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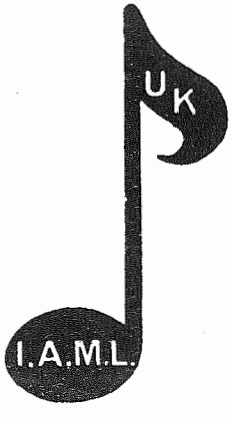

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BRIO Vol.18 No.1 Spring/Summer 1981

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IAML(UK) CONFERENCE, EXETER, 10-13 APRIL 1981

Much of this issue of BRIO is devoted to reports of meetings at the Exeter Conference. In these times of financial astringency, it is important that all members, not only those whose authorities can still afford to send their staff to conferences, should be able to benefit from the talks and discussions held there. The less formal aspects of the conference, inevitably, cannot be reduced to the printed page. But that is not to devalue them. David Horn's exercise in the exploitation of library resources was educative, not only in enabling us to test how well we could use an unfamiliar library, but in giving ideas for training staff and users which we could apply in our own libraries. I am sure that many of us looked at our Verdi holdings on our first day back at work to check whether we had any of the rare early editions Julian Budden described, while Jim Samson's talk enabled us to view with a clearer perspective the innumerable Chopin biographies and editions on our shelves. As for the outing, inspection of other libraries is always of interest, especially one linked to slightly unusual courses, such as that at Dartington; if all music libraries had such marvellous settings, the whole profession would rapidly turn music librarian!

We print below a summary of Arthur Jones' paper. This is followed by three of the papers delivered at the closing session of the conference, which was intended to give music librarians help in defending themselves against the treat of cuts. These are printed in full, while a fourth is reported, together with the subsequent discussion. A brief report of the AGM, together with the general information session which followed it, is printed at the end of this issue.

SURVIVAL THROUGH CO-ORDINATION: THE FUTURE DEVELOPMENT OF LIBRARIES

Arthur Jones (Senior Library Adviser, DES)
Summarised by Malcolm Jones

Mr. Jones began by drawing the distinction between co-operation, which does not involve any sacrifice of the right of a library to make its own decisions, and co-ordination, which does. Co-operation has been familiar for some years, especially in the inter-lending field, for instance the establishment of Regional Library Bureux. Co-ordination was first accepted widely in the '70s with the automated processing co-operatives (BLCMP, SWALCAP, SCOLCAP, LASER) and centrally (BLAISE). Less familiar, perhaps, to those outside its area is the Yorkshire and Humberside joint service, which 'pooled' some of the strengths of individual pre-1974 authorities after re-organisation. This includes, one might add, a notable music service based on Wakefield, which, with a similar special provision for the south-west at Plymouth, are

the two examples of shared resources in our own field.

However the speaker deliberately spoke generally, rather than about music provision. From the point of view of national policy, he identified the pressures as on the one hand the increasing quantity of available information, coupled with a greater need of access to it, and on the other a reduction in resources, particularly money. This had forced studies of the way existing resources are allocated, and four recent reports were then examined.

The House of Commons Expenditure Committee had remarked in 1978 on the lack of co-ordination and proposed an independent committee.[1] The Secretary of State, however, believed that the existing statutory body was sufficient, and this responsibility therefore passed to the Library Advisory Council. In the following year the LAC published a report on the future development of libraries[2] while last year two other bodies reported. The first was the House of Commons Select Committee on Education, Science and the Arts,[3] one of a number of new creations which have been compared to the US Congressional Committees, and which took as one of its first topics the storage and retrieval of information. The evidence of IAML(UK) to this committee was published in Brio last year. On policy toward development it recommended a standing commission to advise the minister, and at the time of writing a government response is imminent. Finally the Advisory Committee for Applied Research and Development, a Cabinet Office committee, produced a report on information technology[4] which asked for one minister to be responsible for information technology and its applications.

Clearly all this involves some lack of certainty about the direction of policy. In the meanwhile, however, the LAC has a working group 'to devise an organisational and policy framework'. It looks for a stronger advisory body, a more vigorously encouraging attitude from ministers, and better consultation. The LAC has been engaged in consulting representative professional bodies, libraries and 'providing organisations' (local authorities, committees of vice-chancellors and principals and so on) and all are convinced of the need for a stronger and more active body, while retaining the minister's prerogative of appointment. It is hoped to relax the confidentiality of its business somewhat, and improve its working methods. It will have to work by 'encouragement', since the enforcement powers of the 1964 Public Libraries Act and one 1972 British Library Act are not well defined. But the 1964 Act entitles the committee to advise the minister on any matter relating to libraries, and this presumably enables him to act on such advice as he sees fit, and so there is some legislative authority for a more 'interventionist' approach.

Mr. Jones added that there was also need to develop a UK dimension, since the activity in individual countries appeared to be imperfectly co-ordinated. The four LAC's were about to begin joint meetings to this end.

In discussion, the tension between Education, Arts and Libraries, and Technology as areas covered separately by government was drawn out. Delegates were keen to relate all that had been said to ways of advancing music in libraries, and took up the possibilities implicit in Mr. Jones' reference to wider consultation for IAML(UK). John May (branch President) reminded those present of the assurances that a recent delegation from the branch had received from the Under-Secretary of State, and it was generally felt that there was a receptive attitude on the part of the authorities, which provided an opportunity which must not be missed.

One delegate spoke of music librarians as a 'special breed', but his general reception seemed to shew that the conference had, on the contrary, welcomed an opportunity to see how they could play a part in the process of developing policy at a general level, to the general good as well, doubtless, as that of the community served by music librarians in particular.

1. House of Commons 8th report of the Expenditure Committee, Session 1977/8. *Selected public expenditure programmes.* ch.4. Provisions for museums, galleries and libraries.
2. Library Advisory Council. *The future development of libraries — an organisational and policy framework* LAC 1979
3. House of Commons. Fourth Report from the Education, Science and the Arts Committee. Session 1979-80. *Information storage and retrieval in the British library service* H.of C. paper 767 HMSO 1980
4. Cabinet Office. Advisory Committee for Applied Research and Development. *Information Technology* HMSO 1980

IN DEFENCE OF THE PUBLIC MUSIC LIBRARY

Malcolm Lewis (County Music Librarian, Nottinghamshire County Library)

Over the past year or two we have seen cuts or threats of cuts in music libraries throughout the country. Although most actual cuts have so far been in gramophone record and cassette collections, many of us are justifiably concerned about the printed music services themselves. Music libraries have a history of being the Cinderellas of the public library system — hidden in back rooms or separate buildings, poorly funded, poorly staffed, and regarded as a general dumping ground for anything which is not in a conventional book format.

At the IAML International Congress in Cambridge last August the general situation was found to be so bad that Congress sent a statement to IFLA which said, among other things, 'There are disturbing signs in some countries that funding committees and authorities regard music libraries as having the lowest priority in the public library service'.[1] In 1976 UNESCO adopted as part of its official policy a resolution on the 'Protection of Standards in Public Music Libraries'[2] which stated that 'music culture (as) provided by the public libraries must have the whole-hearted support of political and economic organisations throughout the world, to ensure its continuing existence and contribution to the quality of life' and pointed out that these music services were not only given a low priority -- causing slow development — but that existing services were much undervalued, starved of funds, and in danger of diminishing 'bearing in mind the fact that this erosion has been brought about by economic expediency and in some circumstances by political indifference'.

How true this is — not only on the lofty stage of the United Nations but in our own local authorities. There is little will, and too much ignorance of and animosity towards the value of music and music libraries even in this country. What our value is, who we have to convince and how far it may be our own fault is the subject of this paper.

In practice we have to carefully marshal our arguments, believe in them, and direct those most suitable to the immediate target we have in front of us.

The UNESCO music library statement repays careful study — it is clear, succinct and pointed. In that form, however, it is probably best saved for use on the national stage — lofty ideas are best appreciated by those used to dealing with ideas on a large scale — more the DES and Ministers than your councillor.

So first of all, who do we have to convince? I think there are three main groups.

The public
Our colleagues
The politicians

1. The public

Why bother with them? — because, of course, in the end they are the reason we exist. It is self-evident that if no one uses or wants to use us there is no reason for us to be there. How do we get them on our side to think *positively* that we are an essential service? I suggest that we do this not so much by verbal propaganda but by our day-to-day image. It is no use telling them we are a good thing — we have to provide such a good service that they would physically miss both the stock and the helpfulness of the staff if the service were cut. When most newspapers and periodicals were withdrawn from Nottinghamshire Libraries in April 1980, we received only a handful of letters of complaint out of the one million people who live in the county.

You cannot convince the public that you and your service are essential if you do not provide what they want. If we have no pop song albums or books on Bob Marley we are not going to attract the youngsters. If we have no music for the electronic organ we are not going to attract the thousands who spend their evenings picking out a tune with their right hand and switching from bossa nova to foxtrot rhythms with their left — these are the Victorian parlour pianos of the 1980s. If we only have Augener piano editions we are not going to fool the serious musicians that we know what we're talking about.

In short, we must demonstrate to the public that it might be worth coming back again. We are there for them after all. Our practical image is vital.

2. Our colleagues

For the moment I exclude the chief — I want to consider him along with the councillors in a minute. Our colleagues are usually a good cross-section of the public — at least as far as ignorance of music and its value is concerned. If you can make headway in convincing them that you are not just a dilettante and that music is a valuable service, you have not only found which arguments work, and how to put them over, but you are helping to convince them that you might also deserve a larger slice of the cake in the next financial year. Work on them subtly. Provide a good popular service, be professional, and above all be cheerful in your plight, so that gradually you should, if not totally convince them that theirs are inferior services to your own, at least that you know what you're up to, that you have customers coming in who need you, and therefore that music is at least as important as the technical information service or the local studies library. If you do not believe in yourself you will not convince anyone else.

3. The politician

In practical terms this means the local councillor, preferably someone who carries weight and best of all the committee chairman or leader of the party — and don't forget the Opposition: cultivate them, they may be in power one day.

If you have a councillor who regularly uses the music library you are off to a good start. Work on him subtly. Don't moan about lack of staff or money — indicate what you could do with expanded resources. There is a very real chance he will argue your case when and where it counts.

Many of us, however, do not have access to politicians, so in the same category I would place the chief librarian, to whom you should be able to talk and present your case occasionally. You are lucky if he is already interested in music, but in any case the arguments you present to him and the politician should be as follows.

The objectives which the public library has pursued historically can be identified as those of Education, Information and Recreation[3]. In the seventies the Public Library Research Group formulated four main objectives and purposes — Education, Information, Culture and Leisure[4]. I am going to outline the arguments we need for our defence both under these headings and also, for reason I will make clear later, in a second and completely different way, where I have tried to identify the various so-called 'library publics' that we serve.

Let us look first then at the objectives as traditionally stated, as they apply to the services a music library can and should be providing.

1. Education

We can usefully break this down into those services we provide to four identifiable groups.

a. Teachers wishing to use the library as a supplement to material already available to them and to enable them to keep up with current literature in the field of music education.
b. School children and full-time students who use the music library as the only or most easily available source of information on specific topics set, say, as homework or project work.
c. As an agency for self-education for the purposive, motivated member of the general public.

   A great deal of self-education is pursued in the music library — extra study by formal students and by the ordinary member of the public. It is probably true to say that, with the possible exception of a specialised local studies department, a higher proportion of people use the resources of a music library for purposive self-education, i.e. a self-motivated desire to expand their own knowledge, than perhaps in any other department of the public library.

   There is very often a serious intent behind borrowing music and books on music which is not just a matter of passing the time. The person who borrows Bartolozzi's *New Sounds for Woodwind* or the person who borrows a tutor on how to play clawhammer banjo (and just look at the demand for tutors of every kind) are examples of self-education in practice.
d. Other services which supplement formal education programmes. Here we may be supplying orchestral sets to school orchestras or even running this

service on behalf of the Education Department. We will certainly be lending sets of *The Mikado* or *Joseph and the amazing technicolor dreamcoat* for the end of term concert. We will be entertaining classes who come in groups to use the library for projects, and we will be providing collections of books and possibly scores to local W.E.A. classes.

2. Information

Apart from business and technical information libraries, music libraries must be one of the best information providers in the public library system. What is information provision in this context? It is basically helping people find what they are after. 'Information service is distinguished from library service by the active and direct participation of the librarian in the solution of the client's problem.'[5] It is any service we give which is more helpful than vaguely waving our hands and saying 'the reference books are over there'. It's actually finding the right Scarlatti sonata for them when they come in armed only with a Kirkpatrick number and you only have the Longo edition on your shelves at the moment. It's a matter of knowing, or knowing where to find out, what the music is that is used on the Hovis advert. It's a matter of being able to find quickly the record number of the Skids latest LP, recommending the best edition of the Beethoven violin sonatas, or finding a list of local piano teachers.

It is a matter of the music library being staffed by trained, knowledgeable and willing people who can act as the filter whereby a reasonably straightforward piece of information can be culled and identified from the rather complex materials we deal with.

To carry out this information function, to make sure that the library is stocked with at least a core of useful directories, encyclopedias, dictionaries, bibliographical and discographical tools, and to ensure that the library stock is comprised of a catholic range of the best available books and editions of music, it is essential that we have the right calibre staff — and enough of them.

That we need specially trained librarians to select, organise and interpret the wide range of materials in a music library should be self-evident. I will not go into the particular qualities required of music library staff here, for although this is the place, there is not the time, and I think this objective would be better served by a separate general statement on the qualities required of staff working in music libraries. I will only say here that we need special skills to exploit the stock of the music library and the lack of trained music librarians leads to waste of resources and a poor, useless or downright misleading service to the public.

3. Culture

'...To be one of the principal centres of cultural life and promote a keener participation, enjoyment and appreciation of all the arts.'[4]

When it comes to fulfilling our role as an agency of culture within the community, the services provided by the music library are the most important of all those supplied by any sector of the public library system.

Through providing scores which can be borrowed to perform music, whether by individuals or groups, we are actively encouraging the participation in, enjoyment of and appreciation of music as an art form. It is important to make clear that our role as a cultural agency is not confined to the classically trained musician — we provide collections of source material for folk singers, transcriptions of John Coltrane's saxophone solos for the jazz musician and pop song books for the local rock group to expand their repertoire.

In addition we may be liaising with local musical societies, pointing out to them the new musical show scores and librettos we have purchased perhaps as multiple-copy sets. We may be coordinating local musical events so that you do not get two independent performances of Verdi's Requiem in the same town, in the same week. We may be keeping a diary of local musical events, displaying posters for forthcoming concerts, providing facilities for the public to use the library for performances or to mount exhibitions, and the staff may be organising lunchtime record recitals or giving illustrated talks in conjunction with a local music festival.

4. Leisure — Recreation and Entertainment

Leisure, recreation, call it what you will, is not something to be ashamed of.[5] The reason it is regularly relegated to being the least important of our objectives and purposes is that the intellectual content of what society calls recreation is commonly seen as being low.[6] But relaxation and entertainment are basic human needs and are, in fact, one of the main reasons behind our selection and provision of materials — this is in sharp contrast to the quasi-intellectual criteria we commonly employ to justify our existence when we are called upon to defend the public library system.[7]

To the assertion that 'The goal of any music education programme is human betterment through music' Brian Redfern cried 'Why cannot we just enjoy things? Do we have to be improved all the time? Heaven preserve me from anyone, including librarians, who wants to better people.'[8]

As Leisure has accrued overtones of purposelessness and intellectual laziness, I prefer to use the term Relaxation; this term adequately covers the uses made by many of our borrowers of the materials we provide — 'What is study to one man can very well be recreation to his neighbour'.[6]

The wide range of materials we provide are therefore used by people for entertainment and recreation, whether or not we as librarians purchased the material in the first place for this purpose. A member of the public is just as likely to borrow a volume of Beethoven piano sonatas to play for his own amusement as is a student in order to study the 'Hammerklavier' as part of a formal education course. The person who is seriously interested in the musical theatre is as likely to be reading a book on Richard Rodgers as someone who relaxes by reading any interesting biography.

It is a brave man who will dare to say that the purpose for which one person uses a library is more important than that of another, particularly when they are borrowing exactly the same material. There is no hard and fast line that can be drawn between study and relaxation. The musician borrowing a string quartet as a score and parts is just as much likely to be going to use it for his own fun and entertainment as to increase his skill in performance or expand his musical horizons.

This is the first way we can arrange our arguments, but the reason I want to propose an alternative arrangement is because I believe we run up against significant problems if we rely solely on this method.

First because, in practice, the needs and wants of individual borrowers overlap between the several criteria — I hope I have demonstrated how it is not possible to classify a particular borrower's needs into neat compartments such as cultural or self-educative needs. Secondly, it creates artificial and tunnelled thinking which is no longer relevant to the real problems of the practical services we are trying to provide. And thirdly, if you have a boss who, say, just will not accept that the leisure/recreation function of a library service is valid, you have automatically lost one quarter of your total armoury.

I have preferred instead to identify a number of so-called 'library publics' and within these areas, briefly show the full range of services we are and should be providing, coupled with reasons why these services are important. This way I believe we can present a far stronger and less vulnerable case for our continued existence and for extra resources to help us expand.

Once again, it is vital to remember to tailor your arguments and your emphasis towards the biases and prejudices of the person or group you are trying to persuade at any one time.

As we are not arguing about provision for the public library as a whole, we do not have to be vague in our arguments but can afford to be specific. This is a great strength. Contra-arguments by our detractors or faint-hearts will have to be found point-by-point. The cumulation of detailed arguments in our favour could be devastating to those who do not recognise our value.

Some of the main library publics we serve, then, are as follows; the first two do in fact fall neatly into the 'Education' purpose of libraries — the teacher and the student.

1. The Teacher

Teachers will be using the library,

a. To borrow books on all aspects of music education and to keep abreast of current trends.
b. To borrow books and music which will help them to plan project work.
c. To discover suitable materials they are not aware of which are complementary to the studies they are currently directing.
d. To borrow scores and parts for instrumental music groups they organise both during school time and those organised on an extra-mural basis.
e. To borrow sets of vocal scores for the end of term concert.
f. To ask for advice from the music librarian on the range of music available in all the areas outlined above.
g. Most music teachers are actively involved in some form of musical activity outside of school, indeed many are the driving forces behind local orchestras and choral societies — to borrow music for these activities.

2. The Student

Schoolchildren who need:

a. Straightforward factual information to help them with their homework — information they cannot get from books at home.
b. Books to help them with homework and projects.
c. Books to help them learn music — either from personal interest or because they are slow at school.
d. Music, and particularly tutors, to help them develop skills they want to learn quite divorced from school-orientated music education e.g. music and theory books for ABRSM examinations, tutors to learn the guitar bought for them as a birthday present or found in the attic.

Other full-time students at college or university.

a. They require information, books and scores related to the areas they are studying but which for some reason or another are not readily available at the college or university library. Sometimes the public library can be more convenient to use than the specialised library provided on the campus, and we must not forget those students who will use us while on vacation.
b. They will also want to borrow or study scores for activities they participate in but are not related to their particular course of study. Here we can think of student orchestras, chapel choirs, informal instrumental groups etc.

Students involved in part-time or semi-formal education programmes.

Here we will be providing materials, probably very specific, to people such as Open University students and those attending evening classes.

3. The Practising Musician (excluding for the moment anyone who performs solely as part of a larger group such as a choir or orchestra)

We can usefully divide practising musicians into three groups to identify why they need a free public music library service of performance materials. The first comprises those who have specific or well defined wants and, although several of the points below are taken from our experience with classically orientated musicians, they do apply to all who are after specific items of music.

a. The musician will use the library to have access to and see in one place a large range of music covering the area he is interested in. With the widespread disappearance of the music shop, particularly in the provinces, and the fact that those which survive can no longer afford to keep a range of material which does not have an economic turnover, the public music library is the largest showcase available for the musician to explore the repertoire in his specific field of interest and satisfy his need for variety and his desire to experiment.
b. Much music is out of print and the public library, with its collection of music built up over a considerable period and with access to music not in its own collection through the interlending system, can supply much of the music he requires.
c. Difficulty of availability (1)
More so than with books in the general library, a considerable proportion of music scores are published abroad and there can be great difficulty in obtaining these locally. Again, through his own knowledge and experience and the use of specialist music suppliers and the interlending network, the music librarian can satisfy many of these demands.
d. Difficulty of availability (2)
Music is a notoriously fugitive material and with no bibliographical tools, as yet, to compare with BNB and BBIP, tracing publication details and finding the correct description for a piece of music is a very skilled and time-consuming task. To have access to publisher's catalogues, to such bibliographies and other specialised finding tools as exist, coupled to the ability of trained staff who have experience in the field of music bibliography — all are an essential aid to the musician who wants to obtain or

identify a particular piece of music.

e. Cost

Although the practising musician will build up his own personal library, partly because he will want to have music he knows and loves readily available and partly because he may need to heavily mark the printed page (a practice music librarians, to put it mildly, frown upon), there is a limit to his resources and he will need to borrow from the music library such items as he cannot or does not wish to purchase for his own collection. Also we must not forget that, compared page for page to a normal book, sheet music can be extremely expensive.

A second group of musicians who use us are those who are not necessarily after a specific piece of music but whose needs are quite adequately satisfied as long as the library has an adequate range of music available in the area of their particular performance interest. You notice this particularly in areas such as music for the home electronic organist, the guitarist and the folk-singer. But we will satisfy them only if we have the resources to build up and maintain a good wide selection of scores in these areas. The better the range of music you have on the shelves, the more this public is going to return and carry on using you. There are many demand areas of this sort and if it is argued, say, that you don't need to provide pop song albums because there is no demand for them, you will, as a librarian, have completely missed the point. If you had an adequate range to offer in the first place, those materials would be used. But you only get one bite at the cherry. A person will only come in once to see if you have any jazz piano albums, and if you do not, he will not bother to look in your library again. Don't think that he will come back in six months time to see if you've expanded your coverage to include his particular interest — once unsatisfied, that borrower is almost certainly lost forever. It is not only lack of resources which curtails development of music libraries, it is bad or unimaginative selection policies untailored to the public's demands.

Because demands are often unspecific, this does not by any means imply that they are frivolous or of a different quality to those wanting obscure items of early music which can only be found in Denkmäler or Corpus Mensurabilis Musicae — there is often a serious intent behind the borrowing patterns and needs of these borrowers.

The third group are those who are learning music; and their demands will usually be met by having a wide range of suitable tutors for a large variety of instruments, supplemented by good collections of books on learning to read music and books on music theory. In addition, you must not forget to provide a collection of childrens music which will not only be used by children, but is in heavy demand, I find, by adults and particularly elderly ladies, who are starting to play around on the piano for their own amusement after many years of neglect.

4. The Serious Music Lover (not necessarily a practising musician)

Not only may he not be able to play an instrument, he may not be able to read music — but these deficiencies have never disqualified people from being deeply interested in music. For him or her we will be providing:

a. Books, to provide background to his current interests.

b. Scores, perhaps to follow concerts broadcast on the radio or records played on a music centre.

c. Access to information sources, such as encyclopedias and dictionaries to find out more about a particular topic but for which he doesn't want a full-length monograph.

Although he may build up a small library of his own, only the public music library will have the range of materials available to help him sustain and further his interests.

5. Purposive Borrowers who are not musicians or necessarily interested in music.

Because of the peculiarities of the Dewey Decimal Classification system, which the majority of British public libraries use, we will be able to satisfy demands from people whose main interest is not necessarily music but who find, hopefully, that what they are after is housed in the music library. Some examples are the antiques collector interested in musical boxes, wood-workers wanting to make a Spanish guitar, electronic hobbyists who want to build a portable electronic organ. Also, perhaps, those with a general interest in printing techniques, or even those who just like reading biography — a book on Frank Sinatra is just as likely to be in the music library as to have been classified in the 920's.

6. Casual Information Users

Some of the ways we can help specific groups of people by providing information have been outlined above. I am thinking here of the enquiry by a member of the public, who has no specific musical interest, which requires a fairly straightforward answer (although the means of finding that answer can sometimes be long-winded and tortuous) and not the in-depth information we provide in the form, say, of booklists or bibliographies.

The provision of a basic stock of good reliable general encyclopedias, dictionaries, bibliographies and information lists is the first step. The addition of even one or two more specialised reference books such as Lowe's *Directory of Popular Music* or Tony Jasper's *British Record Charts* adds enormously to the range of information you can provide and saves a great deal of time in answering enquiries, which is beneficial both to the enquirer and to you as the busy librarian. In addition to the tools outlined above, the music librarian should be aware of other sources of information, relevant to music but housed in other departments of the library. For example, books on ballet and folk dancing, syllabuses of music schools, books on hi-fi and how to be a disc-jockey.

The service you provide should be available to all. I can see no qualitative difference between finding, say, the date of Beethoven's death for a telephone enquirer and finding when the title song for 'Dad's Army' was written. Often we do not know the purpose for which the information is required and Beethoven's death date may be the answer to a question in a 50 pence puzzle magazine while the Dad's Army question may quite as easily be required by a journalist preparing a feature article on Bud Flanagan.

7. Casual Browsers

If we do not get many casual browsers from the general public who do not

fit into the categories outlined above, it is often as much the fault of being tucked away outside the main circulation area of the public library as in being inherently a specialised department. It is also difficult for the public to see clearly those books which might interest them — for example books on the Dance Band Era, juicy biographies of Janis Joplin, in amongst a large collection of rather specialist and possibly dry and dreary looking books. However, we do have materials which will attract the casual browser and it is incumbent upon the music library staff to try and help this person before he leaves the department with a look of puzzlement and bewilderment on his face.

8. Services to Organised Groups and Societies

The services public music libraries provide in this area, particularly through the loan of sets of vocal scores, part songs, anthems and their collections of orchestral parts, represents a significant, if hidden and generally unacknowledged contribution to the continued existence of many choirs and orchestras and hence cultural life and community activity in society at large.

a. Music libraries, almost uniquely in the public library system, provide an essential service to independently organised groups of people. Provision is wide-ranging, covering the loan of performance materials to schools, colleges, church choirs, Womens Institutes, local choral societies as well as amateur and professional orchestras.
b. Through the provision of a free service with flexible loan periods and by the range of works made available, the music library service enables the choir or orchestra to provide the necessary variety they need to sustain their members interests and that of the concert-going public.
c. When music goes out of print or reverts to being for hire only, the music library will often be able to provide the music required by a group either from its own resources or by borrowing it from other libraries through the interlending network.
d. As the costs of both purchasing and hiring music continue to rise, and music publishers more strictly enforce the law on the illegal copying of music, music societies become less able to provide all the music they need from their own resources and turn increasingly to public libraries for performance materials. This represents a significant subsidy to these organisations where they would be in considerable financial difficulty if this hidden saving in costs were not available. It can often be as significant, if not more so because our supportive net is cast wider, than other more direct and overt monetary grants by local authorities and other agencies to these very same organisations.
e. As the size of choirs continues to increase, many now having over 200 members, if they do not have the money to hire sufficient copies for their needs or if commercial hire libraries or the NFMS do not have sufficient copies readily available, the public library is often the only agency readily able and with the requisite organisational ability to undertake the procurement of such vast quantities of music.
f. Apart from those organisations which give public concerts, the music library also greatly assists those smaller organisations requiring sets of choral and orchestral music who come together for less obvious purposes. In particular we can think of the school training orchestra to whom we may

be supplying simplified orchestral arrangements, of church choirs who need our collections to vary their contributions to the services, to those small choirs, perhaps attached to Womens Institutes etc., who sing for their own pleasure or to entertain those less fortunate than themselves and provide such a valuable service in touring and giving concerts at old peoples homes and in hospitals.

'Silence has its place in the library, but not in the concert hall, and silence is all we shall have if performance material is not given the attention it needs and deserves.'[9]

9. Service to Other Libraries

Lastly we must not forget the valuable service a specialised music library gives to other libraries.

a. Through the interlending network and the specialised finding tools that music librarians have developed and published, fugitive material can be traced and music borrowed from all over the country. Music librarians frequently operate their own nationwide inter-library loan service, often quite independently of the public library's centralised interlending unit, because of the absence of facilities in regard to the loan of multiple copes of works as provided by agencies such as the British Library lending division for individual book loans.
b. To other libraries within our own local authority systems, the specialised music library provides, only a telephone call away, a centralised information service on a subject which all too often flummoxes the general librarian. To be able to support the librarian in the field who does not have much knowledge of music is an especially valuable resource which should be nurtured and encouraged — not cut.

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IN DEFENCE OF THE PUBLIC RECORD LIBRARY

Robert Tucker (Music Librarian, Hillingdon)

The background

Why have librarians in charge of sound recordings libraries found their services and even their jobs at risk? There are a number of reasons: Firstly, the present government was elected with a mandate to make cuts in public expenditure, and local councils have been looking at the services they provide to see where money can be saved.

The sound recordings library is a prime target because, unlike the other services provided by libraries, it is not mandatory under the 1964 Public Libraries and Museums Act. In last month's *Library Association Record* I see that moves to secure changes in the 1964 Act are to be launched by the Association and a discussion document is shortly to be circulated to Branches. The paper calls for the inclusion of records, cassette tapes and similar materials in the requirements laid down for books by the Library Advisory Councils, bearing in mind the principle of a free library service. This is very welcome, but surely 17 years too late. I suppose that in the expansionist 60's and 70's, although record libraries were unprotected by the Act, no one foresaw a time when they would be under threat. In the present climate, we may have to defend a free library service altogether.

We still have to contend with those who hold the view that sound recordings libraries are a luxury service for the privileged few and that records are only borrowed from public libraries for taping purposes. This was certainly the view held by the Chairman of Bexley's library committee, the first record service to come under threat of closure. Whilst it cannot be denied that a number of people do record from library records, it must be remembered that they also record from records borrowed from their friends and from the radio, where in certain cases they would get better quality copies than from records borrowed from a number of public record libraries! Party politics also put the record library at risk. Certain services have been axed merely because a current council when in opposition before the last election or years ago had opposed the opening of a sound recordings service by the other party then in power.

The situation so far

As far as I can see the attack on sound recordings libraries has been greatest in London. The first service to be threatened was Bexley, which, fortunately won a reprieve on the condition that it became self financing. Others not so lucky were Ealing — a free service where the council were so determined to get rid of it that they refused even to allow the service to make a charge for borrowing in order that it should remain in being and pay for itself; Kingston — service axed and the music and sound recordings librarian re-deployed as a children's librarian; Richmond — where the service is in limbo (the records are still in the library covered over, presumably until such time when it can be started again when money is made available or there is a change of council) and Wandsworth, where the service was to be axed completely but where it has be reprieved, albeit in a very truncated form and again must be self financing.

A number of other London libraries have had to introduce charges for the first time with a consequent drop in issues. Among these are Barnet, Merton and Redbridge. Islington and Barking have introduced charges from 1st April last.

In Hillingdon our charges have gone up yet again along with a number of other London Boroughs. Despite an increase of 400% in our charges during the last three years, our issues continue to increase. At our main library, our issues were up 25% on last year's figures, although this increase was mainly due to the introduction of a cassette service of mainly popular music. The public seems to regard the increases as inevitable and says that our charge of 25p for three weeks is still very good value. I am told that in Berkshire libraries they are now charging 25p *per week* to borrow cassettes, so perhaps we underestimate what the public are prepared to pay to borrow sound recordings.

It was reported in the last issue of 1980 of *The Audio Visual Librarian* that the British Library had made a grant to a Mr. E. Driver to monitor the effects of current expenditure cuts on public library services. In particular he is concerned to examine the extent to which services have been reduced as a result of either direct cuts or re-allocating resources, and the editor of the 'Seen and Heard' column, Sarah Greene, said that she hoped he will be investigating the effect of recent proposals to close many existing record libraries. The report ended by saying that Mr. Driver could be contacted at the Library Association. He may be contacted there in writing.

What can we do to defend ourselves

The current thinking in my local authority, which I think is typical of many others, is not only what can we cut, but how can we greatly increase our income. This view was expressed at the Public Authorities Conference at Southport last October by Councillor Dell, Chairman of the AMA Recreation Committee, where he was reported as saying 'Libraries must think commercially and consider ways of raising income, because only by this method would they preserve and enhance their service'.

At the time of the proposed cut in Bexley, Keith Renwick, Chairman of the LA Audiovisual group, issued a statement to *The Audio Visual Librarian* which included the following:

> No librarian wishes to see cuts in library services and will fight to preserve them, but should these cuts be unavoidable, they should be made across the board, particularly when charges already offset the costs of many of these services.

I think most people would agree with this.

I have always believed in the desirability of a free sound recordings service and still do, although we have always made a charge for borrowing records, and latterly cassettes, in Hillingdon. Most local authorities spend very little on this service, and so to close one down would save very little. Once cut, it would be very expensive to restart. However unacceptable it may be, the introduction of charges to an existing free service or the insistence on it becoming self-financing is preferable to complete closure.

Before a service is threatened, the opportunity should be taken to examine the existing one. The stock should be carefully examined to ensure that as

wide a variety of people as possible in the community are catered for.

Look for methods of raising more income in order to make it unprofitable to close the service down.

Small collections of popular cassettes in a number of libraries will generate income very quickly and pay for themselves in a very short time.

Sell off withdrawn stock at Book and Record Sales — this is becoming increasingly popular, and it is surprising what people are prepared to pay for old library records at these sales. Some libraries, Redbridge is one example, have a permanent rack of withdrawn records for sale in the library, although this may be distasteful to some.

Expand into Video — many commercial firms such as Woolworth and Radio Rentals are now offering 'library type' facilities in the field of video cassettes. These seem to be in the form of 'clubs' where a person joins on payment of a deposit — usually £30-40, and can borrow one video cassette at a rate of around £5 for three days with a £1 a day overdue charge. These firms obviously have done market research and believe that there is a demand for this material at these prices. Perhaps we under-estimate what the public is prepared to pay for the services we provide. Introducing video might be an means of generating income sufficient to preserve an existing sound recordings service. The London Borough of Sutton started such a service on 1st April: it will be interesting to see how this works out, and how many people are prepared to borrow video cassettes at these rates.

We must actively promote our services; for further information on this subject I would draw your attention to W. Gwyn Williams 1980 Presidential address in the July/August 1980 issue of *The Assistant Librarian*.

As we draw nearer the next council elections, the threat should diminish as councillors worry about being re-elected. However, the problems of the last few years should not be regarded as over. We should make plugging the loophole in the 1964 Act our top priority, and build up support in the local community to ensure that we cannot be so vulnerable in the future.

HANDLING THE CUTS

Roger Stoakley (County Librarian, Somerset)

In the car with me this morning were two cassettes, one of late fourteenth-century avant garde, the other of traditional Irish folk music, and for a short while I also dipped into Radio 3. What a wealth of music we have available to us now! Within the past fifty years, with the advent of radio and television and improvements in the quality and scope of sound recording, our knowledge and experience of music in all its forms far excels that of our forebears. The increased mobility of the public and our improved living standards enable us to attend musical events with greater ease than ever before. The improved educational standards in our schools are encouraging children to learn to read music and play a wide variety of instruments from a very early age, and this in turn has stimulated much informal music making throughout the country. In a county as rural as Somerset, where there has been a strong tradition of music making, the role of the county music library has been significant; and today its resources are drawn upon by some four hundred

music organisations within the authority. Although it will take a lot to impede this national upsurge of interest and activity, quite clearly the cuts in expenditure now faced by local government are beginning to have some adverse effect on the local music scene.

From the programme, Mr. Chairman, I see that I should be addressing you on *Difficulties in implementing the cuts*. I would have been happier, I think, if the title had been *Handling the cuts*. The implementation of cuts is really the last stage in a tortuous procedure of budgeting which in these uncertain times involves almost the whole of the twelve month period between the beginning of one financial year and the next. For the chief librarian, just as much of his energies will be involved in arguing the size of his budget as implementing it. I would therefore like to dwell for a few minutes on the part the librarian plays in obtaining financial support for his department; for after all, the amount of resources available to him when the budget is finalised will almost surely have a direct bearing on the music services with which you are closely concerned.

Obviously the most important task of the librarian is to persuade his employing authority to make available sufficient funds for the effective operation and development of his libraries. No matter how serious the economic situation, he must not lose sight of this objective. If cuts have to be made, then it is his responsibility, as far as he is able, to ensure that they are minimised and carried out in such a way as to do least harm to the services under his control. Whereas the size of cut faced by each authority is not something which can be influenced by the librarian, he should nevertheless have some influence over the way the cuts are implemented within his authority and the way in which they are applied to his own service.

No local authorities are the same. Each will vary to some degree in the make up of its clientele and its governing body, in its political and economic background and in established practice and tradition. A keen appreciation of all these various factors is important, not only as a means of guiding the librarian in the way he should react in his relations with his colleagues in other departments, and with council members, but also in assessing the way in which the council and the community generally will expect the service to be operated, and, in our present circumstances, the cuts handled. Tactics which might be acceptable in an inner London borough may be totally unsuited to an urban community elsewhere or to a rural authority. Some councils will be swayed by marches and demonstrations, lobbying and publicity. In others such action will only antagonise and serve to destroy rather than make our case. In most authorities cogent argument by officers will carry more weight than any amount of public clamour outside the council doors. The chief librarian has to make up his own mind how best to present his case and advise his staff accordingly, and trust that even in these emotional times they will follow his lead. He is, of course, closest to the men who hold the purse strings, and he should therefore be better able to judge the situation than any other member of staff.

We live in unusual times, and it is a sad reflection on local government that in a few instances, in strongly politically motivated councils, political decisions have been made regarding the size of cut in library services and the areas in which those cuts are to fall, with little or no reference to the librarian himself. Normally, however, the librarian's battle for resources will be fought

in two areas; in the Chief Officers' group and in Committee.

Since the re-organisation of local government, most, if not all authorities, have set up some form of chief officers' management group. One of its main tasks will be that of advising members how best to deploy resources. In the circumstances which face us now, much of its time will inevitably be spent in advising how cuts in service might be made. Obviously this group can have considerable influence on the resources allocated to library purposes and clearly the chief librarian's relationship with it and his standing within the corporate management structure of the authority as a whole is of prime importance to the well-being of the library service. A similar situation will apply to his senior staff, who will have an important part to play through their involvement with inter-disciplinary working groups and project teams.

The chief librarian's relationship with the management group will vary with each authority. In a few cases he will be a permanent member of that group, in others he will have direct access to it only on an occasional basis or not at all. In this last instance, he will probably be working in a directorate management system — perhaps under education or leisure services — and will have to rely on the appropriate director to put his case for him. In the battle for resources it is obviously a strong advantage to have direct access to the group. Even then the librarian will inevitably find himself in a far from ideal position. Firstly, although the library service may have more direct contact with the public than any other local government service, it exerts little influence over other local authority departments. Its expenditure in terms of local authority budgets is small — probably under 2% — and it does not enjoy the pervasiveness of the central departments such as those of the treasurer, the chief executive or the personnel and management services officer. Secondly, librarians are traditionally regarded by their peers as experts on books and little else. Thirdly, librarians do not have legislative strength to back up their services commensurate with that of their colleagues in other departments. The Public Libraries and Museums Act of 1964 is open to wide interpretation and provides us with no real teeth when we are in competition for resources with other local authority departments. Neither do we have the strength of backing from the DES which most of us would wish. We cannot argue from the same position of strength as our colleagues in education, social services and the fire brigade, all of whom have clearly defined statutory requirements to meet, or those in the highways department, national parks and emergency planning, where central government grants are linked to local government expenditure. Neither do libraries have the same emotional appeal as the 'caring' services. Nor will the argument that the demand on our services is growing carry weight, because a similar growth is being experienced in almost all the other services, either through public demand or the effects of legislation. So what is it that we can look to for support?

The short answer is good management. Management is now — more than ever before — the game we are in within local government. The need for good management is greatest when resources are in short supply. Inside local government there has been an enthusiastic application of management techniques of recent years. This trend has prompted us all to re-examine the assumptions which hitherto we have relied upon to justify our activities. Outside, the squeeze is on local government. Central government is pointing a hypocritical finger at us and accusing us of over-expenditure. There is a

marked increase in public interest in the services we provide, the way we provide them, and their cost-effectiveness. We are now being called upon to be accountable in a way which has never been asked of us before.

Good management and the operation of a tight ship is now more likely to command respect and confidence among the librarian's fellow chief officers than almost any other ploy. If we can prove through our day to day dealings with other departments as well as on a personal level with chief officers that we are operating our libraries effectively and economically, then we shall have produced a favourable climate in which to press for a larger slice of a diminishing cake.

One must not forget that although we look like being in a 'cut' situation for some time to come, each year new opportunities arise for arguing the level of resource for each local authority department, and no librarian can ever afford to sit back and accept without challenge the cuts that come his way. In the past, my own authority has always stuck rigidly to the White Paper forecasts of local government expenditure, department by department. In times past, when library services were looked upon more generously than they are now, this policy did us a power of good. Last year, the forecast for library expenditure for the financial year which has just begun showed a fall of some 6%. By assembling a considerable array of factual data we successfully argued, and eventually won agreement to reduce the cut to 3.4%. Under its new block grant system, the government has now published the break down, department by department, of its new grant related expenditure assessments, and for Somerset it assumes a far higher level of expenditure for libraries than we enjoy in the county at present. This new set of figures may well help us in our battle for resources for the next financial year.

Proof of good management will also be one of our strongest arguments in committee. There was a time when local government expenditure varied little from year to year, and local services were not under fire in the way that they are now. Very often the library budget would go through committee virtually on the nod. But now local councillors themselves are under fire, on the one hand because of the cost, or apparent cost of local authority services, as central government grants diminish, and on the other because of the diminution of services. They too are becoming more concerned about the cost-effectiveness of services and the efficiency of local government departments, and are taking a far keener interest in the way we operate our libraries than was once the case. This interest should be cultivated rather than discouraged. Most councillors are busy men. Their council duties are more onerous now than they were in years gone by. Most of their available time will be taken up in reading reports. Few really understand in any detail the workings of the departments over which they exercise control. Yet, a quarter of an hour spent with them in a library which is visibly understaffed, or too small in size, or bereft of stock, will have more impact than half a dozen reports on the subject. It will lead to a much closer appreciation of the worth of our services, and where we have a deserving case it can result in the more influential councillors championing our cause not only in the library committee but up through the policy and resources committee and to council as well. Indeed, our own school library service, once threatened with annihilation, has now been saved without any cut just through this kind of intervention on the part of county councillors.

Of course, it is no good involving council members in this way unless we are confident ourselves that our services are well managed, and that they are seen to be so by outsiders. We shall not win the confidence and support of councillors for what we do if we cannot justify to them the range of services we provide and the way in which we operate them. In order to keep our organisations up to scratch, management must constantly review the way it deploys its resources and operates its services, in the light of changing circumstances and the more so in times when we are under close scrutiny and our survival is dependent upon our very acumen. Such an attitude must apply throughout the service and will apply equally well to our music libraries and sound recording departments.

I am conscious today that I am talking to specialists. The specialist's most valuable asset is his enthusiasm; it is at the same time his weakness. There is a tendency for the specialist to provide a service par excellence — which is no bad thing, so long as it is not done at the expense of other services and provided it can be justified in the prevailing circumstances. What may well have been acceptable practice in the past may not necessarily be so in these straitened times. When four or five music societies all decide to perform the same work at much the same time, can we really justify the expense of borrowing additional sets from other authorities in addition to the one or two we may have of our own, while other equally deserving material lies idle on our shelves? Should we really spend time and money chasing around trying to locate a set of music, which we would have preferred to purchase, but are obliged to borrow in order to meet the deadline for a belated request from a borrower? In Somerset we think not. The time has come to encourage our borrowers to make better use of the material already at our disposal, and to lay down parameters for our service — parameters which we can justify in the present economic situation and which we believe will be instrumental in ensuring the survival of what we consider to be an essential service.

Now what about implementing the cuts? Long experience indicates that when faced with an economic crisis it is better for us to advise our authorities that the range of services be reduced in order to preserve the quality of those which remain. In this way the effects of reductions in resources will be easily quantifiable and clearly seen and understood by all who use our services, and as librarians, our relations with our users will be least harmed.

My own preference would always be to retain those services which the individual is least able to provide for himself and among these the provision of music scores must surely be included. Although we may now be unable to purchase as much new material as we would like, I think there is little danger of the service in Somerset ceasing to exist. Because we are a county of villages rather than towns, the Council recognises the need to foster local community activities, of which music making plays a substantial part. And although we have now lost our peripatetic music teachers, the value of music making in schools and in the home is nevertheless recognised as a valuable adjunct in the development of the young. Not only does it encourage an appreciation of music, it helps to develop mental powers and in particular concentration, it encourages a team spirit and helps to improve co-ordination and dexterity. The size of our music collection is in itself a strong incentive to maintain the service. It represents a valuable capital resource which on purely financial grounds warrants intensive use if the investment is to be fully justified. While

at first sight it might be considered a specialist service, it is not a service to a select few, the number of people who benefit from music scores in terms of performers and audiences is considerable. Furthermore, our music collection is used by an extremely articulate section of the population, as is common among users of more specialised materials. Its users are capable of putting a strong case for the maintenance of the service via the Community Council, their local county councillors, parent-teacher associations and other recognised and acceptable channels of communication to the County Council.

Of the sound recordings collection I am less sure. To my mind there is a stronger case for the maintenance of sound recordings of the spoken word, in particular language or other instructional recordings, than there is for music, with which we are principally concerned today. Virtually everyone has access to radio and television and a large proportion of the public has its own sound recording equipment. Although a collection of music recordings will be of benefit to the community, especially in widening their appreciation of music and in helping in the study of music scores, the means of listening to music is by and large a facility which the individual can provide for himself. It is not, therefore, a service which I regard with any particular priority, and is not one
I would wish to see spared in place of our more traditional and basic services.

The strength of sound recordings libraries in combatting the cuts lies in the fact that they are almost invariably partially self-supporting. It is a principle which I am unhappy about in the context of library provision generally. We all know that if borrowers pay a subscription to a service they will guard it jealously and against all odds. Indeed, the public challenged councillors as to their right to withdraw a service which had been paid for substantially out of their own purses when the demise of the Taunton sound recordings collection was envisaged a couple of years ago. Would it were that they regarded that tiny portion of their annual rates which goes to support the library service in the same light!

However serious a situation, some good will always come out of it in the longer term. When the public library service, along with other local government services, pulls through the recession, as I am confident it will, the heart-searching which we are involved in now will leave us with greater ability to adapt to new circumstances, improved resilience, a clearer idea of our objectives, a greater confidence of our place in society and more fitted to face the age of the micro-chip which lies ahead.

KENNETH HUDSON'S TALK AND GENERAL DISCUSSION

reported by Liz Hart

Three of the four papers presented at this session, those by Malcolm Lewis Robert Tucker and Roger Stoakley, are reproduced above, so the present report concentrates on the fourth, *The New Type of Elastic Museum* by Kenneth Hudson, editor of *The Good Museum Guide*, and on the general discussion that followed.

Several keywords emerged from Mr. Hudson's very lively paper, the first coming directly from his title: **Elasticity**. He was not alone in thinking that the situation we are now in is by no means temporary, and that we should not expect factors such as a change in government to alter it substantially. Institutions such as museums and libraries must be sufficiently elastic and adaptable to survive and make the best of themselves and the opportunities around them. He pointed out that many of the most successful museums are *privately* run by independent trusts, and felt that there should be much more mixing of contributions from the public and private sectors in libraries too. The problems inherent in so doing needed ingenious solutions; indeed, **Ingenuity** could well be one of our most valuable attributes for the future. He proposed the setting up of a fund or trust on a national basis, which could among other things promote support for libraries and assist in financing projects. Contributors could include TV and record companies, music publishers, music instrument makers and others. This idea was welcomed by Mr. Stoakley, with the proviso that such a fund should never be called upon to finance services local authorities are obliged by law to provide.

Above all else libraries, like museums, would have to be far more involved in **Marketing**. We need to offer the services we think the kind of public we hope to attract — want, and to draw attention to these services by advertising, by featuring library personalities ('library Roy Strongs') on the media, and by any other means possible. Brian Redfern (Polytechnic of North London) attested to the success of advertising in promoting the reputations of library schools. Roger Crudge (Bristol) emphasised that public library services were very good value. His estimate of £7.70 cost per library user in Avon County compared very favourably with the London Library's annual subscription of £60. Professional musicians were often unaware of the range of resources available through interlibrary lending facilities, although Roger Stoakley felt that specialist library staff did not educate their users enough as to the costs involved in providing such facilities. Alan Pope (Blackwells) urged that lobbying councillors and getting users to write to them must be done now and on a continuing basis, not just when cuts are threatened. Roger Taylor (Somerset) wondered if encouraging a greater number of users, which John May said was probably the best defence of the public music library, could be justified when music library staffs were already inundated with work. This provoked some lively discussion, with Vic Nicholas (LCL Benedict) confirming that librarians did sometimes seem afraid of generating demand.

With public record libraries particularly under attack, concern was expressed that the increasing tendency to charge for the loan of sound recordings was turning away just those people whom we should wish to attract. As might be expected, there was strong opposition to Roger Stoakley's view that his criteria for continuing provision in face of a severe squeeze justified the cutting of music sound recordings before those of the spoken work — and books themselves.

In his paper Kenneth Hudson had been adamant that one could only raise the profile of the public music library, and thus ensure its survival, through the quality of the **people** that worked in it. That perhaps was the ultimate message and challenge to come out of the meeting.

MUSIC IN THE BRITISH LIBRARY LENDING DIVISION

Tony Reed

Obtaining music on inter-library loan has always been an activity fraught with hazards. First there is the problem of extracting from the borrower exactly what he or she requires, secondly there has been the difficult decision as to where to obtain the music requested.

The British Library Lending Division is aware of these difficulties, and for some six years now has steadily built up what has become one of the largest loan collections of music in the UK. At the present time over 50,000 scores are held. A special emphasis has been placed on collected editions, historical editions and facsimile reprints (i.e. the type of material either beyond the normal library's budget or held only as reference material), but few types of material are deliberately excluded. Orchestral and vocal sets are not held, but sets of parts of chamber music are, in considerable quantity. There is also a growing collection of popular albums, which are able to satisfy many requests for those individual 'ephemeral' songs that have caused so much trouble in the past. Music published since 1974 is, naturally, held fairly comprehensively, but much older material, both in and out-of-print, is also acquired, from secondhand suppliers or through the Lending Division's Gift and Exchange Section. The indexing of a substantial number of anthologies is also being undertaken.

Despite the evidence that much of this material would not easily be available from other sources, demand has to date been rather disappointing. A few borrowers (usually public, university or college libraries) use the Lending Division on a regular basis and seem generally pleased with the service, but we are convinced that the collection could be used far more extensively. This is particularly so in the realm of the more scholarly editions already referred to, where LD will often hold the only copy available for loan (and especially for home reading) in the country. (The loan period available is quite generous; three weeks plus twelve weeks automatic renewal, unless required by another borrower). In a time of financial constraint there should be *more* need for this service to avoid depriving music scholars of the sources necessary for their work.

The Music Section of the Lending Division has also built-up an extensive collection of reference books. This enables us to trace bibliographical details (even if only negatively) to a considerably greater extent than most other libraries. For that reason we are able to accept requests even when the borrower is unsure of the precise details of the work required. We can even accept subject requests to some extent.

It is to be hoped that all libraries in IAML will draw the existence of this unique music collection to the attention of their users, and that all readers of BRIO will remind their respective libraries of this important source of music that can otherwise be so slow and difficult to obtain.

THE MLA CONFERENCE, 1981

Ivan March

The American Music Library Association held its 50th Anniversary Conference at New Haven Connecticut from 9 to 14 February. East coast meetings are traditionally better attended than those held in the south or west, and indeed the size of the gathering must have astonished the organisers. With over 400 librarians and associates often gathered in the meeting room it looked more like a British LA Convention than a gathering just of librarians devoted to providing music services.

The conference gave its entire first day to an Acquisitions Workshop. This was organised by the younger 'non-establishment' membership and was very lively indeed. The morning sessions were devoted to general discussions on the basic American problems of obtaining material, with contributions from Europe as well as the USA. Then the afternoon offered a series of smaller group seminars, three running concurrently, dealing with problems in different fields: printed music, records etc. They were so well attended that each seminar had to be held three times! The present writer participated, offering the view that much recorded material was easier and quicker to obtain direct from European sources, than via a local 'jobber', which is what the Americans call a local importer.

From the second day onwards the main theme of the gathering was the progress made over the fifty years of the MLA's existence. Obviously every aspect of music librarianship was featured and one of the most stimulating sessions was devoted to *The challenge of Music Librarianship*. Music librarians in the USA are conscious (as in the UK) that with a change in the basic political administration, they will have to fight hard to retain budgets, and that the next year will not be an easy one. But America is such a rich country that one feels that a degree of optimism is not misplaced. There was a special exhibition running throughout the conference held in the breathtaking Yale Beinecke Library (with walls of transparent marble to let the sunshine in) and the exhibits readily demonstrated the breadth of American culture from Beethoven and Mozart manuscripts to mementos of Cole Porter and Gershwin.

The highlight of the 1981 meeting was undoubtedly a fascinating two hour session devoted to the theme *Since 1931*. First Virgil Thomson, the distinguished composer, critic (and wit), gave a marvellous summation of written music. In spite of the fact that he wrote (alongside Copland, Harris and others) some of the finest American music in the thirties and forties, he suggested everything had already happened *before* the 1914-18 war. *Everything*! Serial music, atonalism, Webern et al. After that it was all down-hill. The point was taken up by Hans Heinsheimer who had spent a lifetime in publishing (from just before the turn of the century). He met Ravel, Strauss, Stravinsky, Bartók, etc. They all came in and out of his office. 'And' he said 'we were publishing music that everyone wanted to hear. Before the 1914-18 war every opera house in Europe wanted the première of *any* major new work and the publishing costs were paid for almost before the engraving was finished and the ink dry on the paper.' Now it appears they are still publishing new works, but works the public don't want to hear. 'The royalties from the first half of the century pay for it all, but what happens when they all run out?'

THE NEW GROVE

We cannot ignore it — we have waited for it so long, have examined it so eagerly, and now use it so much — yet it is too late for first reactions, too early for mature reflection. It has been on our shelves for some three months now; we are just beginning to get the feel of it, to know what sort of questions it answers well, where it is erratic, what topics are best looked up in other reference books. In our next issue Brian Redfern will take a detailed look at the ease (or difficulty) in using *The New Grove* as a work of reference. Taking another approach, below we print reviews of some individual articles, chosen not because they were particularly good or bad, but as a very small sample of the variety of articles in the dictionary.

Any work the size of *The New Grove* will have a certain number of errors; the Grove office would like to hear of these, for correction in reprints. In fact, some corrections have been made in the first reprinting. Is there any possibility of circulating at least the more significant errata to the original subscribers?

At the Exeter Conference, we enjoyed the exercises which David Horn had concocted — a list of questions designed (before *The New Grove* was published) to make us ferret information from the resources of his library. It was interesting how rarely *The New Grove* provided the answers — though sometimes it provided leads to them. I found that a couple of times, *Grove 5* was more helpful; but that might have been because I knew my way around *Grove 5* better. I know of no-one who is throwing *Grove 5* away; perhaps *The New Grove* should, more often than it has, presume the availability of *Grove 5* and refer readers to it.

Everyone with whom one discusses *The New Grove* has his grouses about it; but I have met no-one who is not impressed by its vast scope, the over-all excellence of its articles, and its encompassing of current musicological activity. I have sampled a fairly wide range of articles — apart from ones I have needed to look at for other purposes, I have read all except those in which I have no definite knowledge or interest in the first couple of volumes (vol.3 is still by my bedside!). Some articles are inevitably better than others (*J.S. Bach*, for instance, is dull, *Beethoven* is stimulating), some are disproportionately long or short, some periods seem to get better coverage than others. But overall, I have only one serious complaint — inadequate cross-referencing, and one less serious, but surprising one — the absence of a systematic policy of mentioning the existence of a plausible likeness of each composer. Many portraits are reproduced, some composer articles devote a sentence or two to the topic; but in these days of greater iconographical interest, the existence of a likeness should have been mentioned (preferably with a reference to its reproduction) for even the minor composers of the pre-photographic age.

Clifford Bartlett

Lassus *article by James Haar reviewed by Clive Wearing*

It goes without saying that Grove's new Dictionary will be a vital source book for all kinds of musicians for some years to come. It is primarily intended for the English-speaking world; so it assumes an even greater importance in the

areas of music where the vast bulk of research has been published in other languages. Lassus falls very clearly into this category, where German scholars have predominated.

Professor Haar has given us an excellent survey of the present knowledge of Lassus's life, marred by a few careless slips, and a good technical analysis of his works. However, his ignorance of the Roman Catholic liturgy, common amongst musicologists, proves to be a major stumbling-block in his grasp of the most important part of Lassus's compositional output. For instance, he describes Mass as 'Morning Service', a term unrecognisable in the Roman Church, unless it be a translation of 'Mattins'; 'Vespers must have been celebrated solemnly a good deal of the time' is another gem, so vague as to be meaningless; or 'portions of the Office were sung with great solemnity' (were the remainder sung with frivolity?), when the word 'solemn' has a specific meaning in the liturgy.

In the work-list, however, this ignorance becomes a more serious problem, particularly in the Motet section, where we have been presented, as in the fifth edition, with a vast list of about 550 'motets' with no attempt at classification. This is the more surprising since he does sub-divide them in the text into five, rather inadequate, sections. Lumped together as 'motets' are:

> 9 Hymns, 3 Sequences, 40 Offertories, 4 Complete Psalm settings with Gloria, 28 Complete Psalm settings without Gloria, 2 Canticles and all 4 Marian Antiphons.

I am afraid that he has also perpetuated an error stemming from Maier's Catalogue of the MSS in the Bavarian State Library, and continued by Boetticher (1958), of listing 'Surrexit Dominus' as one work. It is in fact two:

> Surrexit Dominus, 2p. Alleluia. (Invitatory for Easter Mattins)
> Dum transisset, 2p. Maria Magdalena, 3p. Ut venientes, 4p. Et valde, 5p. Gloria Patri. (Responsory for Easter Mattins).

In addition to all this, he fails to separate secular works from sacred motets, nor does he give us MS dates, where known — an inconsistency, as he did follow this procedure in the Masses. Oh for Sherlock Holmes's so far unpublished monograph on *The Polyphonic Motets of Orlando di Lasso*!

The 'Magnificat' section does not include either Boetticher's numbering system, or that of the new Bärenreiter *Sämtliche Werke*: Neue Reihe, which will lead to some confusion, as will the idiosyncracies of the 'Offices' department. Here, the Antiphons for the cleansing ceremony before Sunday Mass ('Asperges me' and 'Vidi aquam') are included without qualification. The two Offices for the Dead (Pro Defunctis, 4vv, 5vv) are found in the Mass section, where one also finds the doubtful (?de Kerle) 'Officium mortuorum', while Prof. Haar fails to state which parts of the remaining five Offices are set polyphonically. Further, in the 'Lessons' section, we should have been told that all nine Lessons from Job were set both in 1565 and 1582, but only three for Christmas, from the 1st Nocturn.

I must also single out the 'Falsibordoni' and 'Hymns', for here Haar has adopted a particularly misleading and pedantic concept: he has listed these works by quoting the first line of polyphony, whether or not it is the first verse — hence one searches in vain for the Hymn 'Ave maris stella', say, or the Psalm 'Dixit Dominus'. The section on 'Responsories' omits to tell us how many were set 'In nativitate Domini' (in fact three — all from the 1st Nocturn) or in the 'Triduo Sacro' (eighteen). This missing piece of information conceals an important guideline as to the liturgical usage at Munich.

Lists of errors and omissions of this kind give an impression that the article is itself unreliable, which is not the case. I am very pleased that Grove has devoted so much space to Lassus, and also in the way that Haar's text indicates Lassus's mastery of every facet of sixteenth-century compositional technique. I do, however, regret that Haar makes scant reference to the Munich Capella, one of the glories of sixteenth-century Europe, and that the work-list makes such a small contribution to the understanding of the liturgical context in which Lassus and his contemporaries spent so much of their working lives.

My corrections to errors of fact, implication and omission in the article appear below:

Text

p.481&2 Duke Wilhelm's wedding was on 22nd February 1568 (not 1569)
p.482 There is a possibility that a third son of Lassus (Johann) was employed at Munich in 1568-9.
p.482 There is no evidence that Lassus went to Evreux (implied).
p.482 Only the first five volumes of *Patrocinium musices* contain music solely by Lassus — the series continued until about the end of the century.
p.482 1581-5: the surge in Lassus's activity was due to the adoption of the reforms of the Council of Trent.
p.483 Duke Wilhelm played 'the lute, guitar, lira and other instruments' (Troiano)
p.483 'Curious bass intonations' are Plainsong an octave lower than usual.
p.483 'Responsorial' is incorrect — surely 'alternatim' is preferable.
p.487 The music of 'Lucescit jam o socii' changes from Motet to Chanson-style as the language changes.
p.487 Quickelberg's famous usage of the term 'musica reservata' is omitted.
Liturgy: In 1568, Mass was sung every morning, with the wind players attending on Feast Days and Sundays; Vespers was sung on Saturdays and the Vigils of Major Feasts, with the wind instruments (cf. Troiano, Dialoghi). Change is apparent in this system after 1580.

The Bavarian State Library MSS indicate that Mattins and Lauds were sung at Christmas, Easter, Maundy Thursday, Good Friday, Holy Saturday, and at the Office for the Dead. It is also obvious that Compline was regularly celebrated chorally.

Work-List

Masses, p.493.
1. Benedicam Dominum. MS c.1570 (not 1670).
2. Requiem 4vv, is an organ transcription.

Offices, p.494 (Order from 1574b)
1. Officium Natalis Christi. 5vv.
   a. Introit: Puer natus est.
   b. Alleluia: Dies sanctificatus.
   c. Sequentia: (Natus ante secula) Per quem fit machina
   d. Communio: Viderunt omnes.
2. Officium Resurrectionis. 5vv.
   a. Introit: Resurrexi et adhuc.
   b. Graduale: Hec dies quam fecit
   c. Alleluia: Pascha nostrum
   d. Sequentia: (Victimae paschali) Agnus redemit oves.
   e. Communio: Pascha nostrum

3. Officium Pentecostes. 5vv.
   a. Introit: Spiritus Domini.
   b. Alleluia: Veni sancte spiritus
   c. Sequentia: (Veni sancte spiritus) Veni pater pauperum
   d. Communio: Factus est repente
4. Officium Corporis Christi. 5vv.
   a. Introit: Cibavit eos.
   b. Alleluia: Caro mea
   c. Sequentia: (Lauda Sion) Quantum potes tantum gaude
   d. Communio: Qui manducat carnem meam
5. Officium In Purificatione Beatae Mariae Virginis. 4vv. MS c.1583-5
   a. Introit: Suscepimus Deus
   b. Alleluia: Post partum
   c. Communio: Responsum accepit.
6. Missa pro Defunctis 4vv. (H. iv,95)
   a. Introit: Requiem aeternam
   b. Kyrie eleison
   c. Graduale: Si ambulem
   d. Offertorio: Domine Jesu Christe
   e. Sanctus & Benedictus
   f. Agnus Dei
   g. Communio: Lux aeterna
7. Missa pro Defunctis 5vv (H. vi,135) Sections identical to 6 except:
   c. Graduale: omitted. Replaced by Tract: Absolve Domine.
8. Officium Mortuorum 4vv (doubtful, ?de Kerle) (H. xi, 263) Sections identical to 6 except:
   g. Communio: Requiem aeternam.

Falsibordoni, p.494 (MS order)

1. Advena (primi toni) 2 settings; 4vv, 5vv.
2. (Dixit Dominus) Donec ponam (primi toni stravaganti) 2 settings; 5vv.
3. (Laudate pueri) Sit nomen Domini (secundi toni) 5vv.
4. (Laetatus sum) Stantes erant pedes (tertii toni) 3 settings; 5vv.
5. Textless (quarti toni) 4vv.
6. Nisi Dominus (quinti toni) 5vv.
7. (Lauda Hierusalem) Quoniam confortavit (septimi toni) 5vv.
8. (Dixit Dominus) Donec ponam (sexti toni) 5vv.
9. Textless (septimi toni, forestiero) 5vv.
10. Textless (octavi toni, estranger) 5vv.

Hymns, p.494. (implied Plainsong verses are in brackets)

1. (Ad coenam agni) Cuius corpus sanctissimum 4vv.
2. (Ad preces nostras) Respice clemens solio 4vv.
3. (Audi benigne conditor) Scrutator alme cordium 4vv.
4. (Aurea luce et decore) Janitor coeli doctor. 4vv.
5. (Ave maris stella) Sumens illud ave. 4vv.
6. (Christe redemptor... Conserva) Beata quoque agmina. 4vv.
7. (Christe redemptor... Ex) Tu lumen tu splendor. 5vv.
8. (Conditor alme siderum) Qui condolens interitu. 5vv.
9. (Deus tuorum militum) Hic nempe mundi (v.5: Gloria tibi). 4vv.
10. (Deus tuorum militum) Hic nempe mundi (v.5: Laus et). 4vv.
11. (Doctor egregie Paule) Sit Trinitatis sempiterna. 4vv.
12. (Exultet coelum) Vos secli justi. 4vv.
13. (Hostes Herodes impie) Ibant magi quam. 5vv.
14. (Iste confessor) Qui pius prudens. 4vv.
15. (Jesu corona virginum) Qui pascis inter lilia. 4vv.
16. (Jesu nostra redemptio) Quae te vicit clementia. 4vv.
17. (Lauda mater ecclesia) Maria soror Lazari. 4vv.
18. (Lucis creator optime) Qui mane junctum 4vv.
19. (O lux beata Trinitas) Te mane laudum. 4vv.
20. Pange lingua gloriosi. 5vv.
21. (Petrus beatus catenarum) Gloria Deo per immensa. 4vv.
22. (Quicumque Christum) Illustre quiddam cernimus. 4vv.
23. (Rex gloriose martyrum) Aurem benignam protinus. 4vv.
24. (Sanctorum meritis) Hi sunt quos retinens. 4vv.
25. (Salvete flores martyrum) Vos prima Christi. 4vv.
26. (Te lucis ante terminum) Procul recedant. 4vv.
27. (Tibi Christe splendor) Collaudamus venerantes. 4vv.
28. (Tristes erant Apostoli) Sermone blando angelus. 4vv.
29. (Urbs beata Jerusalem) Nova veniens ex coelo. 4vv.
30. (Ut queant laxis) Nuntius celso veniens. 4vv.
31. (Veni creator spiritus) Qui paraclitus diceris. 5vv.
32. (Vexilla regis prodeunt) Quo vulneratus insuper. 4vv.

Vol.18 of the Bärenreiter *Sämtliche Werke* contains a further 5 Hymns, and 12 Variants.

Motets, p.495

Alleluia, vox laeta. 2p. Alleluia, prae gaudio. (S. iii, 141) omitted. (Latin version of the Chanson: Veux-tu)
Dum transisset. 2p. Maria Magdalena. 3p. Ut venientes. 4p. Et valde. 5p. Gloria Patri. (included under 'Surrexit Dominus').
Lucescit jam o socii — listed under Chansons.
Salve regina mater. 2p. Ad te suspiramus. 3p. Et Jesum. 6vv (S.xiii, 131) omitted.
Surrexit Dominus. 2p. Alleluia. (see above).
'Vide homo' is the last section of 'Il Lagrime di S. Pietro' (Madrigals).
'Gloria Patri' is the third part of 'In te Domine speravi'.
Included amongst the Motet section are the following:
9 Hymns:
   Audi benigne conditor
   Aurora lucis rutilat
   Jesu corona virginum
   Jesu nostra redemptio
   Lauda mater ecclesia (6vv)
   O gloriosa domina (6vv, 1582)
   Ut queant laxis (though possibly not for liturgical use)
   Veni creator spiritus
   Vexilla regis prodeunt.
3 Sequences:
   Clare sanctorum
   Lauda Sion
   Stabat mater
40 Offertories: Identifiable by reference to Mus MS 2744 at the Bavarian State Lib.
4 Complete Psalm settings (with Gloria):
   Beatus vir qui timent
   In exitu Israel
   In te Domine speravi (Haar detaches the Gloria)
   Miserere mei Deus
28 Complete Psalm settings (without Gloria)
2 Canticles:
   Benedictus Dominus Deus (modes omitted by Haar: I, III, & IV)
   Benedicite omnia opera
All the Marian Antiphons:
   Alma redemptoris mater
   Ave regina coelorum
   Regina coeli laetare
   Salve regina mater

Madrigals, p.498.

Ardo si, ma non t'amo (Tasso) should have two entries (cf. Tutto lo di)
Lagrime di S. Pietro 7vv (Tansillo) 1595. No sections of this work listed:

1. Il Magnanimo Pietro.
2. Ma gli archi
3. Tre volte haveva
4. Qual'a l'incontro
5. Giovane donna il suo
6. Cosi tal hor benche
7. Ogni occhio del signor
8. Nessun fedel trovai
9. Chi ad una ad una
10. Come falda di neve
11. E non fu il pianto
12. Quel volto, ch'era poco
13. Veduto il miser
14. E vago d'incontrar
15. Vattene vita
16. O vita troppo rea
17. Ah quanti gia felici
18. Non trovava mia fe
19. Queste opre e piu
20. Negando il mio signor
21. Vide homo, quae pro te (listed separately as a motet).

O Lucia miau has a 2nd Part: O Lucia, susa da lietta. 3vv.
S'io fusse ciaul (misprint)

Magnificat *article by Ruth Steiner, Winfried Kirsch and Roger Bullivant, reviewed by Clifford Bartlett*

The article is divided into three sections, each by a different author: 1. monophonic, 2. polyphonic to 1600, and 3. after 1600. The introductory three lines betray one deficiency of the article: the Magnificat may indeed be 'sung with an antiphon near the end of Vespers' in the catholic liturgy; but the Latin title is also used for the anglican liturgy, which includes it in Evensong. There is no mention in the article of anglican settings, nor cross-reference to *Service*.

The section on the monophonic Magnificat is short, over-compressed, and probably confusing to a reader not considerably knowledgeable in liturgical matters. I would have expected some comment on the text, its relationship

to Old Testament psalmody, and reason for and the history of its inclusion in the liturgy. The Dictionary includes in the article *Psalm* much relevant information on the canticles, but this is not referred to. The assistance given to someone wishing to know how to perform an alternatim polyphonic setting is inadequate.

The section on the polyphonic Magnificat up to 1600 is admirable, except that 1600 cuts off the flowering of the Magnificat cycle in Spain and hispanic America, where the composition of sets of 8 Magnificats seems to have become the prime method of a composer demonstrating his compositorial skill (as, for instance, Aguilera de Heredia's set with canon at the degree corresponding to the number of the tone).

The final section, instead of dealing with the general practice, describes a dozen settings from Monteverdi to Penderecki. A weakness is the treatment of the Magnificat in isolation, whereas, at least in the context of seventeenth- and eighteenth-century Italy, it needs discussing in the whole context of Vespers. (There is a similar weakness in the article *Psalm*, while the article *Vespers*, also by Ruth Steiner, does not consider the post-medieval service at all.) With Bach Magnificats (both J.S. and C.P.E.) there is no account of the place of the Magnificat in the Lutheran service; Christmas is mentioned in connection with the first version of the J.S. setting, but with no suggestion that it is significant. Nor is there any mention that the modern settings are presumably written for concert, not liturgical performance. The Dictionary lacks any system whereby Bullivant's useful descriptions of his selected Magnificats could be cross-referenced under their composers; but who, looking up, say, Lennox Berkeley, will be likely unprompted to suspect half a column in the Magnificat article?

So, of the three sections, the first is written by a medieval specialist who seems unable to produce the information a non-specialist might require, the second by an expert who knows the subject thoroughly, and can distil her knowledge into a coherent and intelligible account of a widely-practiced, but now little performed, musico-liturgical form, and the third by a scholar who seems more interested in individual pieces of music than the Magnificat as a genre. There should probably have been a fourth section, describing what happened to the Magnificat at the Reformation and, more recently, in the present break-up of the catholic liturgy.

Lewis Foreman *Some aspects of twentieth-century British musicians*

In coming to an initial assessment of so large an achievement as *The New Grove*, one really needs to consider it in three ways. Firstly coverage and scope; secondly methodology and treatment; and finally the minutiae of individual contributions.

As far as British composers of the earlier twentieth century are concerned, we were led to believe that *The New Grove* would encompass fewer of the smaller names than before; while this is true, the coverage is still remarkably broad. I just wish that some form of cross-referencing to previous editions could have been considered with a cross-reference to an entry in *Groves 1 to 5* for which there is no entry now.

The approach to most articles is good, though one has reservations concerning the implied value judgements in the differing scale of the articles and

the sliding scale of detail in the catalogues. For this reader at least, the catalogue policy has the result of giving a complete catalogue for composers where other catalogues are easily available, but little or none for those where there is no alternative. I suppose it is necessary, but it is maddening in practice. The greatly extended bibliographies are a valuable (I am tempted to say *the* most valuable) feature of the work, though their unevennness makes for difficulties (more on this later).

But to briefly return to the comparative scale of treatment of different composers. Has Grove got it right? Does Holst really deserve nearly three times the space of Honegger; or Bowen less than a fifth of Langgard?

The text has been up-dated right up to the last minute; this works tolerably well, particularly in the case of catalogues of works. It is less conscientiously done in the bibliographies. A number of small howlers, too, have crept into some individual articles. While not detracting significantly from the overall achievement, they are irritating and reduce confidence in those areas about which one does not have specialised knowledge. This rather inclines one to adopt a nit-picking approach to reviewing, which one would have preferred to avoid.

I have already mentioned the bibliographies. While far more substantial than anything previously seen in a reference book of this type, they are so uneven in their treatment as to suggest that there has been no overall editorial supervision, but rather that they have been left to the whim of individual contributors. This applies not only to the quality of the items cited, but also to their quantity. The Elgar entry has 137 citations, Britten 58, Vaughan Williams 87; but others are much more meagre, the David Bedford article for example only citing one reference, and that dating from 1966.

There are really excellent and readable new articles on many composers, good examples are Mackenzie, MacCunn, Stanford, E.J. Moeran, Balfour Gardiner, Alan Rawsthorne, even Ernest Farrar. The Percy Grainger article by David Josephson is in all respects (text — catalogue — bibliography) quite simply the best non-booklength account of Grainger yet written.

At the other end of the scale the entries on John Foulds, George Lloyd and York Bowen bear all the signs of names from the fifth edition intended for the scrap-heap, and hastily resurrected at the last minute. The article on George Lloyd for example, while including a work not completed until 1980, cites his symphonies 6 to 9 as 'undatable' even though Lloyd is in the London telephone directory, and gives him no bibliography but an OBE he has never been awarded. Similarly York Bowen. This time no list of works nor any bibliography, but we are told that he wrote '3 piano concertos' (when the fourth was premiered at the 1959 Proms) and 'a symphony' (while the third was premiered in 1954).

A very useful part of some of the catalogues concerns those giving lists of writings as well as music. Some of these are reasonably well done select lists (Cyril Scott, Robert Simpson). Others, such as that of Bliss are inadequate, while for Bax there is no list at all.

Now a brief consideration of a few individual articles:

Edgar Bainton: several composers who achieved minor reputations in the UK in the earlier part of the century, and who would have been strong candidates for being dropped from *The New Grove*, are included with quite acceptable

entries because they spent the major part of their creative lives abroad, and are thus considered editorially as Grand Old Men of (in the case of Bainton) Australia. Other examples are W.H. Bell (South Africa) and Healey Willan (Canada). It also means that those bibliographies are valuable for the sources cited being from those countries, and thus unfamiliar. (Incidentally one of the entries in the Bell bibliography is actually in Afrikaans, though not noted as such — and the English language catalogue of Bell's works is not cited at all.)

Sir Arnold Bax: an admirably wide-ranging and readable account of Bax's music, championing unfamiliar as well as well-known works, and not afraid to criticise in first-hand terms. Includes two howlers — Bax wrote short stories not novels, and Paul Corder was the dedicatee of the Fourth Symphony not the conductor of its first performance.

Havergal Brian: A difficult composer to be balanced about. The writer offers an acceptable article, but omits any list of Brian's writings at all (though mentioning in the text that Brian wrote voluminously as a musical journalist). The bibliography omits Eastaugh's biography, one of the three or four most important source works on Brian.

The Britten article comes in six sections, and occupies just over 15 pages including catalogues. It is balanced, well-done, and nicely illustrated with five photographs and a page of music facsimile. The catalogue attributes *The Rescue* to MacNeice when it is by Sackville-West.

Rebecca Clarke: this looks like an after-thought. There is no proper entry for Clarke, only the name and her date of birth, and a cross-reference to her husband (James Friskin). At the end of his entry we are told she wrote a sonata for viola and a trio, and this time we are given the date of her death. This should have been done better.

Delius: the Delius essay is lively and readable, occupying six pages in total, with three illustrations. One's reservations concern mis-spellings of names (Sanzogno for Sonzogno, correct in Vol. 17; Nicholls for Nichols) and a host of errors or old information in the catalogue. In the bibliography Dawn Redwood's book on *Hassan* is cited as being by her husband Christopher Redwood.

Edmund Rubbra: a sympathetic article, which appears to have been written in the early 1970s. Although major works up to the 11th symphony are all in the selective catalogue, the text does not include them in the discussion, and the bibliography ends at 1971. The presentation of a selective catalogue is particularly impracticable in the case of Rubbra. The list of his writings cites his edition of Casella's *The Evolution of Music* as just *Casella*. It also omits his *Collected Essays on Gustav Holst* (1974).

To conclude, one of the features of *The New Grove* is the good selection of articles on writers and critics. An interesting one is that on Sir Neville Cardus, which sympathetically gives the main facts, and a list of his book-length writings on music in some 5½ column inches. Yet the bibliography fails to include McIlwaine's thesis *A Bibliography of Neville Cardus* (London University Diploma in Librarianship, 1964). Also not mentioned is the fact that Cardus' poems about England were set by Edgar Bainton as his *English Idyll* for baritone and orchestra (1946).

So, in sum, a fine overall achievement. But as far as British music of the earlier twentieth century is concerned, the actual standard of accuracy and documentary scholarship on the page does suffer from a larger number of minor mistakes and omissions than one would like to see in a work of this importance.

Bassoon *article by William Waterhouse, reviewed by Raymond McGill*

The article is by one of England's most distinguished and respected exponents of the instrument, William Waterhouse (at present co-principal bassoon in the BBC Symphony Orchestra). Mr. Waterhouse is a widely accepted authority on the history of the instrument as well as the literature written for it.

The present article is more substantial and comprehensive than the previous one in that the labyrinthine history and development of the modern instrument is treated logically and with the essential clarity that is called for. (The history and origins of the bassoon are somewhat obscure and not particularly straightforward.) Two important early eighteenth-century writers are not cited in the article, which is surprising since most of the other important writers and treatises *are* mentioned. Those omitted are Majer *Museum Musicum* (1732) and Eisel *Musicus Autodidactus* (1738), both of whom provided fingering charts — Eisel providing them for three- and four-keyed bassoons, thereby showing that the important G sharp must by then have been fairly

common. Majer shows a chart for a three-keyed instrument — the G sharp has to be half-holed, and it is worth noting that B and C sharp are omitted from the bottom of the compass (these notes were not likely to be commonly employed due to the sort of keys that the bassoon was most suited to playing in). The inference to be drawn from a comparison of the fingering-charts might suggest that changes were taking place at a rapid rate or that the instrument Majer was referring to was out of date.

The standard compass given by Mr. Waterhouse is B flat to e", while in *Grove 5*, Lyndesay G. Langwill gives it as B flat, to f" or even a flat". Certainly Berg wrote up to f" in the *Lulu Suite* and other composers have done so, notably Françaix and Dutilleux.

A new feature in the article is the section (s6) devoted to repertory and use, which is substantial enough, but in view of the special knowledge Mr. Waterhouse has, it is odd that some twentieth-century works receive no mention. The *Concerto* of Jolivet is an example that springs to mind, for the notoriety it has achieved for the sheer technical demands it imposes on the player. Two specially commissioned English works of recent years are also neglected: Stephen Dodgson's *Concerto* (written for Martin Gatt) and John Joubert's *Concerto* (written for Michael Chapman). Both of these works have been broadcast. Marini's *Sonata Op.8* (1626) includes two works employing bassoon: *Sonata 8* is for *Doi Fagotti o Tromboni Grossi: Sonata 9* is for *Doi Fagotti o Bassi*. That two *bassoons* may be employed in these works is not clear from the text.

The section devoted to performers and teachers could have been expanded more, especially in view of the large number of recordings that some of the most eminent players have made. Players that spring to mind include Fernand Oubradous, Paul Hongne, Sol Schoenbach, Maurice Allard and Cecil James; particularly important and influential as a teacher was the late Enzo Muccetti (principal at La Scala).

But it is difficult to decide where to draw the line, and expansion would have disproportionately increased the length of the article. Other reservations are of a minor character and should not detract from the overall significance.

Organ *article by Peter Williams, reviewed by Malcolm Jones*

A reading of this article proved instructive, not only on its subject, but on several aspects of the whole work in comparison with earlier editions. The equivalent article in earlier Groves was substantially that of E.J. Hopkins for the first edition. By the fifth edition this had been subjected to a little omission and alteration, and more substantial additions, mostly at the end, detailing 'modern developments'. It was basically historical, heavily weighted to English practices, and informed by a view of history as continuous development and improvement. Thus the many specifications given were mostly English organs, and as one example, the addition of pedals was discussed in terms of England in the early eighteenth century, with a reference to the fact that some continental organs had adopted the practice earlier; a wider view would have to be that England was late in getting round to it, as Burney remarked as late as 1770.

Only by the fifth edition is there any questioning of the view that the large romantic organ, with electric or pneumatic action and many modern 'improvements' in action and tonal quality, is *the* organ. In fairness, this was the general view of the time, especially in Britan, and it survives today.

The article in *The New Grove* is by Peter Williams, a British scholar indeed, but one of international reputation. He has been associated with the 'Organ Revival', the restoration of the mechanical action and the sound of the Baroque period, an excellent example of which was heard by IAML(UK) members at the 1978 conference at Edinburgh University, where he works.

It is necessary to notice that the article is primarily concerned with larger instruments, and has many cross-references such as Regals, Positive, Portative (other forms of organ) and details — Double Organ, Rank, Werkprinzip, En chamade, Organ pipes, as well as allied subjects — Temperaments, Sources of keyboard music. This technique of leading the reader round the whole work is very characteristic of *The New Grove*, as is the layout of the article with a definition and 'contents of article' at the head.

There is a technical discussion, which, like many other contributions, is illustrated with excellent line-drawings. Then follows an historical survey, well balanced as to times and countries. Finally there is a substantial bibliography which, again like many others, demonstrates how many basic texts of its subject are either impossible or very difficult to come by. Readers of *The New Grove* are taxing at least one library quite considerably as a result!

The article is very substantial, at 78 pages, and there is necessarily a good deal of technical vocabulary. However, a colleague with no formal musical training found it 'not impossibly difficult and interesting as well as informative'. Anyone who knew all its contents would be very knowledgeable on the organ. Perhaps it is not surprising that pretty much all it contains appears in the author's book *A New History of the Organ* (Faber, 1980) which, in its three times as many pages, has some text and illustrations in common with Grove. Many articles, it must be observed, cover subjects on which no comparable monographs exist, and it clearly lays no blame on author or either of the publishers that this is not so in this case.

Webern *article by Paul Griffiths, reviewed by Helen Faulkner*

Coming so soon after the publication of Moldenhauer's mammoth volume on this composer, Griffiths' article on Webern in *The New Grove* is likely to be subjected to a lot of informed scrutiny. It will certainly stand scrutiny well.

Naturally it is aimed less at the specialist than towards the more generally interested reader. The compilation of any large reference work of this type is bound to encounter a problem of 'pitch'; a question of 'who are we aiming at?' A composer such as Webern (or for that matter, Binchois) who is not normally part of the main interest of the 'average' general public raises a particular question. Does the writer assume that simply by the fact that the reader is reading the article, that he has already responded to the music and is already to an extent informed? Griffiths assumes a pre-existing degree of interest in the music, but only a very basic analytical vocabulary. Whilst he makes no suggestion that this music is any more or less approachable than it actually is, he summarises well, managing to get down to a lot of detail but avoiding too much technical jargon. An artificial division between a chronological survey of the works and their musical style results in a degree of repetition, but gives two routes into the works themselves. There are bound

to be tantalizing generalities about which one wishes that Griffiths could have said more. For instance why was Strindberg, a writer who Webern set only once, such an important influence?

Griffiths is less committed to the vocal works than the instrumental pieces, and there is little consideration of the relationship between text and music, perhaps because this topic demands an element of subjectivity which he studiously avoids. He is, however, prepared to tackle the problem of what is perceivable in this music. His brilliantly succinct definition of a 'subject' in Webern's music as 'a collection of motifs (harmonic, melodic or rhythmic), often differentiated in timbre and/or rhythmic shape and usually presented in a very open texture' is an important key to listening.

The work list is comprehensive for works with opus numbers, published works without opus numbers, and published sketches, though many other mainly fragmentary sketches which Moldenhauer lists are logically excluded.

The select bibliography is good, though it is odd that he bemoans the dearth of analyses of pre-serial works he omits at least one study in *Perspectives of New Music* (of op. 11) though he otherwise includes much material from this journal.

For the reader without access to, or inclination towards Moldenhauer's book this is by far the best available shorter resumé of Webern's life and works. It is succinct and often illuminating, and above all clearly discusses music, not simply, as is so often the case with writings on Webern, explaining techniques.

REVIEWS

Donald Kennington and Danny L. Read. *The literature of Jazz: a critical guide*. 2nd ed. rev. The Library Association, 1980. 236p £9.50 (£7.50 to L.A. members) ISBN 0-85365-663-0

Ten years have elapsed since the first edition of this bibliography was published. The most important comment to make is that this is a considerably better publication than the work published in 1970. It should really count as a new book and the authors deserve credit for producing such a comprehensive survey.

The original publication was by Donald Kennington and this time he has had the collaboration of his American co-author, Danny L. Read. This must have been of great value, as tracking down American literature on jazz is not always easy from this side of the Atlantic. There has been an explosion in the amount of material published on jazz in the last ten years. The music has become accepted as a subject of academic study (the touch of death?) and a whole new generation of jazz enthusiasts is eager for information. An indication of the growth of interest is the number of specialist jazz record shops which have appeared in recent years and many of these sell a range of literature on the subject.

The Guide is selective as its title suggests. Librarians who are not jazz enthusiasts will find the introductions to each chapter most useful for selection purposes, while many of the titles listed in the bibliographies forming a substantive part of each chapter are usefully annotated.

The coverage is comprehensive and includes the background, the blues, histories and biographies, reference sources, periodicals and books of analysis, theory and criticism. Two interesting chapters cover jazz education and jazz in novels, plays, poetry and films.

Foreign language works are not included unless translated into English, and, while a list of periodicals is provided, articles in them are not itemised. A title and name index is provided. It is a pity that the latter could not have included titles of works under an author's entry.

To conclude, this is an excellent survey and should not only be on every library's public shelves, but also be a desk guide for selection. The authors pay particular and justified tribute to Teresa Chilton of the Bloomsbury Book Shop, London. Is it too much to hope that by the time the next edition appears they will no longer be able to say that that shop's stock 'proved more valuable than any library collection'? It is good to find an L.A. publication making that kind of critical comment on libraries. This book deserves to change the justification for this comment.

Brian Redfern

Richard J. Wolfe. *Early American music engraving and printing; a history of music publishing in America from 1787 to 1825 with commentary on earlier and later practices* Urbana: University of Illinois Press, 1980. xx, 321p £15.00 ISBN 0-252-00726-3

This volume is a most welcome and useful addition to the growing body of research on the history of music printing and publishing. The author is Rare Books Librarian at Countway Library of Medicine, Harvard Medical School, and this volume (one of the series *Music in American Life*) grew out of his earlier study *Secular Music in America 1801-1825*, when he realised that no survey existed of early American publishing practices. The present volume admirably fills the gap by offering a detailed survey of the period concerned.

In spite of the early dependence on imported music (a dependence never wholly grown out of) there are some striking parallels with the development of music-printing in Europe, two centuries earlier. The earliest native American publications were of a religious nature, hymn and psalm books for communities which had crossed the Atlantic in the pursuit of freedom of worship. Secular music, too, was in demand, thanks to the later efforts of immigrant music masters, some of whom did their own printing and publishing, or acted as agents for established European firms. The earliest plates were engraved by men who were silversmiths by trade, adapting their craft to a new product; one of these, John Aiken, was a craftsman of some skill. The excellent illustrations in this volume include a creamer and spoon of his manufacture as well as off-prints from a music-plate engraved by him.

Chapters VI-IX of this excellent survey examine the techniques used by American music printers. None of these differs to any great extent from those used elsewhere, but it is interesting to consider them in an American context, and the information is valuable to those who have never before examined music-printing as a craft, or have found other treatises to be out of print. However, it is Chapter X — *Customs and conditions of the trade* — that is most interesting to a non-American, so many fascinating personalities emerging from what was clearly a bustling society — Mrs. Bradish of New York

with her boarding-house and Madame Le Pelletier, whose Royalist sympathies did not distract her from publishing her *Journal of Musick* in Baltimore.

Mr. Wolfe makes two eloquent pleas in this book. Firstly he points out that although much of this music is not of any great quality, it was written to be performed, and should be, since it offers such a valuable historical and social insight into American society. Lastly, he pleads for funds to support bibliographical research. One can sympathise with him on both counts, but more particularly on the second, if it is likely to lead to the publication of other treatises of this quality.

Miriam Miller

Gavin McFarlane. *Copyright: the development and exercise of the Performing Right* (City Arts Series) John Offord (Publications) Ltd. 1980 £6.95 ISBN 0-903931-27-3

The subject of copyright is one on which any layman holds forth at his peril. When it comes to the particular subject of music copyright, one is plunged into a world where various kinds of rights abound — for example, graphic rights, mechanical rights, performing rights, dramatic rights. The general subject is even more confusing because of the lack of any universal standard copyright practice, even though the actual principles may be very similar, whether concerning actual copyright laws or even duration of copyrights. The person who attempts to work out which of Debussy's works are copyright (and for how long) in each of Germany, France, the UK, and USA, will soon understand what I mean. In the UK, the current Copyright Act 1956 needs drastic revision (when is Whitford going to be taken off those dusty parliamentary lawyers' shelves?), and the problem is compounded by the continual development of new technology which is liable to render new legislation out of date almost as soon as it is enacted.

The book reviewed here is concerned mainly with the Performing Right and is therefore to be greatly welcomed, inasmuch as there is very little literature on the subject. Once again, Britain is shown up as a country in which this matter has scarcely been treated as an academic subject, compared with other countries:-

> 'The situation is quite different on the continent of Europe and in America, where both copyright as a general study and the speciality of the performing right flourish, receiving encouragement both from the academic and commercial worlds. But unfortunately so far there has been little conscious discussion of the performing right here, or indeed much evidence that its existence as a separate right is appreciated.'

Beginning with those extremely critical comments, Gavin McFarlane, a lawyer with first-hand experience of the entertainment industry, and who, incidentally, has contributed the article on Copyright Collecting Societies to *The New Grove*, has given us a very readable book which traces the development of copyright right back to Roman times, where there was '... the bookseller, who had within his shop a department of copyists... They took an oath to make exact copies, and were liable to punishment if they were found to have deviated from the original.'

The author then relates extensively the problems which the introduction

and development of printing brought, and the many court cases either arising from or leading to new legislation to cope with the new situations. Some of these situations now seem bizarre, but make entertaining reading, along with the unscrupulous actions of the eighteenth-century 'pirates', and of the nineteenth-century 'performing rights' collector Thomas Wall.

It was not until 1914 that the Performing Right Society was set up in the UK, well behind the main European countries. It took time for it to become really established and successful, relying on a continuing build-up of case law decisions (mainly in its favour), which are well documented here. The book in fact is really up-to-date, including details of the PRS v Harlequin Record Shops case of 1979, and, in its last chapter, the development and final passage in 1979 of the Public Lending Right. Nor does the Common Market escape the eagle eye of the author, in that the problems for the collecting agencies caused by Articles 85 and 86 of the Treaty of Rome are examined, especially the decision by the Commission of the EEC over GEMA (the West German equivalent of the PRS). The author comes to the interesting conclusion that the monopoly of the copyright societies would seem to be in the public interest.

If I have any criticism, it is that the copious footnotes so often refer to 'op. cit.,' occasionally many pages on from the first citation, and, surprisingly, there is no bibliography. Nevertheless there is an index of Cases, and a separate Table of Statutes and Conventions.

This book together with *The Composer in the Market Place* by Alan Peacock and Ronald Weir (Faber Music 1975) which complements rather than duplicates Dr. McFarlane's book (and, curiously, is not mentioned by him) will form the essential reading for anyone interested in the study of the musical performing right.

Alan Pope

Alan Rich. *The Listener's Guides to Music — Classical Music: Orchestral* Blandford Press 1980 139p £4.95 ISBN 0-7137-1103-5
Alan Rich. *Opera* 135p £4.95 ISBN 0-7137-1104-3
Morley Jones. *Jazz* 133p £4.95 ISBN 0-7137-1102-7

The Listener's Guides is a series of books under the editorship of Alan Rich. Three volumes have been published thus far, of which two (*Opera* and *Classical music*) are by the editor himself, while the third volume, *Jazz*, is by Morley Jones.

A fundamental fault of each volume is the lack of any sort of index — whether of works, composers, or performers. In two volumes, the only aid is the list of chapter headings on the contents page; the opera volume, though, does have the advantage of a list of operas by those composers dealt with in the text, and works listed are identified further with date of composition, but there are no page references given! Such lack of information credits the reader with greater awareness of the historical/chronological placing of one composer in relation to another than the whole tone of these books implies. They seem to be aimed at the hitherto musically uninitiated, although in the introduction to *Opera*, Mr. Rich assumes that the reader *does* have prior knowledge of the subject. While anxious to keep these volumes within the size of a pocket-book (and in this respect they are admirable and will un-

doubtedly stand up to much use), Mr. Rich further explains that he assumes that the reader *will* know where to find complete plots and such details in the works of Newman, Kobbé, Dent and Budden (he makes reference to Julian Budden's three-volume work on Verdi, but does not point out that at present only two volumes are available — this is at the least confusing for someone hoping to discover more about *Falstaff*, for example).

There are a number of details throughout these volumes with which I was not happy: in *Opera*, when referring to *Serse* (p.21) Mr. Rich mentions the so-called *Largo*. Surely this would have been an ideal point at which to introduce the proper title of the aria concerned, *Ombra mai fu. Die Zauberflöte* is dismissed as '...a work impossible to cope with rationally. Its plot line is of an epic silliness...' Reading the work of other writers on this and many other operas, a certain degree of conflict of ideas is bound to arise. If Mr. Rich regards *Die Zauberflöte* as silly, then surely the same can be said about a lot of other operas? Consistency of approach in referring to works would be preferable: *Lucia di Lammermoor* within the space of a few lines becomes *Lucy of Lammermoor*.

It is a great pity that a figure such as Massenet is treated in so perfunctory a manner, for while he has been one of the neglected figures in French opera in recent years, he is certainly now receiving the critical attention that he has long deserved and performances of neglected works are now being given in the major opera houses due to the championship of exponents of the calibre of Sutherland and Bonynge. *Esclarmonde* is one of Massenet's major works which is slowly coming back into the repertory and a major recording of this has been available for some time now. However, it is with *Elektra* of Richard Strauss that we have one of the most serious omissions in the entire book. Here is Strauss at his most brutal rhythmically and adventurous harmonically, a work that is as compact and taut as any that he produced and yet it is mentioned simply in passing (with no mention of the superb recording by Solti and Nilsson — one of her very greatest roles along with Salome, Brünnhilde and Isolde).

The final chapter, entitled *Opera Today: Many Directions* is a rather odd and not very balanced attempt at assessing what is going on in the twentieth century, including Offenbach and Sullivan as standing on the threshold of musical theatre — so where is Stravinsky and Henze (*We Come to the River* — described by Henze as 'Actions for Music'). Henze, with some half dozen operas spanning his career, receives no mention; similarly with Tippett, Birtwistle and Maxwell Davies, to mention but a few that spring to mind. The list of recordings for this chapter is pitiful — from just two *major* figures (Sullivan and Britten) only three recordings are listed.

There are a number of faults with *Classical music*. The date of birth of Vivaldi has been fixed as 1678 for several years now, and indeed 1978 was regarded as the 300th anniversary, but Mr. Rich gives between 1669 and 1678. He refers to performances of J.S. Bach by Harnoncourt as 'lifeless' — he may have his faults, but this is certainly not one of them, and one should not overlook his pioneering work. More generally, the cover title is just *Classical music*: only the title-page qualifies this as *Orchestral*.

While it is a difficult task to try and produce a small volume devoted to orchestral music as well as suggest recordings of some standard pieces, the choice of recordings is sometimes odd: Boulez would not strike one as a first

choice for the *Water Music*; Barenboim playing Mozart piano concertos has been omitted; there are no recordings of any of Mendelssohn's piano concertos — one would have hope that the G minor work would be listed. Twentieth-century English music has been neglected — only a couple of minor works by Walton are mentioned and there is total neglect of Elgar!

On the other hand, the other volume to appear, *Jazz*, is quite admirable. Here we have a wealth of information which is comprehensive and tightly-organised, with photographs of most of the figures dealt with (a more recent photograph of both Ella Fitzgerald and Sarah Vaughan would have been useful for identification), and in an area of music that is not particularly well-served by this sort of book (there are lots of books which rely heavily on pictures with little writing), it is to be very warmly recommended.

Raymond McGill

Linton E. Powell *A history of Spanish piano music* Bloomington: Indiana U.P., 1980 213p £10.50 ISBN 0-253-18114-3

With the exception of a handful of names which constantly recur, the field of Spanish piano music is somewhat neglected; this new book goes some way to remedying the situation. Starting with the earliest piano music dating from the eighteenth century, and the influence of Domenico Scarlatti, the reader soon encounters such lesser-known names as Pedro Albeniz (1795-1855). Albeniz would appear to have achieved a certain reputation for writing brilliant display pieces in the form of fantasias on operatic themes. Indeed, these works would seem to have been numerous in quantity and popular in appeal, despite remonstrations by some writers. There is a short chapter on the influence of the guitar, and the final chapter surveys music since World War II. This final chapter is particularly useful for the concise biographical details supplied and for pinpointing the style of writing employed by those composers under consideration. Throughout the text there are copious musical examples and there are two appendices; the first lists anthologies and modern editions of early music; the second, a representative selection of post-1945 music. There is also a glossary of rhythmic patterns and a comprehensive bibliography. This book is to be warmly recommended to anyone with an interest in the development of solo piano music for the new horizons it opens in a field where there is clearly much still to be discovered, while libraries will find it a source of information on a lttle-documented repertoire.

Raymond McGill

Carl Dalhaus. *Die Musik des 19. Jahrhunderts (Neues Handbuch der Musikwissenschaft, 6)* Wiesbaden, Athenaion 1980 360p ISBN 3-7997 0748 4

The *Neues Handbuch der Musikwissenschaft*, like the *New Oxford History of Music* and, for that matter, the new *Grove*, is an updating in ten volumes of the original *Handbuch der Musikwissenschaft* which appeared in 1930. The whole project is edited by Carl Dalhaus, who is the author of this the first volume to be published.

Here is a scholarly answer to the coffee-table book — a comprehensive,

well-ordered survey, not precisely of the 19th century but of a more musically logical span of 1814-1914, illustrated by 75 musical examples, 91 illustrations and 2 colour plates. Dr. Dalhaus covers not only the composers of the period and their works but also gives a picture of the social and artistic climate of the times. This historical background is reflected in the chronological chapter divisions — 1830, 1848, 1870 and 1889 — all years of revolution or similar substantial political significance. Like any general historical survey, there is little opportunity in this volume to do more than touch on all the major trends and developments across Europe, but there are benefits derived from the fact that unlike, for example, the *New Oxford History*, the complete text is the work of one author, who has mapped out his canvas into a musical and historical landscape of balanced proportions and perspective.

The illustrations are beautifully reproduced and cover an enormous subject range. There are several depicting performances of earlier works — notably a performance of Handel Festival proportions of Haydn's *Creation* in the Spanish Riding School in Vienna — and some purely architectural illustrations of famous concert-halls. Opera is well-represented, amply illustrating the vast scale of French grand opera productions, and, in a hilarious sketch, the backstage machinery which enabled the Rhinemaidens to swim! There are title-pages, portraits, paintings and sketches of domestic music-making, cartoons and caricatures — this last category including Weber, Mahler, Berlioz, Paganini, Reger and Strauss.

Although the German text may restrict the usefulness of this series to British librarians, this volume nevertheless provides a comprehensive survey and a rich pictorial record of an era which is not exactly over-represented in terms of general historical surveys.

Ann Manly

IN BRIEF
reviewed by the editor unless signed

John Walter Hill (ed.) *Studies in musicology in honor of Otto E. Albright* Bärenreiter, 1980 287p £26.88 ISBN 3-7618-0433-4

Anyone who has attended a IAML Conference will have noticed the slightly gnarled but benign face of Otto Albrecht, who celebrated his 80th birthday at the end of the Salzburg Conference two years ago. This collection of studies was assembled for his 75th birthday, but such are the delays in academic publishing that it has only recently appeared; *The New Grove*, in fact quotes 1977 as its publication date in various bibliographies. The contents are of the standard Festschrift type, not for the general reader, but mostly substantial, not the minor cast-off papers from a scholar's study that sometimes pad out books in honour of lesser men.

Oliver Strunk *Source readings in music history* Faber & Faber, 1981 5 vols. Paperback £3.50 each ISBN 0-571-1165-7, etc.

Originally published in 1950, this standard collection of writings on music is still essential reading for music students, but with much of interest for the non-professional reader too. The 5-volume paperback version has been available here erratically for the last 15 years; its inclusion in the Faber Paperbacks series should make it easier of access. Some of the translations may need correction now — would it have been impossible to add references to more recent ones, such as Hitchcock's of Caccini? The text seems to be an exact reprint from the original 1-volume editions except in two ways: an index is included for each volume, but the original through pagination is replaced by separate ones for each volume, thus hindering following up references in scholarly literature, which use the 1-volume page number. The custom of double-pagination is one musicians have lived with for several centuries: why must the publisher be so annoyingly tidy?

William L. Smoldon *The music of the medieval church dramas* Oxford U.P., 1980 450p £40 ISBN 0-19-3163217

It is excellent that this summation of Smoldon's lifetime's study of the subject should be published, even though it was not quite complete at his death; congratulations to Cynthia Bourgeault for her tactful editing. In some ways it is not the book a scholar working at the subject now would have produced; but the author's close acquaintance with all the primary sources, and his enthusiasm for the best of the works he describes, makes this essential reading for anyone interested in the first European attempts to link words and music in a dramatic context.

Iain Fenlon *Music and patronage in sixteenth-century Mantua. Vol.1* Cambridge U.P., 1981 233p £25 ISBN 0-521-22905-7

A geographical approach to musical history is a useful complement to the chronological, biographical or historical. The Gonzaga family dominated musical life in Mantua, so this covers the background to most of the significant musical activity there. The relationship between music and the other artistic policy of the Gonzagas is clearly shown, with a particularly interesting account of the background to the construction of Santa Barbara. But the book stops just when most readers would find it impinging on their music experience, and the Monteverdi period is not covered. Vol.2 will be an anthology of Mantuan music.

Alison Hall *Palestrina: an index to the Casimiri, Kalmus and Haberl editions* (MLA Index & Bibliography Series, 22) Philadelphia: Music Library Association, 1980 84p £10 ISBN 0-914954-18-0

This has to some extent been overtaken by *The New Grove*, which indexes Casimiri and Haberl. But it will be useful to keep on the shelf with the editions, especially if one has Casimiri in its pirated Kalmus version (which omits the copyrighted volumes, 18-19 & 32). There is a single alphabetical sequence, followed by a classified index, listing separately masses, motets, madrigals, hymns, etc; I cannot envisage any particular need for such a break-down, though the alphabetical sequence does not index masses under *Missa*, and omits the magnificats.

Robert J. Snow *The extant music of Rodrigo de Ceballos and its sources* (Detroit Studies in Music Bibliography, 44) Detroit Information Coordinators, 1980 155p $17.50 ISBN 0-89990-001-1

This excellent study comprises an introduction on Ceballos' life and the sources of his music, a thematic catalogue (printing the opening of each part in original notation, with list of sources and references to the few modern editions), an extensive selection of facsimiles, and an edition of 4 motets. A minor omission is reference to the 3 hymns printed in *Tesoro sacro musical* 57/3, 1973 (nos. 51, 54 & 55 v.4 in the catalogue). Users of MGG & *The New Grove* should note Snow's claim that Ceballos died in 1581, not 1591.

Peter Williams *The organ music of J.S. Bach. 1. Preludes, Toccatas, Fantasias, Fugues, Sonatas, Concertos and miscellaneous pieces* Cambridge U.P., 1981 365p £30 ISBN 0-521-21723-7

Vol.2, published last year, dealt with works based on chorales; this volume completes the work-by-work survey. Though hardly easy reading, this is indispensible to all organists and Bach-lovers (and thus to any music library). The works are placed in their context and analysed in a thorough and stimulating way, and although not specifically a guide to performance, any player will benefit from the greater understanding of the music a study of these volumes will provide.

Carolyn Rabson & Kate Van Winkle Keller *The national tune index: 18th-century secular music* New York: University Music Editions, 1980 94p + 76 microfiche £149.50 + VAT

40,000 textual and musical incipits of American and English secular tunes have been sorted by computer and printed out in various ways. The possible uses of this compilation are immense, and it should be available in any library with a significant collection of 18th-century songs and dances.

Cameron McGraw *Piano duet repertoire: music orignally written for one piano, four hands* Bloomington: Indiana U.P., 1981 334p £13.50 ISBN 0-253-14766-2

The piano duet repertoire has a small number of 'classics'; most players alternate these with arrangements of orchestral works; McGraw lists a wealth of lesser-known titles, graded and annotated. A sensible feature is the distinguishing of items in print when the volume was compiled. A fair amount is teaching material; but players will get plenty of ideas from this useful publication.

Norman Del Mar *Orchestral variations: confusion and error in the orchestral repertoire* Eulenburg Books, 1981 240p £7.25 ISBN 0-903837-37-0

The discrepencies between editions of standard orchestral works have long worried the author, and led to a series of articles in *The Score* in 1958-9. The present volume considers 45 works, from Bach to Stravinsky, commenting not only on differences between editions, but between scores and parts of the same edition. It is depressing that performers are still using old editions, when improved ones are available, but it is also sad to note that new editions do not always correct the old errors. There is evidently a need for closer association between the musicologist and the performer. All orchestral librarians will need to keep a copy of this at hand; and there are many other works which need discussing in a similar manner, *La mer* being a particularly notorious example.

David R.B. Kimbell *Verdi in the age of Italian romanticism* Cambridge U.P., 1981 703p £35 ISBN 0-521-23052-7

This covers, in a greater depth than the more normal opera-by-opera Verdi studies, the composer's work up to *La Traviata*. The introductory section, some 90 pages, on the background, particularly the theatrical conventions and social function of Italian opera, are particularly good, and should be widely read. The rest of the book is divided into three sections each working chronologically through the operas; the first of these describes the writing of each, the second isolates features in Verdi's musical development, while the third discusses more general matters. I'm not convinced that the separation of what he has to say on each opera is helpful, particularly since, being such a long book, it is more likely to be used for reference than read complete (even though that may not have been the author's intention); but it is fluently written, and well worth reading as a whole.

W. Porter Ware & Thaddeus C. Lockard, Jr *P.T. Barnum presents Jenny Lind: the American tour of the Swedish Nightingale* Baton Rouge & London: Louisiana State U.P., 1980 204p £12 ISBN 0-8070-0687-9

Amazingly, the authors appear to be able to trace the adulatory reception of Jenny Lind on her 1850-52 American tour without a trace of irony. No attempt to question whether the thousands who flocked to hear her could have told the difference between a great and a moderately good singer (it would be interesting to investigate the discrimination of modern voice-fanciers too), but a wealth of detail is revealed about the taste and manners of the period. I particularly enjoyed the illustration of the 'Jenny Lind' portable parlor grate!

The writings of Erik Satie edited and translated by Nigel Wilkins. Eulenberg Books, 1980 178p £9.95 ISBN 0-903 873-57-5

For some composers, the sort of person they were is of little interest; but in the case of Satie the life is perhaps of more importance than the work. His writings have been thoroughly collected and translated here; the problem for the reader is that in isolation, their tone is not always clear. When is a remark straight, when ironic? Who is he getting at? Perhaps more commentary would help. There is an excellent chronological summary of Satie's life and works, and many illustrations.

Rachel Lowe *A descriptive catalogue with checklists of the letters and related documents in the Delius Collection of the Grainger Museum, University of Melbourne, Australia* Delius Trust, 1981 233p £12 ISBN 0-9502653-2-2 (distributed by Boosey & Hawkes)

Grainger's friendship with Delius is well-known; this catalogue lists the letters between the two families, quoting passages of musical interest and summarising other contents. Also covered is the large collection of letters from Delius to his wife, both before and after his marriage. The cataloguing is done with an archival precision to which the musical scholar is unaccustomed; an index would have been useful.

Donald Mitchell *Britten and Auden in the thirties: the year 1936* Faber & Faber, 1981 176p £7.50 ISBN 0-571-11715-5

This is a printing of the 1979 T.S. Eliot Memorial Lectures; as lectures, they were no doubt very good; but as a book they seem somewhat unfocussed. There is much interesting information — I particularly enjoyed the account of *Our hunting fathers*, one of my favourite pre-war Britten works — and the quotes from Britten's diaries are fascinating. But I hope that the author will produce a proper study of Britten in the thirties, with all the insights of this volume, but in a more systematic and disciplined manner; and if he is treating personal relationships in such depth it is odd that nothing is said about any physical attraction or tension between his subjects.

Berton Coffin *Overtones of bel canto: phonetic basis of artistic singing...* Metuchen: Scarecrow Press, 1980 236p ISBN 0-8108-1370-X

This is a companion to the author's *The sounds of singing*, 1977, and is designed to produce a notated method of relating the natural pitch of the vowels to the sung resonance. Most singing teachers will probably react with horror at the apparently complicated appearance of the book, but the voice needs more of the scientific approach which lies behind Coffin's method.

Heinz Holliger (ed.) *Pro musica nova: studies for playing avant-garde music* Wiesbaden: Breitkopf & Härtel, 1980 51p £10.40

This collection of 12 studies by contemporary composers (of whom Berio, Denisov, Amy and Globokar are probably the best known) was published by Gerig in 1973, and deserves to be widely known. One expects studies to be old-fashioned; these should extend the range of any open-minded oboist.

David Keane *Tape music composition* Oxford U.P., 1980 149p £5.95 ISBN 0-19-311919-6

This is a guide for the absolute beginner. In ten chapters the reader (and hopefully, potential composer or experimenter) is guided through the world of tape recorders and their employment as a means for creating music, in a language which is both concise and unfussy. Technical terms are introduced gradually and with lucid explanations, and as a result the book may well be recommended to any first-time user of tape recorders or to someone seeking explanations of how such machines work. The use of two tape machines is considered, along with the use of special effects such as reverberation, filters, and variable speed control, and there is a useful chapter dealing with synthesizers. In producing a book about electronic *music* composition (author's italics), David Keane furnishes a chapter dealing with aesthetic considerations, and this is especially helpful in pointing to some of the pitfalls the budding composer should try to avoid. There is a set of appendices, and a bibliography which is particularly useful in that the author provides comments on the books he details. In an area that is not over-represented by books on the subject (especially books that are 'readable') this is a welcome issue at a most reasonable price.

Raymond McGill

Composium: annual index of contemporary compositions. *Directory of new music, 1980 edition* Crystal Musicworks (2235 Willida Lane, Sedro Wooley, WA 98284, USA) 134p $12.50

This index has been appearing since 1971 (complete sets from 1972 are still in print), and lists new compositions by a wide range of composers, with biographical details. The coverage is predominantly American, though some British composers with American agents appear. Information on individual works includes instrumentation, publisher, price, and sometimes duration. There is an alternative listing by combination as well as by composer.

D. Antoninette Handy *Black women in American bands & orchestras* Metuchen, N.J.: The Scarecrow Press, 1981 318p $17.50 ISBN 0-8108-1346-7

This is a curious book, not really a sociological study, more a directory. The former might have been interesting, but the latter seems as useless as a directory of white men in American bands. I'm sure a book of that title would raise howls of protests from feminists and black nationalists; is colour or sex a particularly relevant criterion for a musical reference book?

Edward Greenfield, Robert Layton and Ivan March. *The New Penguin Guide to Bargain Records* Penguin, 1980 £2.95 ISBN 014-046-474-3

This new edition of the Penguin Guide to Bargain Records was published last year, fourteen years after the original bargain survey appeared. It covers individual issues, as well as boxed sets where the average cost of each record is less than £2.50. As a guide it is invaluable for anyone starting a collection, particularly if they have a limited budget, as most of the standard classical repertoire is available on budget releases. For the more established collector, there are a large number of helpful reviews of vintage recordings by such masters as Toscanini, Horowitz and Fürtwangler. A worthwhile investment to individuals and libraries alike.

Tony Cheevers

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UK BRANCH AGM, 12 APRIL 1981 — a brief report

The executive committee was elected for 1981/82: names are printed inside the front cover.

The Honorary auditors for 1981/82 are Alan Sopher and Ruth Davies.

It was agreed that the Executive should approach the LA with a view to becoming an Associate Group, provided that no significant further committments would be required by IAML(UK).

Sue Clegg reported on the new subcommittee structure and invited members who were not on the Executive to approach her if they were interested in participating in one or more of the subcommittees. The aim of the new structure is to alleviate the load of work and also to involve more members of the Branch in its work. A list of new subcommittees appears at the end of this issue.

The proposal to change the name of the Branch in line with the international change of name was not carried, as reported to the members separately. [The Executive Committe has subsequently suggested that the Branch finds a distinctive title for itself, to which the full International title could be appended as subtitle.]

Clifford Bartlett reported that the next conference was likely to be held in Nottingham in mid-April 1982.

Subscriptions were raised as follows from 1 January 1982: Personal £9.50, Institutional £14.50, Student and Retired £2.50, and it was agreed that subscriptions should be reviewed annually.

The AGM was followed by a session giving general information on work in progress.

ISME
Sue Clegg reported that IAML(UK) had agreed to participate in the ISME conference in Bristol in July 1982. An exhibition, reference area and audio visual presentation would be put on for the whole week of this important international conference and talks involving users and librarians would be held to discuss the role of music libraries (of all types) in music education. A subcommittee consisting of John May, Sue Clegg, Ann Aungle, Richard Andrewes, Roger Crudge, Jane Harington, Tony Hodges and Brian Redfern were coordinating the arrangements, but many IAML(UK) members would be needed both during the week and beforehand. Any library which has photographs of its music library, music collection etc. are asked to send this to Ann Aungle, Polytechnic of North London Library, Holloway Road, London. Any other display materials would also be welcome.

UNIMARC
Malcolm Jones reported on the development and history of Unimarc, and said that he was chairman of a working group of IAML looking into this in regard to music. Although UNIMARC was not likely to have an immediate impact, it was to become the medium for international data exchange, and he felt that it was important that the needs of music were catered for. He urged all IAML members with views on the matter to contact him.

International Bibliography of Music
Geraint Philp, research assistant at PNL, reported on the background to this feasibility project and its development to date. He has written to a wide variety of music publishers for details of their publications over the period 1974-8. Their actual publication will be compared with those listed in National bibliographies to establish the effectiveness of the latter. A questionnaire is to be sent to all national libraries and then proposals on the feasibility of an international bibliography will be drafted. Response from national libraries has been enthusiastic; response from publishers varied. PNL has extended the project for another year to 1982.

IAML(UK) Courses
Sue Clegg reported on the reasons for the cancellation of the assistants courses in 1980/81 and asked for suggestions as to the reason for the disappointing response.

IAML(UK) Communication
Sue Clegg reported that the Executive had recently become aware that Brio was not a very efficient means of communication and suggested that consideration be given to a newsletter with its own separate mailings. Also suggested was the idea that information about courses, conferences etc. should be given in a separate mailing so that it did not just get filed with Brio or thrown out. The idea of addressing everything 'For the attention of the music librarian' was also aired, as some of the problems seem to stem from libraries in which the periodicals department receive the Brio issues and do not pass on other information.

Susan Clegg

NOTES AND NEWS

Vocal sets
Dr. A Reed at the British Library Lending Division would be pleased to receive library catalogues of vocal sets for information.

IAML leaflet
A leaflet about IAML and the UK Branch is shortly to be produced. This is intended as a guide to the organisation for anyone interested in joining as personal or institutional members. Applications for copies should be sent to the UK Secretary.

LA Code of Ethics
The Executive committee has written to the LA expressing disquiet about the draft code of ethics, and in particular has questioned the need for any such document, the various contradictory statements in the draft code and the fact that it refers throughout to 'the librarian' when a code from the LA can only apply to its members not to all librarians. A reply has been received from Russell Bowden, Deputy-Secretary General thanking IAML for its consideration of this matter.

ISBD(PM)
The ISBD for printed music has now been published and is available from the IFLA/UBC office.

International President
Apologies to Brian Redfern for the omission in the last issue of BRIO of any announcement of his election as international President of IAML.

At the Executive Committee on 28 April the following subcomittees were constituted:

Finance and administration	the President, Secretary and treasurer, plus two elected members of the executive committee, Roger Crudge and Elizabeth Hart.

Each remaining committee has 5 members, in addition to the officers named.

Bibliography and copyright	Chairman: Richard Andrewes (Pendlebury Library, Cambridge) Secretary: Judith Adams (Sheffield Public Libraries)
Cataloguing and classification	Chairman: Brian Redfern (Polytechnic of North London) Secretary: Chris Phillips (Hereford & Worcester Public Libraries)
Conferences and meetings	Chairman: Malcolm Jones (Birmingham Public Libraries) Secretary: Joyce Turner (Lancashire County Library)
Publications	Chairman: Clifford Bartlett (BBC Music Library) Secretary: Margaret Saunders (Hereford & Worcester Public Libraries)
ISME	Chairman: John May Secretary: Sue Clegg