

Music Library

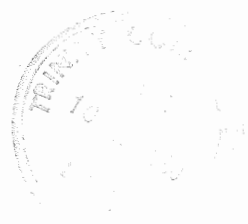
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BRIO

JOURNAL OF THE UNITED KINGDOM BRANCH OF THE
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Spring/Summer 1980

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INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

United Kingdom Branch

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BRIO

Vol.17, No.1

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RITA BENTON

It is difficult to believe that Rita Benton is dead. I recall a working lunch of the IAML Board in Salzburg last July which she and André Jurrens attended to discuss the future of *Fontes*. She was full of ideas, lively and animated. She spent a great deal of time at Salzburg attending meetings of each commission in turn in order to solicit ideas and articles for *Fontes*. Her enthusiasm had paid off, too, for just before she died in Paris, I had received a note from her saying that members had responded magnificently and there was a good fund of material now. It is not easy to be editor of a periodical, least of all an international one, but Rita and André had worked hard against a good deal of opposition at maintaining the essential qualities of *Fontes* while making it a more acceptable journal for the membership at large. It is a measure of her quality as a person that she succeeded in this task. Many others would have wilted at the opposition, particularly when to agree would have won her easy popularity.

Rita's contribution to the development of music libraries and of music librarianship is difficult to measure. No doubt others will write elsewhere of her work in the USA, but she was President of the MLA from 1962-65 and had served on its Executive Committee several times, and was at the time of her death Music Librarian of the University of Iowa. Her work for IAML has been prodigious. She was at one time President of the Research Libraries Commission and had served on the Council, making a valuable contribution to its work. She compiled the *Directory of Music Research Libraries* and with it set a high standard for publications appearing under the auspices of IAML. Astonishingly, with all this work, she still had time for music and musicology. In the latter undoubtedly her crowning achievement was the thematic catalogue of the works of Pleyel, for which she received the 1977 Music Library Association Prize for the best book length bibliography or other research tool.

She still had so much energy and so much she wanted to do, but those fortunate enough to know her will miss her most as a person, whose company was a pleasure. She was looking forward to coming to Cambridge. She will be sadly missed there and for many years to come.

Brian Redfern

THE POLYTECHNIC OF NORTH LONDON

School of Librarianship

Research Assistant

Applications are invited from suitably qualified persons for the post of Research Assistant to investigate the feasibility of establishing an international bibliography for music. It would be an advantage to have a thorough knowledge of music and a working knowledge of French and German. Experience in cataloguing music is essential.

The appointment will be made for a period of one year and will commence on 1st September 1980.
Salary scale: £3078 — £3498 plus London Allowance.

Application forms and further details are available from Margaret Redfern, School of Librarianship, The Polytechnic of North London, 207-225 Essex Road, London N1 3PN.

A NATIONAL MUSIC INFORMATION SERVICE — IS ONE NECESSARY?

A meeting was held on 24th January 1980 at the Geological Society, London, to discuss the need for a National Music Information System. Of the seventy participants, most came from the field of music or audio-visual librarianship. Some representatives of the music trade attended, but unfortunately there was no contingent from the music publishing or recording worlds.

The first session, entitled *What is in prospect from the British Library and the BBC*, was chaired by Phil Holmes (Director, Market Services and Planning with BLAISE — British Library Automated Information Service, who organised the meeting). He began by outlining the principal aim of the gathering — to establish whether there was a need for the provision of music information through mechanised services. Giving BLAISE services as an example, Dr. Holmes went on to point out some of the advantages of an online system. If catalogue entries are put into a machine-readable form, they can be used both for cataloguing and information retrieval services. Information from every part of the entry can be used to retrieve catalogue records — this could include composer, author, publisher, medium of performance, type of score, average running time, performer etc. This facilitates the compilation of specialised bibliographies or the location of specific works in e.g. a particular edition. Libraries could also use the records to form a basis for their own catalogues and the Automatic Document Request Service provides a link with the BLLD, so that references can be ordered as interloans online.

Dr. Holmes was followed by Miriam Miller, Librarian of the BBC Music Library, who described the resources that the BBC had to offer — a unique record of a wide range of musical material. If the proposed project went ahead (as yet there could be no commitment on either side), the BBC music catalogues would be available online through BLAISE, making the information readily and quickly retrievable. The chamber music catalogue would be the first to be automated.

Dave Ferris (British Library — British catalogue of Audio-Visual Material), Patrick Mills (British Catalogue of Music), Tim Neighbour (BL Reference Division Music Library) and Tony Reed (BLLD) then gave brief summaries of current activity in their departments and plans for the future. There are hopes of an update to BCAVM (AVMARC on BLAISE), concentrating on information provided by publishers, and a cumulation of the 1957–76 BCM was promised. Also in prospect is a catalogue of the holdings of the Reference Division Music Library — the c.50 volumes (covering 1800–1980) should appear over five years. Tony Reed pointed out that the BLLD music holdings were rapidly expanding and were generally underexploited.

In the following discussion, as in the afternoon session, constant themes were the lack of reliable comprehensive documentation in all fields concerned with music and difficulties encountered with publishers. Interest was expressed in the BBC/BL project, which it was thought would have an international market. However, a current awareness service was also thought to be very necessary. Christopher Foss (Music Trades Association) emphasised the needs of the music retailer and there was much general interest when Joyce Bailey (Pied Piper (Music) Ltd and MTA) described the 'music in print'

catalogue which the MTA and publishers were collaborating on. Ms. Bailey made an appeal to all librarians for support in this project, asking them to encourage publishers to co-operate with the MTA.

Fears were expressed as to the cost of online services, but Phil Holmes pointed out that these costs were decreasing; and as the number of subscribers grew, so access to a computer terminal became a possibility for most concerns or libraries.

The afternoon session, chaired by Phil Bird (BBC), was opened by Brian Redfern (International Association of Music Libraries) who gave a stimulating paper stressing the need for more extensive bibliographic control, especially in the fields of pop music and ethnomusicology. He too felt the necessity for a 'music in print' and he called on the British Library to take the lead in pioneering developments in cataloguing and classification — AACR2 and particularly Dewey were not satisfactory for music. The meeting seemed in general to agree with these views. A lively discussion followed in which several points which had arisen in the morning session were re-emphasised.

Dave Ferris, Phil Holmes, Malcolm Jones (Birmingham Public Libraries), Tony Reed and Brian Redfern formed a panel to answer questions in their areas, and Malcolm Jones said a few words about BLCMP's music records.

Diana Hull (British Institute of Recorded Sound) gave a report on progress towards the Institute's eventual aim, which is the production of a British National Discography. There had been criticism that BIRS had not been assuming its responsibilities and Ms. Hull explained that they were impeded by lack of staff and money, a cataloguing backlog of 1¼ million items and problems caused by the absence of legal copyright deposit for non-book materials.

Leslie Gilbert (Council for Educational Technology) opined that a rudimentary tool was better than none and pleaded for some sort of file or catalogue based in the UK expressing UK interests which would encourage publishers. OCLC — the vast US online cataloguing co-operative — might wish to gain subscribers in Britain in this field as it has a large number of music records. Lenore Coral (University of Wisconsin) stressed that music librarians using OCLC were highly dissatisfied with it and it had no value as a retrieval service.

Concern was expressed that a multiplicity of databases might grow up (e.g. the MTA and BIRS projects were not in MARC format) and Tony Reed emphasised that compromise was necessary in co-operative schemes. Ian Gibb (BL Reference Division) pointed out that it was not a question of choosing between online and printed catalogues, as had been implied at some points during the discussion, though in fact the printed catalogue was bound to be phased out eventually in favour of the far cheaper microform catalogue.

Phil Holmes closed the meeting with a short summing up and general thanks for the contribution of those present.

The participants seemed to welcome the opportunity to express their opinions, though unfortunately a certain lack of focus in the proceedings tended to hinder positive discussion. It was clear that there would be interest in any projects involving the compilation of a current titles list or the formation of an archival catalogue/ database. As the meeting seemed concerned to emphasise the need for these basics, the more sophisticated services which an online system would offer were not really considered. It is to be hoped that

some of the projects mentioned during the day will improve the situation to some extent.

Any comments on the BBC/BLAISE proposal should be sent to:

Sheila Webber, BLAISE Marketing
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LONDON
W1P 2AL

MUSIC AND THE BRITISH LIBRARY

a submission to the House of Commons Standing Committee
on Education, Science and Arts by the UK Branch of the
International Association of Music Libraries

1. Introduction

The Library Association (LA), in its evidence to the House of Commons Committee on Education, Science and Arts¹, has set the general scene for libraries. Traditionally, however, the specific interests of music libraries in the United Kingdom, have been served (by mutual agreement) not by the LA but by the UK Branch of the International Association of Music Libraries (IAML (UK)), with full co-operation between the two bodies. The IAML (UK Branch) has a wide interest in the information storage, retrieval and dissemination of music, and welcomes the interest shown by this Committee in libraries in general and in music libraries in particular.

In discussing music we would stress that our interests cover all the physical forms in which music is manifested — printed scores and parts, sheet music, manuscripts, all kinds of recordings and books about music — and cover all aspects of the subject, including popular as well as serious music. Popular music, it should be remembered, apart from its intrinsic merits and apart from the fact that it is a legitimate interest of the public whom the music libraries exist to serve, is of considerable value to historians of music and to social historians, and must not, therefore, be regarded as purely ephemeral.

A tendency has developed in the library world, and perhaps in wider circles, to make a distinction between music² for performance or recreation and music for study. It must be stressed that this distinction is a false one, since both the study and the performance of music may be either for recreational or for research purposes in different contexts. In any case, music libraries must make provision for both recreation and study, and therefore cannot exclude performing materials from their collections. Indeed, the provision of music for the performer is becoming an ever increasing requirement for public libraries, particularly in view of the growing unavailability on a wide scale of

1. Reprinted in the Library Association Record Vol.82(3), pp.99-101

2. Henceforth the term 'music' should be taken to mean 'Printed music, books about music and sound recordings thereof' unless otherwise indicated.

standard commercial printed music³. The number of music shops handling a broad range of printed music has decreased significantly. It is therefore more difficult for people to purchase music locally and so they turn more to the libraries for their needs. The demise, too, of the commercial hire libraries, has greatly increased the demand on the library services for sets of performing materials for orchestras and choirs.

Parallel with this decline in the service offered by shops has been a growth in the number of small music publishing houses, whose music output is welcome but at the same time creates its own problems. By the nature of these businesses their products are not widely known. There is inadequate bibliographic control, especially as many such firms may not know of their obligations of legal deposit under the terms of the Copyright Act of 1911, and so their publications will not be listed in the national bibliography.

All recent governments have committed expenditure to the Arts and hence to musical performance, but unless music is easily available it cannot be performed. There is a vast amount of music which is out of print and only accessible through the library service. We would point out that much music published in, say, 1900, is just as likely to be useful in 1980 as music currently being published, since on the whole published music retains its current usefulness longer than the majority of books.

To complete this broad outline of music provision in libraries it should be mentioned that a growing body of opinion believes that music libraries should where feasible, provide facilities for using, listening to and reading about music, in the form, for example, of sound-proof cubicles and electronic keyboards linked to headphones, and these are increasingly being provided. This reflects the increasing demand on the part of the library-using public for the provision of recordings on disc or cassette.

2. National Bibliographical Control of Music Before the Formation of the British Library.

The collections of music libraries throughout the UK form collectively an extremely rich source, but because provision for the national bibliographical control of music has always fallen behind that of books, this resource cannot be exploited to the full. Some examples of the way in which music has been ill-served compared with books are:

- i) The British National Bibliography (BNB) was set up (as an independent commercial venture) in 1950 for books. Printed music was initially excluded, and music libraries had to wait until 1957 for the start of its sister publication, the British Catalogue of Music (BCM). From the beginning only a tiny proportion of the BNB's resources was devoted to the BCM, and consequently BCM has remained inferior to the BNB in the extent of its coverage and frequency of publication.
- ii) Because the BNB and BCM have always been based on the copyright intake of the British Museum Library (and later the British Library)
3. The economics of publishing a particular piece of music are frequently quite unrelated to its artistic merit. See 'Unpublished music: a report prepared by members of the MBG', 1980.

which did and does not collect sound recordings, these have never been included in BNB in any form — unlike the national bibliographies of, for example, West Germany and the USA. There is consequently no national discography, and even the collection and preservation of a national sound archive has been left to the British Institute of Recorded Sound (BIRS), originally a private venture, though now in receipt of a small government grant-in-aid.

- iii) There is no equivalent for music of British Books In Print, which has been available for books since 1874 (originally under the title of 'Reference Catalogue of Current Literature'), making it impossible to discover quickly (or at all, in some cases) whether a particular piece of music is available in print. Happily there are encouraging signs that the Music Publishers' Association may soon be in a position to publish a partial catalogue of music in print, in microfiche format. This will go some way to filling this crucial gap.

3. National Bibliographical Control of Music After the Formation of the British Library

The BNB and BCM became part of the Bibliographic Services Division of the British Library (BL/BSD) soon after the latter's foundation. The BL/BSD not only services the internal needs of the British Library, but through its BLAISE (British Library Automated Information Services) system provides a wide range of automated services to public libraries and other external bodies, including shared cataloguing facilities and on-line access to the computerised catalogue — for books only! — of the BNB and the Library of Congress. The main music collections of the BL are in the Music Library (housing printed music) and the Department of Manuscripts. Both were formerly part of the British Museum Library and are now part of the Reference Division of the British Library (BL/RD). Consequently, as their name implies, their concern is to provide a reference collection and service for the use of scholars and others who come to the BL as a library of last resort. The collections are extremely rich, and the excellence of the BL's provision for music in this respect is unquestioned (though it may be remarked in passing that it does not, of course, extend to recorded music). Unfortunately they are separated physically and administratively from the Bibliographic Services Division. Consequently the BL/BSD has concentrated its resources on the bibliographical control of printed books, and has been content to let the BCM continue as a poor relation of BNB and to exclude music from BLAISE. Some examples of the ways in which the bibliographical control of music is poorly served by the BL are:

- i) BCM has continued to be starved of resources. It is run by one sole full-time member of staff, and no attempt has been made either to increase its coverage and frequency of publication or to assess the demand for such improvements from its customers. A cumulation of the annual volumes of BCM, which are cumbersome to consult, has been long awaited — and has been long in progress, with no prospect of completion in the near future. It is understood that an additional full-time member

of staff, who had been seconded for this work, has recently been moved to other work within the BL/BSD.

- ii) The BL/BSD has taken a long time to agree to publish, let alone use, the extensions of the MARC (Machine Readable Cataloguing) format, which cater for the needs of music. As a result other libraries have either had to exclude music from their computerised catalogues or to develop their own extensions to cope with music, the end result of which is a lack of uniformity between libraries.
- iii) As we have already mentioned, music is not included in BLAISE. We understand that the BL is now firmly committed to automating its Catalogue of Printed Music, using MARC and the new Anglo-American Cataloguing Rules (AACR2) from 1st January 1981, but that it does not intend, and indeed is not even planning, to make these computerised catalogue entries available through BLAISE in the foreseeable future.
- iv) The BL makes no provision for recorded music, despite the fact that Section 1(1) of the British Library Act of 1972 states that the BL is to consist of a 'comprehensive collection of books, manuscripts, periodicals, films and *other recorded matter*, whether printed or otherwise'. It is unfortunate that the opportunity was missed of including the BIRS in the BL when the latter was set up, as a result the BL neither collects recordings, nor participates in their bibliographical control.

4. Recommendations

We see the role of the BL as one of co-ordinating, stimulating and supporting, but not of directing the work of the library world.

- i) We recommend that in providing services which will contribute to the efficient management of other libraries and information bureaux and help to exploit their resources fully for the benefit of the public, the BL should not be bound purely by commercial considerations, but should act in accordance with the duty laid upon the BL Board by its vesting Act of 1972 to 'manage the Library as a National Centre for reference, study and *bibliographical and other information services* in relation both to scientific and technological matters *and to the humanities*'. It is the responsibility of the Government of the day to see that the BL is given sufficient resources to fulfil its obligations to all sectors of the library world. Otherwise music services will no doubt continue to be pushed to the back of the queue in such fields as the provision of computerised information services through BLAISE.
- ii) The BL should make an attempt to ensure that music librarians and music users are adequately represented on all its existing Advisory Committees and on the Advisory Council. The Music Bibliography Group (MBG), which has representatives from the BL and its users, has done valuable work, in, for instance, drawing up the Music MARC format. It has, however, no official status.

- iii) Discussions should be initiated with the users of BCM to find out in what ways they would like it to be developed and in what ways its usefulness could be increased. Greater priority should be given to the completion of the cumulated BCM. Increased resources should be given to BCM to enable it to extend its coverage. Whilst it is proper that BNB should be a record of books published in the UK, the same considerations do not apply to music, which knows no language barrier; consequently music published abroad, especially on the continent, is just as useful and just as sought after as music published in this country.
- iv) Serious heed should be taken of the recommendation of the Pliatsky Report⁴ that the BIRS become part of the BL. Concomitantly, extra resources should be given to the BL in order to finance the provision of a national discography.
- v) The BL Lending Division (BLLD) has made great strides in acquiring a substantial collection to form a backup for the inter-library lending of music. This can never replace the need for co-operation between libraries, which is at present seriously hindered by lack of knowledge of what is available. Many libraries have valuable collections of performing materials (vocal scores, orchestral parts, chamber music and so on) which are not fully used because their existence is not known to other libraries. Recognising this need, IAML(UK) has been instrumental in the preparation of a union catalogue in one such field, that of orchestral material, with some financial assistance from the Polytechnic of North London and the BL. The BL should be leading the way in the compilation and publication of union catalogues of such materials.
- vi) The music library world should be able to look to the BL for financial support of projects for the bibliographical control of music both at national level (such as the proposals for the control of unpublished and out-of-print music shortly to be published by the MBG) and at international level (such as the project for a computerised union catalogue of all music manuscripts before 1850 organised under the auspices of IAML by the International Inventory of Musical Resources (RISM)).

Computer information searching will not eliminate the necessity for union catalogues, bibliographies etc., to appear in printed form, both because few music libraries have, as yet, facilities for exploiting mechanised information services, and because whilst computer searches are very useful for current materials they are of limited use for retrospective materials, and as already shown the usefulness of music does not depend on its date of publication. At present music librarians have little printed help let alone computerised assistance, and the two need to be developed alongside each other — we cannot afford to ignore either aspect. Finally, we stress that we are not trying to make out a case for music obtaining any facilities from the BL which are not already available for books.

IAML(UK) 29.4.80

4. 'The report on non-departmental bodies.' Jan. 1980. Command paper 7797.

Abbreviations

AACR2	Anglo-American Cataloguing Rules. 2nd. ed. 1978
BCM	British Catalogue of Music
BIRS	British Institute of Recorded Sound
BL	British Library
BL/BS	British Library Bibliographic Services Division
BL/LD	British Library Lending Division
BL/RD	British Library Reference Division
BLAISE	British Library Automated Information Service
BNB	British National Bibliography
IAML	International Association of Music Libraries
LA	The Library Association
MARC	Machine Readable Cataloguing
MBG	Music Bibliography Group
RISM	Repertoire Internationale des Sources Musicales



Blackwell's Music Shop 38 Holywell Street, Oxford England OX1 3SW

NEUE MOZART AUSGABE

We have just been informed that the Subscription scheme for the NMA will end on 31st December 1980. After this date, any continuation orders placed can only be accepted on the basis that volumes available at the time will be supplied (at a smaller discount than the present subscription price), and that no guarantee can be given regarding those out of print.

All orders placed between now and the end of this year, however, will be supplied on the present subscription terms, i.e.

- 1). a guaranteed subscription discount of an average 20% for full subscriptions and average 10% for part subscriptions.
- 2). a guarantee that all volumes will be eventually supplied, including those which are temporarily unavailable.

We are willing to consider negotiating an instalment plan for any customer who wishes to plan an order for the entire subscription while there is still an opportunity to do so.

'THIS RATHER DISTASTEFUL STORY...' * A SURVEY OF SYNOPSSES IN OPERA GUIDES

Sheila Webber

Opera plots are notorious for their tortuous improbability, so it is perhaps unsurprising that numerous reference works have been produced to enlighten the puzzled opera goer. Unfortunately, closer examination proves that many are just as likely to confuse him. In the following article I have considered the treatment of synopses in guides to 'grand' opera — defining 'guide' as a book in which each opera is given a separate entry, a large proportion of which is devoted to a chronological description of the plot.

Such guides may be consulted, by the tyro or the expert, to verify details, explain an obscure reference or outdated convention or provide a clear, accurate outline of the plot. There are various details which are useful — some of which are shown in the comparative table (p.20). One requires accurate factual information and a precise but readable synopsis — if the writer is able to communicate his own enthusiasm for the opera, stimulating the reader into listening to the work in question, this is an important bonus.

This survey is not comprehensive, but covers most of the 'standard' works, together with some specialised aids. The older material reflects what may be available on public library shelves (together with more useful works I hasten to add!) — the prime candidate for pulping, McSpadden, seems particularly rife. In the table (p.20) the treatment of Mozart's *Don Giovanni* by the various guides is compared as an example. Other points, such as arrangement and provision of indexes, are also covered.

Of the older guides, *Standard stories from the operas* seems to have retained something of its former popularity, being prominently displayed on the shelves of reputable London bookshops. However, its usefulness would seem severely limited for the modern opera fan. The book reflects the taste of the period — concentrating on Wagner (as indeed do many of these guides) and includes now unfashionable operas by Meyerbeer, Gounod etc. Many contemporary English works are included, and one of the volume's chief uses might well be to provide synopses of operas by Holbrooke, Gatty, Smythe etc. which have otherwise sunk into oblivion: it is not inconceivable that such composers might be 'discovered' and once more be of interest to more than the few. This also applies to Gladys Davidson's *Modern opera stories* in which she is laudably pioneering in her presentation of a wide selection of new operas — newspaper articles stemming from a première of a work by George Lloyd referred to his *Socman*, which this volume alone mentions.

This having been said, it is unfortunate that Ms. Davidson cannot be relied on to give an accurate account of what is taking place on stage. She claims:

'All the incidents of the libretto are presented exactly as they occur in the various acts and scenes, in the clear readable form of a short story.'

Preface pV

However, the first thing to note is that she makes no reference to the music — not only are no numbers mentioned but, e.g., the male and female chorus

* Westerman on *The Rake's Progress* in his *Opera guide*

are not mentioned in *The Rape of Lucretia*, arias are transformed into 'a few incoherent sentences',* Isolde dies only with 'a last despairing cry'. Names may be changed — e.g. Fiordiligi to Isadora — or anglicized. Gladys Davidson's principal aim is to make the opera into a rounded story — in the process she transposes events at will, alters detail, and fills out missing pieces of the story; time and place are not restricted by the stage directions or libretto. Thus she tells the story of *Il Trovatore* chronologically — from the point at which the young Manrico lies ailing in his cot — and provides hilarious 'motivations' and 'explanations' to try and render 'realistic' events which do not bear close investigation.

Apart from decorating her plots, Ms. Davidson also changes them — on moral grounds as in *Così fan tutte* (in which Despina 'confesses' half way through, from which point the girls are tricking the men, so that Don Alfonso loses his bet!) or to make a neat ending (Eugene Onegin shoots himself!). Most endings are twisted to make sure that they are morally unambiguous. This fits in with the author's simplistic ideas about character — Salome and Don José are given 'higher instincts', villains are portrayed as doubly black — and her sentimental style alters completely the spirit of the work she is retelling. See, for example the end of *Madama Butterfly* or the Enid Blyton atmosphere of *Faust* 'It was late at night and the strange pair were alone in the old doctor's laboratory...' (Opera stories for young people p.27).

She sentimentalises the modern operas as much as the others, showing a lack of understanding of the composer's intention — e.g. the syrupy romantic fade-out given to *The Midsummer Marriage* or the way we are told 'not to worry' about the meaning of *Bluebeards Castle*! One cannot deny that in certain respects Gladys Davidson is readable, but she gives a false and inaccurate picture of the operas she is discussing and her style is turgid and cliché-ridden. As with another model of infelicity, J. Walter McSpadden, one feels her books afford the greatest enjoyment to those who go fault finding!

McSpadden's *Operas and musical comedies*, though it looks more systematic, is even more inaccurate than *Standard stories from the opera*. Works are divided into 'light' and 'grand' opera, subdivided (unreliably) by country (e.g. Smetana is included in the 'German and Austrian' section 'since his *Bartered Bride* first gained recognition in the German tongue!'). Some of the operas are given very briefly (e.g. a ludicrous 'summary' of *Les Troyens*).

His synopsis of *Don Giovanni* contains manifold mistakes and omission in plot, music and location (see, e.g. 'Act 2 scene 2', p.16) and one cannot help feeling that McSpadden is unequal to the task in hand. Thus of the catalogue aria (p.15)

'Leporello's recital to Elvira contains the lofty arias "Madamina" (Gentle Lady) and "Nella Bionda" (Fair One). The former begins thus: [there follows a musical example consisting of the first 4 bars of the vocal part only, in the treble clef, without the words].

Further evidence of his musical ignorance is given in the paragraph on Berlioz, which concludes

'Berlioz was also the composer of orchestral symphonies, such as "Episode in the Life of an Artist" in which the various instruments take the part of

* Elvira's 'Ah chi mi dice mai' in *Don Giovanni*

speaking or singing characters. He may thus be regarded as a pioneer in the school of chamber music.'

Having dwelt with a certain malicious pleasure on the more entertaining faults of Davidson and McSpadden, brief mention must be made of the equally dispensable *Glory of opera*. This tome is too misleading to be of use to the inexperienced and too infuriating to detain the expert, combining as it does facile commentary with wrongly titled photographs (Kirsten Flagstad as Tristan?!).

Amongst those books which are more acceptable to the modern opera lover there are several which aim to give mainly factual information. With Ewen's *New Encyclopaedia of the opera* we encounter the problem of one author trying to cover a subject comprehensively — which generally means that there is imbalance due to his interest in some areas and comparative ignorance of others. Ewen's aim 'to provide basic information about any opera in which present day opera goers might be interested for one reason or another' (preface p.VI) has to be viewed critically in this light. He discusses 'well over 100' of the 'most significant' (ibid) operas in greater detail, but his criteria of selection might be questioned.

Idomeneo, for example, is summarised very briefly; *Elettra* is not mentioned; nor are any of her arias or ensembles (not even 'Placido il mar' or the quartet) rated among the 'most significant numbers'. Ewen claims further that the opera is 'rarely performed' (not true in 1971) but that the overture and 'ballet music' (?) are. Barber's *Vanessa* on the other hand, a work generally thought to be only modest merit, is accorded 2½ columns and lavish praise: the American bias is evident elsewhere. The shorter entries in the *Concise Oxford Dictionary of opera* are also sometimes so cryptic as to be meaningless or even misleading, but space is even more limited in this work. It too confines longer synopses to 'repertory works' with 'a sentence or two indicating plot or at least the subject' for 'rarer works' (Foreword) (the emphasis here being on custom rather than undefined merit).

Ewen's coverage is distinctly patchy — neglecting 'minor' (especially eastern) European opera as well as early works. The *Concise Oxford* has in fact fairly comprehensive coverage (the amount of e.g. Czech opera is vastly improved in the 2nd edition) but in contrast to Ewen omits any entries for the American *Vanessa*, *Ballad of Baby Doe* or *Treemoursha* (all recorded!). Modern opera is well covered as regards Britain and the 'traditional' operatic countries; however, one searches in vain for a mention of Anlis Sallinen (who has now been commissioned to write an opera for Covent Garden) — the entry for Finland stops at 1924 (and the editors make especial claims for the sections on individual countries in the foreword). It is sad that a country which is not only producing works of quality but actually evincing increasing popular interest in opera should be overlooked.

Cross references for titles are not perfect in either work (e.g. a reference from *Prodaná nevěsta* to the *Bartered Bride*, but not from *Příhody lišky Bystroušky* to *The Cunning little vixen* in the *Concise Oxford*). In these two works, as in the two books considered next below, English titles are used for Slavonic/'difficult' languages and as these are not always standardised more care in giving 'see' references could be wished for, as only the *Phaidon book of the opera* has an index.

Ewen's synopses have more inaccuracies and are less concise, balanced and

clear than those in the Oxford dictionary and anomalies include the use of German names in the *Bartered Bride* with no reference at all to the Czech ones. Whilst the *Concise Oxford* avoids critical comment and only occasionally appends details vital to the composition of the opera (one could wish for more information about revisions and alternative arrangements), Ewen usually attempts to make some comments, which are inevitably superficial e.g. 'Faust overflows with wonderful melodies of all kinds' or 'most of the opera (*Bluebeards' Castle*) consists of recitatives'.

A work very similar in scope to the *Concise Oxford* is Orrey's *The Encyclopedia of opera*. In his introduction he states:

'The main criterion in choosing items for inclusion in this book has been their relevance to the contemporary scene. Operas from the past have been included if they are historically important or if they have had important revivals.' (p.5)

Here the less familiar operas are to be given fuller treatment (p.7), with suggestions for further reading supplied after the shorter entries. This seems a sensible policy, complementary to most other guides.

The contributors are listed, and they include experts in various fields (with an Anglo-American bias reflected a little in the book). A sample comparison of the *Concise Oxford* and this *Encyclopedia* shows that slightly more minor works are included in the latter, and that whilst famous operas are given much less space by Orrey et al., less well known ones fare as well or better than in the *Concise Oxford*. (In fact the two works tend to complement one another in their coverage of the moderately obscure.) The *Encyclopedia* is on the whole inferior to the *Concise Oxford* in consistency of entry format, provision of background detail and cross referencing: however it has a few points of superiority and fulfills its stated aim without glaring omission. The large number of photographs are an added bonus, and many illustrate less well-known operas and British productions.

The *Encyclopedia* approaches the category of 'coffee table book': The *Phaidon book of the opera* is firmly within it. This is arranged in chronological order of first performance — not particularly useful if you are looking for a specific work, especially if the first performance occurred some time after composition. Contributors are not named (a bad sign) but one notes a probable crib from Westerman (cf. his *Opera Guide* p.550 and the relevant entry in *Phaidon* — a rather curious comment, viz. 'the famous quarrel duet in Act 2 [of *Midsummer Night's Dream*] is perhaps the most truly operatic music Britten ever wrote') so it may be that some entries were culled from various existing sources.

In the foreword it is said that:

'It was not our intention to attempt a comprehensive review of opera over the centuries: what we have done is to select nearly 800 operas, which, because of their historical importance, public acceptance and acknowledged artistic quality, command a special place in the history of musical presentation.' (p.5)

The criteria for judging 'public acceptance' often seem to be whether a work has been broadcast by the RAI or performed at the Spoleto Festival (the book was originally published in Italy) — Martinu's only entry is there-

fore the minor one-acter *Comedy on the bridge*. The Italian bias is particularly noticeable in the modern section, with extremely poor coverage of all but the main European countries and the USA. Obviously this bias could be useful, and it has comprehensive coverage of early operas (though notes are not very useful and it is not indicated when a role was written for a castrato — voices are given as 'tenor' etc. instead).

The term 'opera' is not strictly defined — one wonders e.g. why, when *Recital 1 (for Cathy)* and *Trionfo d'Afrodite* are counted as operas, *Semele* is not included. The size of the entries ranges from the breathtakingly minimal (e.g. *Down in the valley*) to one page synopses/commentaries. Attention is not always given where one might wish (cf. *The Telephone* and *The Cunning little vixen*), many are inadequate, plots not even being 'indicated'. Musical comment or reference to musical numbers is absent, and critical observations are mushy and sometimes very much translated-from-the-Italian.

Before progressing to those 'standards' Westerman and Kobbé, mention can be made of two examples of the specialised guide. Eaton's *Opera production* is 'a book of fact rather than critical judgement' (Preface to vol.1) designed to aid the producer in choosing an opera. Basic practical details (forces required, sets etc.) are set out clearly and divided into 'long' and 'short' operas (the latter less than 90 minutes — this rule seems over rigidly applied to include e.g. *Káta Kabanová* at 88 min.). English and original titles are indexed, but the translations are not always helpful e.g. *Lucia of Lammermoor*.

Modern composers are featured as in no other work — e.g. Malcolm Williamson, Ginerstera — though again less prominent European countries are not so well served, possibly because of the practical difficulty in obtaining scores. The desire to include large numbers of short operas has led to some anomalies (e.g. *The Shepherds of the delectable mountains* rather than *Pilgrims progress*) and there is much American opera, presumably of variable quality, which one assumes is well beloved by the American amateur operatic circuit. Thus e.g. home grown works force *Les pêcheurs des perles* into the second volume.

The synopses themselves are intended only to 'establish relationships and relative importance' (vol.2 p.6) of main characters and give a skeletal plot, and these are often successful — compare Eaton and Kobbé's synopses of *The Kiss*. The small amount of information given about the musical character of the opera tends, however, to be meaningless, with too much use of terms such as 'florid'. Small details may be inaccurate (e.g. in the cast list of *The Kiss*).

Curiously enough Fellner's synopses in *Opera themes and plots* are also lacking in analysis — the wealth of musical examples are not made use of, or related to the development of, and techniques used in, the opera as a whole. The labels chosen for themes seem a little laboured — he has altogether been influenced too much by the idea of Wagnerian leitmotifs; and when, as in *Don Giovanni*, he cannot find any, he gives us first lines of principal numbers. Towards the end, one finds his imagination flagging as his mechanical method fails to pick out the most interesting and significant details. The detail in plot is also not perfect (e.g. no demons mentioned at the end of *Don Giovanni*), the style not ingratiating (Musetta 'has come to announce the arrival of a very sick Mimi') and the translations jarringly American ('Fin ch'ha del vino' = 'Let's have a party').

THE RECORD YEAR

1

Bryan Crimp

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While Fellner concentrates on relatively few operas, both Westermann and Kobbé (and his successors) attempt comprehensive coverage. Westerman sets himself the mammoth task of relating plots in the context of all operatic history, including general discussion of influences, developments etc. to provide continuity. The layout is less straightforward than in other works and necessitates use of the index, though the synopses themselves are usefully highlighted by use of smaller print, with musical analysis (if any) following the plot. As even 'highlights' may not be referred to in the synopsis, and musical comment is fairly cursory, the musical structure of the operas is not always evident.

The range of operas reflects the German repertoire of the 1950's (as is obvious from Westerman's remarks on e.g. Dvořák) — thus Werner Egk and Orff are investigated in depth while Vaughan Williams and Delius are dismissed in a line, and Nielsen does not appear at all. Certain inadequacies are apparent — the early music section added to by Rosenthal remains unsatisfactory. Moral judgements are brought to bear on *L'incoronazione di Poppea* as well as modern operas by Weill, Shostakovich and Stravinsky: this seems to interfere with his musical and dramatic judgement. Perhaps unsurprisingly, his understanding of modern opera is not complete and he has traditional ideas about the 'well made' opera (see the way he discusses *Wozzeck* and the aforementioned remarks on Britten's most 'operatic' number). While he does not go so far as to alter plots, his synopses of operas he does not like are sketchier and less precise: also, the usefulness of the less well-known plots is diminished by the fact that they may be less thoroughly described than the famous ones.

Kobbé's complete opera book is more lavishly presented, giving the plot at greater length, but not necessarily in more detail. The choice of operas is fairly sensible for a British public (although one could argue that Lord Harewood, as managing director of English National Opera, has been influenced unduly by the company's repertoire when selecting more unfamiliar modern works e.g. *Bommarzo*). Unfortunately, some of the original articles by Kobbé have been retained: his style tends to be rambling and slightly quaint e.g. in *Cavalliera Rusticana*:

' "I may not step across the threshold" exclaims Santuzza "I cannot pass it, I, most unhappy excommunicated outcast" '

and e.g. in *Tannhäuser* we are presented with a concise synopsis, a belated introduction and then *another*, more extended, telling of the same plot. Even Harewood is liable to give 'atmospheric' descriptions of music and story, which means that they may be long winded but lacking in exact detail. The musical analysis is sometimes of dubious value (e.g. discussion of trio 'Ah! taci il giusto core' in *Don Giovanni*) and in the same opera we are given a musical example (Non ti fidar) which is not actually mentioned in the text (a Harewood interpolation?). However, the musical examples usually serve to illustrate a point, though there is great variation in the number given (e.g. only one for the whole of Gluck).

One of the most disturbing features of this work is the rather patronising line Harewood takes with operas he does not particularly care for. His synopsis of *The Kiss* (*Hubička*) for example tells us less about the main themes of the opera in 2½ pages than Eaton does in one paragraph. While the smugglers

may be 'virtually unexplained' in his retelling, they are really worked into the plot quite neatly — Harewood is incorrect in numerous details — and his musical comments are superficial and (e.g. of Vendulka's 'two songs') inappropriate. This seems the more reprehensible because few other books mention the work in detail, there are few critical studies of Smetana and this synopsis might well serve as an introduction for many people. While *Kobbé* has many excellent features, it remains patchy and needs more critical revision (preferably by more than one person!) to counteract a certain amount of flabbiness and self-indulgence.

The *Pan book of opera*, having more modest aims, succeeds better. It provides a good introduction for the 'beginner', with a balanced selection of works, a clear structure within each article and a readable synopsis for each. The musical examples are well chosen (though sometimes with incorrect key signatures! see p.264-5) usually illustrating some characteristic of the composer's style. Generally the authors manage to steer a course between the over-simple and the over-technical, communicating their enthusiasm for the subject. Their practice of reverting to English equivalents (e.g. in *Lucia di Lammermoor* — and 'original' Russian names used in *Káta Kabanová*) might be questioned, but they do at least explain such points at the beginning.

Newman's two books of *Opera nights* are possibly more useful to those already acquainted with the operas. His remarks always reveal intelligence, and his style is lucid and often witty. However, while e.g. *Romeo et Juliette* is given a fairly routine retelling and comments, others (e.g. *Die Zauberflöte*, *Così fan tutte* or *Falstaff*) contain on the one hand illuminating insights which prompt one to return to the work with renewed enthusiasm, and on the other questionable theories which he seems to argue with undue force — e.g. his persistent criticism of Da Ponte's libretto for *Don Giovanni*, his satirical treatment of Don Ottavio and his music, or his insistence that Boito ought to have changed the end of *Falstaff*). Although Newman deals with e.g. *Les Troyens* or *Wozzeck* far more appreciatively and intelligently than many of his contemporaries, he too shows the influence of Wagner in his propensity for discovering leitmotifs, patronising slavonic music and (by emphasising the dramatic 'irrelevance' of various numbers) implicitly criticising e.g. *Don Giovanni* for not being a fully integrated music drama (*Kobbé* does this also).

Newman's account of the sources and genesis of the opera are often excellent, as he feels that these are fundamental to the understanding of any opera (see *Wagner nights* 'Overture' p.5) although the juxtaposition of original story and librettist's version may cause confusion to someone who is not already sure what the plot is. Similarly, he may get carried away by certain aspects of the story and neglect details that he is not so interested in.

The type of detailed analysis integrated with the synopsis found in many Newman entries is obviously even more the province of the critical study of one composer. *Wagner nights* is an obvious example, in which Newman speaks with more reliable authority. One might contrast with this the Spike Hughes trio of *Famous...opera* books, in which Mr. Hughes tries to assert a Newman-type 'personality' but lacks the perception and talent to justify e.g. spending one page explaining why the Countess in *Le Nozze di Figaro* can only be played by 'a Lady' (p.58) or making fun of Elvira in a tasteless fashion ('in the phrase of an old Scots nurse I knew of "she's aye complainin' " ' p.123). Quality of detail and musical and dramatic analysis could also be improved on

(he naively equates 'drama' with 'plot'). This said, his treatment of Puccini and early Verdi is solid and his style breezy — although I find it irritating, others might enjoy it. Finally, a good example of the modern scholarly study is Julian Budden's *Operas of Verdi* which is considering all his operas in detail (e.g. seventeen in the first volume). It is well laid out so that act and scene can be found quickly, and intergrates story and musical analysis (with very well chosen examples) so that the operas can be followed quite closely (on radio or records) with a good deal of understanding.

On the whole one is surprised at the comparatively low standard of many of these books. Few can be relied upon absolutely, and unrevised products of the earlier part of this century have to be viewed with particular suspicion. The standing of the compiler or publisher is generally, though not necessarily, a guide and attempts to cover the whole subject single-handed are to be approached with more caution than collaborative efforts. Comprehensive coverage can rarely be married with exhaustive discussion of each opera — even in the encyclopaedic dictionaries 'minor' works suffer — and *Kobbé* and Westerman in a sense compromise between the two, again at the expense of minor works and running the risk of superficiality. Probably the most successful and useful works are those which either deal concisely and accurately with the plot (e.g. *Concise Oxford dictionary of opera*) or for those who have a detailed interest in the opera as a musical and dramatic entity, the analyses given in (for the beginner) e.g. *The Pan book of opera* or (for the more expert) Newman's guides or particular critical studies.

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COMPARATIVE TABLE

	<i>Don Giovanni</i> example											General Features		
	No. of pages in synopsis	No. of musical examples	% musical nos. referred to in text	Traditional cuts mentioned	Major omissions/alterations	Cast list given	Librettist named	Date of 1st performance given	Indication of acts etc.	Discussion of sources/background	Details of 1st cast	Number of operas	Arrangement	Indexes
More opera nights	88	45	Most named	Yes	None	Yes	Yes	Yes	Yes	Yes	Yes	17	random	composers titles other refs.
Opera themes and plots	12	42	Most named	Yes	None	Yes	Yes	Yes	Yes	No	No	32	alphabetically (country)	'famous' numbers
Pan book of opera	7½	4	c. 50% named	No	None	Yes	Yes	Yes	Yes	Yes	No	66	chronologically (country)	—
Standard stories from the opera	12	—	None	No	Many small inaccuracies	No	No	No	No	No	No	c.120	random	composers titles
Westerman's opera guide	4½	2	c. 33% named	No	None	Yes	Yes	Yes	Yes	Yes	No	300+	chronologically (country)	composers titles
Kobbé	14	6	Most named	Yes	None	Yes	Yes	Yes	Yes	Yes	Yes	300+	chronologically (country)	singers composers operas etc.
McSpadden	2½	3	3 named (1 wrongly)	No	Many	Yes	Yes	Yes	Yes	No	No	1000	by country	—
Ewen New Encyclopaedia	2	—	c. 50% named	No	Some omissions	Yes	Yes	Yes	Yes	Yes	No	500+	alphabetically (opera title)	—
Opera Production	1	—	None	No	Brief but generally accurate	Yes	Yes	Yes	Yes	No	No	750+	'long' and 'short'	composers
Phaidon book of the opera	1	—	None	No	Brief but generally accurate	Yes	Yes	Yes	Yes	Yes	Yes	780	chronologically	titles composers librettist/author
Concise Oxford dictionary	1	—	None	No	Brief but generally accurate	No	Yes	Yes	No	Yes	Yes	c.1000	alphabetically (opera title)	—
Orrey Encyclopedia	¼	—	None	No	Brief but generally accurate	Yes	Yes	Yes	No	No	No	c.1000	alphabetically (opera title)	—

REVIEWS

Brian Redfern *Organising music in libraries Vol.2. Cataloguing* London: C.Bingley; Hamden, Conn: Linnet, 1979 151p £4.75 ISBN 0-85157-261-8 (UK), 0-208-01678-3 (USA)

Music cataloguers — and non-specialist cataloguers, whom Brian Redfern particularly addresses — have awaited this volume for a long time. The first edition, a slim work of some 80 pages, appeared in 1966, and the second edition of the chapters on arrangement and classification in 1978. Volume 2, *Cataloguing*, is a very great expansion on the original, largely new or rewritten. The first edition appeared, a little unwisely, a year before the publication of AACR1: this one has been delayed so that it can incorporate an account of AACR2, in so far as it applies to music. In his preface, Mr. Redfern states that it was a difficult task to complete a comparative survey of AACR2 and the IAML codes within the space of three months, that the result is not as polished as he would have liked, and that comment which can be used in a further revision will be welcome. Sadly, one must agree with him: it shows all the signs of hasty preparation and rushed production. We need a standard work on the classification and cataloguing of music: we may hope that, in the reasonably near future, a thorough revision of this text will give us that work.

As far as the physical presentation of the text is concerned, it must be stated that the layout and typography do not aid the reader, and that the setting of examples in particular is very poorly done: they do not stand out clearly from the text. There is a very large number of misprints. Many of these do not matter, in the sense that one can still get the meaning readily enough, but they irritate and distract the reader. There are, however, several misprints which *do* matter, especially in examples which are meant to show exact usage according to the various codes. Here, capitalization, punctuation and spacing must be completely accurate.

The book has Glossary, Abbreviations and Introduction; five chapters on, respectively, Problems in cataloguing music, Uniform titles, Description, Headings, and Subject cataloguing; four appendices showing Examples of cataloguing entries in accordance with AACR2, Specification of instrumentation, MARC format, and Examples of cataloguing entries of micro-

forms; Bibliography and references; Index to code rules; and General index.

The Glossary is very limited indeed, and one may fairly question whether it is needed at all, and how the eleven terms listed came to be selected. This section should either be deleted from a third edition or greatly expanded. The Introduction lists and very briefly describes AACR2 the five volumes of *Code international de catalogage de la musique* (as far as published), and the *International standard bibliographic descriptions*. AACR2's glossary is criticised: 'It does not help to solve any of the confusions by its definitions of close score, condensed score, conductor's score and short score. On the contrary it tends to add to them.' So does this; AACR2 has no definition of conductor's score at all: presumably *Piano* [*violin, etc.*] *conductor part* is meant.

Chapter 1, Problems in cataloguing music, exemplifies many of the problems of the whole book. It is unbalanced: some problems are dealt with at some length, and others cursorily; a few cataloguing code rules are mentioned, but for the most part this treatment is left for later chapters; fact is freely mixed with opinion (but the latter is always clearly identifiable as such); and the author cannot resist going into long digressions. After a couple of pages on music libraries, addressed to chief librarians and non-specialist cataloguers in the UK — none of this will commend the book in the North American market — the remaining twelve pages are devoted to cataloguing problems. Nine of these deal with the music title-page and its problems, under nine subheadings. 'A fundamental rule in all author cataloguing has been to use the title page as the primary source of information about any particular book. This has been maintained by the ISBD(G) and ISBD(M) and will be re-affirmed by the ISBD(PM) when it is published.' ISBD(G) does nothing of the sort, except indirectly: Rule 0.5 merely states that the preferred and principal sources of information for each type of material are set out in the specialised ISBDs. Mr. Redfern's first subsection, Title page missing, deals with two quite different problems, namely works published without a proper title page, and works which have lost their title pages or covers. The final paragraph in this section is devoted to a cursory discussion of the use of square brackets and marks of omission in national bibliographies and library catalogues, and the needs of scholars and performers: this seems to

have no particular relevance to missing title pages.

The second subsection, Title pages in a foreign language, deals with the standard problems of translations, parallel titles, best-known titles and names, transliteration, etc. 'The English "E flat major" is represented...in France and Italy by "mi bemol majeur"' may be a piece of information hitherto unknown to Italian musicologists. Title page listing several works, Title page order varies, and Arrangements draw attention succinctly to the major problems; the chapter on Uniform Titles deals with the problems of varying orders extensively. The sixth subsection, Title page omits essential information, is largely given over to the problems of cataloguing music for transposing instruments, when this fact is not explicitly stated. The seventh subsection, Title page without useful identifying elements, runs to two and a half pages, and is largely a digression on thematic catalogues and their uses. Inadvertently, Mr. Redfern has demonstrated another problem. Having discussed Dvorák's five, now nine, symphonies, he continues 'Another common trap is Schubert's *Symphony No.9*, more correctly identified as No.7'. Why? it certainly has been given the two different numbers by different publishers, but if Nos. 1-6 are genuine, and the conjectural No.7 is ignored, the Unfinished must come before the Great C major Symphony. Alack and alas and confusion! — the second edition of Deutsch's thematic catalogue *does* call the last symphony No.8. The Haydn mass mentioned on the next page in the subsection on Imaginative titles is even more complicated. The *Missa in angustijs*, as Haydn called it, has been variously known as the Imperial, Nelson or Coronation Mass, but to play safe and use *Mass No.9, D minor* is not safe at all. It is certainly No.9 in Series XXIII of the new collected edition currently being published, but the thematic catalogue number by Hoboken — the use of which is recommended at the top of the page — is H XXII 11. (The old Novello edition number was different again). It is a tragedy that the new collected edition and Hoboken could not have established a consistent common numbering scheme, but that is one of the crosses that music librarians have to bear.

The final subsection, Duplication of one title, briefly mentions the fact that a single work can appear in scores of many types and various physical forms of recordings, and can have associated libretti,

excerpts, critical literature, and so on. This is not just a title page problem. The second paragraph does not belong to this subsection, but winds up the whole area of music title pages and refers to the existing and proposed British Standards for the preparation and presentation of printed music.

This leaves three pages to deal with Recordings, Ethnomusicology, and Non-musical materials. This last merely notes that music librarians will probably have to handle sound recordings of birdsong, Shakespeare and steam locomotives. The longer section on recordings (1½ pages) is devoted to problems of entry, the claims of performers vs. composers, the identification of the roles played by individuals briefly named on pop discs, and analytical entries for discs with many items recorded. Much of this ground is covered again later on in relation to particular codes. *Ethnomusicology*? It is right to mention this as a problem area, but the problems are, as Redfern states, more those of subject description than of author/title cataloguing, and of overcoming Western bias in classification schemes and subject heading lists.

Chapter 2 Uniform titles, is an extended treatment of this vital topic, and contains a lot of very valuable information and discussion in its 29 pages. The comparative treatment of AACR2 and vols.2 and 3 of the IAML code (limited and full cataloguing) sometimes obscures the thread of the argument, but the generally poor quality of the layout of the text and the large number of minor errors in the examples also affect one's concentration. The examples must not be used as models of AACR2 practice in punctuation, spelling and capitalization without checking. On p.34, Mr. Redfern states that AACR2 and IAML3 prefer thematic catalogue numbers where available before opus numbers or serial numbers (e.g. Symphonies, No.6), and goes on to say that the example to AACR2 Rule 25.33 *specifies* the use of Deutsch numbers in preference to serial numbering. This is misleading: AACR2 examples do not make the rules. The rule in question is 25.31A4. (This rule seems to run counter to the general rule, 25.31A1, which says '...add as many of the following identifying elements as can be ascertained...following the statement of medium of performance... a) serial number; b) opus number or thematic index number; c) key'). On p.47, discussing uniform titles for such works as 'First year Beethoven', for which

AACR2 Rule 25.35 prescribes [selections], the author suggests that to do so is to lose the work in the catalogue, and recommends 'First year Beethoven' as a distinctive filing title in the terms of 25.27A. No; 'First year Beethoven' is not what Beethoven called it, in German or any other language. Rule 25.35 is perfectly consistent with the general rule 25.9, Selections, and although there is no mention of added entries or references under either rule, 21.30J covers added entry for title proper, and 26.4A4 covers author/title references from author and title proper to author and conventional collective title.

Chapter 3, Description, works systematically and generally helpfully through the parts of a catalogue entry. It should be noted (p.67) that 'the relevant ISBD' on which AACR2 based its rules for description was ISBD(G), not any of the ISBDs for particular types of materials. The treatment of the recording of the title, which runs to three pages, gives five examples, ostensibly following AACR2 practice, but using [Printed music] as the general material designation following the title problem. It is only when one turns over the last page that one discovers that Mr. Redfern has deliberately replaced AACR2's [music] by the recommendation of the draft ISBD for printed music, namely [Printed music]. The example and commentary on p.69-70 are misleading; AACR2 Rule 1.1D2 deals with second-level descriptions only. If the full, third-level, description is used, then 1.1D1 applies, and all parallel titles are recorded in sequence, irrespective of language. Still on p.70, AACR2 Rule 5.1B3 does not gently suggest an order, it decrees one, and in the next paragraph the statement that AACR2 deals with several title pages in a general rule is true, but it is 1.0H rather than 1.1B8, which deals with title proper in two or more languages in a single chief source of information. The example of *Der Rosenkavalier* on p.71 shows two different problems simultaneously, dual statements of responsibility and title pages in several languages.

The section on edition statement is fair enough, but needs a better discussion of what constitutes an edition statement in music. The terms used in it are frequently repeated in the physical description. In the recording of imprints, AACR1 is closer to IAML3; AACR2 insists that the *first-named* place, etc. be invariably recorded, followed by the most prominent and/or home country. The section on plate num-

bers is useful, but a fuller discussion and much better treatment of publishers' numbers are called for. The first examples under Collation at the top of p.77 are highly improbable for printed music; more relevant ones could have been concocted. In the middle of the page

[8], score (283p) (Preliminary textual matter precedes the score)

leaves one wondering whether the comment in parentheses is an AACR prescription or the author's explanation. At the bottom of p.78 he questions AACR's multivolume description

.- 1 score (2 vol. : x, 210p; v, 310p)

There are two points to be made here. First, using 5.5B3 and expanding it from 2.5B, the collation should arguably read

.- 1 score (2v. (x, 210; v, 310p.))

— which is as horrible! — and second, examination of Rule 2.5B leads to 2.5B21 which states that the addition of the pagination details for multivolume works is an *optional addition*. 1 score (2v.) is therefore perfectly permissible and not counter to the provisions of the code.

The section on the description of sound recordings has a long discursive, historical introduction; the meat of the section expands on the problems already outlined in chapter 1. The question of parallel titles on record labels is discussed on p.87. 'Rule 6.1D1 requires parallel titles to be given as usual, but these are not often found on the label. Is this additional information to be supplied in such circumstances? Presumably, yes. If it is, it must be supplied in square brackets (rule 6.0B2)'. Yes, and No. Rule 6.1D1 says follow the provisions of 1.1D1, and the latter says 'Record parallel titles in the order indicated by their sequence on, or by the layout of, the *chief source of information*', and the chief source of information for a disc is the label. Therefore parallel titles proper are not supplied from the container.

Chapter 4 on Headings is much briefer, as might be expected, and is fairly straightforward. The only quibble is with the treatment of *Songs of praise* on p.96: this might have been entered under Vaughan Williams by AACR1 as originally published but the major amendment of 1975, incorporated in AACR2, certainly provides for main entries of such works under title.

The first of the four appendices gives examples of cataloguing entries in accordance with AACR2. For three of the six examples reduced facsimiles of the title pages are given as well. The first example is given twice, in paragraphed and blocked layouts, to demonstrate that the latter saves space. This is a printing disaster, since different line lengths are used, and both versions require six lines of type. The second example is a collection containing some fifty items. The contents notes list the first four items plus two of the remainder, for which there happen to be attributions. The user of the catalogue has no means of knowing either how these six have been selected or that there are over forty more pieces in the collection. The third example — a vocal score of Anthony Lewis's edition of Purcell's *Fairy queen* — is marred by misprints, incorrect capitalisation, a doubtful assertion that it is only the vocal score that is edited by Anthony Lewis, resulting in a change of order from that indicated by the title page, and a total inversion of the statements of text and music, to bring

/ the music by Henry Purcell

to the position of first statement of responsibility. If this is legitimate practice here, why was it not done for the *Rosenkavalier* example on p.71? The fourth example is left very incomplete. Appendix 2 is an extended and valuable account of the shorthand methods of specifying instrumentation used in *Union catalogue of orchestral scores and parts* (IAML/UK) and *BBC catalogue of orchestral music*. The account of the MARC format in Appendix 3 is fairly basic; it includes an example of BLCMP practice.

This leaves Chapter 5, Subject cataloguing, which is a lost soul, separated from its intellectual kin dealt with in Vol.1, Arrangement and classification. The discussion of subject indexing for a classified catalogue, PRECIS, and subject headings has far more in common with classification schemes than it has with author/title and descriptive cataloguing. There is good material here, although the author's personal feelings about PRECIS come out clearly. The second PRECIS example on p.113 is surely wrong (Jeremy Montagu's *Making early percussion instruments*—?): only the first class number (789'.012) was used for it. The final section, on Post-coordinate indexing, could well have been omitted entirely, or related to on-line

searching of databases.

It is no pleasure to have to write a review like this. Brian Redfern's book contains a large amount of very valuable material, and there is nothing else which covers the same ground in detail. Nevertheless, as it stands it cannot be recommended, and the third edition will be needed soon. The requirements for a new edition apart from correction and updating are first, a clearer idea of the intended readership (administrators, non-specialist cataloguers, music librarians with little idea of cataloguing, specialist cataloguers, or library school tutors and students?), for their needs are not identical, second, a certain amount of rearrangement of the text, third, some enlargement and a little pruning to produce a more even treatment, and last but not least, infinitely more thought and care than Mr. Redfern's publishers and printers have bestowed on the work so far. Mr. Redfern has appealed for comment from his colleagues: let us all rally round to help him produce what is potentially an outstanding part of our professional literature.

A.G. Curwen

Jerry McWilliams *The preservation and restoration of sound recordings* American Association for State and Local History (1400 Eighth Av. Nashville, TN 37203) 1979 138p \$8.95 ISBN 0-910050-41-4

From the point of view of preservation, there is an important difference between most book materials and sound recordings. For most users the useful content of a book is the text, and when the needs of conservation dictate, this can be copied with no loss of information. So long as the copying process comes up to agreed realistic standards the loss is one of convenience perhaps but not of content. In the case of type matter and printed music, a mark on paper is either present or not present, and can be reproduced with no loss of this certainty; it is therefore equivalent to the computer's digital language in which information is given as a series of yes/no alternatives.

The collector of sound recordings cannot yet make use of the advantages of the digital process. Every copy he makes involves a degradation of the content itself. Digital recording and playback will probably be the answer for the future, but for the present the preservation of originals

in the best possible state is essential simply to preserve the useful content.

The Preservation and Restoration of Sound Recordings, by Jerry McWilliams, brings together much information on the subject, from the pioneering research of Pickett and Lemcoe for the Library of Congress onwards. The author has also given examples of practice in a number of American collections with very different aims and methods. The book starts with a short history of recording which is reasonably comprehensive and well-tailored to the subject. Succeeding sections of roughly equal size deal with storage and environmental conditions, cleaning of records and playback.

The sections on storage and preservation cover the ground in some detail. However it is clear that the behaviour of the materials of sound recordings is very complex and that common sense is not always of use by itself. A book like this can indicate some dos and don'ts but the effects of the combination of circumstances under which recordings are kept and used are not predictable. Archival preservation therefore is still to some extent a matter of uncertainty and compromise. Further research would help, but it does not seem to be being done. In the meantime, what is known on the subject is presented clearly and readably in this book.

The information on playback and on restoration is much patchier. The book treats in adequate detail equipment which is commercially available, or which is common to the consumer audio market, but it is quite clear that some organisations, notably the large record companies, have made significant advances in technology and technique. These are not readily available to the public but it is important to mention these things. On the question of shapes and sizes of styli for 78's, for instance, the author accepts as proven fact recommendations that often contradict opinion in the UK and certainly that of this reviewer. One suspects that Mr. McWilliams does not have the sort of mechanical and technical aptitudes that would sometimes have helped him to draw together the strands of the subject and make some useful comparisons.

However, throughout the book the author has done an admirable job in keeping the approach broad; he sets no unnecessary rigid guidelines and this leaves the choices to the reader. As a result, of course, it is very much up to the reader to interpret the facts set before him. All in

all, the book's strength lies in the sections on preservation and cleaning. For reasons given above no part of the book can be definitive, but, for the present, archivists of sound recordings are likely to find it essential.

Adrian Hindle-Briscall

Rainer Dollase, Michael Rüsenberg, Hans J. Stollenwerk. *Das Jazzpublikum: zur Sozialpsychologie einer kulturellen Minderheit*. Schott, 1978. 234p. £9.60.

Leroy Ostransky. *Jazz city: the impact of our cities on the development of jazz*. Prentice-Hall, 1978. 274p. £4.35.

John Chilton. *Jazz*. (Teach yourself series) Hodder and Stoughton, 1979. £1.95.

The first title is a serious study of the people who listen to jazz in Western Germany by three authors who have already produced studies of the reaction between rock musicians and their audiences. The work under review is based on a sampling of audiences at three contemporary jazz concerts in 1976 at Moers, Düren and Dortmund and two mainstream concerts in Cologne in 1977. 1500 people took part in the investigation and the aim was to establish their jazz interests together with a clear idea of their other musical enthusiasms, cultural interests apart from music and social background.

It is easy to approach such studies with a faint air of scepticism tinged with cynicism, and it is doubtful whether this work has added much to our knowledge of jazz. However, the authors would rightly claim that this study is not concerned so much with the music, but rather with the listeners. Taken on these terms it is full of fascinating detail. About half the contemporary jazz sample professed an interest in new music compared with only 22% of the mainstream audience. This might have been predicted, as there has always been a lot of interaction between contemporary jazz musicians and new music composers and performers, but it might not have been so easy to forecast with certainty that contemporary enthusiasts have more sexual problems and are more interested in drugs than mainstream listeners. The former are more worried about the future and both groups show statistically a greater sensitivity than football spectators.

If this survey proves anything it demonstrates fairly clearly that the jazz public has become highly respectable and represents a cross section of the community in its political and religious beliefs. That is, if we accept that there ever was a time when the jazz audience was anything but respectable. The fact that some believed at one time (perhaps they still do!) that anyone associated with jazz was immoral, does not mean that it was necessarily true. Unfortunately we do not have any surveys from the early days of jazz to compare with this study.

The book includes the questionnaire used in the survey, so readers can test their own reactions. The one serious lack is an index. How can publishers still produce what is obviously a work of very serious intent without providing this essential tool? Much valuable information for the sociologist is contained in its pages, but it is not easy to find without an index.

Leroy Ostransky's book is a fascinating account of the relationship between jazz and the principal American cities in which it developed — New Orleans, Chicago, Kansas City and New York. Again it is more concerned with the social milieu in which jazz existed than with the actual music. It is therefore a complementary study to the two earlier works by the same author, *The anatomy of jazz* (University of Washington, 1960. Reprinted by Greenwood Press, 1973) and *Understanding jazz* (Prentice Hall, 1977), which are essential studies for those strictly concerned with the music. The latest title is written with the same enthusiasm and attention to detail.

Reading it one can certainly understand why many people associated jazz with immorality and crime, but, while the musicians were not saints, they tended to be honest sinners working in areas where most of the crime was committed by people who claimed to be highly moral and respectable. Remembering certain recent events in Streatham one can only say that Leroy Ostransky's book proves there is nothing new under the sun. It is also fair to say that it demonstrates quite clearly that the relationship between prostitution, crime and jazz is much more slight than some would have us believe. What the owners of brothels and night clubs did was to provide the social framework within which a lot of jazz musicians earned the money which gave them the freedom to play the music they wanted.

I did not find this book as compelling

reading as Leroy Ostransky's two earlier books, but it is still very recommendable. It does have an index, so it is possible to trace references to musicians, and the bibliography, which is excellent, cites both place of publication and publisher.

The origins of jazz in the clash between two very different cultures make any well written book which examines them essential material for libraries. The third title does much more than this as it is a quite outstanding history of jazz from those origins to the present day. It was not actually sent for review, but it is one of the best introductory studies to any subject which I have ever read. It could easily be missed, as it replaces an earlier book in the same series by a different author and has no connection with that earlier publication. John Chilton writes from an informed position as he is one of our outstanding jazz musicians and the author of an excellent study of Billie Holiday. This new book is an enthusiastic account of jazz which makes the reader want to hear the music, and gives on the way a very clear introduction to the theoretical basis of jazz in easy stages. At £1.95 it is very good value in these inflationary days.

Brian Redfern

Paul Harvey. *The clarinettist's bedside book*. Fentone Press (Sole agents: Breitkopf & Härtel, London) 1980. 34p. £0.95.

This poses some problems for the cataloguer as the title page information appears on the back of the contents page. As music librarians seem to be busy at the present time discussing who is to have the B & H agency in the UK, the bibliographical details quoted above from the contents page are also interesting. However such trivia should not detract from the value of the book, which is full of sound advice. Paul Harvey is a man of many parts. There is a verse history of the clarinet and a number of amusing cartoons by him, but the pleasure of the book really comes in the succinct writing, occasionally humorous, but always pertinent. For example he is the first writer I have encountered to get the relationships of the clarinet and the saxophone in its right perspective, when he says 'The saxophone is a harder instrument to play PROPERLY' (author's caps). The saxophone usually suffers from the same uninformed comment as the recorder.

It is good to have a skilled performer on both clarinet and saxophone to redress the balance.

There are useful tips on reeds, mouthpieces, vibrato, posture etc. and some Machiavellian advice for second clarinetists on how to get rid of the first! It is very much a book to buy, however, and I would hope librarians might tell aspiring clarinetists about it, while making the more expensive studies by Jack Brymer, Pamela Weston and others available in their libraries.

Brian Redfern

Elaine Brody and Claire Brook. *The Music Guide to Austria and Germany*. Macmillan Press Ltd. 1979 271p £6.95. ISBN 0-333-28414-3.

It must be a common experience among students, scholars and tourists to feel first bewilderment at the vastness of a strange city, and its wealth of cultural events and landmarks, and then, arriving home, frustration at hearing 'But surely you didn't miss...', or, 'If you'd told me you were going, I could have given you the address of...'. Guide books of a general nature for every city of the world are well known, and easy to obtain, and these often contain valuable information on musical matters such as festivals and important museum collections. More difficult to obtain are, for instance, lists of music colleges, shops and publishers in a town, or the opening times of music libraries. The 'Music Guide' series is a welcome addition to the literature on these and other musical features of the major European cultural centres. The compilers explain in the preface that these books were born out of their personal experience of such frustrations. They also explain that they are intended to cater for 'the widest range of people — from the musical dilettante to the highly motivated specialist'. Their method was to send out questionnaires in five languages, to places and people in eighteen countries, receiving responses that were — not surprisingly — 'incredibly uneven', and to add to this information from personal knowledge, local contacts and standard works of reference. It is quite clear that the amount of care and effort that has gone into compiling these guides, and the quantity of information in them, is enormous.

The information is organised under the

headings: 'Opera Houses and Concert Halls; Libraries and Museums; Conservatoires and Schools; Musical Landmarks; Musical Organisations; Miscellaneous (places associated with composers etc.); Business of Music (dealers, publishers and instrument makers). Festivals, Competitions and Periodicals are dealt with separately at the end of each country. General essays of introduction to each country and city are provided, together with the most schematic and vague of maps of the country, with only the most important places included, and no hint of scale to assist journey planning. National Holidays are listed, and so are details of guide services, and the addresses and telephone numbers of national tourist offices in New York and London.

The amount of detail provided under the main headings is impressive, with most emphasis on the first category, Opera Houses and Concert Halls. A brief history, architectural comments, a résumé of repertory and even a word on the dress expected of the audience are given. An extensive range of libraries and museums is described in some detail, the scope being wide enough, for example, to embrace the 'Osterreichisches Circus — und Clown-Museum' in Vienna. This is not a reference book à la Benton for the knowledgeable expert, but a genuine guide packed with ideas for the musical tourist. It should be on the public library shelves with the other guide books, and it would be a welcome even on short business trips.

There is, however, one very serious criticism of the book. This concerns the difficulty of locating information in the so-called 'General' sections — in other words, about the towns that are dealt with in less than microscopic detail. In the case of Austria, only Vienna and Salzburg are covered really thoroughly, and Graz, Innsbruck and the rest are dealt with as 'Austria, General', with the information presented as if for one city. (i.e. *all* the libraries, and so on). With an adequate index, this would be only slightly inconvenient, but in the present case, it makes access to the wealth of detail frustratingly awkward. It is hard to trust an index which for instance, lists only under A for Abbey, 'Abbey of St. Florian (Linz)' — nothing under S, or F, or even L. Even the clever person looking under B for Bruckner won't find details of his burial place — under the organ in the said abbey church — fascinating information, but totally lost on p.64.

Since, for example, Regensburg and Wolfenbüttel are only dealt with under 'Germany, General', they are not in the index at all, whereas Kassel, a large centre and thus occurring in its correct alphabetical situation, is copiously, and quite redundantly indexed! (It is under Kassel, incidentally, that we read that 'RISM replaces the Eitner Quellen-Lexicon'. Not for this user!)

Certainly this book will accompany me to West Germany or Austria on all future visits. (East Germany is not covered). Retrospectively, it was a revelation of a somewhat macabre nature to find out that the charming library in Bonn where I heard a lute-song recital a few years ago was in fact the asylum in which Robert Schumann spent his last unhappy years.

There is also a similar guide to Italy, by the same authors at the same price (ISBN 0-333-28413-5), with comparable virtues and limitations.

Tim Crawford

Dossier Erard, introduction by Anik Devriès. Minkoff Reprint, 1980. 117p. £25.00

Dossier Erard is an unusual volume comprising reprints of five documents issued primarily as publicity material in the early nineteenth century by the harp and piano manufacturing firm of Erard. The documents vary in nature from a technical report on the mechanical improvement of the harp and a description in less complex terms of the developments in piano construction, to a short leaflet on the care and maintenance of the instruments.

Of the five documents in the volume all but one, on the harp, are in French. There is an introduction by Anik Devriès which traces the history of the firm in concise tabular form, this is printed in both languages.

There can be little doubt that the documents will delight the harp or piano enthusiast but they can hardly be considered to have a general appeal. The specialist academic institution would do well to consider this volume, as there is little literature available relating to the construction of the harp, although the piano is better served. The four major articles are by no means ephemeral, even though they were issued as publicity material; indeed one is a report issued by the French Académie Royal des Sciences and

L'Académie Royal des Beaux Arts enthusiastically describing the innovations of the Erard company, and signed by such worthies as Méhul and Gossec, valued members of L'Académie at that era.

Sheila Compton

Directory of music research libraries, vol. IV. General editor, Rita Benton. Australia, Cecil Hill; Israel, Katya Manor; Japan, James Siddons; New Zealand, Dorothy Freed. Kassel: Bärenreiter, 1979. 177p £9.24. ISBN 3-7618-0558-6.

Unexpectedly, it becomes a melancholy task to review this volume, the sudden death of the series' General Editor, Dr. Rita Benton, having been lately announced. It is she who contributes a Preface to this volume, explaining how it differs from its predecessors, in that it appears as part of *RISM Series C* and is published by Bärenreiter-Verlag. There have been changes too, in typography and lay-out which make the volume easier to consult than the other three, but the very useful sketch-maps are retained as are the comprehensive bibliographies. However, there is a perceptible change of emphasis in Volume IV, in that it offers a general view of the organisation of music research materials in each country, rather than a simple alphabetical list of libraries, by providing the reader with fascinating historical introductions and other essential information, such as lists of public holidays. (This is by no means a trivial point. Any researcher who has travelled far in search of knowledge and found himself baulked by a population determined to celebrate independence, piety, the equinox or a monarch's birthday will be grateful). The section on Japan is prefaced by what is virtually an introduction to the Japanese way of life, with an invaluable guide to the language, its transliteration, etc., not so compactly expressed elsewhere. Each of the authors is to be congratulated on the skill with which the information is presented, as well as the industry with which it must have been collected.

At the time of writing, another two volumes were believed to be in preparation. It is to be hoped that Dr. Benton's friends and colleagues will make every effort to complete a series which will form a fitting memorial.

Miriam Miller

Benjamin Britten *Death in Venice: an opera in two acts*, Op.88. [Full score] Faber Music, 1980 294p. £60.00.

The Music Bibliography Group has been paying much attention to the problem of unpublished music; its report on the subject (in the writing of which a prominent member of Faber Music's staff played a considerable part) will be published very soon. But one area that was not considered was that of modern opera. I have been totting up how many of the operas produced since the war by the Royal Opera House or Sadlers Wells/English National Opera are available in full score. One would have thought that Britten at least would be well represented. But of his full-length operas, three are only available in vocal score: *Billy Budd* (1951), *Gloriana* (1953), *Owen Wingrave* (1971): there has often been considerable delay in producing the others (production dates are followed by publications dates): *Peter Grimes* (1945; 1963), *The Rape of Lucrecia* (1946; 1949); *Albert Herring* (1947; 1969); *The Turn of the Screw* (1954; 1966). Only *A Midsummer Night's Dream*, 1960; 1961) achieved full publication quickly. With other composers, things are much worse; only one of Tippett's four (*The Midsummer Marriage*, 1954; 1976), no Vaughan Williams *The Pilgrims Progress*, Walton *Troilus and Cressida* or Maxwell Davies *Taverner*. One assumes that, since study scores of nearly all other works of these composers are available, there is no need to defend the idea that a piano reduction is an adequate representation of the composer's thoughts; the student of operatic scores, however, is at a grave disadvantage. A vocal score never tells more than part of the truth; and with Britten's later orchestral writing, that part is smaller than it used to be.

So it is with particular pleasure that we welcome this score of *Death in Venice* (only seven years after the first production); what a magnificent score it is, in both senses of the word, as a printed object and as a piece of writing for orchestra. The price is high. I remember paying £5 for the score of *Peter Grimes* when it first appeared. The comparison is not quite fair, since *Death in Venice* is a full score, elegantly bound. But publishers are not charitable bodies; and compared with the price we are paying for some scholarly editions, this is not outrageous. It should be available in all major music libraries.

Clifford Bartlett

NEW CATALOGUES

Das Tenorlied: mehrstimmige Lieder in deutschen Quellen 1450-1580... 1. Drucke. (Catalogus Musicus IX) Bärenreiter, 1979 347p £36.00 ISBN 3-7618-0628-0

The German Tenorlied is not as well known in Britain as some other renaissance vocal repertoires. At its peak in the early decades of the sixteenth century, it is surprisingly varied, often lively, sometimes boistrous, sometimes most beautiful. Much of it appeared in print, and several of the most important collections have been edited complete, as have the contributions of three major composers, Isaac, Hofhaimer and Senfl. Eitner printed a list of text incipits in *Monatshefte für Musikgeschichte* 37, 1905, which has been the easiest way to locate individual titles. Now comes a complete inventory of the source material, produced as part of the RISM project by Norbert Böker-Heil, Harald Heckmann and Ilse Kindermann. Vol.1 contains a thematic list of all the printed collections from Oeglin's of 1512 to Eucharius Hoffmann's of 1580; vol.2 will contain a similar list of the MSS sources, while vol.3 will contain the indices.

Apart from collections where the number of Tenorlied is small, the whole of each collection is listed. This is much better than the system used in e.g. RISM BIV, where only the relevant items in a source are listed, thus preventing the user having a clear picture of the contents of the whole, and also imposing a fresh numbering when previous scholars have given the items a consecutive numbering. A slightly annoying feature of this volume is that a clear numeration in the original print is ignored: when a piece is in two parts, the second is always given a new number, thus diverging from the numeration of the source (and modern editions). This is unfortunate. The musical incipit of each part is printed, with the tenor on top. The text incipits are printed separately. Composers' names only appear if they occur in the source; initials are expanded, but ascriptions from concordances are not mentioned — presumably the indices will make the necessary links. It is, though, a pity that the early manuscript attributions and incipits added to Formschneyder's *Trium vocum carmina*, 1538, are not included, since if the indices are generated automatically, that information is presumably not included in the data to be processed.

This leads on to perhaps the most interesting aspect of the catalogue, which makes it important to those not concerned with the subject matter. For it has been compiled using the maximum participation of the computer. This is an area where the computer can be of immense value to musicology. We await the index volume eagerly to see with what degree of sophistication the invaluable material assembled here will be handled.

Bruce Gustafson *French harpsichord music of the 17th century: a thematic catalog of the sources with commentary* (Studies in Musicology, No.11) UMI Research Press, 1979 3 vols. £36.35 ISBN 0-8357-1069-6 (UK Distributors: Bowker Publishing Co. Ltd.)

Another repertoire catalogue, the product of an individual scholar's research, this is a magnificent achievement. Gustafson defines his subject very precisely; he is interested in music composed for the harpsichord, so omits the innumerable settings of French tunes from the first half of the century, and versions of lute pieces. But settings of tunes from Lully's operas are included (since first performance dates are known, they are useful for dating purposes). Vol.1 contains a detailed discussion of the sources, classified by country and type; it is curious that what might seem the illogical system of dealing with all other countries before coming to French sources actually fits the chronological pattern of the sources very well. There is a thematic index (using a simple, but easily mastered, coding system, and indexing the incipits of the second strain of each piece as well as the first, giving an additional chance of spotting concordances with slightly deviant incipits), tracings of watermarks, work lists of the main composers, a general list of composers mentioned (with much summary information), and extensive bibliographies and general index. Vols II and III contain inventories of all the sources containing genuine harpsichord music. In most cases, the whole source is listed, but thematic incipit and concordances are only given for the relevant pieces. Modern editions are listed, and a note is made of ornament signs used in each piece.

The author has cast his net wide, and a vast number of sources have been consulted; those which I thought might contain

relevant works, but were not discussed, are listed in his bibliography, so have presumably been checked and found irrelevant. What is a slight pity, though, is that, to set himself a task of manageable size, he has had to catalogue fully only those sections of the sources that are strictly relevant. Someone else will have to work through them all again cataloguing the transcriptions of lute music to supplement the work CNRS are doing on the French lutenists. One wonders whether collaborations between two scholars, each looking at half the MSS, but covering the whole interlocked repertoire, and then sharing their information to produce separate studies, might not have ultimately been more useful. Scientists seem to be able to earn their doctorates from what is at least partially team research.

The amount of music from the first half of the century is small and scattered, the composer most frequently named being La Barre (little more informative than *anon*, since no-one has been able to sort out the various La Barres, who more than cover the period of this catalogue: the list of composers mentions 14 members of the family, and there could be others not related!) The link between the earlier pieces and Louis Couperin and Chambonnières is the Bauyn Manuscript, with its vast collection of 344 pieces. This publication absolves me from my promise to list modern editions of pieces in the third section of the MS, which I made in my review of the Minkoff facsimile (BRIO 15/2, p.58). Other major sources are the recently discovered Parville MS, used by Alan Curtis in his edition of Louis Couperin, and Guy Oldham's MS in that composer's hand. Louis Couperin, Chambonnières, Lebègue and d'Anglebert have been well treated by modern editions; these fail, however, to give a full account of the sources, so the composer summaries in vol.1 are essential supplements to these editions. The introduction is a clear exposition of the nature and relationship of the sources, and the transmission of French harpsichord music to the rest of Europe.

This series appears to be a way by which University Microfilms International are making more easily available the best of recent American theses. They have made an excellent choice here — a thorough and useful study of an important repertoire. The price, for over 1300 pages, is very reasonable, and the production (allowing for vols. 2 and 3 having been re-

produced direct from the thesis) is good, except that in this sort of scholarly work, notes should appear at the foot of the page.

Three Haydn catalogues: second facsimile edition, with a survey of Haydn's oeuvre, by Jens Peter Larsen New York: Pendragon Press, 1979 \$27.50 ISBN 0-918728-10-X

When it first appeared in 1941, *Drei Haydn Kataloge in Faksimile* was doubly valuable to the few libraries which can have been able to acquire a copy. For it not only made available three authoritative contemporary thematic catalogues, but also provided the most thorough catalogue of Haydn's work. This second function has now been replaced by Hoboken; but the three catalogues are still essential documents for Haydn research, so a reprint is useful. This version is not, however, an exact reprint of the 1941 publication. Not all the ancillary matter supplied by Larsen is now useful, so it has been replaced with a survey of Haydn's output as it survives, in relationship to the information given in the catalogues. This is printed in English as well as German. I find this manner of partial reprinting, partial updating a refreshing change to the often unintelligent activities of the reprint firms.

Robert N. Freeman. *Franz Schnieder (1737-1812): a thematic catalogue of his works*. New York: Pendragon Press, 1979 \$27.50 ISBN 0-918728-13-4

Franz Schneider is not my favourite composer; in fact, not only have I not heard a note of his music, there isn't even anything by him in the BBC Music Library, except for a fugue of dubious authenticity. So one can think of composers for whom a thematic catalogue might be of higher priority. But since one is now available, it would be churlish to scorn it. Indeed, one could argue that if a composer's works are not likely to be published, then the conspectus which a good catalogue supplies is even more essential. Schneider spent most of his life at Melk, at monastery, parish church and school; the bulk of his output is sacred, with 47 masses and numerous shorter works. As far as one can tell, this seems to be a well-designed and thorough

catalogue. It will be useful for anyone working on classical Austrian church music, and if Garland follow up their opera and symphony series, with a volume on classical and early romantic church music (useful, but unlikely!) here is one minor composer whose affairs have been put in order.

Dan Fog *Kompositionen von C.E.F. Weyse* Copenhagen: Dan Fog Musikverlag, 1979 196p £9.00 ISBN 87-87099-14-4

Weyse has been in the British musician's awareness, if at all, for his part in the Rossini 'Cat duet' (the first section of which is a dupe-time version of Weyse's *Katte-cavatine* of 1812). He wrote a large number of songs, a variety of other vocal music, 7 symphonies and other instrumental pieces. Dan Fog catalogues these with the competence that all who know him would expect.

Joël-Marie Fauquet *Catalogue de l'oeuvre de Charles Tournemire* Geneva: Minkoff, 1979 132p FS 50. ISBN 2-8066-0714-6.

Known almost solely for his organ music, especially the 253 pieces comprising his *L'orgue mystique*, Tournemire is revealed by this catalogue to have been a composer of much wider range, his output including 8 symphonies and an opera *La Légende de Tristan*. The impetus for the catalogue came from the Bibliothèque Nationale's acquisition of the bulk of the composer's manuscripts. It is very detailed, giving all the information one expects, and some that one doesn't (e.g. the range of solo voice parts). It is odd that vocal scores of works for voices and orchestra are entered in a different section of the catalogue rather than under the full form of the work.

Clifford Bartlett

IN BRIEF

Carmina Burana: Gesamtausgabe der mittelalterlichen Melodien mit den dazugehörigen Texten Heimeran Verlag, Munich, 1979 206p DM.34. ISBN 3-7765-0274-6.

I mentioned in BRIO 15/2 an English translation of those *Carmina Burana* poems of which music survived. This German compilation prints a similar selection (though slightly larger), with a German translation, and transcriptions of the music. These have been provided by René Clemencic, and are mostly acceptable (though there are versions I find odd, and more expert scholars will probably be even more critical). Several records of this repertoire are now available, so this collection should be readily available in our libraries.

Nigel Wilkins *Music in the age of Chaucer* (Chaucer studies, 1) D.S. Brewer, 1979 174p £15.00 ISBN 0-85991-052-0

The name of Chaucer is a convenient peg upon which to hang a clear account of fourteenth-century music, with chapters on France, Italy, England, Minstrels and instruments in addition to one on Chaucer. The isolation of a particular century is most useful in correcting the non-specialist's tendency to think of medieval music as a unity, and Wilkins provides a readable account of the music of the period. The emphasis of the book is secular — appropriate for the Chaucerian connection and in accordance with the surviving sources, but a little more could have been said about what he would have heard in church. It is a great pity that the numerous and apposite illustrations are so palely reproduced. A companion volume, *Chaucer songs* (ISBN 0-85991-957-1, £10) sets 14 Chaucer poems to the music of Machaut and others — an interesting idea, which at least produces some medieval songs in English in the more sophisticated style that the native specimens avoid.

David S. Josephson *John Taverner, Tudor composer* (Studies in Musicology, 5). UMI Research Press (In UK: Bowker), 1979 283p \$27.95 ISBN 0-8357-0990-6

The few facts about Taverner's life have been so reinterpreted during the last few

years, that he emerges as a very different character from that of the protestant extremist repenting his popish past which we used to know. Ironically, the clearest presentation of the 'new' Taverner came in an issue of *Tempo* which was otherwise devoted to the work which made the old image most widely known: Peter Maxwell Davies's opera. That whetted ones appetite for Josephson's fuller study, which has now appeared. This is a much meatier work than Colin Hand's Eulenburg book, so perhaps only suited for the academic end of the market; but it should be in any library that has the TCM Taverner volumes (or is buying the new EECM ones), and I have read it with enormous interest.

Anthony Newcomb *The Madrigal at Ferrara 1579-1597* Princeton U.P., 1980 2 vols. £32.70 ISBN 0-691-09125-0

The fame of the singing ladies of Ferrara (often, but not always, mentioned as a trio) spread far in their time, and is always mentioned by modern historians of the period. What is less clear is what they sung (apart from Luzzaschi's disappointing collection of solos, duets and trios with keyboard of 1601). Newcomb prints (in English as well as the original) most of the relevant documents, analyses the stylistic development over the 20 years, and relates Ferrara to the rest of Italy. A fine example of the best of modern American scholarship.

James Tyler *The early guitar, a history and handbook* Oxford U.P., 1980 176p £7.95 ISBN 0-19-323182-4

This is a most useful reference book for the instrument between the 16th and 18th century. The first section is historical, the second describes the notation and technique, while the final third gives extensive lists of sources and a bibliography. Most of the general histories of the guitar are weak on the pre-19th century antecedents of the modern instrument, so this should supplement them.

Nicholas Temperley *The music of the English parish church* Cambridge U.P., 1979. Vol.1 £30.00 ISBN 0-521-22045-9 Vol.2 £15.00 ISBN 0-521-22046-7

A fascinating book for anyone involved in

the performance of church music. Seen 'from below', the history of English church music is rather different from that which normally reaches music history books. Particularly valuable is the vast quantity of new information on the 18th century, and the fresh perspective on the 19th century. Vol.2 is an anthology; I suspect that few will be able to revive the specimens it presents for services today, but the range of styles is most interesting. Since the price will prevent most of those who should read it from doing so (organists, vicars, churchwardens), it should at least be as widely available in libraries as possible. The more ambitious musicians will find his conclusion too limited. ('The greatest unity, the greatest continuity seems to lie in hymnody'), but his remarks on the balance between choir and congregation are continually illuminating.

Denis Arnold *Giovanni Gabrieli and the music of the Venetian high renaissance*. Oxford U.P., 1979 322p £25.00 ISBN 0-19-315232-0

This excellent study clearly sets the composer within (and to some extent against) the context of Venetian ceremony, discusses his relationship with Lassus and Andrea Gabrieli, and the growth of his own individual style. Much learning is worn lightly, so this is for the general as well as the specialist reader. In spite of the price, highly recommended.

Pippa Drummond *The German concerto: five eighteenth-century studies* Oxford: Clarendon Press, 1980 402p £25.00 ISBN 0-19-816122-0

As a physical object, this book has a monumentality that the subject-matter does not quite match. Somehow the whole does not add up to anything more than a collection of five separate studies, unified by a common pattern, but not really illuminating each other. While it is interesting to see how J.S. Bach, Handel, Telemann, Hasse and C.P.E. Bach handled the form of the concerto, this information is not really very meaningful until it can be related to what other composers were doing; but the author's discussion of this is too general to be significant. The five year delay between completion of the manuscript and publication weakens those

sections of the book which are factual rather than analytical (e.g. Roger Fiske's matching of Handel organ concertos with oratorios as listed on p.109-110 needs some modification). While obviously essential for academic libraries, other libraries should not pass it over, since, in spite of these weaknesses, the author gives a good account of how her five composers constructed their concertos.

Peter Williams *The organ music of J.S. Bach. II. Works based on Chorales* Cambridge U.P., 1980 357p £21.50 ISBN 0-521-21517-X

The amount of current Bach scholarship available in English is woefully small, especially for the organ works, so even apart from the author's own original contribution, this companion is most welcome for its presentation of up-to-date information and attitudes. Each group of chorale settings receives a general introduction, then the individual works are systematically treated with respect to sources, text, melody, before a variety of other historical and aesthetic comments. Unfortunately, the chronology of the organ works is not yet as clear as that of the cantatas, so there has to be much inconclusive comparison; but this will be an essential reference work for organists. I look forward to vol.I, which is expected shortly.

Peter Ryom *Verzeichnis der Werke Antonio Vivaldis (RV): kleine Ausgabe (2. verbesserte und erweiterte Auflage)* Leipzig: Deutscher Verlag für Musik. 226p £8.05.

The first edition seemed to go out of print very quickly. This includes another 12 works in the main sequence, alternative versions of previously known works, and additions to the appendix, plus a chronological list of operas. The only alterations that affect the previous numbering are the removal of RV 148 to the appendix (Anh.68), and the omission of RV 518 (since the movement that differentiates it from RV 335 is not by Vivaldi). There are various alternative versions, for instance RV 335a, which differs from RV 335 in its slow movement, and is called 'Il Rosignuolo' instead of 'The Cuckow'. Unlike the first edition, it is bound.

Music in the Paris Academy of Sciences, 1666-1793: a source archive in photocopy at Stanford University. An index compiled by Albert Cohen and Leta E. Miller (Detroit Studies in Music Bibliography, 43) Information Coordinators, Detroit, 1979. 69p \$8.50. ISBN 0-911772-96-0

The publication of l'Académie Royale des Sciences include a wealth of documents on music theory and instruments; they have been assembled in photographic form, and are here indexed; it is a pity that the documents could not have been abstracted, however briefly.

Irving Lowmes *Haydn in America* (Bibliographies in American Music, 5) Detroit: Information Coordinators, 1979 134p \$11.50 ISBN 911772-99-5

A spin-off from the Washington Haydn Festival of 1975, this study lists all the Haydn performances and publications in the USA up to the end of 1809 which have so far been traced, and adds catalogues of the MSS acquired by the Moravians for their Collegia Musica at Salem, Bethlehem and Lititz, and of the Haydn items in the Jefferson family archives at the University of Virginia. There is also a list of Haydn autographs in the USA compiled by Otto E. Albright. Lowmes' introduction interestingly points out the difference between the published repertoire (aimed at amateurs) and what was performed by professionals — a distinction relevant to many other times and places.

Howard Bushnell *Maria Malibran, a biography of the singer* Pennsylvania State U.P., 1979 264p £10.80 ISBN 0-271-00222-0

Biographies of singers from before the age of recording tend to be frustrating to read (and probably to write), since the very thing that makes them worth studying cannot be heard. But, apart from the intrinsic interest of the life of this most famous member of a dynasty of singers, the whole operatic scene of the 1820s and 1830s makes fascinating reading.

Three Wagner essays translated by Robert L. Jacobs. Eulenburg Books, 1979. 127p £5.00 ISBN 0-903873-55-9

The essays contained here are probably the ones which anyone lacking a specialized interest in Wagner is most likely to read: 'Music of the future', *On conducting* and *On performing Beethoven's ninth symphony*. The translation sensibly omits certain topical, anti-semitic matter, and adds music examples, so that one does not need a pile of miniature scores at one's side while reading. The problems Wagner sees in Beethoven are significant practical ones; whether his solutions were in fact as satisfactory as he claims we cannot tell. There is a paperback version at £3.75.

D.J. Rather *The dream of self-destruction: Wagner's Ring and the modern world* Louisiana State U.P. 1979 215p £9.60 ISBN 0-9071-0495-7

The musician reading Wagner's prose is often at a loss to separate Wagner's original ideas from those he acquired from philosophers he had read or from the general thought of the time. Rather is particularly useful in the racial aspects, linking Wagner's thought to quite respectable contemporary attitudes. Whether all the ideas incorporated in the *Ring* are relevant once Wagner has transmuted them into a work of art is another matter. My anti-philosophical mind found the book heavy-going, but most interesting.

Deryck Cooke *Gustav Mahler, an introduction to his music* Faber Music, 1980 127p £4.95 ISBN 0-571-10030-9

The BBC celebrated Mahler's centenary in 1960 with an extensive series of programmes, and an introductory booklet by Deryck Cooke, which is now reprinted in an expanded form. The introduction, 'Mahler as man and artist', deals with the particular problems presented by a composer making extramusical statements of both a cosmic and a personal nature through his music. The volume continues with a series of programme notes on each work, mostly quite short, but adding up to a coherent survey of Mahler's output. All vocal texts are printed, with translations. Essential for all libraries (while librarians might well want to buy the paperback version for themselves — £2.50).

Donald Mitchell *Gustav Mahler, the early years* Revised and edited by Paul Banks and David Matthews. Faber & Faber 1980 338p £12.95 ISBN 0-571-11224-2

Correcting the standard work that has not yet been replaced by a subsequent one (so cannot be reprinted unchanged as a classic in its field) but needs updating is always a problem for the conscientious publisher. This version of a book now 22 years old has the original text virtually unchanged, but adds an extra 60 pages of correction, comment and new material. It is difficult for the reader to keep a finger in the original text, original notes, appendix and notes to the appendix simultaneously; might it not have been better to have reset the notes in one sequence with the appendix, and incorporate the notes to the appendix in its text? But it is excellent that the publishers have reissued an updated version; I hope that the author will soon be able to finish volumes 3 and 4.

Dermot O'Byrne *poems by Arnold Bax, collected, selected and edited by Lewis Foreman* Thames Publishing, 1979 95p £5.50 ISBN 0-905210-11-5

Dermot O'Byrne was the pseudonym adopted by Bax as an Irish writer. The anthology contains 50 poems, plus two unpublished settings of his own words. One has read better poetry, but it is perhaps unfair to compare it with the tougher style Yeats had moved into by this period (1905-20). Irish romantics will enjoy it, and not many composers have such literary skill.

David Matthews *Michael Tippett, an introductory study* Faber and Faber, 1980. 112p £5.95 ISBN 0-571-10954-3

To write a brief guide to Tippett's music, discussing all the major works, quoting 24 music examples (some quite lengthy) in 100 pages is no mean feat, particularly since the remarks are so intelligent. It is an 'appreciation' (to use an old-fashioned term) rather than a criticism, but none the worse for that. One is so used to seeing David Matthews as an editor of other people's work (as in the two Mahler items listed above) that it is most welcome to see a book under his own name, particularly one so well written. It is also available in paperback (£2.95).

Bryan Crimp *The record year, 1 Duckworth*, 1979 541p £28.00 ISBN 0-7156-1364-2

This lists the classical discs and cassettes released during 1978. The catalogue has a clear and spacious layout, with careful identification of works; couplings, previous issues, month of issue and numbers are given. The catalogue is followed by 200 pages of review, rather oddly presented as continuous prose, but using the same order as the catalogue, so that a paragraph on Albert de Rippe is squashed between Rimsky-Korsakov and Rodrigo: surely it should either be presented as discrete sections, or arranged in some meaningful order? One also wonders if the author can really have listened to everything he describes. I'm not entirely clear of the function of the publication; it is overpriced for the general market, but libraries buying it for discographic reasons probably won't be interested in the review section. The paperback version costs £12.50.

Jennifer Isaacs (ed.) *Australian aboriginal music* Aboriginal Artists Agency, (243 Miller St., North Sydney, NSW 2060, Australia) 1979 64p \$A12.50 ISBN 0-908235-00-3

This collection of essays explores the ways in which the traditional music has survived and is adapting to the present situation, with the loss of its original social functions. There is a full bibliography and discography.

Maurice Hinson *Guide to the pianist's repertoire. Supplement* Bloomington Indiana U.P., 1979 413p \$22.50/£13.50 ISBN 0-253-32701-6

There are some bibliographies that delight because of the thoroughness of their coverage, or the skill the compiler has shown in ordering a complicated field of knowledge or repertoire. This is valuable not just for the scope of its coverage, but for the feeling it conveys of someone completely conversant with his material. Hinson's annotations are sometimes practical, sometimes descriptive, and are a welcome addition to the normal bibliographical information. Most of the items listed are new and unfamiliar, but new editions of earlier composers are mentioned, with some references to recent re-

search. Extremely useful, and good value.

Marta Arkossy Ghezzi *Solfège, ear training, rhythm, dictation and music theory: a comprehensive course*. University of Alabama Press, 1980 261p \$21.75 ISBN 0-8173-6403-X

As a course of musical training, this is extremely ambitious, taking the student from the absolute beginning to atonality, twelve-tonality and aleatoric music in 51 lessons in a carefully designed, systematic manner. If it works in practice (and the author claims it does), this should enable a naturally musical but untrained person to reach a level of musical literacy above that of most amateur and many professional musicians that I know in a year of weekly lessons! It's weakness, perhaps, is that it starts right from the beginning; perhaps another version could be prepared, aimed at the student who can read music, so would feel insulted by the elementary nature of the opening lessons, but needs to acquire the skills that this sets out to teach.

Richard Chaffey Von Ende *Church music, an international bibliography* Metuchen, N.J.: Scarecrow Press, 1980 453p \$22.50 ISBN 0-8010-1271-1

The topic is vast: 5445 entries cannot possibly exhaust it. Unfortunately, the author wastes space by including items not specifically related to his subject. There is a brief section on *Form*, for instance, listing two general books (out of how many existing?), one on chanson-form in Petrucci's *Odhecaton* (the one sacred piece

in that collection isn't in any chanson form), and just one on 'Art forms in sacred music'. The next section, *Fugue*, again has only one specifically on church music (out of 13). While much church music is fugal, and all church music should have form (even organists' improvisations, a topic which is covered), is there any point in including an erratically selected general bibliography here? In the more specifically ecclesiastical headings, there are signs that the author is not knowledgeable enough to assign titles to the correct place; there is a subdivision *Gregorian* and another *Plain* to his heading *Chant*, but no attempt to sort out what he means by the terms, and the distribution of titles between the two subdivisions and the main heading is mysterious. A disappointing book, but worth having around, since it does cover a wide range of topics and sources.

Oswald G. Ragatz *Organ technique: a basic course of study* Bloomington: Indiana University Press, 1980 264p £9.00 ISBN 0-253-17146-6

This is a useful tutor for the prospective organist possessing a moderate piano technique. It seems to be designed to be used without a teacher, though the student will need at least the occasional lesson, if only to add flexibility to some of the author's rules (particularly in the crucial matter of the length which notes should be sustained). But anyone working through this book should acquire a sound technique, and also knowledge of an interesting anthology of Baroque organ music (though the duo by Froberger should be ascribed to Mico).

Clifford Bartlett

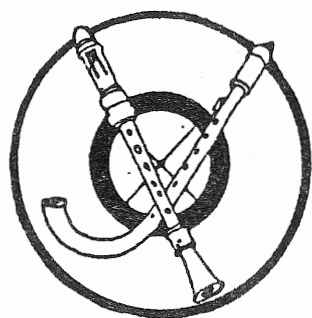
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NOTES AND NEWS

1980 Congress

Preparations for the international congress continue. UK members are reminded that even though they may not wish (or cannot come to) the whole congress, that it is possible to come on a daily basis, and we would like to see as many UK faces as possible, even if only for a short time. All queries should be directed to Richard Andrewes at the Pendlebury Library, Cambridge. We are grateful to *Grove* for a grant of £500 towards conference expenses.

ISME Conference Bristol 1982

IAML(UK) are hoping to be able to participate in this conference.

One-Day Course

A one-day course for library assistants with no music nor library qualifications who are involved in work connected with a music library will be held at the Library Association on Nov.12th. Further information from Sue Clegg, Birmingham School of Music Library.

British Institute of Recorded Sound

The executive committee has put forward the nomination of Richard Andrewes for election to the Governing Body of the BIRS. Elections are to be held at the end of 1980.

The Britten-Pears Library

The Britten-Pears Library was formerly opened in May. The Britten MSS accepted for the Nation by the Treasury in lieu of estate duty have now been returned to the Red House, and adequate security arrangements have been made to safeguard them. So there have been some changes since the Branch visited it. The library is open by appointment only. Those attending the Cambridge Conference will be able to visit it during the final excursion.

Catalogues

Final publication arrangements will have been made for the catalogue of orchestral sets by the time this issue is circulated; it should be available in a few months. Work on the Periodicals catalogue is progressing well. An advertisement for the two publications, with details of subscription rates, will be available at the Cambridge Conference, and will be circulated to members later. The Sets Committee is looking into the question of vocal sets, but is not at

this stage envisaging that a national union catalogue of these will be produced by IAML(UK). But the London and South Eastern Library Region has recently published its *Catalogue of sets of vocal music*, available at £11.00 from LASER, 33/34 Alfred Place, London WC1E 7DP.

Publications

The committee has set up a small working party to look into the possibilities of IAML(UK) starting a series of occasional publications of papers etc. which are too long to be reproduced in *Brio*, and which have not been published elsewhere. Anyone with items for suggestion should contact Clifford Bartlett, BBC Music Library.

MPA -- Code of fair copying practice

This has been produced and circulated during the year. It was the subject of much discussion by the executive committee and several meetings were held between representatives of the MPA and IAML(UK). 8 members attended the 'launch' of the publication.

Cataloguing Group

This committee continues to meet and is primarily involved in discussing AACR2 and any amendments suggested by LC, BL or IAML members. Any member of IAML with comments should contact Malcolm Jones, Birmingham Public Libraries.

Local government cutbacks

The executive has set up a working group to make representations to various bodies about closures of music or record library services. Any member wishing for support from IAML should contact Miriam Miller or Elizabeth Hart (Barnet). We would also be grateful for any news of cuts affecting music services in any library system. The group is working closely with the Library Association on these matters.

Subcommittees

A list of members of subcommittees follows. Members should note that it is not just the committee who may serve on subcommittees and anyone interested in any particular topic should contact the Chairman of that Group if they wish to be kept informed or to join the group. For information a list of all UK members participating in commissions etc. in IAML also follows.

Members of subcommittees

Cambridge Conference main committee
Chairman: John May. Secretary: Richard Andrewes. Members: Clifford Bartlett, Sue Clegg, Ruth Davies, Helen Harrison, Malcolm Jones, David Lance, Miriam Miller, Neil Petersen, Alan Pope, Brian Redfern, Lydia Smallwood, Hugh Taylor.

Cambridge conference local committee
Chairman & Secretary: Richard Andrewes. Members: Any of the main committee as needed *plus* Ruth Ballard, Margaret Cranmer, Derek Williams.

Cataloguing committee
Chairman: Brian Redfern. Secretary: Malcolm Jones. Members: Richard Andrewes, Clifford Bartlett, Sheila Compton, Patrick Mills, Tim Neighbour. Coopted: Sue Clegg.

Finance & Administration committee
Chairman: Brian Redfern. Secretary: Sue Clegg. Members: Ruth Davies, John May.

House of Commons Committee
Chairman: Miriam Miller. Secretary: Sue Clegg. Members: Richard Andrewes, Clifford Bartlett, Malcolm Jones, John May, Alan Pope, Brian Redfern. In attendance: Patrick Mills, Tim Neighbour.

Local government cut-backs
Chairman: Miriam Miller. Secretary: Elizabeth Hart. Members: John May, Alan Sopher.

Periodicals union catalogue
Secretary: Clifford Bartlett. Members: Alac Hyatt-King, Tony Hodges, Malcolm Jones.

Sets committee
Chairman: Brian Redfern. Secretary: Malcolm Jones. Members: Clifford Bartlett, Sheila Compton, Elizabeth Hart, Alan Sopher.

IAML(UK) Representatives on outside bodies

MBG: Clifford Bartlett, Brian Redfern

National Music Council: Clifford Bartlett

British Standards Committee on music title pages: Clifford Bartlett

British Standards Committee on non-book materials: Elizabeth Hart

BL Forum on DE19/AACR2: Malcolm Jones, Brian Redfern

IFLA Music Round Table: Catherine Pinion

ISBD(PM): Patrick Mills

The following UK members are officers of or regular attenders at IAML groups.

Board. Brian Redfern (vice-president)
Council. Eric Cooper, Anthony Hodges, John May, Brian Redfern.

Professional Branches

Commission of Libraries in Academies, Conservatories and Music Colleges: Anthony Hodges (President), Jane Harrington.

Broadcasting Libraries Commission: Miriam Miller (Secretary), Clifford Bartlett.

Music Information Centres: Elizabeth Yeoman.

Public Music Libraries Commission: Eric Cooper (President), Elizabeth Hart (Secretary).

Record Libraries Commission: Derek Lewis (Secretary).

Commission of Music Research Libraries: Richard Andrewes (Vice-president).

Working Committees

Commission for Bibliographic Research: Malcolm Turner

Cataloguing Commission: Brian Redfern (President).

Subcommission: Classification: Richard Andrewes

Working Group on Computer Cataloguing: Patrick Mills (Chairman)

Working Group on ISBD(NBM): Patrick Mills

Commission on Education and Training: Brian Redfern

RISM: Perluigi Petrobelli

RILM: Oliver Neighbour

RIdIM: Oliver Davies



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