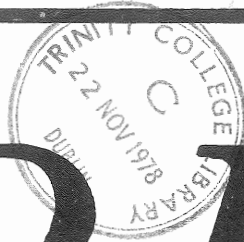


D

*Alastair Hirst*



ISSN 0007-0173

*Per 71-665*

# BRIO

*JOURNAL OF THE UNITED KINGDOM BRANCH OF THE  
INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES*

Alastair Hirst

Copyright and libraries

Early Music Centre Conference

Manchester Conference

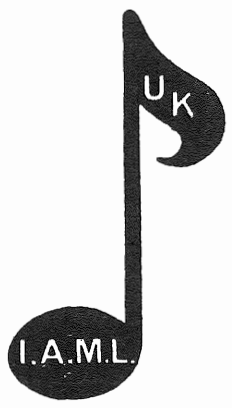
Clifford Bartlett

Orchestral music

Alan Pope

Music publishers' catalogues

Reviews    Obituary    Notes & News



Volume 14    Number 1

Spring 1977

---

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

United Kingdom Branch

(Inaugurated March 1953)

President: Miriam Miller (*BBC Music Library*)

General Secretary: Elizabeth Hart  
(*London Borough of Enfield Libraries*)

Minutes Secretary: Monica Hall  
(*Westminster City Libraries*)

Programmes Secretary: Clifford Bartlett  
(*B.B.C. Music Library*)

Treasurer: Julian Hodgson  
(*Lambeth Public Libraries*)

---

Offers of articles and other correspondence relating to BRIO should be sent to Clifford Bartlett, BBC Music Library, Yalding House, 156 Great Portland Street, London W1N 6AJ, or Malcolm Jones, Music Library, Central Libraries, Birmingham B3 3HQ. Correspondence relating to advertisements should be sent to John May, 5 Hotham Road, London SW15 1QN.

General correspondence concerning membership, meetings, etc. should be sent to Elizabeth Hart, London Borough of Enfield Libraries, Music Dept., Town Hall, Green Lanes, London N13 4XD. Matters concerning finance, subscriptions to BRIO, etc., should be referred to Julian Hodgson, Lambeth Public Libraries, 14 Knight's Hill, London SE27 OHY.

Libraries and Librarians in the United Kingdom who wish to obtain copies of BRIO can do so by becoming members of the United Kingdom Branch of the International Association of Music Libraries.

BRIO is distributed to members of the United Kingdom Branch, in addition to FONTES ARTIS MUSICAE, the journal of the International Association of Music Libraries. The annual subscription is:

Libraries, institutions and associate members	.. .. .	£10.00
Personal members (librarians)	.. .. .	£ 6.00

The price of BRIO (two issues a year) is : £1.50

Extra copies of BRIO, besides those available from subscription or membership, cost £1.50 (two issues) per annum.

© The United Kingdom Branch of the International Association of Music Libraries and the contributors.

# MAY AND MAY

JOHN MAY

LAURIE MAY

New, Secondhand and Antiquarian Booksellers

## MUSIC AND MUSICIANS

Books (in all languages) in  
this field our specialty  
(and some music)

Catalogues Issued  
Wants Lists Welcomed

5 Hotham Road,  
London, SW15 1QN  
England.

TELEPHONE 01-788 9730

Cables and Telegrams:  
"Mayanmay London SW15"

## BRIAN JORDAN

Music, Books, Facsimiles, Records

Sole agent for

INSTITUTIO PRO ARTE TESTUDINIS ENGLISH CONSORT SERIES

(17th lute music and literature in  
facsimile)

RUSSELL COLLECTION  
RECORDS

ENGLISH LUTE SONGS IN  
FACSIMILE

NATIONAL TRUST RECORDS

### Early Music Centre Publications

Ask for lists of the above and for

'RECENTLY PUBLISHED MUSIC FOR LUTE,  
BAROQUE GUITAR and VIOLS'

60 PRINCEDALE ROAD, HOLLAND PARK, LONDON  
W11 4NL, ENGLAND  
(next to the Early Music Centre)

CALL between 10 and 6.45 Monday-Friday, 10 and 6.30 Saturday.  
TELEPHONE 01-229 8676.



## COPYRIGHT AND LIBRARIANS

Alastair Hirst

Copyright is the name given to the system of protection the law provides for the products of the creative human mind. Virtually every civilised country of the world possesses some form of copyright legislation; and the importance to any society of this kind of protection is obvious: copyright stimulates intellectual and cultural endeavour, and it provides the makers of creative works with the means of earning a livelihood.

It is, however, important to appreciate exactly what is protected. In the first place, copyright protects the form, and not the idea. Copyright does not protect, say, the underlying idea for a novel, however completely it exists in the author's mind; what copyright protects is the form in which he commits his idea to writing. There is nothing to stop someone else having the same idea and committing it to writing in a different form: both literary works will be protected in the same way under the law of copyright. It is not only works of the imagination that copyright protects — a librarian who devotes sufficient skill and labour, say, to compiling an extensive bibliography of his holdings, or to preparing an attractive diagram to help users understand the library lay-out and procedures, would have created a copyright work (although if he did so in the course of his employment it would be his employer who would be the owner of the copyright). Secondly, copyright, as an intangible entity, must be distinguished from the physical article in which it is often embodied. Thus, for example, the copyright in a musical work must be distinguished from the tangible article in which it is carried, such as the plastic disc of the gramophone record — this physical article is bought and sold the same way as any other commercial article, and the fact that you can go into a book shop and buy a book does not mean that you thereby acquire the copyright in what is written in it.

First, as to the nature of copyright as a legal right. In effect, what the law says is that any form of use of a creative work is free, provided that such forms of use is not one restricted by copyright (subject of course to other areas of law, such as that relating to defamation, obscenity, etc.) The legislation — in this country the Copyright Act 1956 — then proceeds to specify the actual forms of use which are covered by copyright. In relation to a literary, dramatic or musical work, for example, these forms of use are set out in Section 2(5) of the Copyright Act 1956; and they are:

- (a) reproducing the work in any material form (e.g. photocopying or recording);
- (b) publishing the work;
- (c) performing the work in public (usually associated with music, but it can also arise, say, with a public recital of poetry);
- (d) broadcasting the work;
- (e) causing the work to be transmitted to subscribers in a diffusion service (i.e. putting out on a cable distribution system); and
- (f) adapting the work (e.g. translating).

The right to authorize the making use of the work in any of the

specified ways is the exclusive right of the author (or any subsequent owner of that right). This means that if the author does not give his authorization, then it will be an infringement of copyright for anyone to use the work in any of these specified ways.

Each of these individual rights to control a specific form of use is in fact a separate right; and the term "copyright" is really an umbrella term covering all these individual rights. What must be remembered is that these are proprietary rights, that is, rights protecting property; and this is one reason why innocence cannot as a rule be a defence to an action for infringement of copyright, any more than it would be, say, for a trespasser walking across someone's land to say that he did not know it to be the property of that person. Copyright does however differ from other kinds of property, in that it ceases to exist quite arbitrarily, at the end of a period fixed by law now as a rule 50 years after the author's death, and the work then passes into the public domain.

Secondly, it is important to bear in mind that each of these individual rights is really a separate piece of property, and is capable of being dealt in separately. In the case of a literary author or a composer, the person to whom he would normally dispose of one or more of his various rights of copyright is a publisher, since the publisher is the first person to appreciate the work and to decide to invest money in it. Now, strictly speaking, all a book publisher needs to do his basic job, namely to publish that is, to have the work printed, bound, warehoused and distributed to the book trade (and perhaps also to arrange for translations to be made abroad), is the specific rights of copyright shown at (b) and (f) above; but of course any publisher is always happy to take other rights as well and thereby put himself in a position to control, say, the broadcasting rights. The extent of the rights which a publisher holds are usually determined by the strength of the respective bargaining positions of the author and the publisher. The principle of free bargaining is well established in copyright in this country, in contrast to other European countries especially France, where the author's bargaining position is given built-in safeguards.

Rights of copyright can be disposed of in two main ways. First by outright sale; this is usually referred to as "assignment". The second is usually referred to as a "licence"; this means that the author permits, or licenses some other person, usually a publisher, to use the work in one of the ways which otherwise would be restricted by copyright. In both cases, unless a lump-sum is agreed, the assignee or the licensee, that is, the person receiving the assignment or the licence, will pay to the author what are referred to as "royalties", usually calculated by reference to a particular percentage of the selling price of each copy of the work. Clearly, from the author's point of view, it is better to give a licence than an assignment. A licence is a very flexible form of disposition, and the chief needs of the licensee can usually be met, (particularly if the licence is made an exclusive one) without the author himself losing the ultimate ownership of the copyright in his work.

In this country, and in most other countries within the copyright system, copyright comes into being automatically. As soon as the work in question is made, that is, written down or otherwise embodied in some material form, then the rights of copyright vest, as a rule, in the author without the need to go through any formality. In this, copyright differs markedly from other forms of intangible proprietary rights, such as trade marks or patents, where protection has to be applied for, and where the applicant must publicize to the world the subject matter of his application. In the copyright world, the main exception here is the United States of America, where copyright is still secured by registration at the Library of Congress. Until the 1950s this posed a serious difficulty for successful non-American authors, and they or their

publishers had to arrange for their works to be registered in the United States when they were published. When the United States joined the Universal Copyright Convention in 1955 what was then agreed was that if a non-American work bore a particular form of copyright notice, then this notice would be accepted in lieu of registration with the Library of Congress, and there would be no need for any further steps to be taken. This form of copyright notice is the "c" within a circle followed by the name of the copyright-owner and the date of publication, which appears on the flyleaf of virtually any published book in this country nowadays.

Now what has been said above relates to the general principles of copyright; and obviously in particular cases there may well be particular provisions which derogate from these general principles. Take the case of photocopying or taping. In principle the making of a photocopy or of a tape of a copyright work would be a reproduction in a material form and thereby constitute an infringement.

However, the matter has to be looked at more closely than that. First of all, the copier has to consider whether what is copied is a "substantial part" of the work in question; if in is not then there cannot be any infringement. As to what is "substantial" this is a matter of fact and not of law; it relates as much to the quality as to the quantity of what is taken, and often the copier himself will have the best idea of whether or not the part he wishes to copy is substantial when considered in relation to the whole of the original.

Secondly, even if that part is substantial, it could be that the taking of it is "fair dealing", under Section 6 of the Copyright Act 1956. Reproducing a work, if for the purposes of research or private study, could be fair dealing in this sense; so also could use of the work for the purposes of criticism or review, provided there were a sufficient acknowledgement of the original author. In fact, the Society of Authors and the Publishers Association have made a statement on what they believe to be fair in relation to copying of literary works<sup>1</sup>; but it must be borne in mind that this is only a helpful suggestion, and although it might be useful as evidence, it does not represent the law of the land.

Thirdly, there are particular provisions in the Copyright Act 1956, in Section 7, which set out certain special exceptions for libraries and archives. The Minister responsible for copyright has made under the statutory powers contained in this section, Regulations<sup>2</sup> relating to these special exceptions. Generally speaking, the libraries entitled to benefit must be non-profit-making; and any copies supplied must be for research or private study. The regulations set out the procedures that must be observed and the statutory instruments that have to be made. By virtue of those exceptions a librarian may make or supply copies of *articles* appearing in periodicals; make or supply copies of *parts of published literary, dramatic or musical works*, where he does not know the name and address of the person whose authorization would otherwise be required and if he could not, despite reasonable efforts, contact that person, and may make or supply copies of the whole of a published work or article if the copy is supplied to a *librarian of another library*, and again, if after making reasonable enquiries, the librarian could not contact the person who would otherwise be entitled to authorize the making of the copy. There are also provisions relating to copying old unpublished MSS. The Whitford Committee, in its recent report<sup>3</sup>, recommends that these specific exceptions for libraries should

<sup>1</sup> See "Permissions" A Guide to Publishing Practice, published by the Publishers Association 1971; or "Photocopying and the Law" published by the British Copyright Council.

<sup>2</sup> Statutory Instrument No.868 of 1957.

<sup>3</sup> Cmnd 6732.

be superceded by a general blanket licensing system for all photocopying, to be administered by a special collecting society representing copyright owners.

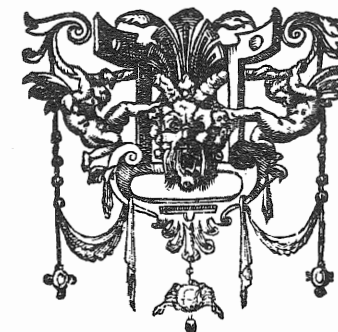
However, until the law is changed, libraries offering photocopying facilities to users going beyond the scope of the existing exemptions may well themselves be liable for infringement for having *authorized* unlawful photocopying by users. This was underlined in a recent Australian decision<sup>4</sup> which is probably good law in this country: a librarian who has under his control a photocopying machine and makes it available to users knowing that it is likely to be used for infringements of copyright and failing to take reasonable steps to restrict its use to legitimate purposes is a person who authorizes such infringements — merely to affix to the machine vague and generally-worded notices about copyright would be unlikely to absolve the librarian from liability.

So far as record libraries are concerned it is worth saying a word about the making of recordings or re-recordings. In principle, it will be an infringement to make a recording of a copyright musical work, without the authorization of the composer or copyright-holder — even though the recording was intended for private use, or for the use of the members of the library above, or even though there was no commercial object involved. The Whitford Committee has proposed to liberalize this by the introduction of a blanket licensing system, funded by a levy charged on the sale of recording equipment by manufacturers.

#### Whom to contact in case of doubt

Literary works: Photocopying or other rights are not administered collectively, and if permissions are required, then the publisher of the material is the first person to approach; general assistance could be obtained from the Society of Authors, 84 Drayton Gardens, London SW10, telephone 01-373 0900, or the Publishers Association, 19 Bedford Square, London WC1, telephone 01-580 6321.

Musical works: reproduction rights are to a certain extent administered collectively: apply first to the Mechanical Copyright Protection Society Limited, Elga House, 380 Streatham High Road, London SW16, telephone 01-769 3181; public performances and broadcasting rights are administered collectively: apply to the Performing Right Society Limited, 29/33 Berners Street, London W1, telephone 01-580 5544. Musico-dramatic works, however, are not covered by the P.R.S.; application for performance should normally be made to the publisher.



<sup>4</sup> University of New South Wales v. Moorhouse /1975/ 6 ALR 193

## THIRD CONFERENCE FOR MUSIC COLLEGE AND UNIVERSITY MUSIC LIBRARIANS

The conference this year was held at the Early Music Centre, and naturally took as its theme topics related to early music. We were received very hospitably by Anthony Rooley, and are most grateful to the Centre for its generosity.

Anthony Rooley first introduced the Centre, describing how it began, and his hopes for its future. A summary of the rest of his talk follows.

The Early Music movement is characterized by an intelligent and inquiring cultural appetite, largely from people who have already concluded their official, often non-musical course of study. Some of the disciplines which need to be interlinked to satisfy the sort of enquiry which I receive from the public, for instance, are: musicology, organology, iconography, sociology, history, philosophy, linguistics, literature, dance, mythology, palaeography, in addition to how to pluck a lute! This learned side to early music activity is one of its major attractions. But it must be balanced with the more popular aspects. Many have been turned to jelly at the mere squeak of a crumhorn, and have gone on to perform themselves, never having played a note of music before. So since early music encourages this broad awareness, those serving the enquirer must offer a suitably broad information service.

I suggest the following as ways of improving the existing arrangements.

- (a) The basic reference materials should be in every library. What constitutes basic reference in the early music field needs to be decided by a working committee, which should publish a list.
- (b) The inter-library loan service should be widely-known, efficient and speedy, backed up by a comprehensive stock of rare and expensive items at the British Library (Lending Division).
- (c) Access to specialist collections by non-members should be easier.
- (d) Information on the location and scope of specialist collections should be available.

It would, in fact, be useful if a guide to the use of libraries and library materials could be prepared for the use of the early musician. It could include:

- (1) Listing of the main libraries with relevant collections, with notes on particular specializations.
- (2) Discussion of the problems of using editions of early music.
- (3) Guide to the use of reference materials.
- (4) Ordering and use of microfilm.
- (5) Information on organological sources, etc.

After this, Clifford Bartlett gave a short talk about the problems of preparing a performing version of the Monteverdi Vespers, a work which, even though published in a variety of modern editions, still presents many problems. The extent to which the librarian was responsible depended on the local situation, but it was essential for there to be full co-ordination between the conductor and librarian, and desirable for the librarian to understand some of the editorial and performance problems.

After lunch, various topics were discussed; the summary below was

prepared by Monica Hall.

1. Co-operation in acquisition. Jane Harrington said that she thought that this was likely to start happening in London soon. A sub-committee of the Library Resources Co-ordinating Committee of libraries in association with the University of London would be meeting in February to consider music provision.

Alan Sopher said that the Central Music Library could not afford to buy all collected editions. He also mentioned that although C.M.L. admitted anyone, this facility was not reciprocated by libraries like Senate House as a matter of course. The problems of keeping open house were discussed. It was agreed in principle that this was a good thing, but some libraries would not be able to cope if thrown open to all. It was pointed out that any library operating the net book agreement was obliged to allow members of the public in for reference purposes only. The special needs of those interested in early music to have access to collections not normally open to the general public was emphasized.

2. Availability of loan copies. Difficulties often arose because collected editions were often not available for loan. Alan Sopher said that he had found that when these were loaned the risk of their not being returned had proved less than expected. Dr Reed said that the British Library (Lending Division) now bought everything in print and would lend to anyone. They had not found it necessary to duplicate material. Rare and out of print items were also lent if in stock.

The difficulty of defining early music was mentioned. Anthony Rooley defined it as "music performed as it was originally intended to be performed", rather than music of a specific period.

3. Union list of collected editions. The British Library (Lending Division) now had a union catalogue of sorts and everyone was requested to report details of their holdings.

4. The Viola da Gamba Society. Gordon Dodd of the above described work being done by the Society in editing music for viols. The aim was to supplement what was already being done in the published field rather than to duplicate it, and to produce facsimiles; the Lute Society pursued a similar policy with lute tablature sheets. He himself had not experienced many problems in using libraries and wished to record his gratitude for help received.

5. Photocopying. The extent to which any attempt to vet this was made was discussed. Most libraries got some sort of form signed stating that the photocopy was for private study only. The publishers of some collected editions e.g. Musica Britannica specifically permitted photocopying of extracts, but this was by no means the case always. It was possible that the time would come when music would only be bought by libraries, and photocopied by performers and general public. The fact that photocopying caused wear and tear to the original was mentioned. Microfilming, from which copies could easily be printed, was preferable. Buying a licence for allowing photocopying within a specific building was also a possibility but this would not permit such copies to be used for performance. Photocopying of single articles in periodicals was permitted and it therefore seemed illogical that photocopying extracts from collected editions should not be. But the problems of photocopying were not confined to collected editions. It was mentioned that manuscript material and unpublished transcriptions were automatically copyright. It would be reasonable (though not legal) to use them for a single live performance free of charge, but if recorded or made permanent in any form a fee should be payable and legal proceedings could be taken if copyright was infringed.

6. Acceptability of microfilm copies. Richard Andrewes reported that certain continental libraries appeared reluctant to supply microfilms

to libraries (as distinct from individuals) because in this way they lost control over the research done on their collections. It was hoped to draft an international protocol on the ethics of the use of microfilms in libraries. Similar difficulties arose in connection with the loan of microfilms.

The problems of wear and tear on original copies was again mentioned — microfilms could prevent this. It was felt that library ethics not withstanding, restrictions on the circulation of material were undesirable.

The day closed with an account by Oliver Davies of his work on musical portraits and by Mary Moyse on the Lute Society's collection of illustrations, etc. (which is kept at Westminster Central Music Library).

Clifford Bartlett

#### MANCHESTER CONFERENCE, 2-5 April 1977

This year's joint conference was held at the Royal Northern College of Music in Manchester. Formed by the amalgamation of two colleges, each with a distinguished tradition, the new college moved into its present purpose-built premises in 1972; both concert hall and meeting rooms were sampled during the conference, as well as the social facilities. The residential accommodation was unfortunately at some distance from the college, but this did not seem to inhibit the discussion into late hours which is always such a noticeable feature of conferences. For the first time, at least in recent years, active music-making was part of the programme, several members having brought instruments, and others being persuaded to use their voices. On a higher level of execution, two distinguished alumni of the RNCM, Alicja Fiderkiewicz and Lesley Young, played a recital of piano duets. This may be seen as a useful reminder that the real end of all our work is the making of music, rather than the making of conversation. We also saw the libraries at the RNCM, the Henry Watson, Manchester's public music library of long-standing reputation, the Halle Orchestra and Cheetham's School.

The conference was again a joint one with the Audio-visual Group of the Library Association. Joint sessions were adopted for some of the programme, but in the main each group had simultaneous alternatives. For those who are not of the most extreme party of either camp, this occasionally caused conflict, especially with the clash between the new Grove and bibliographical control of non-book materials on the Monday morning. We shall report the music sessions, leaving it to the Audio-visual Librarian to report the rest.

Education: a joint session with a panel from both groups. There was, in fact, little in common in special problems, each group making an entirely justified plea for inclusion in the programme for training librarians. Many present seemed very unhappy about the general direction library training was taking; this was not a criticism of library schools' work, but of the policy adopted by those bodies who have more general responsibility. (M.J.)

Some problems in dating 19th century music. Mr Neighbour began by giving an outline of the bibliographical characteristics of music published in the 19th century. He discussed D.W. Krummel's interpretation of the work of Cecil Hopkinson in the field, and the method of giving an approximate date to each of several printings produced from the same set of plates. (M.M.)

"Grove". We were fortunate to have Stanley Sadie, the editor-in-chief, to talk about the sixth edition. He gave considerable detail about what it will be and how it has been made, amplifying in some respects the

information already given in publicity material, Notes and the Musical Times. Price was mentioned (since the meeting, this has been advertized as £600, with various discount schemes), and date of publication (Spring 1979). All those with pockets deep enough await such a major publishing event with great interest. Although Mr Sadie disclaimed involvement in, and indeed could not be held responsible for, the marketing policy of the publishers, it is to be hoped that he will report back the considerable disquiet felt then (and indeed subsequently) on one point. The attempt to deal the retailer out can only do further damage to a situation which has already caused concern; most librarians, no less than their bookseller colleagues, view this latest development with alarm. (M.J.)

IAML Annual General Meeting. This year saw two officers who have given long and distinguished service to the Branch step down; Brian Redfern, after three years as President, gives way to Miriam Miller, and Alan Sopher, after a longer term as treasurer, to Julian Hodgson. Both received appropriate tributes. Issues discussed included the UK Branch's relationship with the parent body, for the third year running; some improvement in communication was noted, and it was hoped that the next triennial Conference in 1980 might be in Cambridge, enabling our foreign colleagues to take advantage of the financial situation that has been so much at the root of our problems. (M.J.)

Copyright. Geoffrey Crabbe began his guide through this bewildering topic with a brief history of the British copyright laws, culminating in the 1956 Copyright Act, and pointed out some of the confusions and anomalies in it. He described what works copyright covered (covering the ground dealt with by Alastair Hirst earlier in this issue), and pointed out that, unlike in some other countries, copyright here is automatic. There is no need to write "c" when composing your next masterpiece unless you are worried about what happens to it abroad! Protection for 50 years after the author's death is the norm, but with films and sound recordings it is 50 years after publication; for photographs it used to be 50 years after the photo was taken, but this proved rather difficult to establish! Copyright on a new edition of an author already out of copyright, however, lasts only for 25 years.

The area of copyright relief had caused the most confusion. The definition of "substantial part" had long kept the courts occupied; the balance between quality and quantity when deciding how much of a work could be copied remains vague. The worst area was in education. The Act dates from the age of talk and chalk, and cannot deal with current AV sophistication. For sound recordings and film, no copying had been allowed at all. Performances of musical works are covered; any alleviation of the restrictions on copying depend, among other things, on the attitude of the Musicians Union, which is interested not just in getting more money, but in getting employment for musicians.

The session closed with a brief description of the changes proposed by the Whitford Report. This suggests statutory licensing procedures for copying, with a possible levy on buying recording equipment. It favours not having special favours for particular classes of users, and libraries would be deprived of some of their present rights: e.g. to allow copying for study purposes. This idea would obviously cause some opposition; but librarians must weigh the inconveniences against the desirability of legalizing the possibly illegal activity that goes on within their walls. One advantage of the new proposals is that they do not distinguish between copying for study and for performance; for music librarians, this might well outweigh the disadvantage of losing the old privileges.

(A.R./C.B.)

Thanks should be expressed to the AV Group for organizing the Conference, and to Anthony Hodges and the RNCM for providing the venue. Next year's Conference will be at Canterbury from March 30th till April 3rd.

## SOURCES OF INFORMATION FOR ORCHESTRAL MUSIC

Clifford Bartlett

The following list is not intended to be comprehensive; I have produced it on several occasions recently, including the Manchester conference, as a list of works which I find useful, and have been asked to make it more generally available.

1. BBC Music Library Orchestral Catalogue. In preparation  
Timings, orchestrations, publishers
2. BBC Catalogue of music broadcast. Annual volumes. 1974 & 1975  
Timings In preparation
3. Catalogue of orchestral music in UK public libraries, compiled by Sheila Cotton for the Polytechnic of North London, IAML(UK), BL(LD) and the LA (AV Group) In preparation  
Timings, orchestrations, publishers
4. The Edwin A. Fleisher Music Collection in the Free Library of Philadelphia. 1944. Vol.2, 1945. (Reprint by G.K.Hall contemplated)  
Orchestrations, publishers.
5. James Laughlin: The Alexander Broude Inc. comprehensive guide to orchestral literature. Broude, 1975.  
Timings, orchestrations, prices  
(Publishers not usually given, but the experienced user may often deduce them)
6. David Daniels: Orchestral music, a source book. Scarecrow Press, 1972  
Timings, orchestrations, publishers
7. Wilhelm Buschbötter: Handbuch der internationalen Konzertliteratur. W.de Greuter (Berlin), 1962, repr.1975.  
Timings, orchestrations, publishers
8. Wilhelm Altmann: Orchesterliteratur-katalog. Leuckart (Leipzig), 1926; suppl. 1936. Repr. Sändig, 1972.  
Publishers (with date of publication)
9. Library of Congress: Orchestral music (class M 1000-1268) catalogue. Scores. 1912.  
Library of Congress: Dramatic music (class M 1500, 1510, 1520): catalogue of full scores. 1908  
(Full bibliographic cataloguing, including plate numbers)
10. Publications of the various national Music Information Centres. for U.K. Orchestral music by living British composers. British Music Information Centre.  
Timings, orchestrations, publishers
11. Quaintance Eaton: Opera production, a handbook. Minnesota U.P., 1961. vol.2, 1974  
Timings, orchestrations, publishers
12. Carl Fischer analytical orchestra guide: a practical handbook to the profession, compiled by Julius S.Seredy. Fischer, 1929.  
(This is a subject index, best described by quoting a batch of consecutive subject headings. "English, Entre Acts, Exaltation, Excitement (comedy), Excitement (in drama), Exotic (grotesque) dances, Exotic hurries, Expectation, Fairy, Faith (see Hope) Fanfares.)
13. Publishers' catalogues

## MUSIC PUBLISHERS CATALOGUES RECEIVED Jan-June 1977

compiled by Alan Pope

- |                                     |   |
|-------------------------------------|---|
| BELWIN MILLS MUSIC Ltd              | Edwin F.Kalmus full score and orchestral catalogue, 1976. 18pp<br>Edwin F.Kalmus keyboard music catalogue, 1976. 9pp  |
| Anton BÖHM & Sohn                   | Das Chorkonzert, 44 Folge, Januar 1977. 8pp<br>Kirchenmusikalische Mitteilungen Nr.184, Januar 1977. 16pp   |
| BOOSEY & HAWKES                     | Stock order catalogue, 1977. 72pp   |
| BOTE & BOCK                         | Blasorchester, Bläserensemble, Januar 1977. 11pp<br>Chormusik, Juni 1976. 15pp<br>Gitarre, Mandoline, März 1977. 7pp<br>Holzbläser, Blechbläser, Kammermusik, Schlagzeug, Juli 1976. 19pp<br>Klavier, Cembalo, Akkordeon, Harfe, Orgel, März 1977. 15pp<br>Musik für Streicher, Januar 1976. 19pp<br>Partituren, März 1977. 11pp<br>Salonorchester/Combo, Januar 1976. 3pp<br>Vocalmusik, Januar 1976. 22pp |
| VEB BREITKOPF & HÄRTEL, Leipzig     | Bücher, 1977. 18pp<br>Edition Breitkopf/Breitkopf & Härtels Kammermusikbibliothek, Preis- und Nummernverzeichnis, 1976. 48pp<br>Nummernverzeichnis - Partitur-Bibliothek, Orchester-Bibliothek, Chor-Bibliothek, 1976. 88pp<br>Music for keyboard, catalogue 1977/8. 15pp   |
| BREITKOPF & HÄRTEL London Ltd       |   |
| BREITKOPF & HÄRTEL Wiesbaden        | Edition Breitkopf Verlagverzeichnis 1, 1977.53pp<br>Verlagsverzeichnis 3 Chormusik, 1976. 65pp  |
| Alexander BROUDE CHESTER            | Choral/Vocal catalogue, copyright 1976. 20pp<br>General catalogue (excluding music for schools): music on sale (1977). 79pp & price code  |
| CODERG-U.C.P. sàrl (Paris)          | Catalogue septembre 1976 (includes renaissance and baroque music). 10pp   |
| COPPENRATH                          | Kirchenmusikalischer Ratgeber Nr.63, Febr.1977. 16pp  |
| CURCI                               | Estratto del catalogo generale 1976. 102pp  |
| VEB DEUTSCHER VERLAG für MUSIK      | Bücher Verzeichnis 1977/78<br>Facsimile Ausgaben. 14pp  |
| VEB DEUTSCHER VERLAG für HOFMEISTER | MUSIK / VEB BREITKOPF & HÄRTEL / VEB FRIEDRICH<br>Das Neueste September '76 - Februar '77. 11pp   |
| DOBLINGER                           | Diletto Musicale, Gesamtkatalog 1976. 40pp  |
| EMERSON                             | Wind music in print and in preparation, 1977. 10pp  |
| EULENBURG (Zürich)                  | Eulenburg Taschen-partituren Katalog 1977. 37pp<br>Verlagskatalog '77. 36pp   |
| HANSEN HOUSE (N.Y.)                 | Educational catalog, Fall 1976  |

- HÄNSSLER Katalog 4 - Instrumentalmusik 1977. 96pp  
Partiturenkatalog Frühjahr 1977: Neuerscheinungen, Passion, Ostern, Pfingsten, Cantate.
- G.HENLE Verlag Gesamtverzeichnis, Urtextausgaben, Gesamtausgaben, Facsimilia, Bücher, 1976/77. 20pp  
Urtextausgaben aus dem G.Henle Verlag, Neuerscheinungen 1976/77. 6pp
- Éditions HENN (Genève) Catalogue général 3 - oeuvres pour orchestre (1976) 13pp
- HEUGEL Musique de piano, 1976. 14pp  
Musique dramatique, 1976. 6pp  
Le Pupitre - musique ancienne, 1976. 26pp
- F.HOFMEISTER (Hofheim am Tannus)  
VEB F.HOFMEISTER (Leipzig) Verlagsverzeichnis '76/77. 26pp  
Instrumentalmusik - Musik für Klavier, Blockflöte, Balginstrumente, Zupfinstrumente, 1976. 47pp
- KENDOR MUSIC Inc. Instrumental stock order catalog, Winter 1976. 46pp
- Robert LIENAU (vormals Schlesinger) Gesamt-Preisverzeichnis aller lieferbaren Noten und Bücher, 1977. 30pp  
Verlagsverzeichnis, 1976. 75pp
- LONDON PRO MUSICA Catalogue, 1977. 12pp
- E.B.MARKS MUSIC CORP. Marks Music, 1976 edition, piano, choral, band, vocal, organ, orchestra, strings, guitar, accordion, ensembles, imported music, miscellaneous. 39pp
- MÖSELER Verlag Instrumental - Kammermusik, Orchester, Konzerte, Sologesang, Literatur, Schallplatten, 1977. 76pp
- MUSICAL NEW SERVICES Ltd. Catalogue 1977-1978. Guitar music, books, records. 12pp
- Verlag NEUE MUSIK (Berlin) Gesamtverzeichnis, 1976. 80pp
- NOVELLO & Co. The 'Henle' Edition (1977). 4pp  
Organ music. 20pp  
Piano music, studies, solos, duets, etc, 13pp
- OXFORD UNIVERSITY PRESS Oxford music and books on music, complete list 1976-77 ISBN 0 19 323001 1  
Oxford Music Bulletin, nos.523 & 524. 1 May 1976 to 1 Jan.1977. 20pp  
Oxford music: forthcoming publications 1 Sept.1976 - 1 Jan. 1977. 1 Jan 1977 - 1 May 1977. 4pp
- Edition PETERS Classified catalogue January 1977. 140pp  
Consortium (catalogue of the series) 15pp  
Sinfonietta (catalogue of the series) 6pp
- ROBERTON Part songs and arrangements for mixed voice choirs from the catalogues of Lawson-Gould & Robertson, 1977. 20pp
- SCHOTT (Mainz) 1. Klavier, Cembalo, 1977. 64pp  
2. Orgel, Harmonium, 1977. 16pp  
4. Blasinstrumente, 1977. 48pp  
5. Blockflöte, Orff-instrumente, 1977. 60pp  
6. Gitarre und andere Zupfinstrumente, 1977. 36pp  
7. Elektronische Orgel, Akkordeon, 1977. 28pp

- UNION MUSICAL ESPANOLA Catalogo N° 1: Obras didacticas y piano solo, 1976. 87pp
- UNIVERSAL EDITION (London)/A.A.KALMUS Guitar music catalogue (including agency material) 32pp  
International Music Company: numerical price list, 1977. 11pp  
International Music Company: supplementary catalogue no.1, 1977. 6pp  
Music for wind band, 1977. 35pp
- UNIVERSAL EDITION (Wien) Nova 10, Frühjahr 77. 16pp
- WEINBERGER/GLOCKEN Verlag Price codes (Title listing with price codes) November 1976. 16pp
- ZIMMERMANN (Frankfurt) Verlagskatalog 77. 32pp
- Composer catalogues
- DAVID Johann Nepomuk David: Werkverzeichnis Brietkopf & Härtel (Wiesbaden). 33pp
- HODDINOTT Alun Hoddinott Oxford University Press, 1976. 22pp
- MATHIAS William Mathias Oxford University Press, 1976. 15pp
- MATTHUS Siegfried Matthus VEB Deutscher Verlag für Musik (1977). 10pp
- PATTERSON Paul Patterson Weinberger, 1977. 6pp
- TATE Phyllis Tate Oxford University Press, 1976. 12pp
- ZIMMERMANN Udo Zimmermann VEB Deutscher Verlag für Musik, (1977). 8pp

In addition, various publishers, including Belwin Mills, Carisch, Novello, Schott (London) and Universal (London)/A.A.Kalmus issue printed or duplicated monthly or bimonthly lists of new publications.

---

BRIO INDEX

Volumes 1 to 12

Compiled by David M.Baker

available from the Treasurer, price £0.50



## REVIEWS

## REPRINTS AND FACSIMILIES

Many readers will have received the 1977 Minkoff Reprint catalogue, a handsome booklet of some 100 pages, adorned with many facsimiles. Some very useful volumes are appearing under the Minkoff imprint, so it is worth drawing attention to some of the areas covered.

The playing of the baroque guitar is in its infancy. But, as with lutenists (whose needs are better known), players need reprints of the original sources much more than transcriptions into modern notation. Musicology has largely ignored the guitar repertoire, so until recently the player has either had to order his own photocopies, or make do with the transcriptions for modern guitar of various separate pieces. Minkoff are to be congratulated for their attempts to remedy this situation, and the growing numbers of guitarists who are able to play from tablature will be grateful.

French 18th century viol music is not very well covered by good modern editions and is readily playable from the original notation, so the facsimile of Antoine Forqueray's *Pièces de Viole avec la Basse Continue* (1747) [Minkoff, 1976] is very welcome. The volume was prepared for publication by Antoine's son, Jean-Baptiste-Antoine, who added 3 movements to the 3rd suite. Most unusually, the collection was published simultaneously in two versions; for bass viol and continuo (the version reproduced) and for harpsichord alone. There is an edition of the latter by Colin Tilney (*Le Pupitre* 17), with an introduction containing information that could usefully have been included with the facsimile, which contains no editorial comments. The "avertissement" provides two interesting comments on performance practice. First, the continuo line should be doubled by a second bass viol; in view of the fact that the solo viol frequently incorporates the bass, one might have dispensed with this. Second, the harpsichordist is instructed to keep his accompaniment below the solo part; this is natural when accompanying a treble instrument, but odd with a bass solo. That it is meant to be a serious instruction is confirmed by the solo harpsichord versions, which are all at the original bass viol pitch, not transposed up an octave. The reproduction is clear; the congested appearance of the page is the fault of the original engraver. We are not told that the reproduction is original size (though I believe it is); as I said in the last issue, it would be useful if a scale could be shown in facsimiles.

Minkoff also publishes Caix d'Hervelois's 3rd and 5th collections of viol suites (in one volume, with no explanation of why these two particular sets are thus yoked). An interesting feature is the distinction between works for 2 bass viols and works for bass viol and continuo.

As more and more players are turning to baroque instruments, the availability of contemporary instruction books is essential. Most of them are disappointing — aimed at too amateur a level, incoherent, uninformative, or contradicting each other. Sometimes one is appalled by what one sees in them; for instance, the continuo realizations by Corrette are impossibly thick, dull and insensitive (apart from breaking rules on good accompaniment known from other writers). But one needs to study as many of these tutors as possible, to avoid the dangers of taking remarks from one as of universal significance when they could well merely demonstrate the prejudice of the author; national (and even regional) differences in taste must also be considered. But Minkoff is performing a great service in making these available.

There are, however, two things that hinder the avid librarian from snapping up these attractive publications. First, the cost. The relative strengths of the Swiss Franc and the Pound Sterling are partly to blame (though one wonders if costs could be cut by having the printing done in a cheap country like England). But it also seems to be a matter of policy by the publisher, who has decided that his products be printed on good-quality paper, well bound, at prices only major libraries can afford, rather than issue more cheaply at least the items for which a wider sale is likely.

The lack of information provided by the publishers is also a matter of concern. In the case of a few of the most beautiful or significant products of the printers' art, one might argue that a reproduction should be as close to the original as possible, with no editorial prefaces or postfaces. But normally, there is a quantity of relevant information that the buyer expects to receive in conjunction with the facsimile; even if some of the information may be available elsewhere, it is convenient to have it attached to the document. One needs to know which copy was the basis of the facsimile, its size, its physical make-up (if not obvious), how it differs from other copies of that edition, whether there are modern editions or studies of the work, whether the edition is accurate or not. Peculiarities may need explaining, and (if two works are issued in one volume), justification for the linking is required. This need not take much space, but is of immense value to the user; that it can be done is shown by the Scolar Press series of English Lute Songs, which (as I have said several times before) are exemplary in this respect.

But, whatever the price, some of the Minkoff reprints are essential library stock; for lute: Besard (though the absence of an index is infuriating) and Adriensen; for vihuela, Milan and Pisador; for guitar, Sanz and de Visee; for viol, Caix d'Hervelois and Forqueray; while for tutors, it is a matter of selecting what one can afford. I also look forward to seeing the *Manuscrit Bauyn*, a major source of mid-17th century French harpsichord music, and the Tomkins MS of English keyboard music from the Bibliothèque Nationale.

I have not given full details of the items I have mentioned; readers who do not have the Minkoff catalogue can no doubt obtain one from Minkoff Reprint, 46 Chemin de la Mousse, 1225 Chêne-Bourg, Genève, Switzerland. Thanks are due to Brian Jordan, who kindly made available to me items from his stock for perusal for writing these remarks. I print below a separate review of one Minkoff reprint that required more detailed consideration.

Turning to other facsimiles that have recently come my way, Polish State Music has recently added to *Monumenta Musicae in Polonia* a series *Bibliotheca Antiqua* which contains facsimiles of (so far, at least) 16th century theoretical works. In contrast to Minkoff's products, these, though well printed, are not decked in luxury format but issued cheaply (prices ranging from 85p to £1.60). While the works themselves seem to be of no particular originality, it would be interesting to try using Stefan Moneta's *Epitoma utriusque musicae practicae* as the basis of a class in renaissance Latin, giving incidentally an insight on how singers of the period may have been taught their theory. The volumes are so cheap, that one hopes that the more academic libraries will buy them as examples of a mostly unavailable genre. (They are available from A.Kalmus.)

A new issue in the *Peters Reprints* series reproduces Johann Adam Hiller's *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit*, 1784 (£10.50). This contains biographies of 18 composers, either German or working in Germany, of the 18th century; Bach (J.S., surprisingly, not C.P.E.) and Handel receive substantial entries. The work is concluded by the author's autobiography. It is useful that a work often quoted is now available complete.

## DISCANTVS.

Ortus de Polonia Stanifla

us studia legit puerilia

studiofa mente.

TENOR.

Ortus de polonia Stani fla

us studia legit pue ri lia

studiofa mente.

H v ALTA

## ALTVS.

Ortus de Polo nia Stanif

flaus studia legit pueris

lia studiofa mente.

CONTRA TENOR.

Ortus de Polo nia Stanif

flaus studia legit pueris

lia studiofa mente.

H ij dicanta

From Jerzy Liban: *De accentuum ecclesiasticorum exquisita ratione*, Cracow, 1539. (Monumenta Musicae in Polonia, Bibliotheca Antiqua, no.6.) This prayer to Stanislaus was composed in 1501. Conclusion on p.26.

Faber Music have produced Volume 2 of the *Collected Facsimile Edition* of Gustav Holst, 5 works for small orchestra (£30.00). The principles underlying this are the same as for Volume 1; in addition to a reproduction of the composer's full score, there is a detailed collation with the printed score. The facsimile reproduces the red ink which Holst used to indicate the additional wind instruments in the St. Paul's and Brook Green Suites, and to cue for smaller orchestras in the Double Concerto. A discarded movement, Gavotte (previously published only in a recorder arrangement) is included as an appendix to the Brook Green Suite. The only significant differences from the published scores are in the St. Paul's Suite, which suffered an extensive cut in the Dance and a few other changes. One small criticism: sometimes the title page verso is suppressed, and the title page printed on the left of an opening (e.g. p.188); although nothing of significance is lost, this looks wrong.

Clifford Bartlett

FRANCESCO DA MILANO: *Intavolatura de viola o vero lauto*, 1536  
Geneva: Minkoff Reprint, 1977

Francesco da Milano is one of the finest composers for the lute, so it is most useful to have a facsimile of an early source that was not available to the editor of the collected edition [Harvard Publications in Music, 3 & 4 (1970): *The Lute Music of Francesco Canova da Milano*, edited by A.J.Ness]: *Intavolatura de viola o vero lauto . . . libro primo [ & secondo] della fortuna*, Naples 1536. Minkoff's failure to provide any editorial comment whatsoever is here most frustrating. For a start, no mention of the source of the copy, which is the Bibliothèque Nationale, Paris. Furthermore, f.29-end of Book I appear in place of

those pages in Book II, and vice versa. The publisher, I am told, claims that the original is mis-bound, though it is odd that the report by Yves Giraud [*Revue de musicologie* 55, 1969, p.217-9] announcing the discovery of the volume at the Bibliothèque Nationale, Paris and describing it in some detail makes no mention of this. But since Minkoff does not explain his reverence for the mistake of a binder, the user will probably assume that his printer mixed up the plates.

The transition from f.28 to f.29 is particularly abrupt, since in addition to moving from the middle of one piece to the middle of another, the notation changes as well. For the notation of Book II is most unusual; instead of the bottom line representing the highest-sounding string, as is normal for Italian tablature, this is reversed (as in French tablature). Italian practice is used in that the frets are indicated by numbers, but with 1 instead of the usual 0 for open strings. This neapolitan tablature is extremely rare. It should be mentioned, incidentally, that the "viola" of the title implies "viola da mano" (cf the "vihuela de mano" in Luis Milan's *Libro de Musica* of the same year), i.e. a plucked, not a bowed instrument.

Book I contains ricercars and intabulations of vocal pieces, all surviving in another print of the same year (Brown 1536<sub>3</sub>) and its probable predecessor (Brown 154<sub>2</sub>?<sub>4</sub>). The numbers in Ness are: 19, 1-7, 97-102, 104-109 and 111. Book II contains ricercars only: the remaining ones from Brown 1536<sub>3</sub>/154<sub>2</sub>?<sub>4</sub>, those from Book I transcribed into the different tablature, different versions of pieces already included (not indicated as such, or even printed consecutively with each other), and 8 works that survive in Paris: Bibliothèque du Conservatoire MS Rés.429 (including one, Ness 95, that is incomplete there). The relationship with that MS, which also contains all the other works in Book II, but no other Milano works, is obviously worth further investigation.

It is useful to have this new source available in facsimile; performers will wish to compare the versions with those already available; the strange tablature of Book II is of interest, and one piece is now fully available for the first time.

The following table lists the contents of Libro Secondo, with the number of each work in the Ness edition, the number of the version of the same work in Libro Primo, and the number of the alternative version in Libro Secondo. I have not attempted to show, in the cases where there are two versions in Libro Secondo, which is the closer to that in Libro Primo; but the Libro Secondo no.6 version of Ness 19 is particularly deviant.

Lib.II No. fol.	Ness 1536 <sub>3</sub> no. no.	Lib.I no.	Lib.II No. fol.	Ness 1536 <sub>3</sub> no. no.	Lib.I no.
1	3	16	17	22v	26
2	3v	17	18	24	9
3	5	87a	19	24v	10
4	6v	2	20	25	3
5	7v	1	21	26	42
6	9	19	22	27	11
7	11v	3	23	27v	12
8	12v	4	24	28v	13
9	12v	5	25	29	90
10	15	8	26	30	13
11	16	88	27	30v	14
12	17v	6	28	31	91
13	18v	89	29	31v	7
14	19v	7	30	32v	15
15	20	8	31	33v	67
16	21	95	32	34v	5
			33	37	19

Clifford Bartlett

Francesco da Milano Ricercar (Ness no. 95)

Francesco da Milano: Ricercare (Ness no.95)

Source: In tavolatura de viola o vero lavto...Libro Secondo de la Fortuna. Naples, 1536. f.21r-22v.

From bar 53-end survives also in Paris: Bibl.du Conservatoire, MS Reserve 429, f.56. This fragment is printed in A.J.Ness: The Lute music of Francesco Canova da Milano (1497-1543), no.95.

There are a few small differences between the two sources; the transcriptions appear more different, however, since Ness gives a full polyphonic realization, whereas the version above only expresses the polyphony as far as it is playable. For a discussion on transcription techniques, see: J.M.Vaccare: A propos de deux éditions critiques de l'oeuvre de Francesco da Milano. Revue de Musicologie 58, 1972, p176-189.

Edward E. LOWINSKY (editor): Josquin des Prez: proceedings of the International Josquin Festival-Conference held at the Juillard School at Lincoln Center in New York City, 21-25 June 1971  
 London: Oxford University Press 1976[1977]  
 xviii, 787p + 3 7" 33rpm records. £25.00

Considering his importance (and the greatness of his music), there is astonishingly little on Josquin available to the non-specialist English-speaking reader, the most useful discussion being the 30 concentrated pages in G. Reese: *Music in the Renaissance* (p.228-260). This appeared before the standard German monograph: H. Osthoff: *Josquin Desprez* (2 vols, 1962 & 1965), and there have been various other studies affecting our picture of Josquin. So it is most valuable to have available a complete transcript of the papers and discussions of the International Josquin Festival-Conference of 1971. The delay of nearly six years between the conference and publication [the 1976 on the title page seems to be a sign of the publisher's optimism] may seem long, but it was probably justified by the improved co-ordination and presentation of the material. Oxford University Press are to be congratulated in their foresight in offering publication while the Conference was still in the planning stage, and in producing so magnificent a memorial of it.

The reader after a "Life and Works of Josquin" will not find it in this volume, which contains a series of papers and discussions on particular problems. Most disappointing is the lack of any general papers placing Josquin among his contemporaries, discussing the sources of his style, his influence on his successors, and the manner in which he is a composer of such a stature as to justify the amount of effort here devoted to him. The obvious person to contribute in this way would have been the editor and director of the Conference, whose stylistic insight has been shown so clearly in, e.g., the commentary to his controversial Medici Codex edition. He contributes here, however, a most useful study of the documents of Josquin's life in Italy, with only a few signs of his habit of pressing the evidence in relating particular works to historical or biographical events, exaggerating "may" into "must".

Josquin study must remain at a fairly primitive level until we have criteria for establishing a chronology. In this respect, the paper by Arthur Mendel is of great interest. High hopes were once held of the possibilities of the computer in stylistic analysis, though after the much-publicized attempt to identify the authentic Pauline epistles thus a decade or so ago, less has been heard of such activity. Although one is naturally suspicious of conclusions reached arithmetically, it is worth remembering that Shakespearian scholarship was in a similarly confused state until the chronology was established by the simple means of counting the numbers of rhymed couplets in each play — the sort of mechanical task that a computer could have been used for had it been invented. It is possible that when enough Josquin works are encoded on tape and suitable questions are asked, a pattern may emerge that points to a chronological sequence. If this evidence fits the slight evidence provided by the sources, and the various guesses at associating works with dateable events, then we will have the basis for a chronology, and study of the development of Josquin's style can begin. We might then be able to have more confidence in establishing authenticity of works on stylistic grounds. Meanwhile, any discussion implying an ability to distinguish too precisely between early and late works must be treated with caution: the *Missa da pacem*, formerly used as an example of Josquin's late style, but now shown to be probably by Noel Bauldeweyn, is a fearful warning.

The possibility of computer analysis highlights the need for a text as accurate as possible; one does not want inconsistencies in editing affecting analysis. Discussion on a new Collected Works began at the

Conference, and has since continued; reports of the committee appear in the *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* annually from vol.24 (1974), the 1976 issue listing a proposed contents and order of the projected publication. It is highly commendable that the discussions preceding a project of this scale are published: other musicological publishing ventures could profit by the example. It would be desirable if editions of a few sample-works could be circulated before final decisions are made.

Considerable attention is paid to 16th century intabulations of Josquin's works. Howard M. Brown's paper demonstrates the help these give in establishing *musica ficta*, though making clear that the position is much more complicated than merely taking over accidentals from the intabulations. But study of these intabulations is essential for establishing an edition of any of the more popular Josquin works. It is a pity that Lothar Hoffmann-Erbrecht's paper on the methodology of source study (which, incidentally, makes much too much fuss over his use of standard critical techniques) does not use examples where this is relevant. But if we take the chanson *Mille regretz*, the earliest print of the 4-part version is dated 1549; none of the MS sources can be much earlier. There are, however, 5 prints containing lute or vihuela versions published between 1533 and 1552, a 6-part setting by Gombert (published 1540), a 6-part parody mass by Morales (1544), a 2 or 3-part setting by Susato (1544), and a recomposition as a Pavane (Susato, 1551). It is necessary to study all these versions to find out the images of the work that were in the ears of the early-16th century musician — and I say images in the plural, since it seems possible that the work was heard differently in different places; Spanish sources, for instance, tend to sharpen more notes; and the editor may well decide that he can only print several versions rather than decide that one is correct. These intabulations are also worthy of printing in a Collected Works since they at least show a version of the work that was performed, even if of a slightly later date, whereas how the 4 part versions were performed is not at all certain.

It is to the credit of the Conference that it devoted so much attention to the performance of Josquin's music; unfortunately, judging by the records accompanying the volume, and the discussion included in it, the quality was disappointing; musicologists seem to have been much too polite to performers who gave what must even for 1971 have been rather old-fashioned interpretations. Nanie Bridgman's survey of Josquin discography finds remarkably little that is satisfying, and in the last few years the only notable addition has been the beautiful *Musica Reservata* record of chansons (ZRG 793). Of the papers concerning performance, Frank D'Accone's on the complements of Italian choirs is particularly interesting. Apart from establishing that instrumental participation (except for organ) was unlikely, he lists a large number of vocal ensembles, including in many cases a breakdown into boys, sopranos, altos, tenors and basses. The author makes no attempt to interpret the voice names in modern terms; it would, however, be plausible to equate alto, tenor and bass with the modern tenor, baritone and bass (as seems to be the case about a century later in England); the *falsetti* seem to sing with the boys. This would justify using roughly modern pitch, giving the soprano-clef parts to boys (or boyish sopranos) and countertenors, alto-clef parts to tenors, tenor-clef parts to baritones, and bass-clef parts to basses. As for the sub-bass part in *Absolon fili mi*, if a singer can manage such parts now (and Terry Edwards sings a similar part in the *Tinctoris Kyrie* on D. Munrow's *The Art of the Netherlands* with great success), why assume that it was impossible in 1497? (The Schola Cantorum Stuttgart performance given here, however, explains why transposition is usually needed!) I am drawing conclusions on very little evidence: further study is needed; but since nearly all of Josquin's music is choral, it is vital to know what

sort of voices and what sort of pitch should be used before we can get any concept of a suitable sound and style.

It is obviously impossible to comment upon all the points in this vast and fascinating book that raise themselves as one studies it. Some useful features to which I am sure I shall frequently refer, I have not mentioned (e.g. Brian Jeffery's useful survey of the literary texts of the chansons). So, although we are not given a coherent picture, we have 33 individual studies of great value which, taken as a whole, tell us as much as we can at present know about this great composer who, 500 years ago, must have already created the first of his many masterpieces.

Clifford Bartlett

Bibliographic guide to music: 1975  
Boston. G.K.Hall & Co. 1976. vi,470p

The preface to this volume describes it as one of a series of "Bibliographical guides" to special subjects. In content it is based on works catalogued by the Music Department of the New York Public Library, together with additional entries from Library of Congress MARC tapes. It thus forms another effective supplement to the NYPL Dictionary catalogue of the Music Collection (1964 and Supplement 1973) and as such is very welcome, but other claims are made which are difficult to substantiate. The volume is described as a comprehensive annual subject bibliography, but in spite of the date 1975 being appended to the title, the works listed were by no means all published in that year. Dates of publication vary over a wide period, indeed some of them qualify as antiquarian. Non-book materials are supposed to be included, which to a music librarian means gramophone records and tapes, but the only non-book entries I have found are for microfilms. The cataloguing code used is AACR, yet Chopin's forenames appear as Fryderyk Franciszek, and W.A.Mozart's appear as Johann Chrysosom Wolfgang Amadeus, which hardly looks like accurate interpretation of Rules 40 and 45. This is unfortunate, because the volume has many virtues. A comprehensive guide to the U.S.output in any subject field is always welcome, and this one offers material on certain topics (e.g. Rock Music) which are not so well documented elsewhere. One wonders whether it has been forced into a mould created for the other eleven subject areas which the publisher's series covers. If so, it is unfortunate, because the well-deserved international reputation of the New York Public Library is, alone, sufficient to recommend this book to its purchasers. One thing, however, will not — the price, which is approximately £50.

Miriam Miller

Derek MELVILLE: Chopin, a biography with a survey of books, editions, and recordings.  
Clive Bingley, 1977. 108p. £3.25

The books in the series 'Concertgoer's Companions' are intended to appeal particularly to the concertgoer without expert knowledge who wants a concise introduction to the lives and works of famous composers, together with a list of published editions of the works and a list of selected recordings.

Derek Melville's volume of Chopin more than adequately fulfils these aims. The biography is accurate and clearly-written, presenting a realistic picture of the composer, which is illustrated by well-chosen extracts from his letters. The author describes as 'a vivid self-portrait, for he wrote in a lively and amusing style, often making witty

and down-to-earth comments on people and their behaviour. The letters also show that he had a remarkably balanced outlook on life.'

All the stages of Chopin's life, particularly his relationship with George Sand and painful break with her, are concisely and perceptively described. The music is not discussed in detail, but there is a summary of the main features of Chopin's genius as a pianist, and a mention of the main works written at each stage of his life. Perhaps in the case of the 'Revolutionary' Etude, G minor Ballade, and the A minor Prelude from Op.28, the subtle link between the music and the composer's state of mind at the time of its creation is over-simplified, and a brief account of what George Sand described as 'the most heart-rending labour' by which Chopin arrived at the final versions of his works from their initial conception would have thrown more light on this complex area.

The bibliography section gives details of all available English editions of Chopin's letters, the 22 biographies published in English, some contemporary criticisms of his music (although the author omits to say that more of these are quoted in the biographies), later criticisms, analytical books on the music, and miscellaneous books. In all these sections the details are accompanied by brief but useful commentaries which show no unfair bias.

The comprehensive list of complete editions of Chopin's music gives the order in which each is arranged, besides a summary of the reliability, quality of editing and visual presentation of the text. There is also a list of miscellaneous editions and facsimiles.

Melville prefaces his discography thus: "ideally, only recordings which approximate to the spirit of the composer and his style of playing should be considered, but on this basis only a very few records of complete works or of isolated movements would qualify for inclusion". He selects usually 3 or 4 recordings of the major works, giving English and American catalogue numbers; there is, unfortunately, no commentary upon his choice, apart from a rarely used \* signalling particularly favoured versions.

It is a shame that so useful a book has to be too expensive for the general music-lover to buy — a cheap, widely-distributed paper-back might sell well. But it should certainly be on the library shelves.

Jill Foulkes

Thomas F. TAYLOR: Thematic catalog of the works of Jeremiah Clarke (Detroit Studies in Music Bibliography, 35)  
Detroit: Information Coordinators, 1977. 134p \$12.00

Newell JENKINS and Bathia CHURGIN: Thematic catalogue of the works of Giovanni Battista Sammartini: orchestral and vocal music  
Harvard U.P. (for the American Musicological Society), 1976. 315pp.  
£26.25

The librarian should always be glad to see a new thematic catalogue, to see order imposed over what was previously chaos. While the works of Jeremiah Clarke may not have caused us to lose much sleep, it is nevertheless most convenient to have them listed so clearly. Taylor divides them into categories, each arranged alphabetically. There is a single numerical sequence, with gaps at the ends of the sections for works to be discovered. All the information that one expects from such a catalogue is included, except that for the instrumental works, it would

have been useful if the date of the earliest printing had been included. This would have facilitated comparison between the keyboard pieces and the vocal or instrumental settings of the same tunes. Taylor seems to assume that the keyboard versions came first; this is against the normal practice of the period, and unequivocal evidence would be needed to substantiate it. Some pieces not surviving in other versions are obviously transcriptions. For example, the first piece in Eve Barsham's edition of *Selected works for keyboard* (O.U.P. 1975), "A Trumpet Minuet" (Taylor no.439) consists of 5 phrases, 2 of which are for bass only. Since the tune fits the trumpet, the natural conclusion is that this is a bad arrangement of a piece for trumpet and strings. Taylor seems very suspicious of the surviving suite for trumpet, which he hides in a section called "miscellaneous compositions"; he says nothing about the instrumentation, or the fact that the trumpet part is missing but reconstructable. There are versions of the work by Charles Cudworth (MS) and Robert Minter (*Musica Rara*, 1971). [The notorious Purcell Trumpet Voluntary is a movement from this suite.] It would be nice to have similar catalogues of other seventeenth-century composers.

G.B.Sammartini is a composer of greater substance. Whether he influenced Haydn or not, he played an important part in the development of 18th century instrumental composition, and his works achieved great popularity. Jenkins and Churgin preface their catalogue with an introduction containing biographical information (some not readily available elsewhere), some remarks on Sammartini's style, and a discussion on sources and authenticity. The works are listed in a single numerical sequence, with appendices for arrangements, contrafacta, lost works, and doubtful or spurious works. Unfortunately, the authors have not considered the problem of the librarian or concert-promoter wondering what number to give to identify a particular symphony. Churgin's edition of the early symphonies [*Harvard Publications in Music* 2, 1968] numbers them consecutively from 1 to 19; in her editorial notes she refers to a number in the projected thematic catalogue, but the numbering seems to have changed before publication. The most likely number for anyone to quote is the one heading each symphony in the score, which is printed in a form unequivocally inviting its use: "Symphony No.15". The thematic catalogue should, therefore, have used a system compatible with this. It is disappointing that the catalogue excludes the chamber music (particularly since the elegant cover bears the title "Thematic Catalogue of the works of Giovanni Battista Sammartini" with no suggestion that it is not a complete catalogue). Since the work is not described as Vol.I, we must suppose that there is no completion in preparation.

Clifford Bartlett

JAZZ INDEX: bibliography of jazz literature in periodicals  
Vol.1, no.1. 1977. £10.50(individuals), £13.70 (Institutions)  
Norbert Reucker, Kleisterstrasse 39, D-6000, Frankfurt, Germany.

Jazz Index is a quarterly index of periodical jazz literature. It is intended to issue annual author indexes, and to increase coverage to blues also from 1978. The compilers appear to have subscribed to as many jazz magazines as they could, and are indexing them as they appear. This means that a good number of important titles, copies of which have not yet been received by the indexers, are not indexed in this first issue (Matrix, for example).

The introductory matter is in German and English, and the body of the index cross-references English terms to the German heading (thus RECORD REVIEWS see: Schallplattenbesprechungen!) Entries in the index are made for form headings (Discographies, Book reviews) and subject headings (Guitar, harmony)- a complete list of these is given - proper names of

musicians and geographical headings (United States: New Orleans, La). The form of the entry is not as clear as it might be, with slashes, dashes, dots and abbreviations conspiring to confuse; but doubtless with regular use one would manage.

There is no doubt that there is a place for such an index, though it is hardly as unique as the introduction claims. If only British libraries took more than about three of these magazines... But perhaps there is a use outside the indexing function, for the 'record reviews' and 'book reviews' listings do give good details, and doubtless the 'discographies' listing will be very useful.

My major complaint of *Jazz Index* is at the extent of periodical coverage. In a useful "list of unconventional literature" printed on the back page, there is listed Reese Markewich: *Jazz publicity II...bibliography of names and addresses of hundreds of international jazz critics and magazines*; doubtless among them are many magazines not indexed here. Even Meriam Armitage, Tudor and Willings Press Guide list more jazz magazines than are at present being indexed: Audio, Black Music, Hot Notes, Jazz (Poland), Jazz (Swedish), Jazz Digest, Jazz New England, Jazz Report, Jazz, Rhythm and Blues, Jazz Times, Music Journal, New Musical Express, Ritmo, should all appear in an international index.

While *Jazz Index* provides a complement to Mecklenburg<sup>4</sup> and a continuation of Merriam (with a 25 year gap), it also represents an increase in the number of indexing sources for music; while it is welcome and recommended as far as it goes, there is too much overlap with the existing indexes mentioned above and with *Music Index*. IAML really should take an interest in popular music forms and do something about this ad hoc approach.

Julian Hodgson.

1. A.P.Merriam: A Bibliography of jazz. American Folklore Society, 1954.
2. A.D.Armitage: Annual index to popular music record reviews 1974. Scarecrow Press, 1976.
3. D.Tudor: Popular music periodicals index 1974. Scarecrow Press, 1975.
4. C.Gregor Herzog zu Mecklenburg: International jazz bibliography. Universal Edition, 1968. Supplement, 1970.

#### DISCANTVS.



Tandem christi vernula sublimatus infula



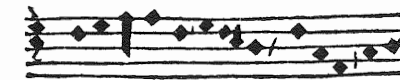
fit virtutum formula domino fa



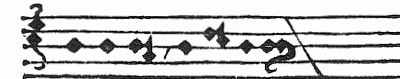
uente Alleluia  
TENOR.



Tandem christi vernula sublimatus infula



fit virtutum formula domino fa

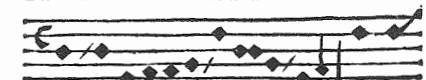


uente Alleluia

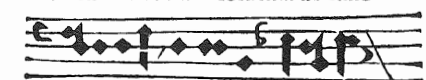
#### ALTVS.



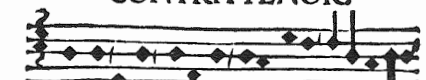
Tandem christi vernula sublimatus infula



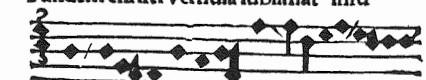
la fit virtutum formula domino



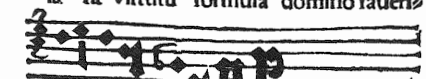
fauente Alleluia,  
CONTRA TENOR.



Tandem christi vernula sublimatus infula



la fit virtutum formula domino fauente



te Alleluia

CECIL HOPKINSON

He was one of the last truly gentleman entrepreneurs of the antiquarian book trade, a man who delighted in the acquisition of beautiful books and music, and who for many years delighted musicians and librarians with the depth and scope of his knowledge of a subject so dear to his heart. His First Edition Bookshop catalogues delighted all who were lucky enough to receive them, and to this day are collected by connoisseurs of the art of the antiquarian book catalogue.

As one of the earliest supporters of the United Kingdom Branch of I.A.M.L. he was soon helping with committee work. His thoughtful and wise contributions to our deliberations were always welcomed, and he was very helpful to me as the first secretary of the Branch. He also remained a good friend to me after he relinquished his seat on the committee.

In 1955 he read a paper on The Fundamentals of music bibliography to the Branch at a meeting at the National Book League in London; it was published in the Journal of Documentation Vol.11, no.3, Sept.1955, and also in Fontes 1955, no.2, pp.122-131. At that meeting he discussed what had previously been written about the subject, commented on current ideas, and discussed how he had dated editions of Berlioz for his bibliography of that composer, which had appeared in 1951. For the 5th International Congress of I.A.M.L. at Cambridge in 1959, he presented to the members of the conference Notes on Russian music publishers, which he compiled and had printed in a limited edition for us, thus exhibiting his practical help, which was always available to the U.K.Branch. He also took the chair and contributed extensively to the discussion panel: Towards a definition of certain terms in musical bibliography, finally producing the report which appeared in Music libraries and instruments (Hinrichsen, 1961, pp 147-155).

Others will have written of his various bibliographies, which will remain for many years of great value to music librarians and others. With his passing, we have lost a good friend and colleague.

Walter Stock

The Union Catalogue of Orchestral Sets has run into some difficulties. The information has all been collected and entered on a file held by computer at the British Library Bibliographic Services Division. It has not so far been possible to get output from this, as the BSD is giving priority to development of the MERLIN and BLAISE projects. This is frustrating for those whose time and energy has been expended on bringing the project so far, and it is hoped that some progress will be made soon.

The editors apologize for the delay in publication of this issue, caused once again by problems in the post between Birmingham and London.

NOTES & NEWS

The 1977 IAML Conference will be held at Mainz from September 11-16th.

The Music Bibliography Group is devoting its next meeting to a discussion of musico-bibliographical matters it would like its IAML members to bring up at the Mainz conference. This seemed a convenient opportunity to invite discussion of other items on the Mainz agenda. So the meeting has been made an open one, to which all who are going to Mainz, and anyone else who is concerned about what is said or done there, are invited. The meeting will be at the British Library Board Room, Store St, London W.C.1. at 10.45 a.m. on Friday September 9th. Please inform Miriam Miller or Clifford Bartlett in advance.

The IAML(UK) 1977-78 programme will celebrate the 25th anniversary of the Branch with meetings connected with the people and libraries who have featured prominently in its history. The visit to Aldeburgh postponed from last December will take place in the autumn, and the Conference for University and College Music Librarians will be held on Tuesday Jan.3rd at the British Music Information Centre. Details will be circulated in September.

The Hinrichsen Foundation was set up last year by Mrs Carla E. Hinrichsen to ensure the continuation of the tradition of devotion to music by the Hinrichsen family for over 75 years. The Trustees have decided for the time being to concentrate on the "written" areas of music, that is, assisting contemporary composition and performance, and musical research. Further information and application forms are available from The Secretary, The Hinrichsen Foundation, 10-12 Baches St, London N1 6DN.

Nederlands Bibliotheek en Lektuur Centrum has produced a 2nd edition of its Standaardkatalogus van boeken over muziek. While some sections are naturally biased in favour of Dutch books, in general it is a most useful listing of a basic repertoire of books on music. It is available from: NBLC, Bestelafdeling, P.O.Box 2054, The Hague, Holland. Price: F.10.50.

A conference on The Future of Early Music in Britain was held at the Waterloo Room, the Royal Festival Hall on May 14-16th. Clifford Bartlett spoke on Libraries and Information Services, drawing on material discussed at the Jan.4th IAML meeting reported in this issue. The proceedings of the Conference will be published; an order form was enclosed with the latest issue of Early Music.

Early Music News will be distributed to subscribers (£1.00 per annum) from August. In addition to details about forthcoming concerts, it hopes to include information concerning recent musicological work, availability of performing materials, and surveys of recent editions. Details from Michael Proctor, 27 Lanhill Rd, London W9 2BS.

Brian Jordan has produced a basic list of early music, classified by period and medium, which is available on application to 60 Princedale Rd, London W11 4NL. Cambridge Music Shop has produced a similar list of early music records, available from All Saints Passage, Cambridge CB2 3LT.

The Music Library Association of the U.S.A. has recently appointed Miss Judith A. Coon as Special Officer for Exchanges, with the duty of promoting and assisting in arranging international exchanges of music librarians. Anyone interested in arranging an exchange is invited to contact her at 257 Callodine Avenue, Amherst, New York 14226, U.S.A.

IAML(UK) gratefully acknowledges financial support from the Incorporated Society of Musicians.

BLACKWELL'S MUSIC SHOP

Our policy is to buy from source whenever possible and (in the case of foreign publications directly imported by us) to sell at the lowest possible equivalent price.

Our stocks are large and contain many items bought in former days when publishers' prices were lower and sterling was stronger. Our old stock is not marked up to current prices.

All this can result in a sizeable discount on current English prices, and our advice is free!

BLACKWELL'S MUSIC SHOP 38 HOLYWELL STREET OXFORD

telephone: (0865) 49111

CRAMER'S MUSIC LIBRARY SERVICE

- \* *The ability to obtain any music still in print.*
- \* *A special library binding service, comprehensive stocks of which are kept ready for immediate despatch (list sent on request).*
- \* *A showroom (soon to be extended) containing over 50,000 titles, at which librarians are welcome to peruse and discuss their requirements.*
- \* *A quarterly bulletin describing all new publications relevant to Music Libraries.*
- \* *An efficient and highly qualified staff*
- \* *Regular updated basic suggestion lists covering all aspects of music.*
- \* *Special library discount*

It is these factors which have helped maintain Cramers as the major Music Library suppliers since 1929.

For further information, please contact Maureen Holder or Clive Russell

J. B. CRAMER & CO. LTD.

99 St. Martin's Lane  
London, WC2H 4AZ

Tel: 01-240 1612



**Jazz, Folk  
and Blues Records  
Mail Order/Export**

**SUPPLIERS OF GRAMOPHONE RECORDS  
to, UNIVERSITY, COLLEGE & PUBLIC LIBRARIES.  
ALSO PRIVATE COLLECTORS!**

As there now seems to be an ever increasing demand for Jazz, Folk and Blues records, may we take this opportunity of introducing you to a record mail order service specialising in these fields.

In recent years we have been supplying many libraries up and down the country and we have come to realize that our specialised knowledge and a reliable service is most welcome.

It now seems that many librarians have found themselves having to deal with a subject about which they have little first hand knowledge or experience, and in such a situation our service has proved invaluable. However, should you already have a member of your staff who is familiar with the subject, we feel sure that our advice on the availability of Jazz and Blues records would be useful. As an associate company of Dobells Jazz Record Shops, London (Est. 1946), we are in a position to offer items from a stock devoted exclusively to these subjects and also draw upon their expert knowledge and advice.

**RECOMMENDED RECORDINGS**

From issues known to be currently available, a list of recommended items can be supplied in accordance with your particular requirements, and funds available.

This list contains items of 'major importance' or if preferred may be based on selected recordings by 'major artists'; or compiled to any specification you require.

Alternatively, because of the wide variation in prices, we will be pleased to supply a Pro-Forma Invoice on request.

**AGATE**

IN ASSOCIATION WITH DOBELLS JAZZ AND BLUES SHOPS  
75 CHARING CROSS ROAD, LONDON, WC2H 0AA, ENGLAND  
Telephone: 01-437 6733



# LPRL

The Specialist Suppliers of  
Gramophone Records to Public Libraries

---

- All records inspected and wiped clean before despatch
  - Printed catalogue cards (and charging cards) supplied for virtually all classical discs and many other categories too (Cataloguing Adviser, E. T. Bryant, F.L.A.)
  - Specially designed Transleeves for record protection
  - Advisory service (including stock selection) for new gramophone libraries (and for new cassette collections)
  - Staff training scheme
  - Advice on equipment and systems willingly given
- 

if you are planning a new Record (or Cassette) Library in the near future we suggest that you write (or phone)

**THE LONG PLAYING RECORD LIBRARY LIMITED**  
**Squires Gate Station Approach, Blackpool,**  
**Lancs FY8 2SP**  
Telephone Blackpool 44360