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C.P.Ravilious

AACR 2 and its implications for music cataloguing

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EDITORIAL

Normally in the first issue of each year, we print a report of the National Conference. But it was not possible to cover the Edinburgh Conference comprehensively in one issue. We print here as a single article a reworking of the paper on AACR 2 given there by C.P.Ravilious. No apology is necessary for publishing at the earliest possible date a substantial consideration of a code of practice which will have a great effect on most of us. An account of developments since its publication last December will be contained in the next issue, together with versions of other papers presented at Edinburgh.

The names of the committee elected at the last Annual General Meeting are printed below. Although there are some new names on the list, the number of members actively involved in the branch is still small. When was a committee member last lobbied on anything? They are there to represent you all. We hope to keep members better informed about IAML (UK)'s activities by a regular section written by the General Secretary reporting the committee's business: this will start in the next issue. The editors would welcome contributions, especially from first-time writers. Those who feel unsure are welcome to contact either editor informally first.

Clifford Bartlett
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AACR 2 and its Implications for Music Cataloguing

C.P.Ravilious

Eleven years after the publication of the first edition of the *Anglo-American cataloguing rules*, a much-revised second edition has arrived on the cataloguer's desk. Almost twice the length of its predecessor, AACR 2 is by any standard a substantial piece of bookmaking; while its adoption by the British Library and - albeit with some reservations - by the Library of Congress makes it certain that, for the next decade at least, it will be the most influential of extant cataloguing codes. But what lay behind the decision to revise? What developments in cataloguing rendered AACR 1 at least partially obsolete? And most important of all, what will be the effect of the adoption of AACR 2 on cataloguing practice, particularly on the cataloguing of music scores and sound recordings?

It would not be much of an over-simplification to answer all these questions in one word: standardisation. The most obvious measure of standardisation embodied in the new code is undoubtedly the abolition of the distinction between British and North American texts, which was so unhappy a feature of its predecessor (vestiges of the 'separate development' principle nevertheless remain, particularly where terminology is concerned). More importantly the 'ghetto mentality' which relegated music scores and sound recordings to the 'non-book materials' section of AACR 1 has been replaced by a new egalitarianism. No longer do the rules speak of books and non-books: in their place we are concerned with a unitary class of documents, to each manifestation of which broadly similar principles of entry and description apply.

This last is the most general application of the principle of standardisation to be discerned in the revised code: the new emphasis has conditioned the 'deep structure' of the rules, informing equally the elementary distinction between description and access, and - within the descriptive section- the subordination of the special to the general. Standardisation has also influenced the fabric and texture of individual rules: witness the degree to which the rules for entry now conform to the 'Paris Principles" (at several points a more marked degree of conformity was achieved in AACR 1), or at the level of description the continuous and fruitful interaction between AACR 2 and IFLA's programme of ISBDs. However, recognition of the validity of the principles on which the code is based should not prevent us from scrutinising individual provisions in a spirit of constructive criticism. The very fact that AACR 2 is demonstrably a superior code to its predecessor should foster optimism as to the value of informed comment on the present text, particularly in the light of the arrangements for continuous revision which are currently being set up. This paper attempts such an analysis in respect of those parts of the code which bear upon the cataloguing of music.

The measures of standardisation already referred to would render nugatory any attempt to discuss or apply the rules for musical works in isolation. Music cataloguers like any other group of specialists will need to consider the rules governing forms of names, presentation of title information and a hundred other general topics. Consider, for example, rule 21.26, 'Spirit communications'. The equivalent rule in AACR 1 provided, as devotees of such matters will know, that a work purporting

to have emanated from a disembodied spirit should be entered under the heading for the human reporter of the communication. AACR 2 by contrast opts for entry under the heading for the spirit. The application of all this to music cataloguing may not be apparent until the case of Mrs. Rosemary Brown, the London housewife who believes herself to be in contact with the spirits of dead composers, is remembered. At least one of the works 'dictated' to Mrs. Brown has been recorded, and the resulting disc is presumably in the stock of at least a few record libraries. Clearly it only requires a record company to issue one of Mrs. Brown's effusions as in all good faith a posthumous work of Beethoven, and AACR 2 cataloguers will be compelled to revise the master's opus accordingly. (Incipient heart attacks will perhaps be prevented if I add quickly that in such cases rule 22.14 prescribes the addition of '(Spirit)' to the heading.) The instance just cited demonstrates that on occasion even a rule which seems to have no obvious bearing on the cataloguing of music will assume a surprising degree of relevance.

Despite what has been said above, the bulk of this paper will be devoted to the four major sections of AACR 2 in which material directly relevant to the needs of the music cataloguer will be found: chapter 21 ('Choice of access points'), chapter 25 ('Uniform titles') and chapters 5 and 6 which are concerned with the description of music scores and sound recordings respectively. The topics selected for discussion will be approached in this order, rather than in the order in which they are presented in the rules themselves. For this reversion to AACR 1 practice I can offer no excuse except the pragmatic one that the problems of entry seem to me to be more intricate - and perhaps more exacting - than those associated with descriptive cataloguing, and that there is therefore something to be said for disposing of them first.

Headings for musical works

Chapter 21 ('Choice of access points') begins as chapter 1 of AACR 1 did, with a definition of authorship: 'A personal author is the person chiefly responsible for the creation of the intellectual or artistic content of a work' (21.1A1). Composers of music are once again cited as representative examples of authors. However the present text has two new features. One, to which we shall return a little later, is the provision that 'in certain cases performers are the authors of sound recordings , films and videorecordings'. The other is the emphasis on *personal* authorship in the definition cited above. Authorship, at this level of general principle, is a quality inhering in *persons* but not in groups of persons.

The disappearance of the concept of corporate authorship from the new code can be traced ultimately to the 'Paris Principles'. Its effect will be to reduce substantially the number of publications receiving main entry under the heading for an organisation. However this category will not be eliminated altogether, since various sorts of communication 'emanating from' a corporate body will still be entered under the name of the body (they include works of an administrative nature dealing with the internal affairs of the body as well as those setting out its policy on external issues) (21.1B2). The clause of this rule having the most immediate effect for music librarians is one which subsumes sound recordings within the category of works to be entered under the name of a corporate body in cases where they result 'from the collective activity of a performing group as a whole where the responsibility of the group goes beyond that of mere performance, execution, etc.' Despite the carefully considered wording of this passage, there can be no doubt that the entry of such works, most of which will have'emanated from' various kinds of popular or rock group, under the heading for the group represents a reversion to the discarded

concept of corporate ownership.

This inconsistency notwithstanding, the entry of popular music under the name of the group with which it is associated (at least where no one individual is credited with responsibility for the music and/or lyrics) seems likely to satisfy the criterion of 'soughtness' better than any other procedure. Such difficulties as the new rule will create seem to be of two kinds. Firstly it may not always be easy to decide between the name of a group and the name of a personal author (The Beatles of McCartney? T.Rex or Marc Bolan?): indeed a literal application of the rule might result in the entry of recordings of aleatory or 'action' music under the name of the performing ensemble rather than under composer, on the grounds that the contribution of members of the ensemble 'goes beyond that of mere performance'. Secondly cataloguers of popular music may be placed in a dilemma when confronted by a well known hit number of group A recorded in its own characteristic style by group B. Are such works to be entered under the heading for the first group, who established the essential features of the song, or under that for the second group, who are responsible for whatever is distinctive in the version in hand?

This question leads naturally to the next important subset of rules to be considered, those relating to 'works of mixed responsibility', and in particular to those which exemplify the condition of being 'modifications of other works': a condition which is of frequent occurence in musical works of all kinds.

The general rule for works which are modifications of other works is to enter under the heading appropriate to the new work if either the *nature and content* of the original work or its *medium of expression* has changed (21.9). A children's version of *The pilgrim's progress* is entered under the adapter because its nature and content have changed, despite the fact that the medium is still narrative prose (21.10): a lithograph derived from an original oil painting is entered under the name of the person responsible for the lithograph (unless it was photochemically reproduced) because the medium of expression has changed, despite the fact that the content of the work remains the same (21.16).

Musical works (21.18) are treated in AACR 2 as one 'specific application' of this general rule, though as we shall see they might in some respects be more appropriately regarded as an exception to it. An initial distinction is made between 'arrangements, transcriptions, etc.' (the two terms being regarded as essentially synonymous) and 'adaptations', the former being entered under the heading for the original composer while the latter are entered under the adapter. As a typical example of a transcription we are offered - as were AACR 1 cataloguers - George J. Trinkhaus's transcription of Beethoven's Divertimento,Op.12 No.2, entered under Beethoven (21.18B). While the original composer is undoubtedly the sought heading in such cases, it is a little difficult to determine in what respect the act of re-writing a musical work for 'a medium of performance different from that for which the work was originally intended' (AACR 2 Glossary) differs from that of adapting an art work from one medium of the graphic arts to another. It would perhaps have been better to treat musical works of this kind as an acknowledged special case to which the general provisions of 21.9 do not apply.

With 21.18C, 'Adaptations', no such difficulty arises. A preliminary note makes it clear that the category of adaptations embraces 'distinct alterations' such as free transcriptions, paraphrases and works like Beethoven's *Diabelli variations* which are merely based on other music. All these are to be entered under the adapter, following the principle

of entry under the author of the modification when the nature and content of the original work have changed.

While rule 21.18 as a whole is in the spirit of AACR 1, one important change should be noted. Whereas AACR 1 treated arrangements of folk music as an exception to the general rule for arrangements, AACR 2 makes no distinction between these and other kinds of arrangement or transcription. Thus Britten's or Canteloube's folk song arrangements would be entered under title (in the absence of a known composer of the original work) unless it were to be decided that they constitute adaptations rather than arrangements. This change is made the more radical by an 'if in doubt' clause under which works not clearly identifiable as either arrangements or adaptations are to be entered under the heading appropriate to the original work.

Two special instances of mixed responsibility are to be noted at this point. The first is the pasticcio or ballad opera whose music consists of previously existing ballads, songs, etc. by various composers (21.19B1). Whereas AACR 1 provided for such works to be entered under the author of the words, AACR 2 with greater consistency opts for entry under title as the necessary corollary of the general principle that musical works that include words are to be entered under the heading for the composer of the music (21.19A). The second special instance is the rule for musical works 'to which an instrumental accompaniment or additional parts have been added', which are to be entered under the heading for the original work (21.21). At first sight this does not differ significantly from rule 230E of AACR 1, and the same example (that of Bach's sonatas for solo violin with added keyboard accompaniment by Schumann) figures in both texts. What is new to AACR 2 is the addition of the phrase '...or parts', whose implications may be relatively far reaching. An added *accompaniment* is of its essence a subsidiary element in a work, which may therefore appropriately continue to be entered under the heading for the original composer: an added *part* may alter the character of the work fundamentally, as with the Bach/Gounod *Meditation*. In the latter case entry under Bach is patently inappropriate, and one can only hope that cataloguers when faced with such a work will invoke the general provisions of 21.9 rather than the specific instructions of 21.21 and will arrive at entry under the later composer on the reasonable grounds that the additional material has 'substantially changed the nature ... of the original'.

Rule 21.23 deals with the entry of sound recordings, prompting the immediate question: why a special rule for what are after all only scores in performance? The first part of the rule covers works by one person or body (corporate responsibility being 'smuggled in' under the provisions of 21.1B). Entry procedures are the same as those for printed music, except that added entries are to be made for up to three 'principal performers', this last phrase being glossed as 'singers, readers, orchestras, etc.', while a footnote makes the further point that 'principal' performers are to be interpreted as being 'those given prominence (by wording or layout) in the chief source of information'. (This in its turn should be read in the light of the general statement at 0.8 that 'the word *prominently* means that a statement to which it applies must be a formal statement found in one of the prescribed sources of information'.) It is to be noted that the criterion of 'prominence in the chief source of information' is consistent with various other provisions of the code, for example with the treatment of texts with commentary (21.13) according to the relative emphasis given to each on the title page, rather than to the cataloguer's assessment of their respective importance in the publication. On the other hand an over-mechanical application of the rule could do harm in the numerous instances in which four or more principal performers are accorded equal prominence in the chief source of information:

a typical example is supplied by a recording of Schubert's incidental music to *Rosamunde* for which the chief source names the orchestra, chorus, contralto soloists and conductor, in that order and with equal prominence. Literal application of rule 21.23A would result in the provision of one added entry only for the Concertgebouw Orchestra of Amsterdam, when for purposes of retrieval the name of the conductor, Bernard Haitink, is of at least equal importance. Cataloguers will therefore be well advised to read 21.23A-B in the light of the rules for added entries in general (21.29-30) and in particular in the light of the recommendation to 'make an added entry under the heading for any...name that would provide an important access point' (21.30H).

With rule 21.23C we encounter the case of performer-as-author mentioned earlier. The rule is concerned with collections of works by several composers for which the name of a performer is both the sole unifying factor and - in most instances - the sought heading. Entry in such cases is to be under the heading for the principal performer or (more usually) the first named of up to three principal performers. Here again there will be few difficulties in standard situations involving a soloist with or without accompaniment: 'Great tenor arias', 'Heifetz encores', and the like. Where the rule seems likely to produce inconsistent results is firstly in the case of collections having more than three principal performers, which will automatically be entered under the title (21.23D). If is perfectly possible for a disc with a title like 'Great tenor arias' to give equal prominence in the chief source of information to the soloist, chorus, orchestra and conductor, despite the self-evident fact that the primary purpose of the issue is to display the talents of the solo vocalist. Undesirable results will also arise with certain recordings in the 'orchestral showpieces' category, where the principal source may feature a conductor ('The art of Eugene Ormandy') or the orchestra with which he is mainly associated ('Philadelphia Orchestra gala') for reasons which have more to do with the issuing company's idea of a marketable commodity tham with the musical contributions of the respective entities. Finally it is to be noted that while a collection published as a sound recording will be entered under the name of a performer, the same collection in printed form will be entered, following rule 21.7, under title. This will occur relatively seldom in the case of music, but is bound to produce inconsistencies in catalogues which bring together spoken and printed versions of anthologies of literature. For all these reasons the authors of the code might have been better advised to provide for entry under title as the most appropriate expedient for collections of all kinds.

Uniform titles

The subject of uniform titles is one which bulks large in discussions of music cataloguing. There are two main reasons for this. Firstly the standard works of the concert repertoire tend to be known familiarly by variant titles (*The firebird/L'oiseau de feu*, *Trumpet voluntary in D/ Prince of Denmark's march*) and to be published under these titles. Secondly it is only a minority of works which have distinctive titles like *The firebird*: many musical compositions are identified merely by the name of a musical form ('Symphony', 'Sonata', etc.) supplemented by statements of instrumentation, ordinal position among similar works by the same composer, opus number and key. The number of alternative ways in which this information may be presented on a title page (or on the label or sleeve of a disc) is of course very great. Correspondingly, music cataloguers need clear, consistent and detailed provisions for formulating uniform titles.

One of the more important structural revisions incorporated in AACR 2 is that by which the rules governing uniform titles for music are presented

as part of a single chapter on uniform titles (chapter 25) rather than as a sub-section of the rules for music. This is a logical change, and one which enables the relationship bewteen uniform titles for music and other uniform titles to be grasped more clearly than in the past.

A first point to be made regarding chapter 25 concerns the options which the cataloguing agency may exercise in respect of its use of uniform titles. As developed in a preliminary note (25.1) these amount to a permission to use or refrain from using uniform titles in the light of such factors as the number of editions of a work held (or likely to be held), the language in which it was originally published, and the nature of the clientele who will be accessing it via the catalogue. This is of course not the same as a permission to construct uniform titles to a pattern other than that prescribed in the rules (on the basis of using the best-known English title, for example). This last possibility is not explicitly mentioned in AACR 2 and it must be presumed that it is not one which the authors of the code would condone.

The section of chapter 25 which is concerned with uniform titles for music begins (25.26A) by confronting a problem glanced at above: that of distinguishing works with distinctive titles (*The banks of green willow*; *Variations on a theme of Frank Bridge*) from those whose title is no more than the name of a musical form. That this is not an academic issue will be realised when the consequences of failing to resolve it adequately are considered. We might decide, for example, that any title *including* the name of a standard musical form should be treated as non-distinctive: following this criterion we should find ourselves formulating uniform titles like 'Symphony, op.14' for Berlioz's *Symphonie fantastique* and 'Symphony, op.21' for Lalo's *Symphonie espagnole* in neither case to the advantage of catalogue users. On the other hand we might decide that whenever the title of a work as published included a distinctive form of appellation this should be adopted as the basis of the uniform title: such a rule would produce numerous entries with uniform titles like *Rhenish symphony*, with deleterious effects on the arrangement of works under the heading for a voluminous composer. As the last paragraph suggests, there is no straightforward or universally applicable recipe for the construction of uniform titles for music. AACR 2 begins by defining *title* as the name of the work in its irreducible minimum, i.e. stripped of such qualifiers as medium of performance, key, opus number and 'adjectives and epithets not part of the original title of the work'. This root designation is to be the basis of the uniform title: indeed if it is distinctive it will actually *be* the uniform title. Only if the title as so defined consists solely of the name of a type of composition will it be necessary to add details of instrumentation, etc.

While the formula described above will undoubtedly resolve many of the cataloguer's difficulties in this area, some perplexities remain. For the most part these arise from the stress which is placed in the rules on the 'original title of the work'. It is clear for example that in the case of a work entitled *Grandes études* - and known to be so named by the composer - the adjective 'Grandes' is to be retained, as indeed is the adjective in *Symphonie fantastique*. However in many instances the determination of the original title of the work may call for a considerable amount of research on the part of the cataloguer. There is, further, some uncertainty in the rules as to the meaning of the term 'original title'. From an annotation given following the *Grandes études* example it might appear that it is only a title given to the work by its composer which is to be so designated, and this would receive support from the reference to 'the composer's original title' at 25.27A. However rule 25.3B, the general rule for works created after 1500 and known by variant titles, prescribes use of 'the title proper of the original edition'. Clearly the implications of adopting the latter reading of the term 'original title' rather than

the former may be considerable; nor will the cataloguer's difficulties necessarily be resolved even when the choice is made. To determine the title under which a work was first *published* will frequently be harder than to determine the composer's preferred way of referring to it. Finally the status of numerals appearing in the original title of a work is unclear. Among the various categories of terms which are not to be considered as forming part of the title as defined above are 'numerals (unless they are an integral part of the title)', a formula which permits *The seventh trumpet* to be regarded as an acceptable uniform title while excluding the numerical portion of *12 sonatas* or *Troisième nocturne*. What is less clear is the precise meaning of 'integral'. 'Seventh' is certainly integral to the title *The seventh trumpet* in a way which 'troisieme' in the last example is not. Are we then to assume that numerals not integral in the strict sense are to be excluded even when part of the original title of the work? Or are they to be considered in the same light as other'adjectives and epithets' - a numeral is after all an adjective - and so included when encountered in an original title such as *Two English idylls*? Common sense would suggest the latter, but if numerals are indeed to be regarded merely as a special class of adjectival qualifier it is a little difficult to see why they should have required individual mention.

The next important area of choice presented by uniform titles is that of language. Where works whose titles consist solely of the name of a type of composition are concerned the preference (25.27B) is for an accepted English form of name ('Quartets', 'Sonatas', etc.), given in the plural unless the composer wrote only one work of the type. ('Etude', 'fantasia' and 'sinfonia concertante' are exceptions to the general instruction to anglicise.) Works with distinctive titles are less easily provided for, since in some cases a vernacular title has become established and in others not. There is also the consideration already mentioned, that owing to the international nature of music an edition of a work published in London, Paris or Dresden, and lettered accordingly, will be acceptable to performers whatever their native language. For these reasons a code which is seriously concerned with the problem of standardisation may be expected to approach the question of the language of uniform titles with some degree of rigour.

Rule 25.27A, on the language of uniform titles for musical works with distinctive titles, opts for the composer's original title unless a later title in the same language is better known. In neither case is there an option to prefer a title in another language, even when the language of the original title is little known. There is perhaps a certain illogicality in the admission of familiarity as a criterion for choosing between versions of the title in the same language, as against the disregard of the same principle when different languages are involved. Libraries with a non-specialist clientele - more particularly record libraries - may well decide to transgress this rule, and with some apparent justification. Among the general public a library which insisted on filing entries for well-known orchestral works under uniform titles like 'Haugtussa' (*The mountain maid*) and Z ceskych luhu a haju' (*From Bohemia's woods and fields*) would soon become a byword for pedantry.

Having established the basic structure of uniform titles for musical works and the language in which they are to be presented, the rules proceed to specify the elements needed to order a file of entries for works in the same musical form. These additions to the 'title' (as defined above) cover medium of performance (25.29), serial, opus or thematic index numbers (25.31A2-4), and key (25.31A5). (The omission from the list of soubriquets such as 'Eroica' may occasion surprise.) Little of this calls for detailed comment, but it may be appropriate to

register relief that the internal contradiction between rules 235 and 237A2 of AACR 1 has at last been resolved. AACR 2's placing of key as the final element in a standard uniform title is clearly the logical choice, if only from the point of view of establishing a consistent filing order.

On rule 25.29 ('Medium of performance') only one comment needs to be made. It concerns terminology, the treatment of which reads at certain points like an unhappy attempt to be all things to all men. Not only are assorted terms such as 'cello or violoncello'. 'cor anglais or English horn' offered as alternatives, with no indication that these pairings represent British and North American usage respectively (and any reader who grasps that the second term in each pair is standard American will receive a check on meeting 'kettle drums or tympani' a few lines further on), but in a few cases - notably in respect of the plural form of 'woodwinds', 'brasses', etc. - the North American form is all that is offered. Particularly to be regretted from a British point of view is the consistent use of 'violoncello' in the examples.

Only one other part of chapter 25 requires comment. This is the section (25.32) dealing with the construction of uniform titles for parts of a musical work. The procedure in such cases - they include individual arias from operas, single movements from suites, overtures, etc. - is to give the title of the whole work followed by the designation of the part:

[Aida. Celeste Aida]

The problem here is one of definition. AACR 1 helpfully denominated such parts of works as 'excerpts', thereby distinguishing them from the individual units within a loosely organised series of works such as a novel sequence. AACR 2 plainly intends to make the same distinction, since early in chapter 25 there is a rule (25.6A1) dealing with 'separately catalogued' parts of a work and providing for uniform titles based on the title of the part, the examples including such parts of works as J.R.R.Tolkien's *The two towers* and Proust's *Du côté de chez Swann*. It seems reasonable to suppose that one opera from the *Ring* cycle, or one tone poem from a sequence such as Smetana's *Ma vlast* ought to be treated in the same way: however a footnote to rule 25.6 refers the cataloguer to rule 25.32 for instructions on uniform titles for parts of musical works, and at 25.32, as we have seen, the only parts on view are those which AACR 1 would have termed excerpts. It will take a fairly clear-eyed cataloguer to perceive that despite the footnote to rule 25.6 and the reference to 'separately published parts of a musical work' (rather than excerpts) which stands at the head of 25.32, the spirit of the rules does not really require the uniform title for, say, *Lohengrin* to be based on the title of the cycle of which it forms one part.

Description

In the description of library materials very different principles are involved from those which condition the choice and form of headings or of uniform titles. The topics mentioned so far bear upon *access*, and so upon the expectations with which the catalogue user approaches a file of entries and the means by which these expectations may be satisfied. At this level what is important is that the potential user should find the appropriate entries, not that the headings chosen should accurately mirror any particular statement on the title page of the publication. However once an appropriate record has been accessed other criteria become relevant. Is the descriptive information presented in the record sufficient in quantity - and sufficiently germane to the catalogue user's needs - to enable the item to which it relates to be accurately identified and its relevance assessed? Is it entirely clear - if it is a score which is in question - that the entry relates to a particular edition

with known characteristics (instrumentation, format, language of text, etc.)? If a recording, are the performers sufficiently identified, the technical aspects of the item sufficiently clear for a user to be in no doubt as to its compatability with the equipment on which it is to be played? Questions like these continually exercise the mind of the descriptive cataloguer, who will quite rightly assess the value of any code of cataloguing rules according to the degree to which it facilitates accurate and economical description of the materials with which it deals.

As we have seen, AACR 2 is a *generalising* code. Thus while the unique characteristics of particular materials are not neglected, greater stress is placed on what they have in common. As a minimum all materials are assumed to have (or to be capable of being supplied with) a title and a date of issue: most are provided - normally on a readily identified 'chief source of information' - with statements relative to their authorship ('statements of responsibility'), the agency responsible for issuing them, and sometimes the series of publications to which they belong. All these data are, wherever possible, to be transcribed from the item. Only in the 'physical description area' (or collation) and in footnotes is the onus of formulating the terms in which statements are to be presented in the catalogue record placed on the cataloguer.

This rather general statement is a necessary preliminary to any discussion of AACR 2's rules for the descriptive cataloguing of music, which rest unashamedly on the 'title page principle' and on the conviction that the best way of securing both standardisation and utility in catalogue descriptions is to derive the more important descriptive statements from either the title page or a specified alternative. This is not yet an orthodoxy among music cataloguers, who tend to point to the lack of standardisation in the bibliographic apparatus of both scores and sound recordings as a factor militating against the successful implementation of a system based on transcription. As recently as 1966 indeed, in his useful *Organizing music in libraries* (a new edition of which is understood to be in preparation), Brian Redfern questioned the value of title page transcription as a basis for descriptive cataloguing *per se*.

Having noted the existence of this 'great divide', and registered on which side of it AACR 2 stands, we can proceed to a consideration of some specific provisions of chapter 5 ('Music') and chapter 6 ('Sound recordings'). A logical place to begin, since it establishes ground rules for much of what follows, is the section on 'sources of information' which appears among the preliminary rules of both chapters.

Where music scores are concerned, the most obvious bibliographic feature unique to the genre is the occasional appearance of 'list title pages', title pages which list several works of which only one appears in the publication. Not all cataloguing codes advert to this very characteristic problem (the draft ISBD for printed music (1979) does not, for example) but in AACR 2 it is both mentioned and provided for, via a recommendation (5.0B1) to 'use as the chief source of information whichever of the "list" title page, the cover, or the caption furnishes the fullest information'. A similar pragmatism informs the treatment of a related difficulty, the fact that music scores, particularly those in sheet format, may not have a single chief source of information. The recommended approach to cases where information cannot be taken from a title page is to take it from the caption, cover, colophon or other preliminaries, in that order.

Sound recording typically pose problems similar to the one just analysed, and often in a more acute form. (The following comments refer directly only to discs and cassettes, but there is no reason to suppose that other forms of sound recording are more amenable to treatment.) Essential descriptive data may appear on a label - more usually labels - affixed to the disc or cassette itself, on a sleeve or album (in the case of a disc)

or on an inlay card (in the case of a cassette), on an outer box or container which may house either one or several physical items, or finally on a separate sheet or pamphlet of descriptive notes. The sources mentioned above are frequently at odds with one another over even such basic questions as the title of the publication: alternatively one source (usually the sleeve or inlay card) will carry a collective title while another (the disc or cassette label) displays only a list of works. While it is generally the case that the label has most of the characteristics of a title page, exceptions are common. A current trend among manufacturers of cassettes seems to be to supply minimal information on the label, supplementing this with a note directing the reader elsewhere: 'See box for details', or 'See inlay card for details'.

AACR 2 responds to this situation in fairly Draconian style, prescribing the label (or labels) as the chief source of information for the all-important title and responsibility statements and thereby making it inevitable that descriptions formulated in conformity with its provisions will contain a plethora of square brackets (6.0B1). It is perhaps unfortunate that the principle of selecting as the chief source of information whichever source 'furnishes the fullest information', which we have already encountered in the case of 'list title pages', could not have been invoked here, or at the least that label and container (including inlay card in the case of a cassette) could not have been accorded equivalence of status.

Rules 5.1C and 6.1C are concerned with the 'general material designation', a new concept in AACR cataloguing. This optional element is intended to furnish the catalogue user with an early indication of the broad class of material to which the item belongs, a function which is clearly of some importance in integrated catalogues. Rather than rehearsing the arguments for and against the 'early warning' material designation - 'Music' or 'Sound recording' as the case may be - it will perhaps be sufficient here to note that no special instruction is given to cover those instances in which, following rule 25.31B3, the term 'vocal score' or 'chorus score' has been added to the uniform title. In these circumstances it would appear to be a work of supererogation further to designate the item as 'music', and one would therefore expect libraries to exercise the option of omitting the general material designation from such records even if their general policy is to include it.

The treatment of statements of responsibility in respect of musical works poses no distinct problems except in the case of performance statements for sound recordings. AACR 2 prescribes that such statements are to be transcribed in area 1 ('Title and statements of responsibility') only 'if the participation of the person(s) or body (bodies) named.... goes beyond that of performance, execution, or interpretation of a work (as is commonly the case with "popular",rock, and jazz music)' (6.1F1): otherwise they are to appear in the note area. There are several reasons for thinking that this exclusion of 'standard' performance statements from area 1 may be a retrogressive one. Firstly, even in the most practical terms the borderline between creation and performance is frequently indeterminate: who is to decide whether the 'participation' of a rock band is such as to transcend 'performance' in the narrow sense (or, to cite an example of another kind altogether, whether the singing of a Florence Foster Jenkins is not so destructive of the works nominally performed as to qualify inder the same rubric)? Secondly, from the standpoint of pure aesthetics there is no such things as a 'neutral' performance: the performer can never be a transparent medium, and this fact might just as well be recognised in the structure of catalogue entries. (The status of the performer is in fact close to that of the translator of a text, and modern cataloguing codes - including AACR 2 - are at one in regarding it as inappropriate to relegate the contributions of translators to a footnote.) Thirdly, for most users of sound

recordings the name of the principal performer is - after the title of the work and the name of the composer - the most important single fact about the item. Data of such importance should appear as 'high' as possible in the entry. Finally, relegation of performers to the note area consorts somewhat oddly with the decision already noted, that in some instances *entry* is to be under the name of a principal performer (21.23C). On this issue the two halves of the code appear to be pulling in diametrically opposed directions. For all these reasons it would seem preferable to regard performance statements as one sub-category of statements of responsibility, and in harmony with this principle to transcribe at least the more important of them in area 1.

In conclusion brief notes regarding three somewhat miscellaneous topics arising in the description of music scores may be in order.

1. Parallel titles (5.1D) are handled by the same procedures as apply to ther classes of publication. There is in other words no recognition in AACR 2 that the prevalence of such titles might cause music scores (and possibly sound recordings as well) to be regarded as a special case. Nor is there any reference to the phenomenon of partial parallelism, where one part of a title (e.g. the name of a musical form such as 'concerto' or 'sonata') appears in one language only while other statements (key, instrumentation, etc.) are given in more than one language.

2. Edition statements also (5.2) are treated on lines which differ in no essential respect from those developed in the 'General rules for description' (chapter 1). A deep-seated ambiguity of such statements is therefore left unresolved, namely the lack of distinction between edition statements signifying that a work has passed through two or more musically distinct versions (Stravinsky's *Firebird suite*) and those indicating that a single work has appeared in distinct bibliographic editions. This problem is not unique to music, but it is one which arises with particular force in the case of musical works, as the example of a 'revised edition' of Mozart's Piano concerto, K.414, appended to rule 5.2C1 makes clear. There is no implication here that Mozart himself was responsible for this 'rev. ed.'. On the other hand 'revised 1947 version', which AACR 2 terms (see 1.2B3) would constitute an edition statement, denotes (when attached to a score of *Petrushka*) that this is Stravinsky's own revision of his original work. The problem outlined here is a difficult one, and AACR 2 is not alone in having failed to resolve it: successive ISBDs have approached edition statements in very much the same manner.

3. Provision for the recording of plate numbers is made in the note area (5.7B19). This prescription is at variance with the equivalent provision of the draft ISBD for printed music, in which such numbers are given in area 8. It is however in harmony with the general AACR 2 principle that the first element of area 8 should be reserved for international standard numbers.

The American Musicological Society and the Music Library Association's Translation Center holds unpublished translations of various musicological works. A list was printed in *Notes*, 35/1 (Sept.1978) p57-60. It is not clear from the publicity whether the Center is prepared to loan outside the USA. Further information is available from AMS/MLA Translation Center, Music Department, Brooklyn College, Brooklyn, NY 11210, USA.

NEW EDITIONS

Yorke Edition

In the last issue, I mentioned some specialist publishers who produced excellent editions of particular repertoires, mostly in the Early Music area. But the other opportunity for such enterprises is that of individual instruments; Rodney Slatford has probably been the pathfinder here, with his Yorke Editions, which has been issuing music for double bass for the last ten years. He has built up a catalogue containing a nice mixture of new works and of "classics" for the instrument, all very well produced. The two Dittersdorf concertos, both in D, appear in one volume (YE 0059, £12.00) in accurate texts without the alterations of the pre-war Schott versions. In fact, to describe them as being in D is to beg some questions, since they are normally considered to be in E flat and E. The solo parts, however, were notated in D, so to avoid having a scordatura tuning, Slatford has transposed the accompaniment. The publication is for double bass and piano, but score and parts are available on hire. This pitch problem does not arise in the Sinfonia Concertante for viola and double bass (YE 0058, £4.50).

Dragonetti is probably the most famous double bass player; a few of his compositions are published in the series, though to adopt as title "the famous solo in E minor" suggests an unawareness of the problems of billing or cataloguing. How is one supposed to put it on a concert programme: "Solo in E minor: the famous"? Does it have a more precise identification? Similarly, Nicolo Porpora's "Aria" needs further specification (YE 0047, £0.65). More information is given in the volumes that have appeared so far of the complete Bottesini for double bass, but in vol.1 (YE 0049, £6.00) players asked to provide programme notes would have welcomed identification of the themes in the Rossini Fantasia. Are the Telemann "Sonatas in canon" really for two bass instruments; the source I know - the English print of c.1746 - isn't, but there might be another that is: it would be nice to be told.

It is excellent that Yorke Edition has encouraged compositions for other combinations than the normal double bass and piano. The Rossini duet for cello and bass was an early success (YE 0001, £2.00). I was amused by a piece for 4 basses by Daryl Runswick called "Suite and low"(YE 0050, £4.50), and the comic touch also appears in a fairy-tale "Little sad sound" by Alan Ridout and David Delve (YE 0061) for narrator and solo double bass. More seriously, there is David Ellis' Sonata for unaccompanied double bass (YE 0051, £0.85), a fine work probably known to more players than any similar piece thanks to being the set work at last year's Isle of Man double bass jamboree.

Yorke Editions offers a subscription scheme for all new editions, which I recommend to larger libraries; smaller ones should stock at least the "classics" I have mentioned.

Piano Music Discoveries

Two items arrived from A.A.Kalmus in February with a covering letter drawing attention to "important new publications of piano music". One certainly is: three new "Images" by Debussy (Presser, £2.80), which the editor has entitled "Images (oubliées)". They date from Winter, 1894, so are far from being student works. The second piece, a Sarabande, was published in a journal in 1896, and appeared in revised form in "Pour le piano"; the other two are now published for the first time. While not showing the composer at his most striking, they are very characterful pieces, and one can only welcome such a finely-produced publication.

But what can one say about "the most dramatic musical discovery of the

age"? (I quote from both cover and title-page.) Has someone found a lost Beethoven sonata? An early work of Brahms that escaped destruction? No - nothing so dramatic: just two early versions of Chopin's *Grande valse brilliante*, op.18, and the Waltz in G flat, op.70/1 (listed on the title page in the opposite order from that in which they are printed). The overkill in the publicity does the publication a disservice, since while they are not as important as proclaimed, they are in fact of very great interest; it is fascinating to trace the changes from one version to another. The contrast between the early versions and the final publication is, however, obscured by the printing of a standard, late-19th century version instead of a proper edition based on authentic sources, so that the gulf between the drafts and the works as we know them is made larger than it really is. The editor makes some useful, and some exaggerated remarks in his comparisons. The volume also contains much illustrative matter. The facsimiles of the manuscripts are most important - indeed, the rest of the volume is not really needed; but do we really want to see the editor holding Chopin's vest, or playing a piano in the garden of George Sand's house (with a caption spelling her Georges Sands), or, even funnier, playing a piano in a field (one cannot resist wondering whether he can have been playing a Nocturne in A Flat Field)? What is of value in this publication is obscured by the repulsive presentation, and the price is excessive (£6.30), if one bears in mind how much is sheer publicity for the editor/pianist (whom I have avoided naming). But, alas, it's worth buying for the facsimiles.

Bach? Telemann?

That the so-called "Kleines Magnificat", BWV Anh 21, is not by J.S.Bach was proved pretty conclusively by Hudson and Dürr in Music & Letters 36, 1955, p233-6. Two editions of it have appeared under Bach's name, one by E. Paccagnella (De Santis, 1958), the other by D.Hellmann (Hänssler, 1961). Both include complete facsimiles of the Leningrad manuscript; the De Santis edition has the more legible facsimile, but the Hänssler is the better edition. But now an edition has appeared under the name of Telemann, in the series "Vocale muziek met instrumentale begeleidung uit de bel canto tijd" no.8 (Broekmans en Van Poppel/A.A.Kalmus, £5.25 for score and parts). Unfortunately, the reason for the ascription is not properly documented; it seems that a manuscript in Telemann's hand has turned up, dated 1708; this edition, however, appears still to be based on the Leningrad manuscript, so has no further authority in sorting out some of the editorial problems, e.g. what instruments should play in the last movement. The Hänssler edition tries to incorporate the flute, silent since the first movement, while the new edition, more plausibly, has violins alone; at least, it is printed in both violin parts (though in the violin II part, it is out of order) in spite of the singular "violino" in the score. The manuscript has no separate instruction for the instrumentation of the movement, which follows the previous one without a gap; the implication is that the instrumentation should be the same, "All unisono", which probably just refers to 2 violins without the flute. So, one wonders, why bother to publish again a work that is already available in a reasonably good edition, without having first done the necessary research and adduced the full evidence for the new attribution, and without checking the new manuscript? Is the Telemann ascription and date reliable? (1708 strikes me as a bit early for a *traverso*.) But, whoever wrote it, it's an attractive work, well worth performing.

Oxford Madrigals

"The Oxford Book of English Madrigals" (OUP, £3.50) is in the same format as "The Oxford Book of Tudor Anthems" mentioned in the last issue. The differing nature of the source material, however, causes

difference in the editorial techniques used. In particular, the fact that the madrigal repertoire was originally printed (and the prints are fairly accurate) diminishes the difficulty in preparing an accurate text, and the need for a detailed description of a variety of source-readings. In this collection, fresh transcriptions have been made from the original sources by Andrew Parker; this seems to have been done well. He preserves original pitch in all except a few high madrigals which have, sensibly, been transposed down a tone. (Unlike church pitch, the secular pitch of the period seems not to have been very different from ours.) The relationship between duple and triple time is clearly shown. The modern time-signature of 2/2, though, obscures a clear distinction between madrigals originally headed by C and those by ¢; although the modern conductor will want to beat both types with two in a bar, the C signature definitely suggests more crotchet movement. Luckily, the original is shown in the preliminary staves.

An idiosyncratic device is used in the transcription of words added according to "bis" marks (the sign "ij" used to indicate a repeat of the previous section of text), since these are printed in parentheses, to distinguish them from other editorial additions of text, which are shown in the usual way by italics. I find this very confusing; it is hard not to sing the bracketed sections as genuinely parenthetical, almost as echo effects. It would seem at first sight, that in almost all cases the supplying of the repeated text is so obvious that it was unnecessary to indicate it. But sometimes this edition presents a different underlay from that familiar from the Fellowes editions. The Oxford version always literally repeats the previous words, and makes better sense than Fellowes' more varied interpretations; so it is necessary that the reason for the discrepancy be obvious in the text, in spite of the slight inconvenience to the singer. But the attempt to invent a new convention doesn't work.

The selection was made by Philip Ledger (it's rather unfair to Andrew Parker that only Ledger's name appears on the title page). It includes a fair sampling of the major composers, with some items by lesser ones; unlike some collections, no attempt seems to have been made to avoid the popular items, so most users will find plenty of their favourites here. Only one work not otherwise available is included: Robert Ramsey's rich "Sleep, fleshly birth". Although there is obviously an overlap with any other madrigal anthology one might have, it is considerably less than expected, so prospective buyers should not be put off by that consideration. Philip Ledger's other contribution is the addition of dynamics (sometimes too fussy, particularly some superfluous echoes) and suggestions for manner of performance. He has very ingeniously thought up a different heading for each work: "mournfully", "ardently", "crisply", "playfully", etc. An entertaining party game would be to label 60 people with these descriptions, and 60 people with the madrigal titles, and get them to pair off, to see how many agree with Ledger's characterisations. Like the dynamics, they do seem unnecessary.

The 60 madrigals are for all combinations of voices, from 3 to 6 parts. It is a pity that nowhere there is a list of contents specifying the vocal distribution. Ranges are given at the beginning of each madrigal. The order is roughly (though not exactly - why?) alphabetical by first line; this speeds finding items, though I would myself prefer arrangement by composer. Apart from a few disguised consort songs, all the items fit under the broad category of madrigal. None of the four-part versions of lute-songs are included; a selection of those would make an excellent companion volume. And may we hope for a similar collection of Italian madrigals? I thoroughly recommend that all libraries which keep vocal sets order some copies.

Clifford Bartlett

FACSIMILES

Archivum Musicum

A recent addition to the early music facsimile business is "Lo Studio per Edizioni Scelte" with its series "Archivum Musicum" of 16-18th century publications (and a few manuscripts), issued at fairly low prices bound in pretty coloured paper. The half-a-dozen items I have seen are excellent value, well reproduced and with brief, but pertinent, introductions. The two volumes of Frescobaldi's Toccatas, 1637, will be of widest interest, since the modern edition cannot match the beauty of the original. It really is worth trying to play from the original notation; the extra lines on the stave take some getting used to, but the sinuous lines of Frescobaldi's semiquavers and the general layout of the parts seem so much more musical than the correct Bärenreiter engraving. The publishers of the facsimile have, most intelligently, included the variant versions from the pre-1637 editions (which were regrettably omitted from Pidoux's Bärenreiter edition, though are included in Corpus of Early Keyboard Music vol.30/3). The original prefaces also differ; the facsimile reproduces the 1615 and 1637 versions, and a transcription of the similar 1616 preface is also included. There is, incidentally, an interesting interpretation of these prefaces by Christopher Hogwood in "Italian Music and the Fitzwilliam".

An important collection of early violin music is Fontana's Sonatas, posthumously published in 1641 in a not very accurately printed set of part-books. The first six, for violin and continuo, are well known, and the modern edition by Cerha (Diletto Musicale 13-15) is fine; he has also edited nos 9,10 and 12 (for violin, bassoon and continuo; DM 409-411). But the other pieces, for two violins and bassoon, plus one for three violins, are otherwise unavailable. S.P.E.S. have included in their first batch the first of G.B.Granata's series of guitar collections, "Capricci Armonici", 1646. This is worth buying, apart from any interest in the music itself, as an example of the hybrid notation for guitar, mixing tablature with alphabetical chord symbols. Molinaro's "Intavolatura di liuto" is a typical collection of dances, fantasias and arrangements of vocal pieces, essential for any library patronised by lutenists. Bismatova's "Compendio musicale", 1677, is a manuscript introduction to music, quite elementary, but useful because of the dearth of published Italian instruction books from the period.

The catalogue S.P.E.S. has issued lists many enticing titles as proposed; I hope that sales are high enough to encourage them to continue their programme as quickly as possible.

Garland Operas

Garland's publishing activities in the operatic field should be known to all readers. Over half of "Italian Opera, 1640-1770" has now appeared, and the first batch of "Early Romantic Opera" has recently arrived. While both series are most welcome, there are certain aspects of presentation that have not adequately been attended to. One lack is a list of characters; another is a list of sections, scenes, arias (whatever is appropriate to the individual work); it is a great pity that neither have been added. A full list of the orchestration would have saved our library hours of work; we will be including this information in the forthcoming BBC Orchestral Catalogue. In the later series, one expected rather more bibliographical information about the editions reproduced; when they were published, do they relate to a particular performance, are they accurate? And finally, those of us who would like to arrange the series together on our shelves (particularly the earlier series) are hampered by the fact that the volume numbers are not visible on the scores. Let's hope that the forthcoming Symphony series considers matters of this sort.

Clifford Bartlett

Inter-American Music Review is a new journal, edited (and largely written) by the indefatigable Robert Stevenson. The first issue (Vol.1/1, Fall 1978) contains various reviews (including, most usefully, reviews of dissertations), and has three substantial articles; two of these are archival studies of music in the cathedrals of Caracas, Venezuela and San Juan, Puerto Rico; the remaining one is "Schubert in America: first publications and performances". Of particular interest are lengthy excerpts from a review of a translated version of "The Elf King" comparing it unfavourably with Callcott's setting. America recognized Schubert quite early; the Great C major Symphony was performed in New York as early as January 1851, and remained popular until the Unfinished replaced it. An opera, too, was performed: *Die Verschworenen*, in 1863, with an Englsih-language vocal score published 20 years later. The selling agent is Theodore Front Musical Literature, 155 North San Vincente Boulevard, Beverly Hills, California, 90211, USA.

REVIEWS

Harold ROSENTHAL and John WARRACK: The concise Oxford dictionary of Opera. Second edition. Oxford U.P., 1979. 561p £6.95

The first edition has been a handy source of operatic information since 1964. This new edition covers the growth in repertoire since then - both new operas and revivals of old ones - and a new generation of performers. There is an enormous range of operatic subjects included - composers, librettists, performers, producers, operas, characters, arias, countries, towns, institutions, opera houses, etc. All users will, inevitably, find gaps; I was surprised, for instance, to find an entry for "Flower Song" but none for "Jewel Song" or "Prize Song". "Jonathan Miller" appears, but not "Kent Opera" or "Roger Norrington". There are some mistakes; why was so much fuss made of Vivaldi last year if he was born in 1675? There are also some misprints; Monteverdi's "Orfeo" was performed in 1607, not 1670, and Susanna Cibber's maiden name was "Arne".

An annoying fault is the inadequacy of the cross-referencing. Although it is stated that * is used to refer to related articles, this is not often enough done. Returning to Mrs Cibber, she appears under the entry for her brother with but one sentence of information, but no indication that she has a fuller entry under her married name; the fuller entry, however, omits one piece of information given in the shorter entry. If one looks up a composer, there is nothing to show which of the operas mentioned have separate entries. The editors are too optimistic in assuming that the readers will know foreign titles. There is a brief entry under "Impresario", but nothing to say that Mozart's opera is described under its German title; and the general reader is much more likely to seek "The Journey to Rheims" than "Il Viaggio a Reims".

Alphabeticization is also a slight problem. "La manna morta" is under L, "Les mamelles de Tirésias" is under M. So, is the rule, "Ignore the article in French, but not in Italian"? But French names (Le Maure) and L' (L'amour...) are an exception, as is "La Calunnia". So, is there a rule? While it is right to put Ralph Vaughan Williams under V, it is wrong to put Peter Maxwell Davies under M.

All opera-lovers, however, will need to keep this new edition within easy reach, and library copies are sure to be well-used.

Clifford Bartlett

Frederick NEUMANN: Ornamentation in baroque and post-baroque music, with special emphasis on J.S.Bach. Princeton U.P., 1978 630p £31.30

This is an important book. There has been a tendency for the "Authentic" approach to baroque ornamentation to be based on a few axioms too rigidly followed. Our chief guide has been C.P.E.Bach, who, in spite of the freedom of his compositions, was rather a rigid pedagogue. It is now clear that he is not the best guide to the ornamentation practice of his father; but ideas deriving from him and his contemporaries still influence our reactions when playing earlier music. The most important thing to learn from Neumann's study is that an understanding of J.S.Bach's ornamentation must come from study of late 17th century and very early 18th century practice.

This is also a dangerous book. It is a polemic, rather than a fully-balanced study. He makes, for instance, a strong case for the possibility of trills starting on the main note; but turning to Bach's music, I have found remarkably few places where I would wish to take advantage of the possibility. For the reader accustomed to the upper-note rule, Neumann's suggestion of a wider range of possibilities is valuable; but for the old-fashioned performer (and teachers are still turning out keyboard players who don't know about the upper-note rule), the emphasis is all wrong. Luckily, such readers are unlikely to embark upon so lengthy a tome.

Some of Neumann's ideas have been published over the last 15 years, and there has been considerable criticism; no doubt much more will follow. It is important that "orthodox" ideas be frequently questioned, and Neumann has performed a valuable task in questioning many of our assumptions. Whether all his points can be maintained or not, most players will find that, having read the book, they will be much freer in their interpretation of ornaments.

The strength of the book is its careful chronological and national distinction between the various ornamental traditions. A very large number of theorists and ornamentation tables have been examined, so that the danger of taking an unrepresentative source too seriously is minimized. Neumann is also skilful at selecting written-out examples from actual compositions, though he is unable in a book of this nature to discuss an ornament in the context of the complete movement, which is essential for considering e.g. the length of an appogiatura. He concentrates chiefly on the smaller ornaments (those notatable by symbols), though there is a good chapter on vibrato. Less is said about free ornamentation; the comments he makes, however, are helpful. He avoids the matter of rhythmic interpretation - overdotting, inégalité, etc - on which he has published a variety of controversial articles. There is a convenient glossary of terms and symbols, and a good index. The book is finely produced, though tiring on the arm if one isn't reading it at a desk.

Clifford Bartlett

Franz SCHUBERT: Thematisches Verzeichnis seiner Werke in chronologischer Folge, von Otto Erich Deutsch. Neuausgabe in Deutscher Sprache bearbeitet und herausgegeben von der Editionsleitung der Neuen Schubert-Ausgabe und Werner Aderhold (Neue Ausgabe sämtlicher Werke, Serie VIII: Supplement Band 4)
Bärenreiter, 1978 712p £69.30

The need for a revision of Deutsch's Schubert catalogue has been felt for some time. The 1940s were hardly the best years for international collaboration, but it was remarkable how much information Deutsch managed to acquire about sources around the world. Chronologically arranged catalogues present particular problems to a revisor; should the accepted numeration system be disrupted to achieve a more correct chronology? Unlike the revisers of Köchel, the revisers of Deutsch have retained the original numbers, and merely corrected the dates (inserting cross-references under the newly-discovered dates). But beware of using the catalogue as a way of finding out what Schubert was working on at any particular time, since works are entered under the date of the first version, and cross-references are not normally given under dates of revisions. Moreover, the references given in D^1 for completion dates of longer works are omitted from D^2. There are a few changes of numeration, mostly caused by linking different versions of the same song under one number, so not likely to cause much confusion. But Schubert's last song, *Die Taubenpost*, is now separated from *Schwanengesang*, with its own number 956A. The three *Harfenspieler* songs, $D^1$478-480, have been put together under $D^2$478, with the order

of Schubert's publication restored. There has been a certain amount of movement between the main sequence and the final section of undated works (D966-998). A few minor entries have vanished; where, for instance, is $D^1$573A?

The most obvious improvement is in the presentation of the thematic incipits. In D^1, these consisted of a single melodic line only; songs had no accompaniment nor introduction, so that there was no resemblance between the incipit for *Death and the Maiden* and the slow movement of the D minor quartet. D^2 quotes both the introduction and the vocal incipit, and squashes is as much of the texture as possible; where necessary, two staves are used; each movement is included, though in multisectional works $D^1$is sometimes more generous (e.g. D48). The number of bars is stated. The information preceding the incipit is roughly the same as in D^1: author of text, date of composition and reference to the Collected Works. D^2 gives greater prominence to the original opus number than some might have expected, though with the use of opus number for ordering songs in the new Collected Works this should not surprise us too much.The new, as well as the old Collected Works are cited; this may cause some frustration, since with the rate of progress customary with such enterprises, some of the editions mentioned are not likely to appear this century.

The subject of the correct titles of Schubert's songs was raised by Maurice Brown in a posthumous article published in *The Musical Times*, April 1976, p310-312, based on his experience in preparing the catalogue of Schubert's songs for Grove 6. Some of his points are not picked up in D^2, e.g. the title of D707 should be *Die zürnende Diana*, not *Der zürnenden Diana*, which is the poet's later title, unknown to Schubert. Perhaps the catalogue should state the authority for the titles it selects.

The new edition is vastly superior in the information it gives on the autographs, early manuscripts and first editions. It does, however, omit some modern first editions; $D^1$993/$D^2$2E is readily available in *Das Musikwerk/Anthology of Music* 43, p88, and various works, e.g. D327, 453 and 875A, have been published in completed versions by R.v.Hoorickx. The bibliographies, too, are more substantial, though some references that the English-speaking reader might have found useful are dropped - Tovey's note on the Wanderer Fantasy, for instance (Essays IV, p70), which, though written for the Liszt version, is "based on the original text without reference to Liszt's arrangement". His essay on *Viola*, D787, is noted only with its original publication, not the more accessible version in *Essays...Chamber music*, p137.

Dubious works are given a numerical sequence in Appendix I, with arrangements of other composers' works in App.II and Schubert's copies of other works in App.III. D^2's indices are more convenient than those of D^1: it is no longer necessary to know whether one is dealing with a title or first line when looking up a song. Some entries in D^1's index are lost, though, such as the titles of literary works from which songs are derived.

This revised edition is obviously essential for any well-equipped music library. But such libraries will already have received a copy with their subscription to thenew Collected Works. More problematic is whether it is better for the smaller library to pay so much money for a catalogue when they could, for only another £100, buy the complete works in miniature score, and make do with their copy of the original edition (which in 1951 cost 45/-) or the Kalmus reprint of it. Some librarians will feel that accuracy of information should be paramount, others that the music itself should come first, depending on the use to which their collections are predominantly put. All the reviewer can say is, if you can afford the new edition, buy it.

Clifford Bartlett

Deryck COOKE: I saw the World End: a study of Wagner's *Ring* O.U.P. 1979 360p £6.50 (paperback £3.95)

The WAGNER COMPANION, edited by Peter Burbidge and Richard Sutton Faber & Faber, 1979 462p £12.50 (paperback £6.95)

The title of Deryck Cooke's book, alas, is untrue; because of the author's untimely death two and a half years ago this book covers only a small part of the projected whole, and does not manage to reach *The Twilight of the Gods*. What we have here are some preliminary chapters, which point out the inadequacies of the standard English-language commentaries on *The Ring* - G.B.Shaw, Newman and Donington; some general remarks on the sources of the story; and a detailed discussion of the librettos of *The Rheingold* and *The Valkyrie*. So only half of the intended volume one is here, and nothing of volume two, dealing with the music. Had the whole work been written, and had the standard of what survives been maintained (and there is no reason to doubt it), this would have been a study really worthy of its subject. Some valuable musical comments do appear, particularly in a section discussing the dangers of the standard list of *Leitmotive* (which very word he questions); in particular, he suspects that the incorrect labelling by Wolzogen of Freia's "love" theme as "flight motive" was responsible for much misunderstanding of the overall theme of conflict between power and love. As he says in his chapter "Wagner's musical language" in *The Wagner Companion*, "Understanding and appreciation of Wagner's music have been largely bedevilled and obscured by a misguided obsession with his so-called 'system of leading-motives' ".

The bulk of the book is a detailed survey of how the composer worked at the German and Scandinavian historical and mythological material available to him to produce a myth suitable for his purposes, and by an examination of his manipulation of it, discover what these purposes were. The immense skill which Wagner showed to shape this chaotic and fragmentary material into a coherent and meaningful whole is clearly shown. Close attention to detail of the text enables the author to expound what Wagner's myth actually is (something that summaries of the operas do not always exactly elucidate), and what he intended it to signify. There is a danger that a study concentrating on the text will fail to allow for the effect the presence of music has upon the text. No doubt, had the work been completed, any such imbalance would have been taken care of in Volume II; but as it stands, Cooke's description of *The Rheingold* does not square exactly with the musical experience. The Valhalla theme, for instance (so-called by Wagner, though from its appearance in scene 2 it obviously refers more generally to the world of the Gods), adds a nobility to the gods that is barely evident from the text; and our reaction to the destruction of Valhalla at the end of *The Twilight of the Gods* probably depends more on our musical reaction to that theme than our recollection of the Gods' inadequacies in *The Rheingold*. While Cooke makes a strong case for the comparison between Alberich and Wotan, he does not allow for the fact that we see Alberich steal the Ring on-stage, while Wotan's visit to the Well of Wisdom is merely described. The comparison is valid, but it makes it easier for Wagner to present Wotan as a more complicated character than Alberich.

Fragmentary though it be, this book adds much to one's understanding of *The Ring*, and we must be grateful that publication was possible. There are a few aspects which the publisher's editor should have tidied up. The translator of the quotation from *Opera and Drama* on page 1 is not named, for instance, nor is an exact reference given; and the bibliography is a mess. But in general I find it refreshing to read a work of considerable erudition that does not need a battery of footnotes to support each idea. While acknowledgement is given to others when it is due, the book gives very strongly the impression of one highly

intelligent, sensitive and musical person relating directly to a great masterpiece, and writing from the depth of his experience.

How good a writer Deryck Cooke was is shown by comparison with one of the most significant chapters in *The Wagner Companion*, that by Michael Tanner on "The total work of art". In principle, it was a very good idea to get a literary critic who is enthusiastic about Wagner (at least, that is what I deduce from the chapter) to contribute on such a topic - a lot of writing on opera seems rather naive in comparison with modern literary criticism. But it is a great pity that he could not leave his Leavisite apparatus behind; most people reading the book will not be aware of, or if they are, may not be sympathetic to, the use of D.H. Lawrence as a source and yardstick for all ideas on life and art. It's a fascinating chapter, full of insights, but more difficult to read than it need be.

The Wagner Companion is a most useful collection of essays covering significant aspects of Wagner's works. It is organized by topic, rather than having chapters devoted to specific works. Section I, "background studies", gets off to a bad start with the long-demolished theory that Wagner's putative father, Ludwig Geyer, was a Jew - in fact, he was one of a succession of church organists. But that is not typical. This section has chapters on the German intellectual background, the literary background, and the musical background. Section II, "The dramatist and the musicians", begins with a short chapter on "Wagner the dramatist" by Richard David, continues with two lengthy chapters already mentioned by Michael Tanner and Deryck Cooke, and concludes with "The method of composition" by Robert Bailey. Section III contains chapters on Wagner as a writer, Wagner and his critics, and Bayreuth. The bibliographical details of Wagner's works are odd, but otherwise the select bibliography is convenient, particularly since this is a book that will frequently be read by those unfamiliar with the vast quantity of literature on Wagner.

There is no doubt that even the smallest library with a collection of books on music should buy both these books; but we should hope that some readers will also buy their own copies, since both are, commendably, available in paperback form.

Clifford Bartlett

Peter EVANS: The music of Benjamin Britten
Dent, 1979 564p £15.00

Britten's music has managed to avoid the customary posthumous decline in reputation; but in spite of his general popularity, there has been little serious analytic writing about his music in recent years. With his move from Boosey & Hawkes to Faber Music, the valuable series of introductory articles to new works in *Tempo* ended, and the books on his operas by Eric Walter White and Patricia Howard, while offering some insight, leave a lot unsaid. In fact, the only other comprehensive study of his music, D Mitchell & H. Keller: *Benjamin Britten: a commentary on his works from a group of specialists* (1952), appeared only half-way through his working life. This large new book, while covering Britten's whole output, lays particular emphasis on the later works, so valuably complements that earlier, enthusiastic, idiosyncratic and perceptive survey.

Evans avoids the blow-by-blow commentary approach, and concentrates on the melodic and harmonic relationships by which each work is organised. He is thus not writing the sort of account that will persuade the reader to go and listen to an unknown work, or prepare him for the listening experience. But I find what he has to say about the works which I know fascinating. He invariably takes features which I have noticed, but

pursues them further, and finds illuminating links that escaped my attention. I was particularly interested in his description of harmonic structure; perhaps because my auditory approach is melodic rather than harmonic, I learnt much of the composer's skill in this area that I was unaware of before. I can pay this book the compliment that it has sent me back to the music with keener ears and eyes.

My only disappointment is the way it ends: it just stops with *Death in Venice*. I expected some sort of general stylistic comment. I know that it is difficult to write that sort of thing, and much of what could have been said has already been said in discussions of individual works. But there are certain stylistic traits that require mention, e.g. the building up of a phrase to end in a strong triad, which works marvellously for the lovers' reconciliation in *A Midsummer-Night's Dream*, but elsewhere seems a cliché. At a particular period of his life, Britten seemed determined that the structure of his larger works be clear and systematic, often on a twelve-note basis (*The Turn of the Screw*, *Cantata Academica*, *A Midsummer-Night's Dream*), but broke away from this with *Curlew River*, where the unifying features are melodic. This, and other more general patterns, would have benefitted from separate comment. And how is it that an excerpt of a Britten work is usually so readily identifiable?

So while this book does not say everything (and its chapters on the operas concentrate more on musical than dramatic aspects), it must be highly recommended as a most intelligent and musically sensitive study.

Clifford Bartlett

Warren CRAIG: Sweet and Lowdown: America's popular song writers
Metuchen, N.J. and London, The Scarecrow Press, 1978
645p £18.75

It is true, I think, that writers and composers of popular songs tend, apart from a few giants, to be quite unknown, or at least overshadowed by the performers of their works. Warren Craig argues in his preface that this is unfair, and he has compiled this book in order to reveal more clearly the writers' and composers' talents.

The format is alphabetical (writers and composers in one sequence) but divided by era: Before Tin Pan Alley (i.e. up to about 1880); Tin Pan Alley (i.e. up to about 1930); After Tin Pan Alley. Under each entry there are brief biographical details, then a year-by-year listing of popular songs with an indication of what show or film (if any) they were written for. Indexes of song titles, productions and artists link all together.

In his fairly lengthy introduction the author provides an apologia for the compilation of this volume as well as listing his criteria for inclusion. The apologia includes some fairly severe criticisms (and corrections) to similar compilations by authors familiar to most music librarians (Sigmund Spaeth, Julius Mattfeld, Jack Burton, David Ewen, Roger Kinkle). One's expectations are however dampened somewhat by the ingenious disclaimer that the present book "may still contain some (errors) which were undetected because this author's suspicions were not aroused". Further doubts were raised on looking at Appendix B "Sources of data", to be greeted by a brief bibliography listing most of those heavily criticised works and the statement "The research for *Sweet and Lowdown* is based on the following fifteen volumes". One work listed in this appendix and not criticised in the introduction is Nat Shapiro's excellent *Popular Music* (5 vols). A check on song titles beginning with the letter A showed that nearly all the titles were common to both works. The question of how original this compilation is, must remain an open one considering that no research into the files of

performing or recording rights organisations or the Library of Congress holdings was made, and no mention is made of the copyright registration processes which might have yielded more information (see James Fuld *World Famous Music*). Neither this main bibliography or a supplementary one makes mention of some useful works in this field: Patricia Havlice *Popular Song Index*; Allen Woll *Songs from Hollywood Musicals*; Alex Wilder *American Popular Song: the Great Innovators 1900-1950* or the British *Directory of Popular Music 1900-1965* by Leslie Lowe. So that despite Craig's valuable corrections, doubt must be cast on the depth of his research.

Further doubts are raised by his criteria for inclusion. "For the purposes of *Sweet and Lowdown*, popular songs are qualified as those which sold sizeable quantities of sheet music or individual (single) phonograph records". Thus hugely popular songs such as "The rain in Spain" (My Fair Lady) or "If I were a rich man" (Fiddler on the roof) escape inclusion because they do not meet the criteria. An additional criterion is that only the most successful songwriters are included. Exactly what the computer had in mind by 'successful' is not clear - "the number of their popular songs did not meet the arbitrary standards set for their period..." At all events Richard Adler (Pyjama Game), Leroy Anderson, Leonard Bernstein (West Side Story), Cy Coleman (Sweet Charity), Vernon Duke (April in Paris), George Forrest (Kismet), W.C.Handy, Lerner and Loewe (My Fair Lady), Henry Mancini and Stephen Sondheim come most readily to mind of those who are omitted. How then can this book replace the work of Nat Shapiro?

Further, the compiler's claim to reveal both the writers' and composers' talents takes a sharp knock when we realise that only through the index is it possible to put together the lyricist and composer of particular songs, as no mention of, say, the writer is made under entries for a composer. Indeed if only one of the partners in the creation of a song meets the strange criteria listed above it become impossible to identify the other partner. Thus we learn that Richard Whiting composed "On the good ship Lollipop" for the film *Bright Eyes* in 1934, but we have to go elsewhere to find out who wrote the words (actually Sidney Clare).

So altogether not recommended unless you want the corrections to other books listed in the introduction.

Julian Hodgson

Early Music News started nearly two years ago as a personal project by Michael Proctor. From April 1979 it has appeared in a new format (a more convenient one for librarians to keep, though less easy to display on a notice baord). It contains a diary of Early Music concerts, mostly in the London area, but including details of festivals and courses elsewhere; a guide to the month's broadcasts; short articles on forthcoming events; reviews of recent editions (contributed by Clifford Bartlett). Circulated with the News are separate leaflets for forthcoming concerts - various organizations use this as a substitute for running individual mailing lists. It is available at £2.50 (for 10 issues a year) from The Early Music Centre, 62 Princedale Road, London W11 4NL.

BOOKS RECEIVED

Pendragon Press have recently reprinted two standard works. *Carl Parrish: The notation of medieval music* ($18.00) was first published in 1957, slightly revised in 1959, and is reissued unchanged, apart from a laudatory introduction. The Gustave Reese Festschrift, *Aspects of Medieval and renaissance music*, edited by Jan LaRue ($45.00) has been corrected from the annotations in Reese's own copy. The long "Index of Festschriften" by Walter Gerboth has been omitted, since a revision is already available separately; but the list of Reese's publications has been updated, and an index added (though not an entirely exhaustive one). While Festschriften are not everyone's ideal bedside reading, I remember the fascination with which I dipped into this volume when it was first published. I have used it continually since, so strongly recommend it to any musicologically-orientated library that missed it.

Lute, vihuela, guitar to 1800: a bibliography by David B Lyons (Detroit Studies in Music Bibliography; Information Coordinators, $12.50) is in general an excellent guide, and a useful supplement to the extensive bibliography in the RISM lute-music volume, B VII, which appeared at roughly the same time. It suffers from over-classification in its arrangement, particularly in separating reviews from the works reviewed, but is otherwise a most convenient compilation.

Carlo d'Ordonez, 1734-1786: a thematic catalogue by Peter A Brown (Detroit Studies in Music Bibliography, 39; Information Coordinators, $15.50) gives a conspectus of one of those composers whose works are mentioned in historical surveys but rarely performed. In addition to all the information one normally expects in such a catalogue, an appendix gives tracings of datable watermarks, and samples of the hands of copyists, which should be of great help to others working in this field. It should be noted that the author states that no contemporary sources spells Ordonez with a tilde over the N, or adds an S to give the usual Spanish form of "Carlos".

Havergal Brian's Gothic Symphony: two studies, by Harold Truscott and Paul Rapoport (Havergal Brian Society, 33 Coopers Road, Little Heath, Potters Bar, Herts, EN6 1JQ. £6.95) will be a useful companion to next year's performance of this controversial work. The two analyses are nicely complementary, and the composer's 1938 account of how he came to write the work is appended. Owners of the score should note Rapoport's comments on its accuracy; and the doubt as to the exact forces required for performance is interesting. Writers on music should avoid phrases like "thrust out as an ejaculation" (p22).

Stravinsky by Roman Vlad, translated from the Italian by Frederick Fuller, has appeared in a third edition (Oxford U.P., £5.95), completing his account of the composer's oeuvre. Detailed consideration is particularly given to the later, serial works, ending with an appendix "Stravinsky and Schoenberg". Some of the early works receive a fairly curt, programme note style, treatment, but with a rather different tone and emphasis than that which an English author would naturally adopt. There is not the wealth of factual detail of Eric Walter White's indispensible book, but this perhaps brings us closer to the music.

Arbeitsbericht zur Herstellung des 3.Akts der Oper Lulu von Alban Berg by Friedrich Cerha (Universal, £3.90) is an exception to the general rule that critical commentaries appear long after the publication of the editions which they complete, since Act III of Lulu is not yet on the market. This pamphlet explains what exists of Berg's composition, and what the editor had to do, with a list of emendments, etc. I hope it will soon be followed by the complete vocal score. (The hire copy I have seen - a touched-up version of the vocal score prepared by Erwin

Stein 40 years ago - has a translation by Arthur Jacobs added; it would be most useful if the published version were to include that, since I suspect that one reason for the greater popularity of Wozzeck among English musicians might be the availability of that opera with a translation in the score.)

Orchesterkatalog zeitgenössischer Komponisten is issued by the Osterreichischer Komponistenbund, and contains details of orchestral works by Austrian composers writing since 1945. Information given includes movement headings, duration, orchestration, date of première and publisher. The original publication covers works up to the end of 1976; but the two volumes are in loose-leaf form, and one supplementary set of pages has already appeared. I hope that the system for sending out further supplements works effectively.

Studying music in the Federal Republic of Germany: music, music education, Musicology (revised editions, Schott, 1978. £3.60) is edited by Egon Kraus for the German Music Council. It presents an up-to-date list of musico-educational institutions in West Germany, with addresses, lists of subjects and teachers; there is also an introduction and general survey. It should be available at all institutions with students who wish to study in Germany; it is also interesting for the information it gives on German musical education in general. The text is in English.

Choose your instrument: a beginner's guide to making music (Gollancz, £2.95) contains chapters on various instruments; the editor, Jeremy Montagu, writes on brass, percussion, early music and music from other countries, while other specialists write on strings, woodwind and keyboard. It is intended to encourage and advise children thinking of taking up an instrument, and written in a direct, simple manner (though the more intelligent child might feel he was being written down to). One should probably have started the violin by the time one is old enough to read the book. Nevertheless, a most useful book for parents and musical children.

The art of singing: a compendium of thoughts on singing published between 1777 and 1927 by Brent Jeffrey Monahan (Scarecrow Press, $12.50) is a digest of writings about singing, arranged by topic, with introduction and an annotated bibliography. One may feel that the author's methodology is a bit heavy-handed, but the survey is of great interest - and not just to show how little agreement there has ever been among singing teachers!

Playing the string game: strategies for teaching cello and strings by Phyllis Young (University of Texas Press, £10.50 cloth, £7.00 paper) is a marvellous book, perhaps too systematic in its exhilarating gamesmanship for every teacher to swallow whole, but full of ideas for lively teaching. The technique behind it is musically sound,too. The illustrations by Sally Blakemore make their point with simple humour.

The Viola: complete guide for teachers and students by Henry Barrett appears in a second edition, revised and enlarged (University of Alabama Press, $17.95). Beginning with a graded list of compositions, it has chapters on technique, and a 100-page list of repertoire. Both are available from American University Publishers Group, 1 Gower Street, London WC1E 6HA.

Clifford Bartlett

J. S. Bach — Life · Times · Influence

Edited by Barbara Schwendowius and Wolfgang Dömling

Foreword by Andreas Holschneider
Editors' Note

Central and Northern Germany at the Time of Johann Sebastian Bach

Ludwig Finscher: Political and Social Conditions
Walter Blankenburg: Religious and Cultural Life
Harald Keller: Architecture and the Visual Arts

Johann Sebastian Bach — Life and Work

Christoph Wolff: The Family
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Johann Sebastian Bach's Influence on Posterity

Georg von Dadelsen: His Sons and his Pupils
Wolfgang Dömling: The Bach Tradition of the 19th and 20th Centuries

Appendix

Biographical Data
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Index of Illustrations

This superbly produced and wide-ranging volume will provide every reader interested in Johann Sebastian Bach with a new and stimulating view of his life and work. The main section of the book consists of eleven essays by nine internationally-known authorities on Bach, which were originally written to accompany the Bach recordings issued by the "Archive Production" (1974—75). Not least because the authors are acknowledged as leading experts in their field, some of them also being collaborators on the New Bach Edition, the essays can claim to be scholarly and challenging studies. They are interrelated, forming a lively picture built up from the various elements of Bach's life.

The essays are all carefully illustrated. Apart from a large number of black and white reproductions of photographs and contemporary engravings, drawings, manuscripts and first editions, there are eleven coloured reproductions of paintings which contribute materially to the presentation of the themes discussed.

Design and Layout: Franz Neuß

Format 32 x 31.5 cm. 179 pages, 158 black and white and 11 coloured illustrations.
Bound in white cloth with silver lettering, with coloured dust-jacket.
£21.12 .— / ISBN 3-7618-0589-6

A parallel edition of the book in German has already been published.

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