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Music Library

# BRIO

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

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A MESSAGE FROM THE PRESIDENT
On October 6th a delegation from IAML(UK) broke new ground by calling on Mr. Neil MacFarlane M.P., the Parliamentary Under Secretary at the Office of Arts, Libraries & Museums who was accompanied by a senior civil servant with particular responsibility for library matters. Our delegation comprised Susan Clegg, Malcolm Jones, Alan Pope, Brian Redfern, and myself.
After a general introduction to the work of IAML, the matters covered were:-
a) Desirability of future appointments to the Library Advisory Council including a person with a background in music librarianship
b) Improvements needed in the British Library's services for music (comparisons were made with the service for books); this was a follow-up to the branch paper to the Select Committee on Education, Science & Arts
c) Lack of government financial support for the international activities of the branch (we stressed that our position compared unfavourably with that in many foreign countries)
d) Effect of present cuts in public expenditure, and evidence that music libraries (in some areas at least) were bearing a disproportionate share of the cuts
We are invited to keep in regular touch with the Office of Arts & Libraries on these and other topics. That is valuable and the long-term action needed will be considered by the Branch Committee. The most important short-term task is to step-up our monitoring of cuts so that we can exploit this direct link with the O.A.L. Will members in public libraries (and in college or academic libraries, if applicable) please send well-documented reports on the effect of cuts in their own service, and include particularly a note on whether the music library is being treated on a par with other departments or is being singled out for heavier cuts. THESE REPORTS SHOULD BE SENT AS SOON AS POSSIBLE to the Chairman of the Branch Sub-Committee on Local Authority Cuts (Miriam Miller, BBC Music Librarian, Yalding House, 156 Great Portland Street, London W1)
John May
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## RECOLLECTED IN TRANQUILLITY:

Some impressions of the IAML 12th Congress, IASA 11th Annual Conference,  
Cambridge 3-8 August 1980

*Kenneth F. Wilkins*

This was my first experience of an international conference and, being used to the three days of national conferences, I found a full week exhausting. The fact that the conference was in Britain and that I had been commissioned to record my impressions for Brio has probably given me a distorted view. Foreign delegates could easily slip away from commissions and lectures to visit places of interest in and around Cambridge — British delegates had no such excuse.

My exhaustion wasn't helped by the journey to the conference on the Sunday. Organizers please note — no conference delegate should be asked to travel in Britain on a Sunday! Line closures and workings abound and opportunities for the sustenance of the inner man are non-existent. Thank goodness it had been arranged that delegates should attend St. John's College for Choral Evensong. It was refreshing to be able to sit back and let this peculiarly English form of worship wash away the pressures of a Sunday journey.

Now to the conference! I should like to begin by quoting, not necessarily verbatim, two statements which have coloured my thinking.

'I'm not sure if this is of interest to an international gathering'. (Miss Evelyn van Kamm during a talk on Library furniture in music and record libraries in the Netherlands).

'We faced similar problems about three years ago. Each country needs to formulate its own solutions in relation to its own conditions'. (American librarian after the Public Libraries Commission session on the international economic crisis and public music libraries).

I am sure that the established international organisations, e.g. RILM and RISM are filling a distinct and necessary role in international documentation. Was I unlucky in the commissions I attended? I had the impression in most that the international side was being followed because it was an international conference and not because it was arising naturally from any deeply felt or articulated need.

In many commissions reports were given on supposed issues of international importance. Many of these issues were continued from previous years and, as a newcomer, I felt that very little had been done in the intervening months. In some cases the bases of the information required for projects which had been agreed in past years were being questioned. In others it appeared that no criteria for the evaluation of the information had been established. In yet others reports were given of national practices, but no decisions were reached as to whether or not there should be some agreement on international practice.

In fairness, some of these difficulties arose from lack of time in the commissions and it would seem that more documentation for delegates to bring newcomers up-to-date in the commissions and to remind old-hands what has been done and should be done, would enable all to take a fuller part in the

proceedings and result in more effective work being done.

Like Miss van Kamm, I questioned the relevance of some lectures. Am I odd in that the bulk of my stock, as a music librarian, is held in the form of sheet music? Am I also odd in finding it strange that I should listen to a lecture on the new Bliss classification and not hear how to classify music, or is the classification of music, as opposed to music literature, so simple as to be almost unnecessary?

Leaving aside receptions, although the one given by Macmillan to introduce/defend the New Grove was worthy of note in that we heard the amazing information that the new edition was to be delivered first in the U.S.A. and later in Britain, Elizabethan Feast at King's College, concerts and other social events where friendships were made and renewed and common problems could be aired: what were some of the memorable items in the conference?

There was, of course, the magnificent organisation from the UK Branch that we have come to expect from our own national conferences. There was only one hiccup as far as I was concerned and that on the first day when helpers and resident staff had not fully settled down together.

Sir Leslie Martin is the architect for the proposed new building for the Royal Scottish Academy of Music and Drama and the conference gave me the opportunity to look daily at the new and as yet unfinished Cambridge Music School and to hear a concert in their fine concert hall. With the simplest materials he has provided an elegant, but at the same time functional music school.

There was the opportunity to listen to some excellent speakers from abroad. To hear French spoken by Catherine Massip of the Bibliotheque Nationale was a privilege and it was easy to understand the reason for it becoming the diplomatic language. Most impressive, too, was a talk in German by Eckehard Baer of the Deutsches Musikarchiv on filing rules designed for computer manipulation. It is hoped to print this talk in *Fontes*, for all will benefit from this born teacher who, with a minimum of examples, explained clearly a complex subject in terms that even this linguistically incompetent Englishman could understand.

Another impressive event was the screening on two evenings of *Notes on a landscape*, a documentary on Australian composers produced by the Australian Information Centre. This was a fine achievement (not even the disappearing and reappearing ladies could detract from the beauty of Ann Bond's item for women's choir) by an organisation without adequate funding; and indeed the achievement of all the Music Information Centres was an object lesson to us in these times of cuts. Most MICs have to go out and search for their funding, and this exercise is a regular part of the music librarian's task in America. Perhaps we in Britain should be thinking of supplementing our, mainly public funded, income by the same means, thus making a stronger case for the continuing existence of music libraries and bringing them to the notice of more people.

The final test of the success of a conference must be the answer to the question: would you go again? Certainly, if I can persuade my Board of Governors that it is worth the expense, I shall hope to attend at least one conference abroad, if only to achieve a more balanced view of the benefits of international gatherings.



———— Timothy Eckersley 1914-1980 ————

Tim Eckersley, a familiar figure to all who have attended the IAML/IASA conferences, died in October. Over the last few years, he became particularly interested in linking his photographic ability with the work of IAML, so did a considerable amount in extending the activities of RIdIM in this country. At Cambridge, he was very keen on promoting this activity, so we agreed to include a session on it in the Branch's 1980/81 programme. I discussed the matter again with him on what turned out to be the day before he went into hospital. He regretted then that he would be unable to attend the meeting himself: I did not realise why at the time, but he obviously did. A memorial service was held at St. James' Church, Piccadilly, on 6th November; IASA's President gave the following address. C.B.

Timothy Eckersley came to Amsterdam in 1969 for an Annual Meeting of the International Association of Music Libraries. We met there for the first time and we both became involved in the establishment of IAML's sister-organisation, the International Association of Sound Archives. After a few years Tim served the new organisation as its second President — a remarkable president with strong views and at the same time a great diplomat in the best sense of the word. After finishing his term he stayed on as Vice-President but left the floor to younger members of the Executive Board, acting himself as a wise councillor for all of us who needed advice and help. At the recent Annual Meeting of IAML and IASA in Cambridge Tim was appointed Honorary Member of IASA and it was my pleasure as President to present him with that mark of honour: the finishing touch of his career in the Association and a small token of esteem and gratitude for his great contribution to the world of sound archives and oral history. So far a few facts, no more than the outline of a life in which professional and personal interests were so intertwined that many of his colleagues from abroad became his friends.

Meeting Tim was indeed a highly personal experience, a pleasure — at first simply gratifying, soon after something of the greatest value. He nearly always made the impression of just being cheerful and full of zest for living. However, behind the outside came a deep understanding of cultural values; a wide knowledge of English and foreign literature, a great interest in photography and in music, but above all an uncommonly sympathetic approach to the other person, a kind of approach which never came from sheer curiosity, but which had its origin in a feeling of living together, of really sharing his life with family and friends.

A friendship across borders is seldom a matter of great frequency. We met occasionally in London or elsewhere, at a business meeting, at a conference or just during a holiday in Great Britain. The last time some of us met Tim was in Cambridge where IAML and IASA convened in an atmosphere highly in accordance with his own cultural and scientific interests. His health had declined but his mind was with us as before. It seemed as if he was once more in search of everything that the meeting could offer him like good companionship, lectures, discussions and little parties where he obviously enjoyed being in the centre of attention, full of anecdotes, and with that

special kind of humour which was one of his characteristic qualities. I keep him in mind as he was during that conference. Penelope and the children must know that Tim has meant so much to all of us in our international circle of sound archivists, of oral historians, of musicians and musicologists, of antropologists and librarians, and above all of his personal friends. We lost indeed a very dear friend.

*Rolf Schuurmsma*

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIANS

CAMBRIDGE 4TH AUGUST 1980

Talk to the Public Libraries Commission by Daphne Kennard, Music Adviser, Disabled Living Foundation, England. Books, resource papers, examples of large print music, Braille music and one-handed piano music were exhibited.

INTRODUCTION

Last year at Salzburg I gave people in the Public Libraries Commission some suggestions to contemplate in the hope that they would be stimulated to action. During the last quarter of an hour this morning I shall be delighted to hear of developments.

Next year is International Year of Disabled People. The aim is to ensure that *all* disabled people have the same opportunities as everyone else and the right kind of provision is made in every aspect of their lives.

This year I will tell you of developments during the past year and shall ask lots of questions to bring points to your mind so that you can start planning for International Year of Disabled People in your libraries. I will identify progress in the different kinds of handicap and then speak more generally.

PHYSICALLY HANDICAPPED

Hand/Arm Difficulties

*Developments*

- updating one-handed piano list.
  - a. Many items are now out of print, making those in libraries *very important*.
  - b. Several librarians I have spoken to did not know whether they had any because there was no separate cataloguing. However, in the new Dewey Schedule, due out at the end of the year, there is provision: 781.476 Left Hand Techniques  
781.477 Right Hand Techniques
  - c. I am in the process of writing to all public and music college libraries in the country to discover what they have, in order to make a libraries section in the new list.
- production of a one-handed recorder in Japan.



A stroke sufferer read an article about one-handed recorders in the Recorder Magazine and wrote asking me about it. Having written to the Zen-On Music Co. in Tokyo, a reply is awaited. (Subsequently to the meeting news has been received that the company will make recorders to measure if given drawing of hand(s) with details of fingers missing etc. Approximate price in United Kingdom £100 (+/- 25%) and three months delivery time from receipt of order in Japan.)

- A new American publication — *Clinically adapted Instruments for the Multiply Handicapped* — details below.
- In collaboration with a music teacher in special schools and an occupational therapist, a start has been made on a booklet for music teachers of the physically handicapped. It is designed to help teachers cope with difficulties such as knowing the best way for a person with cerebral palsy to sit so that he/she can sing.

#### Questions

Do you know what one-handed music is available in your library and where it is shelved?

Are you knowledgeable on electric pianos and organs? The light touch needed enables people with weak hands or fingers to play. One hand with pedals playing sounds good. If you have a hook instead of a hand you can press a button with that and produce a rhythmic accompaniment. A delightful experience for me was a young man of 19, mentally handicapped, who read and played the slow movement of the New World Symphony with his right hand and selected a bossanova rhythmic accompaniment with his left! For very severely physically handicapped people do you have links with electronic engineers who can help with aids for controlling cassette players and who are familiar with unusual sound producing instruments, synthesizers etc? Are there tables and/or book rests about in your library? It is difficult to hold a book and turn over with only one hand!

#### Walking Difficulties/Chairbound

##### Developments

It is very important to share knowledge in this kind of work and I was delighted to receive from a hospital in New Zealand plans of a Piano Pedalling Device which they had made for one of their patients.

##### Questions

Thinking about your own library is there parking near, especially at busy times? *no*

Can these people get into the building? *no*

Can they get round the library? *no*

Can they get at the catalogues? *no*

Can they see the titles and reach books, music and records? *no*

Are seats available?

Is there sufficient space for a wheelchair to manoeuvre all round the library? *no*

#### BLIND

Music is very important to many blind people. (At this point the tape of *Sound the Trumpet* by Purcell was played. The duet was performed by two blind singers, John Sinfield and John Busbridge.)

##### Developments

- braille music is very important to those 10% of blind people that can read it.
- John Henry, a blind professional harpsichordist, has been awarded a Churchill Scholarship in the United Kingdom. He aims to gather information about the availability of braille music internationally and he is off to the United States of America this week. He was delighted to receive the information that I had gathered about the provision of music for the blind in Holland at last year's IAML Conference.

##### Questions

Do you know who stocks braille music in your country and what they stock? Are catalogues available in print and in braille?

Is it possible to have titles on record covers in braille or in raised Dymo tape? Have you on tape a summary of the layout of your library facilities available to lend to a blind borrower?

#### PARTIALLY SIGHTED

(A tape recording of a band from a school for partially sighted children in Norfolk, England, was played here.)

##### Developments

- There is a great need for help to enable partially sighted people to see music. I am working with the Partially Sighted Society on a project related to this. We have been working for 17 months and exploring avenues very thoroughly. We have discovered a few books, but we have confirmed that enlarging single copies of music is very expensive. It costs £2.00 a side. But experiments are continuing, and the Music Publishers Association is being very co-operative. We are finding various sizes of manuscript paper. Theatre orchestra stands with lights on top are useful, and other people have shared their designs for adapting music stands.
- The organisations in the United Kingdom dealing with visually handicapped people are delighted that somebody outside the visually handicapped world is trying to do something about this problem that has been with them for a very long time. (By the time this script is published a new Resource Paper, namely, MP 14 — *Information on Music for Partially Sighted People* — will be available in both normal and large print from the Disabled Living Foundation.)
- A visit to the Royal National College for the Blind enabled me to see in action a closed circuit television with a camera attached. This meant that music could be enlarged many times to suit the needs of the musician watching the TV screen. It was very valuable

while the music teacher was there, because she could move the music as the player progressed. They are now designing a system whereby the music will move on its own, leaving the musician capable of playing without another person there. The Royal National College for the Blind is very willing to try out any new ideas that we have, which is essential in pioneer work of this kind.

#### Questions

- Is there an organisation for the partially sighted in your country?
- Is any large print music published?
- Can single copies be enlarged cheaply?
- Where can you buy theatre orchestra music stands?
- Are direction notices in your library large enough for very short sighted people to see?

Last year I mentioned the possibility of producing copies of large print music for sale. I would be most grateful if anyone interested in this would get in touch with me at the end of the session.

#### MENTALLY HANDICAPPED ADULTS

(Here a tape recording of Bernard, a mentally handicapped adult, was played. He was singing a song specially written by Janet Wyatt, the words of which are:

Give me a boat and I will sail away,  
To where the sun goes down,  
I want to find the day.

Bernard sang solo to start with and then had the backing of the rest of the people from the Adult Training Centre, who were all mentally handicapped.)

#### Developments

- There is still very little music of the right kind which is simple enough for mentally handicapped adults and yet has an adult concept to it. The British Broadcasting Corporation have published two of Janet Wyatt's songs in their Schools' Broadcast leaflet but nothing otherwise has yet been published.
- Janet Wyatt's work in London is developing in an outstanding way. In a growing link with the local librarian, during the coming term a box of music is being lent to the mentally handicapped group. In that box will be pictures of instruments, the Oxford Junior Companion to Music, simplified biographies, stories of opera, cassettes and so on, and note of students' particular interests will be taken. It is quite common for them to talk about their visits to the library and to one, Saturday morning is a highlight because, 'My Dad and I go to the library on Saturday'.
- In July I had a tremendous experience of seeing a performance, *I am Not Yet Dead*, a combination of poetry and dance, beautifully produced and performed by 15 severely subnormal adults, 6 blind people, 1 person in a wheelchair and 6 able bodied dancers. This took place in an old room, six floors up, because it was the only place that the organisers could find where they were not charged for the room.

#### Questions

Do you encourage the use of library premises, if you have a large room or hall, for this purpose?

#### MUSIC IN HOSPITALS AND OTHER CENTRES

##### Developments

- In the United Kingdom, the Council for Music in Hospitals has a panel of 400 professional musicians willing to perform in many different kinds of hospitals. In order to encourage young professional musicians to develop an interest in this work, a short course is run each year at the Royal Academy of Music. Last winter I was asked to speak on this course to widen the view of young people to the whole field of music and disabled people. Also in the United Kingdom there is an organisation called Live Music Now. Started by Yehudi Menuhin it is designed to provide opportunities for young professional musicians to give recitals and to take part in concerts. The work is now being extended to provide concerts in hospitals and other establishments for the ill and disabled.

#### Questions

- Have you any comparable organisations to these in your country?
- Do you invite patients from hospitals, residents from old people's homes or housebound people to your concerts or lectures held at the library?
- Would it be realistic to do so?
- Do you ever put events on in a hospital or a home?
- Do you ensure that records and music are available for delivery service to these establishments?

#### RESOURCE LIST

##### Developments

- Copies of all the Resource Lists are available and updated. There are three new ones, MP 2 — *Organisations and Individuals concerned with Music and Disabled People*, MP 12 — *Old Time Records and Song Music*, MP 13 — *Musical Instruments and Books about Making and Playing Them*. (I have mentioned above the new paper MP 14. Also completed since the talk is MP 15 — *Music Books for Nursery Children and Those Concerned with Them*).

#### Questions

- Have you discovered any helpful Resource Papers at home?
- What are needed?
- Have you compiled any?
- How do you get the disabled public to know of their existence?

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Having talked about the provision that libraries can make I want you now to look at the difficulties that borrowers might face and the problems that librarians may have to solve with regard to both the public and the use of staff.

#### THE BORROWERS

1. Imagine that a blind man comes into the library at the busiest time imaginable and asks about records at the main desk:
  - the girl at the desk is *not* a music librarian
  - there is a long queue waiting
  - she directs him upstairs to the music library (she cannot escort him because of the queue)
  - upstairs there is another queue
  - he does not know what is available, or where anything is and there is no one free to help him
  - this is the only time he can come to the library because of working and transport difficulties

Will he ever come back again?

2. A care assistant at an old people's home is searching for the book *Music in Geriatric Care*. It is out of print so the library is the only hope.
  - the borrower looks in the Music Section, cannot find it and leaves.
  - Two weeks later she tries again. Not there, so she asks the Music Librarian about it. Not in their stock, but general library is suggested.
  - Looks under 'social services' — No.
  - Looks under 'education' — No.
  - Asks librarian for help who suggests 'medical' — and there it is!

Where should such books be shelved?

Perhaps there will be guidelines in the new Dewey schedule?

Do you have a list of books available (from all departments) on music for disabled people?

#### LIBRARIANS

Do remember that the librarian will not generally have many handicapped people to deal with. Don't expect thousands, it will only be a few but to those few the service is likely to be a lifeline.

- Are all the staff you deal with willing to help disabled people — even if they are very apprehensive about it?
- Are any people sickened by certain handicaps? (Remember that this is nothing to be ashamed of: some people are just made this way.)

Do you know:

- if there is someone particularly good with blind people?
- who can cope with the deaf?
- if anyone can deal with the mentally handicapped?
- who is best at handling a wheelchair?

Are your staff able to provide the links that are so often necessary in work with the disabled people?

- do they know the welfare librarian?
- do they know local hospitals, homes, clubs and special schools?
- do they keep local workers informed of new books and records?
- do they send publicity out about music?
- does all publicity from the library go to the handicapped?

The disabled world is a very complicated one, just as the music world is to those who don't know it. The Resource Paper MP 10 tells you how to find your way round it. If the publicity department is a separate one in your library, then perhaps it is up to you to educate it so that disabled people are informed.

#### TRAINING

- Is there any part of the librarians initial training in your country which brings in at least a little on how to help handicapped people?
- What about in-service courses — is there anything about the disabled on these?
- Is it possible for music librarians to visit homes, hospitals, schools etc., to experience and get to know some handicapped people?

#### OTHER EXCITING DEVELOPMENTS

1. There are several new books:-

Streeter, Elaine. *Making Music with the Young Handicapped Child: a Guide for Parents*. Written by a teacher who is also an experienced music therapist this is a practical handbook which describes 13 different activities, using simple musical instruments, which parents can enjoy with their children. 1980. Music Therapy Publications, 32 Durand Gardens, London, SW9. Price. £1.50 including post.

Orff, Gertrud. (Translation Margaret Murray). *The Orff Music Therapy*. The Orff Music Therapy has been used for some time by the author in her work with handicapped children in Europe and the USA. This book provides the first statement of its fundamental principles and gives practical examples and pictures of particular cases. Original German publication 1974. English translation 1980 published by Schott & Co., Ltd., 48 Gt. Marlborough Street, London, W1V 2BN. Price. £6.30.

Bright, Ruth. *Music Therapy in Australia — A Second Look*. A clear and practical account of music therapy in Australia. Includes lively chapters on preventive and community work, physical and mental handicap, disturbed young people, work in psychiatric unit and general hospital, the value of music therapists. A valuable survey — not only to Australians. 1979. Division of Health Education, Health Commission of New South Wales. Clark, Cynthia and Chadwick, Donna. *Clinically adapted Instruments for the Multiply Handicapped: a source book*. A well illustrated book of ideas about adapted instruments, beaters, picks, frames and stands enabling patients to take part in practical music making. 1979. Modulations Co., 9 Sawmill Drive, Westford, MA 01886, USA. Price. \$12.95.



Another book, not written with handicapped children in mind, but very valuable is, *Your Baby needs Music: a Music sound book for babies up to 2 years old* by Barbara Cass-Beggs. Deals with needs of the baby in detail. Relates music needs to other spheres of development and gives many musical suggestions, rhymes, finger plays etc. Publisher Ward Lock. 1978. Price. £4.95.

Two publications have been updated and re-printed *Access to Music for the Physically Handicapped Schoolchild and School Leaver* by Daphne Kennard. Published by Disabled Living Foundation. Price. £3.00, and *Music to help Disabled Children to Move* by Daphne Kennard and Moyna Gilbertson. Published by Association of Paediatric Chartered Physiotherapists. Price. £1.00, details of both on Resource Paper MP 1.

- Two booklets are planned, one written for occupational therapists who are interested in doing music, and the other for anyone concerned in music for physically handicapped people.

## 2. Links with librarians.

Several very encouraging developments here.

- A number of university librarians and careers officers have asked for Resource Papers so that they can keep students informed.
- Belfast Education and Library Board asked for copies of all Resource Papers only last week.
- Dyfed in South Wales have a Library Liaison Committee for developing cultural activities for the disabled and wrote a long letter asking for music information. This is an unusual and very exciting development.

3. In Scotland, a Development Officer to promote the arts for the disabled has been appointed: this is the first appointment of its kind in the United Kingdom. England and Wales are lagging behind but encouragingly, I have been asked by the Arts Council and Carnegie United Kingdom Trust to go on a small steering committee to work out plans for a national 'Arts and Disability committee' for England and Wales.

### Questions

What developments have happened in your country?

What are you planning for International Year of Disabled People?

I suggest you aim at four things. If you can manage to get four on a firm basis and then four more the following year gradually your services for disabled people will grow in a sound and encouraging way.

I would like to finish with a snippet of children singing. These are physically handicapped children from a school in Newcastle in the North of England. Most of them could not stand, many of them found difficulty in moving their hands and some of them found it very difficult to speak. The words they sing are: Stand up, clap hands, shout thank you Lord,

Thank you for the world I'm in.

If we could get that attitude amongst the disabled because of what we provide wouldn't it be tremendous?

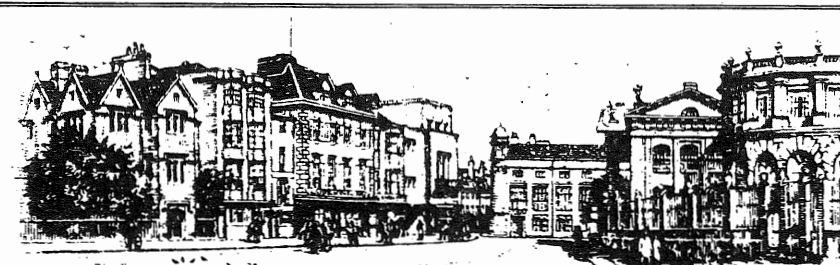
### DISCUSSION

In an interesting session of questions and comments the following points were made:-

- An Australian librarian asked if the Suzuki method of violin playing was being used for the handicapped. I did not know this but shall find out.
- Sheffield librarians are developing family and community contacts and making home delivery of cassettes.
- Holland was developing work with mentally handicapped people and quarterly articles were being written about this. Hospitals for mentally handicapped people have libraries in Holland. Following the talk last year in Salzburg articles had been written in the journal and this had stimulated interest.
- In Denmark the librarians periodical had articles following the Salzburg talk and interest was being expressed. Music therapy is explored in the librarians training courses.
- In Belfast the library runs a tape scheme and delivers to local disabled people at home. They have started to make tapes of the local musicians and this is proving to be very popular.

*Daphne Kennard*

The Resource Papers mentioned are available from The Disabled Living Foundation, 346 Kensington High Street, London W14.



## Blackwell's Music Shop

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O. W. Neighbour

Few great collections of printed books are so well known as the one built up over the past two centuries in the Department of Printed Books of the British Museum, and transferred to the British Library Reference Division in 1973. There are two reasons for this. The most important, of course, is quite simply the quality and extent of its holdings. The aim formulated by Panizzi, who had charge of the Department from 1837 to 1866, that the collection should be the finest in the world for books published in the United Kingdom, and second only to the respective national libraries for all books published in foreign countries, was very largely achieved during the last century and has remained at least a guiding aspiration ever since. The second reason is that the catalogue of the whole collection was published — first in 1881-1905 and then again, after an abortive attempt at a revision, in 1959-66 in what was largely an updated expansion of the original edition. A further updated edition is now in course of publication by the firm of K.G.Saur, who have also undertaken the new *Catalogue of Printed Music in the British Library to 1980*.

If the music collection in the same Department is less known the fault lies in no way in the collection itself, but in the lack of a published catalogue — indeed, ever since 1912 when Barclay Squire's catalogue of the music printed up to 1800 appeared, the exceptional scope of that part of the collection has been internationally recognised. Why was no catalogue of the whole collection printed alongside the first General Catalogue of Printed Books? The answer must be that at that time the printed note was regarded in the Museum with considerably less favour than the printed word. While the long series of printed accession parts for music was initiated in 1884 (ending only with the 94th this year), the main catalogue was left in manuscript, and the cataloguing of a proportion of the popular music received by copyright deposit was halted as an unnecessary luxury. The legacy of these bad decisions persists: many of the old manuscript entries still remain in the working copies of the catalogue, and the deplorable practice of selective cataloguing continues to this day. True, the proportion of current intake not catalogued has been very much reduced in recent years and the earlier arrears have been overtaken up to 1909. But the new catalogue will be unable to include a considerable amount of popular and less ambitious educational and church music printed from 1910 onwards.

It is ironical that the decision not to print the catalogue a century ago was in one sense justifiable: it would have publicised a collection that in breadth of coverage fell some way short of its counterpart in the main part of the library. Although Panizzi's ideal applied nominally to music as much as to books, no serious collecting was attempted before the 1840s, and for many years thereafter the efforts of the music staff, though not actually thwarted, were given no great encouragement. A certain amount of foreign contemporary music was bought to supplement the considerable quantity received by deposit from France and Germany before the Bern Convention of 1886

changed the rules, but for the most part the resources available were concentrated on antiquarian purchases — the earlier the better. In the event this policy proved fully justified. The opportunity to amass early publications on such a scale was never to recur, whereas it is naturally still possible to fill nineteenth-century gaps. One very important area, first and early editions of the Viennese classics, had to wait till quite recently before the purchase of duplicates from the Gesellschaft der Musikfreunde in Vienna in 1937 and of the Hirsch Library in 1946 brought the Museum's holdings up to strength.

The purchasing policy which the Music Library has for many years endeavoured to maintain is dictated by the dual function implicit in Panizzi's dictum. As the national library it seeks to acquire as complete as possible an archive of every kind of British musical publication, without exception. That is a never-ending task, because the provisions of the various copyright acts from the eighteenth century onwards, by which deposit in the British Museum was made a legal requirement, were very imperfectly observed at least until the beginning of this century; probably only quite a small proportion of the whole was sent in. In its capacity as an international collection the Library must, of course, be more selective. It cannot collect foreign popular music; that must be the responsibility of the various national libraries concerned. Nor, as a reference library, does it purchase modern performing material, such as sets of orchestral parts. But it acquires new publications from every continent, aiming to provide a proper context and perspective for such obviously important types of publication as the works of the best known contemporary composers and the standard scholarly editions of older music, in both of which its holdings are naturally very comprehensive. The same principles govern the retrospective purchase of earlier publications from abroad, a field in which the Library's very extensive holdings are also constantly expanding.

It is fair to say that the number of music libraries that can rival the consistent strength of the British Library's holdings from all countries and periods is very small indeed. A single library can, of course, cover only a small proportion of the world's production, and that is not least true of the huge quantities of material published since the beginning of the last century. Nevertheless, until some means can be found of bringing the kind of universal documentation provided by RISM forward to the present time — something that is likely to take very many years to accomplish — the forthcoming catalogue will provide an invaluable guide to the output of this later period.

The edition of the Catalogue of Printed Books of 1959-66 and its successor launched in 1979 are both reproduced photographically from existing type-setting. The music catalogue, however, will be entirely re-set by computer because in its present form it cannot be used as photographic copy. There are no fewer than four different type faces: typescript (replacing the manuscript entries mentioned above), the standard type face of the accession parts, the much smaller type of the pre-1801 catalogue, and yet another type in the Royal Music catalogue. Moreover, when the pre-1801 entries were extracted from the Music Catalogue and revised for publication in 1912, certain changes in cataloguing procedure were adopted which had the unfortunate effect of making the two halves of the catalogue impossible to reunite as

they stood. If anything, the divergence has widened still further since then. Various features of the Royal Music catalogue are different again, so that a great deal of editorial work will be necessary to bring the three catalogues into one sequence. This very complex task is being carried out by the publisher's team of editors, in consultation as necessary with Music Library staff.

It is important for the user to remember that only a limited amount of revision has been possible: as in the Printed Books Catalogue the entries represent a continuous process of cataloguing from the 1840s to the present day. It is not surprising to find that over so long a period cataloguers have from time to time devised some very odd forms. For instance, entries for items in series were made in the form of simple cross-references in the later part of the nineteenth century, and now cause a lot of trouble to filers. Important reforms sometimes made their appearance very tardily: the name of the publisher was not recorded till 1889, and the pagination (or where applicable the number of parts) not till 1946. Other features too reflect the long history of the catalogue. Modern reference books were, of course, not available to the early cataloguers so that, when drawing up, for instance, an arrangement for the J.S. Bach heading, they adopted numeration from the Bachgesellschaft volumes instead of Schmieder, whose catalogue lay far in the future. Similarly they had to supply dates without the benefit of dictionaries of music publishers or dated lists of plate numbers. Even apparently firm dates allotted to English publications should be treated with caution, at least before 1833 when the Museum began noting dates of receipt on deposit copies. It has been possible to make many corrections recently by reference to the Stationers' Registers, but work has still to be done, especially towards the end of this period. Fortunately such local imperfections cannot detract from the wider usefulness of the catalogue.

The project carries many implications for the future music cataloguing in the British Library. It will abolish an artificial division between music printed before and after 1800, while creating a new one at 1980. Just as a similar break has been made at 1975 in the book catalogue, books later than that date being catalogued in MARC format, so the Music Library will adopt AACR2 and MARC format from 1981. Meanwhile the computer setting of the pre-1981 catalogue will provide a tape in which a few basic elements of each entry will be tagged for identification. This will then be reprocessed to produce entries in a rudimentary MARC format. The catalogue, now estimated at 62 volumes, will take five years to publish, during which time all accessions with an imprint date up to December 1980 not involving parts of the catalogue already printed will continue to be added. Those which cannot be included will be entered in a new supplement which, like the catalogue of post-1980 imprints, will be in fiche form. Entries will be compatible with those in the Panizzi-based main catalogue, with which it can then be amalgamated in due course, initially for use within the British Library. It is hoped that an expanded edition of the whole catalogue may eventually be made available in microform, but that is an altogether remoter prospect.

#### NEW CATALOGUES

The Viola de Gamba Society of Great Britain *Thematic index of music for viols. First instalment. Compiled by Gordon Dodd* 1980. 212p £20.00

Among the aims and functions listed in the constitution of the Viola da Gamba Society are 'to compile and publish an index or catalogue of music for viols'. The basis of the index is that printed in E.H. Mayer's *Die mehrstimmige spielmusik des 17 Jahrhunderts* (Bärenreiter, 1934), supplemented initially by Robert Donington and Natalie Dolmetsch. For the past 15 years, the Society's index has been in the hands of Gordon Dodd, who, with the collaboration of many other scholars, has scoured the libraries of the world for viol music. Some of this material has already been published, in the *Bulletin of the Viola da Gamba Society* and in its successor, *Chelys*. But it has all been updated, and will be much more useful in its present format.

There are two aspects of the format to mention. What the purchaser receives is a packet of loose sheets, punched with five holes (two for English ring-binders, three for the differently-spaced American ones). The disadvantage for the librarian is the risk of the loss of odd pages; but this is outweighed by the convenience of being able to interfile future instalments or corrected pages. More important is the tabular format in which the sources for each group of works are displayed. If, as I suspect, Gordon Dodd was the inventor of this method of presenting source material, all scholars owe him an immense debt of gratitude, since there is no better way of revealing at a glance the pattern of relationships amongst the sources. Scholars in other fields could learn a lot from this clear presentation of what is often a very complicated web of interrelated manuscripts. One sample list ordered by manuscript rather than composer shows how useful the method can be in reverse.

The repertoire covered is entirely English. (Though there is foreign music for viols, there is no such clearly defined repertoire specifically for the instruments). Composers adequately catalogued already are omitted. Otherwise the whole of the early seventeenth-century viol consort repertoire is included, chiefly Fantasies and In nomines. While some dance music may have been played on a viol consort, normally violins will have played the upper parts; much of this repertoire is included too. Other music for violin(s), bass viol and organ is listed, and most of the chamber music for bass viol. The solo lyra-viol repertoire, however, has mostly been left for the next instalment. Similarly, only a few pre-Jacobean items have been included; fuller coverage is expected in future, though it now seems less likely that the Elizabethan repertoire was intended for viol consort.

The use of the catalogue for the scholar is obvious; but who else needs it? While it would be an exaggeration to say that the viol consort is a popular medium, there is a certain amount of the music available on record, some is broadcast occasionally, and there are players (even two on the IAML(UK) committee!). Works cannot be identified by key — there are too many ambiguities — so numbers must be used. The older literature used Meyer numbers; where possible, the new index preserves them; but some sequences were illogical, some works were catalogued twice, some attributions have changed,



and Meyer failed to cover the whole repertoire; so many numbering sequences are new. This catalogue will therefore be essential to identify references to the works it contains. The numbering is, I understand, adopted in the New Grove, but is not meaningful without thematic incipits, which I presume New Grove will not contain. Therefore a copy of this catalogue is essential for identifying works. It is also useful for the bibliographical information it contains. There is an up-to-date list of modern studies; furthermore, modern editions of the work are listed.

The main disadvantage of the catalogue is that rather too much knowledge is expected of the user. There is no list of the modern editions to which reference is made; even I, who probably know the editions better than most other users of the catalogue, have to think quite hard about what some of the abbreviations mean. It is sometimes confusing that a column listing modern editions is not clearly separated from seventeenth-century sources. And there is one slip which, since it might have originated from my attempt over the phone to correlate an edition in my hands with a list of incipits in the editor's, I will correct here; in the Jenkins set of 52 four-part ayres (p124-7), ZfS contains nos. 1, 14, 23, 24, 30, 32, 45 and 49 rather than those listed.

The bulkiest composer is Jenkins, with 58 pages of index and over 850 incipits; with this catalogue, it is now possible to put most of his work into some sort of pattern. But there is so much music revealed, by a wide range of composers! I hope this catalogue inspires interest in it; but I also hope that scholars cataloguing other repertoires will study its presentation and learn the advantage of a tabular format.

It is available from the society's secretary, Mrs. C. Wood, 93 Sutton Road, London N10 1HH; postage charge is £1.50 for UK and Europe, £2.50 surface mail elsewhere, £5.50 air-mail to USA, Canada and S. America, £6.30 elsewhere. The society also publishes a wide range of music for the viol.

Hans Joachim Marx: *Die Überlieferung der Werke Arcangelo Corellis: Catalogue raisonné*

(Arcangelo Corelli: Historisch-kritische Gesamtausgabe der musikalischen Werke. Supplementband)

Arno Volk Verlag-Hans Gerig, Cologne. 1980 356p. ISBN 3-87252-121-7

There are few composers of importance whose complete works take up so little space as those of Corelli — five volumes in the Augener edition, corresponding to only three in the Lea Pocket Score reprint. A 356-page thematic catalogue might therefore suggest the sledgehammer and the nut. But there are several reasons for welcoming this handsome publication. Corelli was one of the most widely published composers of his day, and the editions cover a particularly lengthy period of time; his works were in print for more than a century, and survived north of the Alps long after they were forgotten in Italy. There is consequently a vast number of editions and manuscripts for the cataloguer to list; and while most of these add nothing to our knowledge of what he wrote, they tell us much about the taste of the eighteenth century and the behaviour of publishers and players.

Marx accepts ten pieces in addition to the six *opera*, numbered WoO 1-10; these have been published in vol.V of the Gesamtausgabe. There are also over 100 doubtful works, and another 60 spurious ones. The listing of these is particularly helpful, since we can now easily deal with the various items masquerading under the famous name which we encounter; it is a pity, however, that not all of these have incipits, and that some only have incipits of the first movements.

Corelli's works were frequently arranged by other composers; Marx gives full bibliographical details of the arrangements, though doesn't always make clear what combination of instruments the arrangement is for.

The principal defect of the catalogue is that sources are listed without enough information being given for the reader to know what significance they have. In the case of the MSS especially, it is important to know whether they derive from a printed edition, or have independent authority. Similarly, one needs to know which editions are merely reprints; some attempt at sorting out the affiliations is needed. No doubt this will be done in the critical notes to the edition. But a glance through the list of MSS makes one want more information to enable one to guess whether a source might deserve further investigation. For instance, the unwary reader might see listed among the MSS of op.6 GB B1 add.24,889 (Marx, incidentally, confusingly doesn't use RISM sigla), with the note that it belonged to Thomas Britton. If true, this would imply that it dated from before the publication of op.6; but the history of the MS is more complicated, even if the nineteenth-century note on the flyleaf claiming Britton's ownership may be substantially accurate.

The volume includes a colour reproduction of the Hugh Howard portrait of the composer, and it is pleasing to note a section discussing the portraits that appear in some early editions. Other illustrations include rather small but legible facsimiles of the surviving autograph fragment.

This is a useful companion for the new collected works, while I would also recommend it to libraries which have economised and not subscribed to that edition.

Jean Mongrédien *Catalogue thématique de l'oeuvre complète du compositeur Jean-Francois Le Sueur (1760-1837)* New York: Pendragon Press, 1980 xxvii, 434p \$48.00 ISBN 0-918728-12-6

Le Sueur is chiefly remembered as a precursor of Berlioz in the use of grand theatrical effect. A few of his operas have retained their fame (though only the rare extract is ever performed), *Ossian* having been reprinted both in full and vocal score in the last decade. But his church music must have been out of fashion by his death (though strangely it was only towards the end of his life that he began to publish it) and has not been revived. There are two main problems in cataloguing his works.

The first is one that troubles all cataloguers of operas: how to list the 'numbers' in a sensible way, so that items that may need independent citation will be listed, but without going so far as to have a separate incipit for each change of character or tempo. The 61 sections into which Mongrédien splits

*Ossian* is perhaps slightly excessive, but every section that needs separate identification receives it. The numbering is complicated, however, by the peculiar way in which the sections are listed as part of the full score rather than as part of the work: *Ossian* is 4, the printed full score of *Ossian* is 4.1.1 (as opposed to the MS score, which is 4.2.1 or the printed vocal score, which is 4.1.2), so the individual sections are numbered 4.1.1.1 to 4.1.1.62 — unnecessarily confusing, and illogical!

The other problem is in making clear the relationship between the published 17 livraisons of church music, issued between 1827 and 1841, and the manuscript material surviving from the Tuileries chapel, where Le Sueur ran the music from 1804. While some of the publications follow the MSS exactly, others concoct works by putting together various movements found separately among the MSS. Mongrédien solves this neatly by making the Tuileries collection the main sequence, but listing the livraisons in order, noting the sources of each item, and giving numbers and incipits only to new works.

While we are presented with a mass of information from the sources, it is a pity that for each work there is not the resumé of information that we have come to expect from the best of the thematic catalogues. For instance, we can deduce some of the history of the *Cantate religieuse* from the catalogue, though not all appears under no.83. We are referred to the Tuileries sources at no.18, and are led from there to a *Chant dithyrambique* of 1798 (no.92). The first page of the full score states that the work was performed at the marriage of Napoleon and Marie Louise in 1810; this is only mentioned in the catalogue because it happens to come on the title page of the 1853 vocal score, which is fully transcribed. But a note drawing this information together would be useful. Title pages are quoted in full, but sometimes more is needed to describe an edition. The BBC copy of the *Oratorio de Noël* lacks its title page (it has been replaced with an elaborate manuscript one, dated 1818): I assume that it is the same as the edition described on p.321, which Mongrédien dates as [1826], but would be more certain if he had quoted the plate number (440) and the engraver (Petit Jne). The other serious omission is the detailed instrumentation; this is only revealed for the works of which the original material survives.

There is a biographical introduction in French and English, and a long preface in French, which is the language of the catalogue. Apart from its value in cataloguing the works of a composer perhaps of the second rank (if not even the third, though it is difficult to judge grandiloquent music from the printed page), the listing of the Tuileries works reveals much of interest about the performing forces.

Krystyna Kobylanska *Frédéric Chopin: thematisch-bibliographisches Werkverzeichnis* Munich: G. Henle, 1979 xxii, 362p £44.85 ISBN 3-87328-029-9 (available from Novello)

For the last twenty years, the standard Chopin catalogue, at least in the English-speaking world, has been Maurice Brown's *Chopin: an index of his works in chronological order* (Macmillan 1960, 2nd ed. 1972). It is an excel-

lent catalogue, but frustrating to use because its chronological arrangement clashes with the sequence of opus numbers by which the composer's mature works are invariably identified. This new catalogue, a German translation of a Polish original published in 1977, uses opus numbers for its main sequence; what is lost in the tracing of Chopin's development is gained in ease of access. This is the first section of the catalogue; it is followed by:

- IIa Published works up to 1830
- IIb Published works after 1830
- III Posthumous works with opus numbers (66-74)
- IVa Posthumous works without opus numbers up to 1830
- IVb Posthumous works without opus numbers after 1830

There are other sections for sketches, exercises, lost and dubious works. This arrangement works very well. The familiar pieces can be found instantly, while one only has to use the index for the little-known works for which recourse to the index would be necessary whatever arrangement were adopted. It would, however, be quicker to use the index of titles had it been given what is, for an index, pride of place at the very end of the book, not buried as the third of eight indices.

As for the content, Kobylańska generally gives much more information than Brown. Autographs are carefully described, and their history briefly related. Information on first editions is briefer; no bibliographical descriptions are given, just dates and plate numbers. But copies bearing the composer's annotations are listed. Editions other than the first French, German and English ones are not mentioned, though introductory material in them is sometimes referred to in the concise bibliography given for each entry. While it would be impossible to list all, or even those editions claiming some textual accuracy, it is a pity that more accessible editions are not mentioned for pieces not included in standard modern editions.

This is a more systematic, less personal catalogue than Brown's. The compiler has done an excellent job. Rather surprisingly, her publisher has fallen below Henle's normal high standard. Page 238, which should contain an entry for the fugue in A minor no.IVc/2 (which appears in the indices) is blank, and not even noted on the errata sheet, while the cover is already falling off my copy, only a fortnight after I received it. I suspect that smaller libraries will be content with Brown (still available at £6); but any library with scholarly pretensions will need to acquire this catalogue.

Cecil Hopkinson *A bibliography of the musical and literary works of Hector Berlioz...Second edition...edited by Richard Macnutt* Tunbridge Wells: Richard Macnutt Ltd, 1980 230p £38.00 ISBN 0-907180-00-0

The first edition of this bibliography caused a certain amount of controversy. To some, it was putting the cart before the horse to catalogue the Berlioz editions in such detail without first dealing with the manuscripts; others wondered whether the pernickety listing of title-page details was of any value other than to a collector. But this was the first time such a substantial study of a composer's editions had appeared, and critics seemed to

be reacting as if it was a catalogue of Berlioz's works rather than a bibliography of editions of them. We still await a proper Berlioz catalogue; but it is excellent that this pathfinding bibliography be reprinted, with various additional notes and indices, by Richard Macnutt, who shares Cecil Hopkinson's profession and enthusiasm for Berlioz.

The circulation of the original edition was amazingly small (only 340 copies), so there will be many libraries which will need to buy this without considering whether the updatings justify getting a new copy. I suspect, too, that the specialist libraries which have the first edition will need the updated information, even though most of it only concerns details. The new indices make the book much easier to use.

The difficulty in compiling a list of all the variants of a nineteenth-century publication is that it often seems as if each copy one looks at differs from any other! I have checked, for instance, the BBC copies of *La Damnation de Faust*. There is an additional variant to 54A(c) in which the number in the colophon to the libretto is changed from 18630-7 to 27180-2. This change had not occurred by 1882, since one copy of 54A(c) is stamped on the title page 'Chappell & Co. 3 Nov. 82'. It is odd that Hopkinson mentions the Costallat Monte Carlo version, without stating that Costallat also reissued the Richault score, with different prelims but the same plate number, and produced a miniature score (without plate number). Turning to the parts, there is a complete set linked to the Richault score acquired from Chappell, with the same date stamped on them, together with a Richault stamp (4 Boulevard des Italiens address). Three parts, the cello/bass, flute I/II and flute III, bear on their first page 'Imp: de Langlet. 18 rue Cadet' as on the first, but not later issues, of the score; they are presumably the parts issued in 1854 and not located (54B). The BBC also has another set of parts, with the same Richault stamp, but in some cases with Costallat wrappers; the wind parts, however, are of the original printing, though the strings date from much later. Finally, there is a Richault vocal score, a version of 54D(e) but with colophon 'Paris. Imp. A. Chaimbaud et Cie', while the libretto colophon reads 'Imprimerie Centrale des Chemins de Fer. — Imprimerie Chaix, rue Bergère, 20. Paris. — 25638-12-97 — (Encre Lorilleux).' Does 12-97 mean December 1897? I suspect that a search through any other substantial collection will reveal similar variants.

Pedantic accuracy over the verbal surrounds to the music is all very well; the great defect of the Hopkinson-style bibliography is the concentration on these rather than on musical variants. The user of the catalogue needs to know when (and if) the bibliographical variants relate to changes in the musical text. Ultimately, this can only be done in conjunction with the work of the editors of the Collected Works. But the user of the catalogue also, I think legitimately, needs to be given some indication of the major differences in early editions. One obvious use is to be able to identify the source of modern reprints. I need to know, for instance, whether the Costallat score of *La Damnation* mentioned above is an exact representation of the score issued in 1854, or if it has suffered (or benefited from) emendation. It would also have been useful for the sources of standard modern reprints (e.g. the Kalmus Collected Work volumes not taken from the Breitkopf edition) to have been specified.

It is difficult to decide how much of this information is appropriate to a catalogue, how much to a critical report to an edition; ideally the two should be produced in conjunction. Certainly, more information is required than one bibliographer (or even two) can be expected to produce. But if a third edition is published for the bicentenary of Berlioz birth, in 2003, perhaps enough work will have been done on the sources for a broader approach to the bibliography to be possible.

Dan Fog *Grieg-Katalog*. Kobenhavn: Dan Fog Musikforlag, 1980 143p DKr.90 ISBN 87-87099-21-7

This is a descendent of the Hopkinson-style bibliography, listing all the early printed editions, but without quite such an elaboration of detail. Essential matter only is transcribed from title-pages, though usually enough to identify editions. In general, the printing history is given completely for the stages up to the appearance of the standard Peters editions from which we know Grieg's works. It does not list items first published in the Complete Works. I would have thought that not only those, but the revisions of the published works therein should be mentioned, as being part of the history of the Peters Edition texts. Using the catalogue with the Complete Edition reveals a number of inconsistencies of terminology of the editions, and an occasional discrepancy in information.

The numbering system for works without opus numbers runs from 101-156, with gaps for items surviving only in MS (the catalogue does not concern itself with MSS); a previous system from the author using numbers from 101-124 which has appeared in various places should not now be used. The standard anthologies are also given numbers from 201 with a useful table identifying the songs in the various Albums (like Fauré, Grieg's songs suffer from being only available in illogically arranged collections). There is a full index; but users noticing the large number of English titles should beware of assuming that they can look up any song in English: only the titles appearing in the main entries are indexed. The text is in Danish, though the introduction is also in German; but it is not too difficult to use the catalogue once one has mastered the abbreviations. It is available from Dan Fog at Graabrodretorv 7, Kobenhavn K, Denmark; the price works out at about £7.00.

Lewis Foreman *Arthur Bliss: catalogue of the complete works* Novello, 1980 159p £20.00 ISBN 0 85360 069 4

The catalogues discussed above have mostly approached the subject from a bibliographical point of view; Lewis Foreman's excellent Bliss catalogue exemplifies the alternative method, and is primarily a catalogue of the music, and only secondarily a catalogue of the form in which it was published. Both content and layout derive from the sort of catalogues the better publishers produce from time to time of their house composers, though rarely with such detail, accuracy and elegance as here. As is customary with such catalogues, the arrangement is by instrumentation; there is, however, also a chronological list of works.



I have argued previously that the inclusion of thematic incipits in the catalogues of twentieth-century composers is an expensive and dispensable luxury. So I have no objection to their omission here. But there is a problem in the larger number of Fanfares; with their roving titles and similar instrumentations, incipits might have helped to distinguish them. Otherwise, this is an exemplary catalogue. Instrumentations are given in detail, timings, first performances and date of publication, with additional notes as appropriate. There is a separate discography, in a single alphabetical sequence, a full bibliography, lists giving addresses of publishers and record companies, and indices. The catalogue is preceded by a substantial introduction by George Dannatt, which sets Bliss's compositions into his life and times.

The catalogue gives no information concerning the location of manuscripts. While it could be argued that it is premature to do so, since there has been no decision about the final resting-place of those that were in the composer's possession, there is always the risk of manuscripts being dispersed or going astray, so it would have been useful for future scholars to know at least where they were in 1980, and which (if any) had already disappeared by then. Since the information was easily available, it is a pity it was not included. Similarly, there is information concerning the editions that could have been mentioned, for instance, the Wyndham Lewis design on the cover of the original issue of the *Colour Symphony*. And did Bliss never make minor emendations to published works which would cause slight discrepancies between first and later issues?

Lady Bliss and the composer's chief publisher, Novello, have given Lewis Foreman considerable assistance in compiling this catalogue. It is fortunate that he has been able to work while the composer's widow is still alive — indeed, very active in sorting out her husband's musical estate — and while his publisher still has at least some of the relevant archives. Such a catalogue would be much more difficult to compile in 20 years time. The cataloguing of a composer's works is an essential part of his documentation, and should be done while the material is still readily available; would that other composers had been catalogued as thoroughly as Bliss.

Clifford Bartlett

#### REVIEWS

Oliver Neighbour (editor) *Music and bibliography: essays in honour of Alec Hyatt King* Clive Bingley, 1980 256p £15.00 ISBN 0-8157-296-0

A Festschrift which starts many hares is the best tribute to a man who himself has a lively mind and who over a long period has stimulated his juniors to study and research. Oliver Neighbour has put together a celebration worthy in every way of his predecessor at what one instinctively still thinks of as The Music Room of the British Museum. His long period in charge of the great collections housed there gave Alec King a secure base for his own work (much of it in Mozart studies) and also for his dedicated involvement in the wider aspects of his scholarly profession, including the Presidency of IAML.

Reviewing Alec King's public career, one's superficial impression might be that its end was marked by worse music and more blinkered musicology than its beginning — that there was too much concern with remote periods where speculation could often not be tested against facts and not enough with the recent past and with the present. Against that, Tim Neighbour argues in his Foreword that many of his contributors '...explore in some way the stages by which music reaches its audience, whether in its composer's lifetime or later', so reflecting a welcome trend to relate musical history to a wider background of social, economic and political developments. Perhaps therefore, pessimism is unjustified and the splendid variety of original work reflected here is more typical of the state of musicology than the succession of dreary articles in the journals might suggest. Certainly, reading this book does suggest many lines of thought and stimulate a re-examination of one's instinctive pigeon-holing of ideas. To take a point from the very first article, it is salutary to be reminded that Europe was not always divided between East and West. Don Krummel stresses that one of the leading holders of Venetian baroque editions is the university library in Wroclaw (Breslau).

World War II (and its Hitlerian preludes) had a far greater impact than is always realised. Many great public collections were safeguarded by removal, but private libraries and the stocks of publishers were in some countries destroyed or severely damaged, so reducing seriously the amount of second-hand material now in circulation from the Europe of 1935-45. These problems and the relative lack of work on twentieth-century publishing are hardly touched on in this collection, but we can nevertheless be thankful that Alec King's working life has seen widespread developments in the detailed study of music publishing. Two substantial gaps remain — firstly the period from 1850 to 1914 is still poorly charted and secondly we need an extension of publishing studies into the field of discography and of the recording and distribution of gramophone records, the medium by which music has more and more reached the public since the turn of the century. Similarly (and again we see in this book only a beginning) we need related studies of the great performing institutions in the period 1750-1914 (orchestras, opera houses, concert societies, etc.) so that we know how music was prepared, rehearsed and performed, and who were the audiences.

In these untilled fields painstaking research in the primary sources must come first and Margaret Laurie's essay on the Chapel Royal Part Books (while dealing with an earlier period) is an outstanding example of the best sort of detective work. Some flair as a sleuth is a requisite for research work as is the willingness to engage in the detailed arrangement and re-arrangement of information; Watkins Shaw's 'first catalogue' of the Blow harpsichord music is indeed a valuable draft for an important thematic catalogue of the second rank. Here then are two well-established scholars showing their younger followers how vital is the infinite capacity for taking pains.

If we are to understand the music of the past (even as recent as that written in the first quarter of this century) and to hear it through discriminating ears we must study not only authentic instruments and contemporary performing traditions but also the social ambience in which the music was performed. David Paisey's study of J.C.Trömer, a Dresden opera-goer of the mid-eighteenth century, ably demonstrates the social history that must be

married with traditional musicology in the research of the next fifty years. I do not entirely share Tim Neighbour's optimism that this battle is largely won.

In musicology certainty is often illusory and it may be dangerous to suppose it can be achieved. In a long and intensely readable piece H. Edmund Poole underlines the haphazard organisation behind the engraving of orchestral works and the frequent lack of supervision by a single responsible editor. Copyists were often opinionated and inaccurate; even Haydn's 'official' publisher (Artaria) employed men whose work provoked complaints by the composer. Where no Haydn MS survives (and perhaps some are still to be rediscovered in Central European collections) we may well never know what Haydn intended, the carelessness and the arbitrary conventions of the engravers unavoidably coming between us and the composer. Even where a proof was corrected by the composer it would be flying in the face of our experience of human conduct to believe that the engravers always made the corrections — just as there are Friday cars at Longbridge there must have been Saturday plates at Artaria.

Most of the contributors to this volume suggest in one way or another a reconsideration of frontiers on the research map, and Gerald Abraham's article on Russian musical periodicals reminds us how little we know of the scholarly resources of Russian libraries, one of the large blanks on that map (the other being Latin America). Might it not be a fitting tribute to Alec King's work in IAML if his current British successor as President, Brian Redfern (who writes well from long experience on problems in teaching the bibliography of music) were to lay the groundwork for the 1986 IAML Congress to be held in Leningrad?

John May

*The concise Oxford dictionary of music* Third edition by Michael Kennedy, based on the original publication by Percy Scholes. Oxford U.P., 1980 724p £9.50 (or £4.50 paperback) ISBN 0-19-311315-5

The previous edition of this dictionary was not a reference work which I was in the habit of using, and our library copy is in almost mint condition. But I am sure that this greatly-revised third edition will not suffer the same fate. It has been tested by a variety of regular users of the BBC Music Library, and the general reaction is amazement at the quantity and accuracy of the information it contains. Although it can be seen to derive from its predecessor, it is best to approach it as a new dictionary. Its particular bias is towards contemporary musical life. Modern composers receive a commendably disproportional amount of space; the listing of works (with dates of composition) is extremely thorough and there is much information not easily obtainable from other reference works. Performers, too, are covered (with some birth dates that are often concealed in biographies on record sleeves and concert programmes). There does, though, seem to be an excess of entries for minor performers from earlier in the century and the last century; a lot are singers, and since the dictionary is marketed with *The concise Oxford dictionary of opera*, perhaps some of them could have been left for that volume.

Popular music is not covered, apart from an entry *pop* and The Beatles. The blurb mentions the increased coverage of early music; I have commented on that elsewhere: the coverage is indeed quite extensive, but not entirely up to standard. One could point out lack of consistency in the coverage in many areas, but with a dictionary this size there can be no attempt to decide who is in, who is out on a logical basis; one must rely on the flair of the compiler. The more fragmented our musical culture becomes, the more difficult a job the production of such a dictionary becomes; but Michael Kennedy seems to have a good sense of what information is likely to be needed, and of what headings people will choose to look up. The selection of titles of works to be given separate entries is excellent. There are, inevitably, a few slips. But this is a dictionary that I will keep by me for quick reference, and it will still be used even when the long-delayed Grove appears.

Clifford Bartlett

Denis Stevens. *Musicology: a practical guide* (Yehudi Menuhin Music Guides) Macdonald, 1980 224p £8.50 ISBN 0-354-04480-X (Paperback: £4.95)

First, congratulations to whoever decided to include musicology in the series: it is not an obvious choice, with all the existing titles being names of instruments. But that makes the practical emphasis of the subtitle appropriate. Rather than being a book on musicology as a whole (there is need for one explaining what it is for the benefit of musicians, who are often strangely puzzled by the term), this is a run-through of various musicological matters that should be known to the performer of early music. Stevens' interest declines steeply after Monteverdi, which is a pity, since he gives a false implication that the musicologist has nothing of practical value to say to the performer of more recent music.

The strength of the book is the large number of specific examples which the author discusses. The weakness is that the inexperienced reader may not be sufficiently aware of the historical period to which any example may be appropriate. Principles of word-underlay, for instance, which are appropriate to the sixteenth century are not relevant to the seventeenth (except in the archaic style used for certain church compositions). Stevens himself seems unwilling to recognize that different standards apply in different periods. His version of Jacopo da Bologna's *Non al su amante* destroys the characteristic opening and closing melismas, while spreading the text throughout the passage makes it less rather than more comprehensible.

Those familiar with Stevens' writings will find the re-use of examples he has discussed before a little tedious. Does he have to publish twice in as many months his remarks on the death-date of Pallavicino? It gives the impression that the book contains all he knows, rather than takes just the best examples of each point he wishes to illustrate. The dogmatic tone is also a weakness: there is no distinction between statements that are generally accepted to be true and those which are controversial. So while his castigation of performances of Monteverdi's 8-voice *Magnificat* with only 6 voices is sound (the error is obvious, since the piece is marked 'a 8 voci concertati con 6 instrumenti' and is printed by Malipiero with two blank staves for the miss-

ing parts), his comments with regard to *Odhecaton* that Petrucci 'evidently assumed that the majority of his performers would either know the song-texts by heart or would have access to them in some printed collection or manuscript commonplace book' shows either that he disagrees with the tendency of recent research or is not aware of it: Italian sources of this repertoire seem completely uninterested in the texts, and have corrupt versions when they have any works at all, so were probably used by instrumentalists who did not need the words except as a title for identification. Trying to locate the page reference for this quotation, incidentally, revealed the shortcomings of the index: entries were lacking for Petrucci, *Odhecaton* and Hewitt (the editor of the modern edition).

Stevens is a scholar with immense practical experience in performing this music. He does, however, have difficulty in adjusting to the changes since he began to operate. Most singers I know, for instance, prefer to sing from regularly-barred editions: they are quite capable of seeing the rhythmic pattern of the music, but find that frequent changes of bar-lengths get in the way. They also expect proportional changes (in the appropriate repertoires) at changes of signature, so are confused when a time change merely signifies a different number of beats per bar. The Stolzer example (p.187) is not improved by the rebaring, which confuses the fact that the rhythmic pattern is simply a matter of hemiolas (which the original notation probably indicated). He is, however, to be commended for his insistence on understanding the texts. Fortunately, good editors are now producing proper editions and commentaries on the words as well as the music (the recent edition of the Mellon Chansonier is an excellent example), and liturgical works now are often published with the necessary plainsong. But the performer must beware!

This is a useful book. It is not to be treated as a vademecum containing all the musicological knowledge that a performer needs; but anyone reading it will encounter a wide range of the problems which he will need to consider when performing preclassical music.

*Clifford Bartlett*

*Forum Musikbibliothek: Beiträge und Informationen aus der musikbibliothekarischen Praxis* Berlin. Deutsches Bibliotheksinstitut, 1980 Quarterly. DM28 per year.

This is a joint effort by the West German Branch of IAML and the German Institute for Libraries and should be warmly welcomed by the UK Branch as the German equivalent to *Brio*. The copy to hand is the second issue for 1980 and contains articles on a range of subjects and libraries. Each issue is apparently going to have a special theme related to the music libraries in a German town — in this issue the town is Stuttgart. In addition to this series of interesting articles there are other articles on 'The public music library within the orbit of the politics of culture', 'German shellac gramophone trade 'marks' 1894-1958', 'The musical inheritance and music libraries', 'The opening of the national music library in Australia etc.'

*Brian Redfern*

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## IN BRIEF

David D. Boyden *Catalogue of the Hill Collection of Musical Instruments in the Ashmolean Museum, Oxford* Oxford: Ashmolean Museum, 1979 54p + plates £8.00 ISBN 0-90009040-5

Originally published by O.U.P. in 1969, this excellent catalogue describes 44 stringed instruments in some detail, with full illustrations. It is written sufficiently clearly to be of considerable interest for the non-specialist; for those who need more detailed information, the Museum can provide working drawings of some of the items (at a cost of between £15 and £25 each).

*The letters of Claudio Monteverdi* translated and introduced by Denis Stevens Faber, 1980 443p £25.00 ISBN 0-571-11551-9

Some of Monteverdi's letters have been frequently quoted, and an extensive selection was published in English in *The Monteverdi companion*. Denis Stevens was critical of some of the translations there, and has now produced what must be the authoritative collection, based on a fresh study of the autographs (so using a better Italian text than existing Italian editions) and with an extensive commentary, putting each letter into context and explaining its significance. It is a magnificent volume, frustrating only because so often when letters are specifically about music, they are about music that has not survived. It is, though, incomplete; more letters have been recently discovered, which I gather contain remarks relating to the performance of his works.

*Schütz-Jahrbuch. Im auftrage der Internationalen Heinrich-Schütz-Gesellschaft herausgegeben von Werner Breig ... I. Jahrgang* 1979. Bärenreiter 146p £11.40 ISBN 3-7618-0652-3

This new journal is particularly worthy of note because it contains a supplement to the Schütz-Werke-Verzeichniss and a bibliography of writings on Schütz from 1951-1975.

Ellen Harris *Handel and the pastoral tradition* Oxford U.P., 1980 292p £15.00 ISBN 0-19-315236-3

When trying to understand any work of art, it helps to realize what sort of work it is. The author argues convincingly that the pastoral is an individual genre of baroque opera, which grew differently in Italy and Germany. Handel, having mastered the Italian type in his Italian cantatas and *Il pastor fido*, in the 1730s created a new form by injecting aspects of the German pastoral into his Italian operas. This invigorating study throws out many other ideas (for instance, on *Dido and Aeneas*), and is essential reading for anyone interested in Baroque opera or Handel.

Werner Neumann *Bilddokumente zur Lebensgeschichte Johann Sebastian Bachs. Pictorial documents of the life of J.S. Bach* Bärenreiter, 1979 447p \$54.00 ISBN 3-7618-0250-1

Larger libraries will automatically acquire this volume as part of the supplementary documents to the Neue Bach-Ausgabe. In spite of the price, other libraries should consider buying it, since it includes among its 623 illustrations a wealth of pictures illuminating Bach's life and times. There are also 54 versions of portraits of Bach, with an excellent essay on the problems they present. The text is in English as well as German.

Wilfrid Mellers *Bach and the dance of God* Faber & Faber, 1980 324p, £15.00 ISBN 0-571-11562-4

For some, music has become a substitute for religion: Bach's Lutheran God is only interesting in as much as Bach was inspired by his belief in him to write his church music. But Mellers argues that there is an essential religious feeling in all his major works, and it is that which makes them meaningful. It is a controversial book, difficult to read because of its mixture of theology and detailed musical analysis. But the closely-reasoned analysis of the music makes it more difficult for the sceptical critic to scorn the religious interpretation; even if we disagree with it, the musical reaction is precise and acute. A thought-provoking book, worth reading

even if one does disagree with the author's premises.

Franz Schubert *Hungarian melody, D.817* edited by Eve Barsham. The Piers Press (Overthorpe Hall, Banbury, Oxon.), 1980 4p £1.00

This work has been annoyingly unavailable for many years, since its previous publication was in an edition by O.E. Deutsch of limited circulation. Alfred Brendel in particular has been playing it, so this new edition, differing from its predecessor only in the addition of fingering, is welcome.

Bernarr Rainbow *John Curwen: a short critical biography* Novello, 1980 67p £1.90 ISBN 0 85360 071 6

John Curwen's importance to the history of musical education in this country through his tonic solfa system is well known. But he had an interesting life, which is well told here. The author also suggests that the centenary of his death is an appropriate occasion for reconsidering the advantages of his system for the early stages of musical education.

Alexander Faris *Jacques Offenbach* Faber & Faber, 1980 275p £11.50 ISBN 0-571-11147-5

This fluently-written biography, published on the centenary of Offenbach's death, sets his career into a context, and manages to describe his vast output without degenerating into a dull listing of first performances. There is a comprehensive list of works, though publishers are not given. Orpheus and Hoffman have chapters to themselves, the latter rather too over-dependent on Oeser's controversial edition. The illustrations are well-chosen and apposite.

Barbara Meister *Nineteenth-century French song: Fauré, Chausson, Duparc, and Debussy* Bloomington & London: Indiana U.P. 1980 402p, \$25.00 (£15.00) ISBN 0-253-34075-6

This volume covers the complete *mélodies*

of the four selected composers, and is particularly useful for its printing of the complete texts, together with translations. In addition, there is a commentary on each song, written to assist performers. I think that I would have preferred the translations to be set opposite the original text, rather than split within the commentary; but performers will find this comprehensive survey invaluable.

*Bruckner Jahrbuch 1980, herausgegeben von Franz Grasberger* Linz: Anton Bruckner Institut, 1980 189p öS 220 [available from Akademische Druck, Graz]

In the same format as Anton Bruckner: *Dokumente & Studien*, this new year-book contains a variety of articles (including interesting studies on the frequency of Bruckner performance), reviews of books and records, a list of recent publications, and a list of dissertations.

A. Craig Bell *The Lieder of Brahms* Darley: The Grian-aig Press, 1979 137+xx p £5.70

This is an enthusiastic, song-by-song account of Brahms' lieder output. Its different approach makes it a useful complement to Eric Sams BBC Music Guide 'Brahms Songs', which takes a broader view. These songs seem somewhat out of fashion at present, so I hope the author's advocacy will turn singers and listeners towards them.

Natalie Bauer-Lechner *Recollections of Gustav Mahler* translated by Dika Newlin, edited and annotated by Peter Franklin. Faber Music, 1980 250p £8.95 ISBN 0-571-10025-2

Although one suspects that Mahler may have oversimplified (or even had his tongue in his cheek) when talking to this sometimes naive young lady, her diaries are as near as we can get to a recorded interview with him, so are of great interest. A new edition in English is thus most welcome. It is, though, a pity that Faber's Mahler books always need to be read with several fingers keeping ones place in a variety of sequences of notes; and it is very odd that this translation is based on

the German edition rather than the complete manuscript, which is owned by a distinguished Mahler scholar. Is there some scholarly jealousy at work?

Norman Del Mar *Mahler's sixth symphony — a study* Eulenburg Books, 1980 153p £7.75 ISBN 0 903873 29 X

This is an unusual book, part analysis, part a commentary comparing the two versions of the symphony. It is an approach that, by concentrating on the minutiae, perhaps gets closer to the music than the broader studies which can often appear to be trying to say in words what the composer chose to say in music. While particularly useful for conductors, all interested in the process of how the composer's conception finds its way into performance will find this book fascinating.

Igor Stravinsky *'Le Sacre du Printemps': dossier de presse* réuni par François Lesure Geneva: Minkoff, 1980 178p S.F.60.00 ISBN 2-8266-0754-5

This is the first in an enterprising series reprinting reviews of the first performances of certain important compositions in various musical centres throughout the world. *The Rite of Spring* probably had the most notorious première in musical history, so this collection of reviews of performances in Paris, London, St. Petersburg, Moscow, Philadelphia, Berlin etc., makes fascinating reading. They are reproduced from the original documents; the publisher has not always been able to obtain first-rate photocopies from which to reprint, but all are legible. The fact that the series does not, as was originally intended, appear with a IAML imprint does not reflect on its value; I strongly recommend subscription to the series, which continues with *Pierrot lunaire*, *Pelléas et Mélisande*, *Otello*, *Wozzeck* and *Boris Godunov*.

Alban Berg *Lulu... III Akt* [Vocal score] Universal Edition, 1978 £26.00

When reviewing Friedrich Cerha's commentary to this edition last year, I expressed the hope that the published version would contain the translation by Arthur Jacobs which was added to the hire copy I had seen. Alas, this is not the case

(though the publisher issues it in a bilingual libretto, £2.75). Universal have done an excellent job making Act III visually match Acts I and II: are pages 319–378 taken from the pre-war engraving? This is not the place for any musical discussion, though it is worth drawing attention to Perle's emendation of the cast list: he suggests that Der Bankier should double Der Medizinalrat and Der Professor rather than Der Theaterdirektor. It is excellent that this vocal score is now available: when does the study score appear?

Bayan Northcott (editor) *The music of Alexander Goehr: interviews and articles* Eulenburg, 1980 117p £5.95 ISBN 0 901938 05 X

Composers of Goehr's standing often are the subject of articles related to their new compositions, but rarely reach the status of having something sufficiently substantial to stand on the library shelf as a separate physical object. These essays, some new, some reprints, usefully survey the composer's range, and should help the interested reader react to and understand the music. A list of works, with timings, instrumentations and dates of premières, is appended; it does not include minor but published items such as the canons for Tippett's 60th birthday or in memoriam Stravinsky.

John Lade (editor) *Building a library 2: a listener's guide to record collection* Oxford U.P., 1980 170p £2.95 ISBN 0 19 311327 9

Like vol.1 which came out last year, this prints a selection of the talks broadcast on Saturday mornings throughout the year. The oldest work discussed is Bach's *St John Passion* (1724), the most recent is Rubbra's tenth symphony of 1974, though nothing modern that a main-stream listener would find unfamiliar is mentioned. While there is not much choice of versions for Brumel or Steve Reich, perhaps the BBC and OUP might offer their publicity to records that don't just produce further versions of music already easily available. Apart from that general grouse, though, I can say that, on the aural evidence produced in the programmes, the judgements here made seem sound.

B.K.Bucht (editor) *NOMUS Katalog* Stockholm, 1979

NOMUS is a musical organization representing the five Nordic countries: Denmark, Finland, Iceland, Norway and Sweden. This catalogue lists all sorts of musical bodies within its area. The main libraries are included, though not every little library that might contain some music. Other institutions include educational bodies, orchestras, performing organizations (both amateur and professional), agents, publishers, etc., and a surprisingly large list of musical periodicals. It will be indispensable for anyone conducting musical business with Scandinavia. Amended pages will be circulated if the editor is so requested; the format is loose-leafed, so these can easily be inserted. It is available from NOMUS, Blasieholmstorg 8, S-111 48 Stockholm, Sweden.

*L'interprétation de la musique classique de Haydn à Schubert* (Colloque international, Evry, 13-15 octobre 1977) Minkoff, 1980 114p ISBN 2-82-835-012-1

The planners of this conference held by the *Fondation pour l'art et la recherche* made an excellent selection of speakers and topics. The contribution of players (Jaap Schröder, Hermann Baumann and Raymond Heylan) seemed a little superficial, but will be useful for those unacquainted with performances on early instruments. Robert D. Levin's analysis of Mozart's concerto form is important, and Walther Dürr writes interestingly of some problems confronting the editor of Schubert.

David S. Grover *A history of the piano from 1709-1980* Omicron, 1980 16p £1.80

This is a useful little pamphlet, which describes in not too technical a manner the development of the instrument, with diagrams and illustrations. It is available from Omicron Graphics Ltd, Publishing Division, Sunderland House, Sunderland St., Macclesfield, Cheshire SK11 6JL.

Drew Page *Drew's blues: a sideman's life with the big bands* Baton Rouge & London: Louisiana State University Press, 1980 226p \$14.95/£8.95 ISBN 0-8071-0686-0

This is an entertaining autobiography of fifty years playing in popular and jazz bands: it gives a vivid impression of the life of a touring player. Books on life at the top are common: this charts the territory below that.

Matthew G. Guntharp *Learning the fiddler's ways* University Park & London: Pennsylvania State U.P., 1980 159p £8.25 ISBN 0-271-00237-9 (Paperback: £4.65)

This is partly an instruction book, partly an account of a particular traditional style in central Pennsylvania. The latter aspect is more satisfactory; the instructions assume that the reader is a complete beginner, yet are not clear enough to be self-sufficient.

Wilma Reid Cipolla *A catalog of the works of Arthur Foote, 1853-1937* (Bibliographies in American Music, 6) Detroit: Information Coordinators, 1980 193p \$17.50 ISBN 0-89990-000-3

Arthur Foote is hardly one of America's best known composers; I don't, in fact, recollect any of his works having been performed here, and only three have been broadcast since the BBC started its present index of broadcasts in 1962. His scores, however, have circulated to British libraries, since he had the good fortune to be accepted by an efficient publisher, Arthur P. Schmidt. 305 works are listed, plus a considerable quantity of educational editions, some under the pseudonym of Ferdinand Meyer (a name also used by at least seven other arrangers). The catalogue is a thorough piece of work, giving not only biographical details but information on performances, listing programme notes, and tracing relationships between pieces used in several works. There is an extensive bibliography, discography, and the usual indices. The only significant omission is the instrumentation of orchestral works.

Clifford Bartlett

## NOTES AND NEWS

Congratulations to Ruth Davies on passing Part 1 of her M.A. at Loughborough. She is now doing her dissertation for Part 2 on the history of the UK Branch of IAML.

The Exeter Conference Committee is Clifford Bartlett, Sue Clegg, Ruth Davies, David Horn, John May and Roger Taylor. The programme and booking information is enclosed with this issue. Any queries on the programme should be made to Clifford Bartlett, on booking to David Horn, The University Library, Prince of Wales Rd., Exeter EX4 4PT. We hope in particular that the Monday morning session 'In defence of the public music library' will be helpful to all librarians who are finding their very existence under question. The next issue of BRIO will carry a full report.

The Executive has been in contact with a number of MPs about IAML and music libraries in general.

A joint IAML/Association of British Orchestras course is planned for 1981. This is for orchestral librarians and for music librarians involved with orchestral material.

**Photocopying.** It has been brought to the attention of the Executive that some publishers have been charging excessive amounts when giving permission to photocopy. The secretary has written to the Music Publishers' Association on the matter.

**Non-printed music in Britain:** a report is published by the Music Bibliography Group (ISBN 0 906739 004; £1.00). Written by Martin Kingsbury of Faber Music in collaboration with Patrick Mills, Alan Pope and Elizabeth Yeoman, it recommends that the Arts Council makes grants available to publishers for publication of scores, that it initiate discussion with the British Library on the development of the British Music Information Centre, and that the British Library investigate the establishment of special reference centres within the public library system and the application of microfiche to musical material.

The second edition of MARC Manual, published earlier this year, incorporates the enhancements for music recommended by a subcommittee of the Music Bibliography Group. The format will be used by the British Library from January 1981.

The Music Publishers Association hope that their microfiche *Music in Print* will be published next spring. Further details will be printed in our next issue.

The Polytechnic of North London has appointed a research assistant to look at the coverage of the existing national music bibliographies, following on a suggestion by IAML that, with the publication of an ISBD for printed music, international co-operation in music bibliographies should be considered.

David Clark, Central Library, Westgate, Oxford OX1 1DJ has a considerable range of odd issues of periodicals for disposal. Anyone interested should contact him or Clifford Bartlett, who has a copy of a list of what is available.

Anyone desiring a set of the last 30 years of *The Gramophone* is invited to contact Catherine Pinion at the Central Library, Sheffield (0742 734711).

The Arts Council of Eire is circulating a convenient folder of leaflets on modern Irish composers. It is available from The Arts Council, 70 Merrion Square, Dublin 2, Ireland.

The report *Music and the British Library* (printed in our last issue) was submitted to the House of Commons Standing Committee, and has been included as Appendix 8 in the Fourth Report from the Education Science and Arts Committee, Session 1979-80: *Information storage and retrieval in the British Library service* (HMSO, House of Commons Paper 767-409 I to IV, £6.80).

ISBD(PM) is now published; it is available from IFLA, International Office of the U.B.C., c/o Reference Division, British Library, Great Russell St, WC1B 3DG.

## IAML UK BRANCH MEETINGS 1981

Wednesday 7th January

Central Library, Haringey  
High Road, Wood Green, London N22

- 4.00pm Tour of the library, followed by tea  
6.00pm Jill Spence describes the current activity of RIdIM (the cataloguing of the musical content of works of art).

The new Haringey central library is next to a fine shopping centre (which patronises music — there was a jazz band playing last time I shopped there), situated just south of Wood Green station (Piccadilly Line). Work on RIdIM in England started with a concentration on musical portraits, but is now expanding.

Please notify Clifford Bartlett by Christmas if you wish to attend.

Wednesday 28th January

EMI Record Factory  
Uxbridge Road, Hayes, Middlesex

- 2.00pm Meet at factory entrance.  
Please notify Clifford Bartlett by Christmas if you wish to come.

Wednesday 18th February

Royal Northern College of Music  
124 Oxford Road, Manchester M13 9RD

- 2.00pm The new IAML catalogues — periodicals and orchestral sets: how they were compiled, what they cover, how to use them. Anthony Hodges and Brian Redfern and others involved will talk about them, answer questions and lead discussion. Lunch is available at 1.00pm. The RNCM library may be inspected before or after the meeting.

Please notify Anthony Hodges at the RNCM by 11th February.

(Order form for the catalogues is enclosed with this issue. It is essential that an adequate number of pre-publication orders are received if the orchestral catalogue is to be printed. Please make sure that your library has ordered it. If you can distribute adverts and order forms to your library users, please contact Clifford Bartlett or Brian Redfern.)



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