, keyboard, D minor]; [Untitled movements (4), lute, G major]; [Untitled movement, string quartet, F major].

Collections which do not have titles, whether of works by one or more composer, need uniform titles which act also to a certain extent as descriptive titles, indicating the general content of the collections. The only rule one can find, which is not properly stated, but which can be assumed from the examples in the chapter on entry, and from some suggestions in the chapter on titles, is that one should use where possible the "category" of the works included, e.g. [Motets], [Sonatas. Piano], [Sketches]. This seems to me inadequate, and potentially at variance to the general treatment of collections of printed music.

The recording of the title page equivalent emphasises the importance of establishing the authenticity of the source of the title, whether it be title page, caption title or cover title. Unlike printed music, the authenticity of the source takes precedence over the placement.

The most important and valuable innovation in the code is the compulsory inclusion of a musical incipit. The requirement is that every

works needs a thematic reference, whether to a thematic catalogue or easily available modern edition, or by a transcription on staff notation of the first dozen or so notes. This particular rule has been introduced as a result of the work done on RISM, so one regrets that the advice given to RISM cataloguers on the many different types of musical incipit has not found its way into the code.

In the "description" (i.e. physical description) that follows the elements, most of which have an equivalent in printed music, are arranged thus: material; presentation; collation; format (= size); authenticity, provenance, notation; date of origin. Neither the order nor the definitions of these elements is without fault. Since the place or scribe and date are the nearest equivalent to the imprint, there would be good reason for placing these after the title (or musical incipit, if that interposes). The inclusion of statements related to notation in both the authenticity area and the presentation area (as would happen for an item in, e.g. Italian lute tablature) is illogical. The presentation area, which states whether the music is written in score, choir-book, piano score, or in parts, is an essential element in cataloguing music which has not been given special attention in any other rules, as far as I know. In printed music, statements of this nature often appear on the title page, and in catalogues are usually transcribed with the title, or supplied editorially. The North American text of AACR (1967) requires the use of the word 'score' at the beginning of the collation if that is the format of the work, and it was from this that the present recommendation to the ISBD (music) working group that the format of presentation be stated in the language of the user immediately before the collation was developed.

The last four chapters on notes, contents, added entries and cross references are very brief, leaving much to the discretion of the individual cataloguer. The chapter on added entries, though only three paragraphs, is very important, since it implies that for collections which have contents notes, the added entry is virtually the main entry for each item in the collection, containing all the information, incipit and notes, relating to the particular item. This is a principle that greatly reduces the amount of information in the main entry for the collection, and could be of great interest to gramophone cataloguers faced with the problems of collections of recorded works each having different performers.

If these rules are not widely adopted in the English-speaking world it will be because ISBD and AACR will continue to grow in importance. However, their appearance now ensures that the many good ideas contained in them will be considered for incorporation in these codes. In the meantime, anyone working with manuscripts should consult the IAML code for advice on what should be included in their catalogues, even if the suggested format is not adopted. Richard Andrewes

Iain FENLON: Catalogue of the printed music and music manuscripts before 1801 in the Music Library of the University of Birmingham
Barber Institute of Fine Arts
Mansell, 1976 140p £17.50

My first reaction on seeing this catalogue was surprise at how much early printed music there is in a collection I thought I knew well, and then to wonder how much material is in similar collections, unknown for lack of such a publication. The library at Birmingham University's Barber Institute of Fine Arts was an important priority of its first professor, Sir Edward Elgar, and the older music has benefitted from the generosity of many, in particular Sir Anthony Lewis, another occupant of the Chair. Iain Fenlon's catalogue describes all the pre-1800 items using a standard bibliographic description, referring also to other

music standard works as appropriate; it is finely produced and illustrated, including a complete microfiche of Barber MS 5001: auto-graph anthems by English composers c.1665-1685. I could wish that music bibliographies would adopt the practice now widely used by music cataloguers of inserting a filing title to produce some order to the untries under a prolific composer, such as Handel here; but this is not a serious problem on the relatively small scale of this collection. We can only hope that the work will have sufficient success to encourage the compilation and publication of the catalogues of many other such collections which so far lack them. The need is not lessened by such as the British Union Catalogue of Early Music and RISM, which are necessarily outdated on publication, and do not cover all libraries with equal thoroughness.

Malcolm Jones

Hans NATHAN: William Billings: data and documents
Detroit: Information Coordinators for The College Music Society, 1976 69p \$10.00
(Bibliographies in American Music, 2)

The title (printed on transparent paper) fails to define the exact scope of the book, which is to give a fully-documented account of Billings' life, together with a bibliography of his publications and of works about him. It is illustrated by various facsimiles and quotations from early sources. The text is printed in brown, laid out with artistic pretensions, but with unjustified type. As far as it goes, it is useful. But the English market at least does not need a variety of books about Billings: just one comprehensive one. Even as a bibliography it is incomplete: one would like an index of tunes and anthems, and a list of modern editions. It is odd that Billings' music seems to be published either in facsimile or as individual pieces. The present volume would make an excellent introduction to a Collected Works — or would Billings' eccentricity be embarrassingly obvious if presented in bulk in modern notation?

Clifford Bartlett

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Complementary to our section drawing attention to worthy reprints, which appeared in the last issue, we begin here a similar survey of new editions. The demand for accuracy affects all periods of music, and the different tasks that have to be undertaken by an editor can be shown by two recent publications from Faber Music. Deryck Cooke is not actually called "editor", though his work on Mahler: Tenth Symphony (Associated Music Publishers, New York; Faber Music, London) could perhaps be considered at the extreme limit between editing and composing. The title page carefully describes his work as "a performing version of the draft" and stresses that the score is a realization of the surviving manuscript drafts. For the first two movements, Cooke functions as editor, succeeding in this rather better than his predecessors. Both Krenek and Ratz, for instance, having apparently decided that the work is scored for triple woodwind, suppress the 4-note chords for flutes, oboes and clarinets clearly written in Mahler's draft score between bars 203 and 208 of the first movement. (The italics of the clarinet part in Cooke's edition indicate that he has altered the notation, not added the notes.) He does occasionally add to the orchestration; but this is clearly indicated. He ceases to be an editor and becomes a re-creator with the last three movements, since the draft score stops at bar 30 of the third movement. Cooke prints the 4-stave sketch beneath his score, so the reader can easily see how his elaboration and orchestration relate to what Mahler left. The result is a little sparse; perhaps Mahler would have added something, perhaps he intended it that way. I find the opening of the last movement particularly impressive: so few notes, but such a marvellous sound. I hope, had he survived, Mahler might have revised the two scherzos, which I find a little tedious; but I am otherwise thoroughly convinced that the present version would not have met with his disapproval. Those familiar with the Ormondy record (CBS 61447) will note some changes in the orchestration, the most startling being the allocation of bars 299-303 of the last movement to woodwind, but no substantial differences. The score is clearly printed. The only snag is the price: £25.00; but don't let that stop your library buying a copy.

This edition is now, not only the completion of a great musical work, but also a memorial to the musical insight, sympathy and skill of the editor, whose recent death is such a loss to the musical world.

The editors of John Jenkins: Consort music for viols in six parts (Faber Music. £20.00) have had an easier time; apart from the labour of copying a score from part books, there seems to have been few problems in sorting out an accurate text. Like the previous edition of 5-part consort music, this is a truly excellent publication: first-rate music, clearly laid out, with parts as well as score, at a price very reasonable compared to what a Musica Britannica volume would cost for score only. I wish more publishers of scholarly editions would accept the need for providing parts as well as scores.

In contrast to the scarcity of sources for Mahler Symphony no.10, there is usually a plethora of source materials, revisions, etc for any work by Charles Ives, making it almost impossible for an editor to select a final version (if, indeed, that is an appropriate concept for an Ives work). Three Places in New England has long been my favourite Ives work: concise, yet representative of his stylistic range; so a fresh elucidation of its text is welcome. The new edition by James B. Sinclair (Mercury Music Corp.) is an attempt to retain the full orchestration of the unpublished 1911/13 original version, while retaining the musical revisions made when Ives rescored the work in 1929 for chamber orchestra for a performance by Nicolas Slonimsky. The score reproduces the string parts from the original engraving of the later version, with the reconstructed wind parts added in manuscript. The

facsimiles reproduced in the new edition make it clear that the 1929 revision was extensive, going far beyond mere rescoring, so there seems no reason to suppose that Ives was any more satisfied with the scoring of the 1911/13 version than he was with other aspects of it. So this mixed edition should not become the standard performing version. The editor does, however, very properly emphasize that the 1929 version should be played by a small orchestra; if one is using a full symphony orchestra (as is usually done), this version would be well worth trying. This score is anyway worth buying for its editorial notes, which are often of relevance to both versions.

An anthology of early Renaissance music, edited by Noah Greenberg and Paul Maynard (Norton/Dent, 1975) includes very few pieces that would not be available in an adequate university music library, but is nonetheless useful, and will be found of value in less specialized libraries. The musical texts are based on standard modern editions, for the most part, but with unindicated alterations, not always for the better. For example, in no.1 the editors omit indication of ligatures, but add a text to the lower parts ignoring the usual requirement of not changing syllables on a ligature. Their introduction to the piece emphasizes the 4-bar structure of the work, whereas in fact the 4-bar structure of the superius should be contradicted by the other parts, whether with or without text. This is not the place to go through the volume piece by piece picking on points of detail; there are many places where one might question editorial decisions, but few that are actually wrong. But a disappointing feature in an edition "carefully edited for performance" is the fact that invariably only one set of words is underlaid (even when the source edition underlays all stanzas or a complete rondeau).

The selection is good. The works chosen are of musical value, many are unfamiliar, and they give a fair idea of the repertoire from Dufay to Josquin. I would have liked more from England - something from the Eton Choirbook or Fayrfax - and a keyboard piece from the Buxheim MS. It is a pity that Binchois only appears in a chanson here attributed to Dufay. Senfl is only represented in a work probably by Cosmas Alder (the argument that because the work is good, it must be by Senfl is feeble), and in a version omitting the Superius II. The introductory note omits any mention of the Joseph-play from which the work comes.

The introduction contains general comments on the performance of the music, while for each piece scorings are suggested. The approach is a little old-fashioned - not surprising when one of the editors died 10 years ago; one must not assume that Renaissance ideas of musical expression were the same as those taught at music schools today.

Although intended as a practical edition, there are inconveniences. Few libraries, and even fewer performing groups, will be able to afford a set of copies; are there plans for a cheap paper-back reprint, or are individual items available separately? If not, how can one use the edition without indulging in illegal photocopying? A further handicap is the number of unnecessary page turns; 2-page pieces should always be placed on one opening, especially if instrumental performance is suggested. But in spite of criticisms, I still recommend this well-engraved, elegant anthology, and hope that it will encourage performance of the very fine music that it contains.

Although we do not usually review gramophone records, it is worth drawing attention to a set covering exactly the same period: The Art of the Netherlands, by the Early Music Consort of London directed by David Munrow (HMV SLS 863). As in the Anthology, the Mass ordinary is covered by taking a movement each from different sorts of masses; the Munrow selection is more varied, though maybe less typical. This occupies one side. There are two sides of motets, two of secular vocal music, and one of instrumental music. The church music is performed entirely vocally. Although we know that instruments did sometimes play church music, performance must normally have been vocal - and for domestic listening this

is ideal. It would be convenient if a record set and anthology were produced in conjunction. As a substitute, the booklet with the set contains a list of as many editions of the works performed as I could find. Since, however, I compiled it at home while suffering from flu, there are some omissions. The most significant is the edition by Lowinsky in The Medici Codex of Mouton's Nesciens Mater, which enables one to correct the text of the last line from ubere de caelo pleno to ubera de caelo plena. There are four items on the records which are printed in the Anthology: sides 1/4, 2/8a, 3/2 & 3/9 are nos. 37, 29, 38 & 41.

A new edition of the Purcell songs has long been needed; they are basic to the singer's repertoire, yet no adequate collection exists that gives an accurate text and idiomatic accompaniment. (Whether one likes the Britten or Tippett/Bergman versions or not, they are too individual to be tolerable as standard versions; if heard too often, one begins to think of the realization as part of the composition.) Galliard have produced three volumes containing 16 songs edited by Peter Wishart and Maureen Lehane. While an improvement on their predecessors, they are by no means ideal. The selection leans heavily on the extended dramatic songs of the 1690s; it would have been useful if some of the earlier, more domestic songs had been included - they are easier to sing, and can be accompanied by lute or guitar. It is a pity that, having included two Divine Hymns, the editors do not take the opportunity of encouraging performance with organ; concerts are frequently given in church, and most organs can provide a suitable quiet 8' stop. But the version of "Lord, what is man" is not only idiomatically unsuited to the organ, but is transposed so that the bass frequently goes down to low B (which is not on the organ, and is unlikely to be on a harpsichord). The editors, incidentally, sometimes, but not always, indicate transposition. Most of the interpretive remarks are sensible. The main weakness is the realization. The function of the continuo player is to play the bass, whether on harpsichord, lute, guitar, organ or piano; this provides the harmonic and rhythmic foundation on which the voice part rests. The realizations in these volumes are too elaborate; the right hand plays too freely, getting out of touch with the left, and interfering with the voice. In the introduction, much is made of the need for a cello to bring out the bass in performance with harpsichord - in fact, while a discreetly played baroque cello is an asset, most modern cellists are too obtrusive; but if the keyboard player is primarily playing the bass, and not worrying about elaboration, the cello is less necessary. A subdued welcome, then, to these new volumes. But the Purcell Society really should hasten to produce new editions of the songs, with suitable realizations.

Clifford Bartlett

Coming events

Tuesday Jan. 4th. Early Music Centre. 11.00 a.m. Conference for Academy, College & University Music Librarians at the Early Music Centre

Wednesday Feb. 16th, 3.00 p.m. Visit to Novello's Printing Works, Borough Green

Saturday April 2nd - Tuesday April 5th. Joint Conference with the LA Audiovisual Group at Royal Northern College of Music, Manchester. Programme will be circulated separately.

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- (a) To co-ordinate all matters and activities relevant to music libraries and music librarians and to promote their status.
- (b) To encourage the study of music bibliography and music librarianship and to improve the service offered by music libraries of all kinds.
- (c) To co-operate with all interested persons and organisations both national and international in collecting, conserving and exploiting all kinds of music in any physical form.
- (d) To arrange conferences, meetings and visits for members, which will further the objects of the Branch.
- (e) To encourage the participation of members in the activities of the parent body (I.A.M.L.).
- (f) To issue appropriate publications.

3. Membership

The Branch shall have the following categories of membership:

- (a) Institutional: Libraries and organisations in the United Kingdom interested in the objects of the Branch. Such members are also members of the parent body (I.A.M.L.).
- (b) Personal: Librarians and other persons normally resident in the United Kingdom interested in the objects of the Branch. Such members are also members of the parent body (I.A.M.L.).
- (c) Student: All persons engaged in full time study in the United Kingdom, and interested in the objects of the Branch, such persons to pay a reduced subscription and not to be members of the parent body (I.A.M.L.).
- (d) Retired: All persons, who have retired and/or are no longer in receipt of a full time salary, such persons to pay a reduced subscription and not to be members of the parent body (I.A.M.L.).
- (e) Honorary: To be offered as a mark of distinction to anyone, whether a member of the Branch or not, who has made a distinctive contribution to music librarianship or music bibliography, such persons not to pay any subscription, but only to be members of the United Kingdom Branch.

4. Subscriptions

- (a) The subscriptions for each of the above categories of membership shall be such as shall be determined from time to time at a General Meeting of the Branch.

- (b) The subscription shall be payable annually on the 1st January.

5. Organisation

- (a) An annual general meeting shall be held before 31st May.
- (b) Fourteen days prior notice of the date of the Annual Meeting must be sent by the Secretary to all members in all categories together with an agenda.
- (c) A special general meeting may be called at any time by the Secretary on the expressed desire of either the Executive Committee or of ten members in writing, stating clearly the reason for the meeting. Fourteen days prior notice of the date of such a meeting must be sent to all members in all categories, stating clearly why the meeting has been called and by whom. The business of the meeting shall be limited to the purpose for which it has been called.
- (d) The management of the Branch shall be by an Executive Committee consisting of a President, immediate Past President, General Secretary, Treasurer, Minutes Secretary, Meetings Secretary, Editor of Brio and seven members elected by all members in all categories. (This is proposed as an alternative to election of representatives of kinds of libraries).
- (e) The Executive Committee shall have power to co-opt additional members as required from time to time, but such co-options if exceeding a year or likely to exceed a year in length must be confirmed by the next Annual General Meeting after the co-option was initially made. Not more than three such co-options can be made without confirmation by the Annual General Meeting.
- (f) The Executive Committee shall have power to invite other interested organisations to nominate a delegate to the Executive Committee. Such invitations shall be limited to a total of three, not more than one from each organisation. Such delegates shall have full voting rights on the Committee.
- (g) The Branch shall be affiliated to such organisations as the Executive Committee shall deem appropriate.
- (h) The Executive shall meet as regularly as it feels to be necessary for the successful management of the Branch, but at least two such meetings shall be called during each year.

6. Appointment of Officers

- (a) The officers of the Branch shall be appointed by the Executive Committee.
- (b) The term of office of the President shall be for a maximum of three years at any one time.
- (c) The terms of office of all officers shall be reviewed annually by the Executive and in general no person shall hold one office for a period in excess of five years, provided always that not more than three officers, including the President, are changed at the same time.

7. Election of Executive

- (a) Elected members of the Executive Committee shall be elected annually by the Annual General Meeting of the Branch. Retired members may stand for re-election.
- (b) Two months before the date of the Annual General Meeting the Secretary shall invite nominations by writing to all members in all categories.
- (c) All such nominations must be made in writing with the consent of the nominee and with a seconder. The nomination form must be dated and signed by proposer, seconder and nominee. It must be received by the Secretary at least one calendar month before the date of the Annual General Meeting.
- (d) In the event of more than seven persons being nominated the Secretary shall organise a ballot.
- (e) The ballot paper must be sent to all members in all categories whose subscriptions were paid by the 28th February or two months before the Annual General Meeting, whichever is the later, in the current year. It must be sent by the Secretary on or before the date twenty one days prior to the date of the Annual General Meeting and to be valid must be returned to be received by the Secretary on or before the date seven days prior to the date of the Annual General Meeting.

8. Amendments

The present constitution may be amended only by a General Meeting of the Branch. All proposed amendments must be submitted to the Secretary in writing, who will distribute copies to all members in all categories fourteen days before the meeting. Voting by post or proxy will be allowed on an amendment to the constitution.

9. Dissolution

The dissolution of the Branch may be pronounced only by a general meeting at which at least half the members of the Branch are present or represented in the case of institutional members and with a two thirds majority of those present in favour of dissolution.

10. Dispute

In the event of any dispute the decision of the Executive Committee shall be binding and final.

Members are asked to consider this draft constitution, which it is hoped to adopt at the next Annual General Meeting (to be held during the Manchester Conference, 2-5 April 1977). Please send any comments and suggested amendments to Miss Elizabeth Hart, London Borough of Enfield Music Department, Town Hall, Green Lanes, London N13 4XD

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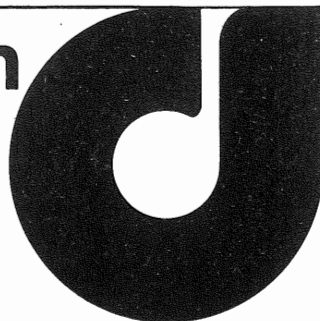
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