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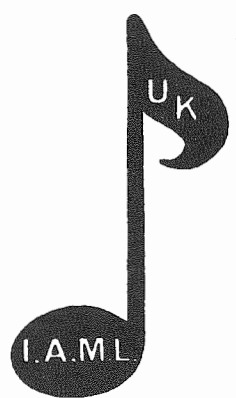
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- 1. Geraint J. Philp: Phoenix Dewey 780
- 14. Paul Udloff: On Marking Parts
- 16. Joyce M. Turner: Nottingham Conference
- 19. Clifford Bartlett: Recent catalogues
- 23. Reviews
- 29. In brief



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THE PROPOSED REVISION OF 780 MUSIC AND PROBLEMS IN THE
DEVELOPMENT OF FACETED CLASSIFICATION FOR MUSIC

Geraint J. Philp

Sweeney, Russell and Clews, John *DDC: proposed revision of 780 music: based on Dewey Decimal Classification and Relative Index* Albany, N.Y.: Forest Press, 1980. xxxiv, 101p. (ISBN 0-910608-25-3) \$5.00

1957 marked the appearance of the *British catalogue of music*. This was followed in 1960 by the publication of the classification schedules¹ by which this bibliography was organised. The *British catalogue of music classification* was not only revolutionary in the field of music classification but also a major landmark in the development of faceted classification. Since that time, the relatively poor treatment of music in the classification schemes of the *Dewey decimal classification* (DDC), *Universal decimal classification* (UDC) and *Library of congress* (LC) has been a cause for much concern among musicians and music librarians. In a project funded by Forest Press, Russell Sweeney and John Clews at the School of Librarianship, Leeds Polytechnic, prepared a complete revision of the 780 music schedule in the DDC.² This revision has been constructed as a faceted scheme and this along with some other controversial features new to the DDC meant there was reluctance to insert these tables in the 19th edition.³ This has resulted in the separate publication of this *Proposed revision* as explained in the Publisher's Foreword on p.vii:

Forest Press is setting a precedent with the release of this proposed revision of the music schedule, 780, based on the unabridged edition of the DEWEY Decimal Classification. It is a precedent because this is the first separate issued by the Press. Forest Press has chosen this form of publication so that consumers of the Classification can react to the new schedule prior to its possible inclusion, in part or in whole, in a future unabridged edition of the Classification. Publication of this separate music schedule is not a guarantee of complete acceptance by either the Press or the Decimal Classification Editorial Policy Committee; rather it is an attempt to permit classifiers and librarians, who have long recognized the need for a thoroughly revised music schedule for Dewey, to test its pragmatic value.

This has not however prevented the British Library Bibliographic Services Division from adopting the scheme to organise the *British catalogue of music* bibliography from January 1982.

The book itself can be divided into five main sections: introduction explaining the construction and use of schedules; 47 examples; the schedules; list of changed numbers from the 19th edition; and index. An outline of the schedules is:

780.0001 - .0999	Relation of music to other subjects
780.1 - .9	Standard subdivisions, modified
781	General principles
781.1	Basic principles
781.2	Elements
781.3 - .4	Techniques
781.5 - .6	Character and traditions
781.7 - .9	Forms

782 - 788	Executants
782 - 783	Voices and vocal music
782	Opera and choral, including vocal forms
783	Single voices
784 - 788	Instruments and their music
784	Orchestras and bands
785	Chamber ensembles
786 - 788	Specific instruments and their music
786	Keyboard, mechanical, electrophonic, percussion
787	Stringed
788	Wind
789	Individual composers
[789.9	Traditions of music]

The DDC has always advocated the interfiling of musical material, whether it be printed music, sound recordings or literature of music. This is still the case with this schedule, but the instructions also allow for differentiating between these materials by adding numbers such as 027 to a classification number, or placing letters such as M or R before a number to indicate printed music or a recording. The twenty pages of introduction are necessary to explain the construction and use of this faceted schedule for the many librarians who are not used to such schemes. However, it is difficult to imagine such a lengthy introduction being included in the full DDC if this scheme is adopted (so buy a copy now rather than wait for the 20th edition). Hitherto, 0 has been the only number used as a real facet indicator in the DDC, normally being used to introduce the Table 1: standard subdivisions. This schedule has been constructed so in most cases 1 can be used as an additional facet indicator for combining numbers. As the schedule moves from the general to the specific, numbers are combined in reverse schedule order ('retroactive synthesis'). Imagine an opera libretto and a periodical on the symphony:

Libretto 780.278	Serial publication 780.5
Opera 782.1	Symphony 781.84
	Full orchestra 784.2
Thus 782.102 78	and 784.218 405

In the first example 0 acts as the facet indicator, and in the second example 1 and 0 in turn. However sometimes a different facet indicator to the one expected is used (e.g. a symphony for chamber orchestra: 784.308 4), and this will lead to mistakes, even though the schedules painstakingly point to the correct way of synthesis by means of an asterisk or some similar mark assigned to each number in the schedules from 781.2 onwards. It is regrettable that the use in synthesis of 0 and 1 before numbers from 780 and 781 can not be more consistent, but the requirements of the scheme and the desire for brevity of notation make it otherwise.

The example above of a periodical on the symphony is a good example of a rule, stated three times in all, that a number denoting a form, element, technique, etc., is not to be used alone when an executant is implied, as is the above case when symphony implies the executant of orchestra. Presumably the same rule applies to vocal music, but the rule needs to be stated more prominently and often, including at least once under vocal music.

This schedule is such a thorough reworking of the DDC 780 that to mention the similarities with the 19th edition is rather pointless. The one area of great similarity is 780 - 780.9, which is a modification of Table 1: standard subdivisions from volume 1 of the 19th edition, to make it more relevant to music. Editing has been placed at 780.149 under languages and communication but it should belong with techniques at 781.3. 780.16 has been expanded to allow for bibliographies of the various types of musical

material, but 016.78 is still preferred. Thematic catalogues have been put at 780.168 but it may have been better expressed by a synthesis of 781.248 (themes) and 780.16 (indexes) as 781.248 016. Patents have been moved to 780.26, and 780.27 has been expanded to denote different musical materials, but it is rather half-hearted: full scores can not be separated from parts at 780.274, the different types of sound recording can not be specified at 780.277 and there is nothing for audio-visual material. 780.89 is available for "music among specific racial, ethnic, national groups" including ethnomusicology, using Table 5 from vol.1 of the 19th ed., but 780.93 - 780.99 "treatment by specific continents, countries, localities" is preferred for "works emphasizing European origin and character".

It appears from some of the examples given that the expansions of Table 1: standard subdivisions, are still used where consistent with 780 - 780.9. So a music library using this scheme will still need to have regular access to volume one of the 19th edition of the DDC and occasional access to volumes two and three. However, tuning placed at 781.232 2 under musical sound would seem better under maintenance at 780.288 derived from Table 1.

The only major piece of facet reordering as against that of the BCM classification takes place in 781, where elements have been relegated below character and technique. However, those academic music libraries that rate technique, or certain techniques such as composition, as more important than form, if not also executant, will still not be satisfied with this improvement. There is an excess of detail under general principles in 781, and a number of things appear to be clumsily arranged. Intervals at 781.237 should be closer to melody at 781.24, while consonance at 781.238 and dissonance at 781.239 should be under harmony at 781.25. Should not tonal systems, 781.26, precede harmony, 781.25, and follow melody and scales in 781.24? In parts of the *Proposed revision* it would be better if the foci were ordered within the facets along the lines of the historical evolution of the subject, such as the development of tonal systems at 781.26 and forms at 781.7 - 781.9. Thus in 781.26, modes and macrotonality would be better preceding diatonicism, while there is no mention of bi- and polytonality. Also to have "dodecaphony (twelve-tone system, note rows)" at 781.268 under tonal systems only confuses, because atonality is already at 781.267 and serialism under techniques at 781.33.

A basic tenet of facet analysis and faceted classification is that all concepts need only be stated once in the schedules, and complex subjects be expressed by a combination of the different concepts as we have seen in the examples. This therefore demands a clear, precise analysis of the subject. A worse example of duplication of thought than the above case of dodecaphony also occurs in 781.2, elements of music, consisting of time, musical sound, melody, harmony and tonal systems. At 781.28 is "texture" which consists of monody, heterophony, polyphony, homophony, and counterpoint. Surely 'textures' of music are no different to 'elements' of music. Monody should be near melody at 781.24, heterophony should be linked with ornaments at 781.247, homophony with harmony at 781.25, while polyphony and counterpoint should follow melody and precede harmony. It can be argued that textures are not synonymous with elements, but only if they are considered either styles or techniques, so 781.28 would clearly still not be the right place for them. However their similarity to the elements means they are best kept in 781.2 to 781.26.

"Study, teaching, performances" at 780.7 and "performance techniques" at 781.43 seem to overlap somewhat, so clearer instructions are needed on the specific scope and function of these, if they are not in fact duplicating each other. Also connected with performance techniques is harmonisation at 781.436. This is unnecessary because it should be expressed by a synthesis of 781.43 and harmony, 781.25, to make 781.431 25. "Continuo (thorough bass)" is classified with accompaniment at 781.439, but it could

be given its own number, or else be expressed by a synthesis of 781.43 and chords, 781.252, to make 781.431 252, while referring books dealing with the harmonic theory of figured bass to 781.25, harmony. It would seem a book on score reading at the keyboard should use 781.43, performance techniques, as well as 786, keyboard instruments, and 781.423, visual techniques, to make 786.143 142 3. The use here of both 781.43 as well as 781.423, which many librarians are unlikely to think of in practice, let alone tolerate, could have been avoided if the “techniques for acquiring musical skills and learning a repertoire”, like score reading and memorisation, under 781.42, had been regarded in a more general sense as performance techniques as BCM did in principle. There is nothing for voice production under techniques except breathing and resonance at 781.45, while possible instrumental techniques are elaborated at greater length.

The analysis in 781.5 - 781.6 is quite poor. This facet is called “character”, yet it is in fact two facets: functional music in 781.5 and 781.63 - 781.69, and style in 781.62 which is called “Traditions of music”. The latter is clearly different to the former as it consists of folk, jazz, pop music and different traditions of art music. The remainder of this “character” facet consists of functional music for various specific times, settings, media and “specific kinds of music”. This last phrase is very vague but it is made up of sacred and dramatic music, music accompanying public entertainments including dance and ballet, and music accompanying activities and stages of life. There are also programme music at 781.66 and patriotic music at 781.69 which are more problematical, but they can be defined as functional: music to portray a programme and music to show and inspire patriotism, but are these really needed? It is difficult to imagine how and when to use programme music for printed music, particularly when Symphonic Poems are enumerated at 781.843. The question of a style facet was not a problem in the BCM classification because music of non-European traditions was kept apart, at BZ and Z, while folk, jazz and pop music were largely undeveloped. To have the style facet in between two parts of the function facet in the *Proposed revision* naturally breaks the logical flow, especially when “music in theatre settings” at 781.557 overlaps with dramatic music, 781.64, and music accompanying public entertainments, 781.65. It would also have been better if “music accompanying customary actions and stages of life cycle” at 781.68 had been placed in the schedules before sacred music at 781.63, which would have enabled music for baptisms, bar mitzvahs, etc. to have been collocated by religion rather than stage of life cycle.

Folk music at 781.622 is organised primarily by racial, ethnic group while Western pop, 781.624, and jazz, 781.626, are organised by the various styles: but these are all crammed in! In 781.63, the breakdown of sacred music is by religion, church year and Christian denomination. Christianity is very cramped in 781.632 while other religions are found in 781.633 - 781.639: this distribution of notation would hardly seem justified by literary warrant, even though its catholicity of scope is to be applauded. While the church year needs to be enumerated (why has harvest been specified at 781.534 and not here?), could it not have been placed in 781.53 to coincide with “music for the seasons”, as it was in the 1975 report.⁴ To have just one table for times of the year would be much better, while synthesis with other facets would keep the sacred and secular apart.

According to the rule under 781.2 - 781.9, you can not add something from 781.7 (e.g. variation form) to something later in 781 (e.g. the concerto and the other genre), yet I can see no reason why!

The primary facets of vocal music in 782 - 783 are dramatic or nondramatic; size of vocal ensemble (i.e. choral; ensemble - by number of solo voices; or solo); types of voice; accompanied or not; form. Regrettably with choral music, it is unable to express unison singing (as in the BCM classification), the number of parts in a choir (as in the BCM Alternative schedule) or the presence of solo voices (as in the latest inconsistently thought-

out additions to the BCM classification⁵).

Dramatic vocal forms are at 782.1, as also is opera, defined as “musical vocal forms in which the action is predominantly in the music, whether or not dialogue is involved”, while musical plays at 782.14 are defined “musical vocal forms in which the action is predominantly outside the music. Including ballad operas, musicals, revues”. These sound quite sensible, but the definitions break down when you try to work out what then are operettas at 782.12 and singspiels at 782.13? Are *Die Zauberflöte* and *Der Freischütz* opera or singspiel, and where does opéra-comique come in all this? Perhaps the time has now come for 20th century musicals and musical plays also to be enumerated separately from the other musical plays.

No executant is expressed with dramatic vocal forms except, obviously, they are vocal, while with non-dramatic vocal music accompaniment is expressed before form, which will not please everyone. However, as it is only specified whether non-dramatic vocal music is accompanied or not, and not what sort of accompaniment, there is no prominent separation of vocal and full scores, as occurred with the BCM classification. While the possibility of integration of vocal scores and full scores should be a requirement of a subject classification and is therefore most welcome (it can only be done ‘illegally’ with BCM), it is regrettable that there is no allowance for the many libraries who have to separate vocal scores and full scores, if not miniature scores as well, to ensure optimum use of shelf space. Libraries desiring to make this separation will now be forced to make separate sequences by using different letters in front of the number.

The further treatment of sacred music, that of sacred vocal music in 782.2 - 782.3, is broken down again by religion, liturgy, services of Christian denominations, texts and forms. There are distinct limitations to the possible synthesis in this section. It is not possible to add any of the liturgical forms and specific texts from 782.29 - 782.298 to the “Services (Liturgy and ritual): musical settings of prescribed texts of specific religions” of the various denominations and religions of 782.322 and 782.33 - 782.39. Thus Psalms in Jewish settings of the Psalms and chant in Islamic or Anglican chant can not be expressed. (It could be made clearer whether all liturgical forms and specific texts, but not sacred vocal forms in 782.22 - 782.28, are to be regarded as part of a service, otherwise classifiers will have considerable problems.) With liturgical forms and specific texts organised by denominational services, it creates the strange situation where Christian “specific liturgies”, on the other hand, are treated in opposite fashion with the same liturgies collocated first in 782.323 - 782.326, and only then subdivided by denomination. For example, Common of the Mass is 782.323 2, so a Roman catholic example would be 782.323 216 322, while an Anglican example would be 782.323 216 323. (If this notation seems long, remember the executant has yet to be stated!)

These contrasting ways of organising forms, texts and liturgies will not satisfy those who wish to stress the denomination and religion, or those who wish to stress the form. In any case, those who wish to stress the denomination or religion will probably not be happy because this facet, like others, has to take a secondary place to executant and, in the case of literature, the composer as well: they will have to find their information through an index and catalogue.

The main reason for this confusion of practice in Christian services of specific denominations at 782.322 is that this area is in fact a duplication of 781.632, sacred music of specific denominations. Music for a service or a religion is a matter of function, therefore 782.322 and 782.33 - 782.39 should not be listed among vocal forms and executants. The religious-denominational facet should only be expressed by synthesis with 781.63. The scheme as it stands will clearly not satisfy those who wish to stress the religious-denominational facet, so this suggestion will at least please those who regard form and liturgy as more important. Those who want to keep music of non-Western religions

separate can always do this by use of 789.9. So 782.2 - 782.3 could be left with sacred vocal forms, texts and liturgy. Forms by definition are primarily form, while texts and liturgy are both form and functional music. Because form is stressed more than function in these schedules, it would therefore be best if texts and liturgy were considered as form along with the sacred vocal forms.

One serious objection can be made to the *Proposed revision* and the BCM classification: their treatment of form. Form is a facet of music, but when you start referring to "instrumental forms", or even worse, "sacred vocal forms", this ceases to be a statement of a facet but of a synthesis (in these cases: executant and form; and function, executant and form), and this is immediately limiting the flexibility of the scheme. It is impossible to express a masque for orchestra or a madrigal for string quartet with the *Proposed revision*, while it is possible to express a symphony for unaccompanied choir, although this is achieved one feels more by accident than design and it means adding something hierarchically under "instrumental forms" to a vocal executant. (The BCM classification as originally designed allowed scope for combination of instrumental executant with a 'vocal' form and to a lesser extent vocal executant with 'instrumental' form, but recent changes have made these much more difficult.) Other 'illicit' synthesis is necessary if you want to talk about sonata form or fugue in connection with vocal music. More serious therefore with the *Proposed revision* is the inability to express a 'vocal' form in connection with an instrumental executant. This is a major failing when in the late twentieth century we see well established forms now treated in quite different ways. Why can not a faceted classification scheme be developed which gives one list of forms, including all those that are usually vocal or instrumental, without any statement of executant being made in this part of the scheme? Yet this list could certainly be organised to collocate those forms that are usually associated with one type of executant because this is the way they would be wanted on a hypothetical shelf. These materials would still hardly ever appear next to each other on the shelves because they would be scattered by synthesis with the executant facet. In fact, this one list of forms should prove very interesting as it could show the interrelation of some renaissance and baroque vocal and instrumental forms, such as the chanson and canzona, chorale and chorale prelude. This list would have to consist of those forms at present listed in the *Proposed revision* at 781.8 - 781.993, 782.1 - 782.298, 782.323 - 782.326 and 782.4 - 782.48. Also removed, as well as the statement of 'vocal' or 'instrumental', would be 'sacred' and 'secular' because these should be specified by synthesis with the function (or as it is at present "character") facet.

Other problems occur over the problem of definition of a form. Fugue is listed at 781.952 under contrapuntal instrumental forms. While fugue is often a specific form, there are many more occasions when that formal shape is lacking but the technique is fugal. Fugue, like serialism, should therefore be treated primarily as a technique, or as an organising form (like ternary form) as it is in the BCM classification, rather than as a form-genre. A book on fugue should be much closer to a book on counterpoint than a book on the concerto or the suite. There will however presumably still need to be an entry for fugues in the form-genre list, but only to be used for specific printed music such as the Bach Preludes and fugues, while the Holst Fugal concerto should be form: Concerto, and technique (or organising form): fugue.

The BCM classification and the *Proposed revision* have always noted the distinction between form-genre and organic form (such as ternary form) which can be used to organise music of any form-genre. If as suggested here, fugue should be listed twice, as a form-genre in specific circumstances and as a technique or organising form, should not also rondo and variation receive similar treatment as organising forms and form-genre? This suggestion strictly speaking is correct in distinguishing between a Rondo and rondo form, yet from a pragmatic point of view, it may not be worthwhile for the

confusion it is liable to create in any schedule.

Much more serious in the *Proposed revision* is the departure from the BCM classification in not maintaining a difference between sonata form and the Sonata as a 'form-genre', which are both placed at 781.83 under instrumental form-genre. Not only does it make it illogical to use sonata form in connection with vocal music, but it makes it impossible to express the use of sonata form in Sonatas, such as those of Beethoven. It surely fails to realise the considerable difference between the Sonata as a form-genre and sonata form as an organising form. Similarly, a point can be made that the 'symphonic idea' should also be listed as an organising form alongside sonata form, leaving the Symphony as a form-genre. The Symphony, 781.84 is at least now given its own number, rather than the same one as the Sonata as in BCM, which should make life easier for the indexer.

Returning to vocal music, and to its treatment of executant, 782.5 is designated the place for music "equally for choral or part-song performance", as is 784.2 for instrumental music of similar indecision. These are thoughtful recommendations, but it is a shame there is not a similar recommendation for music where the uncertainty is between knowing whether the executant is vocal or instrumental.

Both choral, ensemble and solo sections of vocal music can express quite specifically the types of voice required, including such as changing voices for children, and sprechgesang. However, there are going to be considerable problems in classifying early music, particularly solo, in deciding whether the treble executants are women, children or men. Rather curiously, perhaps wisely with the public library in mind, ensemble combinations at 783.1 are collocated first by the number of solo parts, and only secondly by type of voice. This is an interesting change from the BCM classification where the reverse was true, but instrumental chamber music, 785, is still organised by type of instrumental combination first and then size. The organisation of synthesis between 782.5 and 783.9 is well done as can be seen in the following examples of carols, 782.28, for various combinations:

Carol for accompanied (5) choir (782.5)	782.552 8
.. .. unaccompanied (55) male voice choir (782.8)	782.855 28
.. .. accompanied (5) soprano (782.66) trio (783.13)	783.136 652 8
.. .. unaccompanied (55) child treble (783.76)	783.765 528

Regrettably an inconsistency does occur in the vocal music section regarding the commitment to express a full executant when using a form: the inconsistency concerns the accompaniment. An accompanied (5) motet (782.26) for choir (782.5) is 782.552 6, while an unaccompanied (55) motet for choir is 782.555 26. However, under the rules for synthesis at 782.5 and 783.12 - "class treatises not emphasizing the presence or absence of accompaniment, scores and recordings combining accompanied and unaccompanied selections in 2 - 4" - an anthology or a recording of accompanied and unaccompanied motets and a book about choral motets would thus go at 782.526. To have three possible classifications, rather than two, for choral motets is not helpful. Surely to have a rule "if in doubt, classify as accompanied" would be much better. Looking back at the 1975 report,⁴ this is practically the system employed there, with the additional feature of music for accompanied mixed choir placed in 782.2 - 782.4 and unaccompanied in 782.5. Thus a general book on the oratorio at 782.23 would then be next to scores of oratorios for accompanied mixed choir. This meant general treatises of vocal forms were classified with music for accompanied mixed choir, and all forms were treated as if accompanied unless specified otherwise. The result of this in the 1975 report schedules was much shorter notation:

The motet: an anthology	782.26
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Motet for accompanied choir	782.26
Carol for accompanied choir	782.28
Motet for unaccompanied choir	782.526
Carol for unaccompanied male voice choir	782.852 8
.. .. accompanied soprano trio	783.136 628
.. .. unaccompanied boy treble	783.765 28

As the *Proposed revision* has not been organised on the principle of the unique notation for form being stated in the schedules independent of an implied executant, for which I have argued earlier, it seems a shame that the schedule of the 1975 report has not been implemented here. It was certainly pragmatic, even if not in line with the niceties of classification theory at its best. What is certain, all material placed between 782.6 and 783.99 could be regarded as accompanied, unless specified otherwise! This would reduce classification numbers in this area by one character, because accompaniment would not need to be stated in the number, and then unaccompanied could be expressed by only one "5", instead of the present "55" in the published schedule!

In "Full (Symphony) orchestra", 784.2 and "other orchestral combinations and band", 784.3 - 784.9, a good new aspect is the ability to express a "featured executant" with the various orchestras and bands, whether that featured executant be vocal or instrumental. For example a military band, 784.83, with a soprano solo, 783.66, would be 784.831 366, although presumably a vocal score would go at 783.665. However, two different systems of enumeration and synthesis are used for expressing the presence of a featured executant. The system at 784.2 has shorter notation, while the system for 784.3 - 784.9 is much more precise. The enumeration of 784.2 could have been much more rational if for featured executant, 784.22 - 784.28 had been made mnemonic with 782 - 788. 784.3, 784.7 and 784.9 could be similarly organised. There is 784.22 for "orchestra with vocal parts", at last solving the problem of conscience over such as Beethoven's ninth Symphony and Holst's the Planets. (When will a scheme take the next step of supplying the vocal indication of Schönberg's second and Milhaud's third String Quartets?) As the example of soprano solo and military band shows, there is a distinct problem for the classifier in knowing when to classify such an item as orchestral/band music, or whether to classify it as accompanied vocal music: a definition and instruction would be most welcome here.

At 784.24, "Orchestra with two or more solo instruments", there is the additional comment "Including concerti grossi". Does this mean all Concerti grossi should be placed here, as would seem to be implied by the index? Many librarians will place most Concerti grossi under chamber or string orchestra, 784.3 or 784.7, but should there not be a number for Concerto grosso under concerto forms at 781.86? There will still remain the question of whether to classify the concertino group as a 'featured executant' or not: perhaps the discriminating factor should be whether the solo instruments come from within the orchestra, or appear to be added to it.

Instrumental chamber music at 785 is organised primarily by type of ensemble: ensembles formed by combinations of instruments from two or more of the specified groups (keyboard, electrophones, percussion, woodwind, brass and strings - unfortunately not able to specify any particular instruments, as with BCM) in 785.2 - 785.5. Music for one of those groups of instruments, or a multiple number of the same instrument, are placed in 785.6 - 785.9 (mnemonic with 786 to 788.9). Size of ensemble is expressed secondarily to this. In 785.6 - 785.9, instructions are given for music for two (785.12) pianos (785.62) to make 785.621 2, but no instruction is given anywhere in the schedules on what to do with music for one piano, four hands. It seems such music has to be classified with piano solo, because according to the rule at 785.1, with the exception of the per-

cussion instruments of 786.8, it is the number of instruments that count, not the number of performers.

With this last exception, the arrangement of chamber music is sufficient, but some large libraries will not be happy that they can not specify and differentiate the presence of specific instruments, while some libraries would have preferred to have the option of filing under something more readily ascertained, like the size of ensemble (as in vocal ensemble music), rather than general types of instrumental grouping. The way of arranging by instrumental grouping, as here, is really a completely enumerative system even though there are mnemonic features. The technique of faceted classification is ideal for expressing compound groups (such as oboe with string trio), if not individual instruments (oboe, violin, viola and cello), in a chamber ensemble, but the full potential of such a system has yet to be exploited. The nearest any major scheme has come to this so far is the "0" in the Alternative schedule and Auxiliary table 1a in the BCM classification. As it is with the *Proposed revision of 780 music*, quartets for oboe and strings, clarinet and strings, woodwind trio and 'cello, etc., will all be classified together. This will be no problem for a small music library, but the options offered by the BCM classification allowed scope for much larger collections as well.

The instrumental schedules in 786 - 788 are ordered according to the principles of the Sachs-Hornbostel classification⁶ for musical instruments. Some of the terminology (e.g. idiophones, aerophones) is difficult to comprehend: the percussion section in 786.8 is about the worst, being understandable but difficult to approach with confidence. The unmusical classifier in particular will have problems. Otherwise the area is well thought out, with 786.99 being assigned for "Devices used for percussion effects. Examples: whips, motor horns, sirens, popguns".

In the 19th edition of the DDC³, as well as UDC⁷ and LC⁸, all music for keyboard string instruments is classified together. The *Proposed revision*, like the BCM classification, departs from that procedure and places "music for unspecified keyboard instrument" at 786, with piano music at 786.2, clavichords at 786.3 and harpsichords at 786.4. This will cause problems for the classifier and many library users. While the upsurge of interest in early music probably justifies harpsichord music being classified separately, it may be more expedient to have music for unspecified keyboard instrument classified with piano music, or else have all keyboard music, except organ music, composed before circa 1750 classified with the harpsichord music. Electric organ at 786.59 is separated from organ at 786.5, so why has electric guitar not been given a separate number from guitar at 787.84, as this is surely justified by literary warrant.

A recurrent problem of classification in the chamber and instrumental area is how to treat a multiple number of one instrument with or without accompaniment. While it is logical and consistent to classify this music, such as music for four violins and piano, as chamber music for keyboard and strings, 785.28, with a quintet, 785.15, to make 785.281 5, it is not necessarily the most desirable place to put such a combination. In public libraries and some conservatoires, it would be more welcome alongside violin music. This is the system of arrangement in the BCM classification, where even multiples of the same group, such as brass quartet or string orchestra, would not appear with chamber music or orchestral music, but with brass and string music respectively. These last two examples may be less justifiable, but there should certainly be an option of having music for multiple numbers of the same instrument classified next to music for that instrument solo.

Another problem that is most apparent in the area of chamber music, whether vocal or instrumental, is how to arrange foci within a facet. To progress from small to the large and complex always seems the more satisfactory, sensible and, as far as faceted classification is concerned, it makes retroactive synthesis much easier. The principle of a trio

following a duo, or music for accompanied violin to follow music for solo violin can be seen in some in-house developed schemes and others, such as McColvin⁹, Dickinson¹⁰ and Pethes.¹¹ Of all the other major schemes, the BCM classification and the penultimate draft revision of VV/VX Bliss¹² are the only ones to go consistently from large to small. LC⁸ and first edition Bliss¹³ are inconsistent, while DDC 19³, UDC⁷ and the *Proposed revision* are overall in favour of large to small, but when they come face to face with the problems of instrumental chamber music and part songs, they use a small (duos) to large arrangement. Thus their overall system of arrangement of size of executant is largest (orchestra, choir), small (duos) to larger (nonets, etc.), smallest (solos). This is not perhaps the most sensible arrangement, but it may well be more desirable than the consistent large to small of BCM. But why can it not be like McColvin, Dickinson and Pethes?

A very disappointing feature of the *Proposed revision* is its inability to distinguish between accompanied instrumental solos and unaccompanied. This synthesis was possible in the 1975 report schedules⁴ but has since been dropped, presumably in the interests of shorter notation. It seems peculiar to be able to specify accompaniment for vocal music and not for instrumental. This possible synthesis, even if only optional, should be reintroduced with the additional feature of being able to express continuo accompaniment, and cleared up with the problem of more than one performer on one instrument.

Along with the proposed introduction of a fully faceted structure to the DDC, the other most innovative feature is the introduction of tables for composers at 789. These tables are for composers only: other musicians are classified by the use of 780.92, and aspects of composers' lives not to do with their compositions, e.g. Boulez as a conductor, are not classified in 789. The tone of the instructions seems very cautious in case they set a precedent for similar personality tables in other fields, but the composer approach to music is so important that this is *essential*. The schedules state that these tables should only be used for the literature of music ("Class scores, parts, recordings of music of individual composers in 781 - 788"), but at the one day-course¹⁴ on the use of these schedules, it was pointed out that there is no reason why you can not use them also for printed music or recordings if you want to collocate music by composer. Whereas the most general of anthologies of music should presumably be put at 781, it is left very uncertain where you should put the collected works of a composer if not at 789.

There are two basic approaches to the composer tables: to class them into one of six historical periods, or as one alphabetic sequence. This historical approach will not, I suspect, be adopted very widely, and it is based on the date a composer's first composition appeared or was performed. Thus Schönberg and Holst are not in the twentieth century, but are in the 1825 - 1899 period! Three methods of notation are given to each of these two approaches: numeric, alphanumeric and alphabetical. Thus by the non-historical approach Dvořák can be 789.32, 789.D96 or 789.DVO. Thus Dvořák symphonies can be 789.321 421 84, 789.D96 142 184 or 789.DVO 421 84.

When the alphabetical notation is used, note that no facet indicator is used immediately after it, thus shortening the notation. Also, letter notation will provide shorter notation than numbers in a large collection overall. So the alphabetical notation has much to be said for it. But because letters have not been a part of the DDC notation, it is understandable there is some reluctance to make this the preferred method. If the historical approach is wanted, notation in many cases is one character longer: Dvořák is 789.533, 789.5D9 6 or 789.5DV O.

No explanation has been given how the 300 composers listed were chosen, but it is quite international in scope with names such as Hsing-hui Hsien, Śrīnivāsanāyaka and Rantarō Taki. Some others included are John Denver, Elton John and Charles Aznavour. Names such as Finzi and Berio are omitted, but it is interesting to note of the 151 listed

in the 1975 report⁴, Arcadelt, Spohr and Wesley are among others 'dropped'. The form of names claims to be based on AACR 1, yet there are references from Tchaikovsky and Warlock to Chaïkovskiï and Heseltine!

The schedules recommend books on unlisted composers should be placed at 789 if using the alphabetical approach, or at the period number if using the historical approach (e.g. Berio at 789.6), while a biographical book on several composers goes at 780.92. The latter seems undesirable, and the former two positions unrealistic. Libraries will be strongly tempted to concoct their own numbers for composers not listed to interfile with those that are listed, rather than create two (or twelve) sequences for composers. Some may well interfile books on other musicians in this sequence as well. While it cannot be practical to include a growing list of composers in each future edition of the DDC, a much larger authority file will be needed. This should be set up at the Library of Congress and a new version or list of additions circulated regularly to those requesting it: otherwise the idea of standardisation for the numbers will be lost. It would also be a good idea if the composer table was tolerant of major alternatives because matters of Heseltine versus Warlock are really a matter for the cataloguer. It is also to be hoped the need for these alternatives will diminish with time, while there will be increasing international standardisation in the form of names.

"Traditions of music" is again found at 789.9, with the extra comment "Use of this number and its subdivision is optional: prefer 781 - 789.8". 789.92 - 789.99 is basically the same as 781.622 - 781.629, but if material is classified in 789.9, music of one tradition will be brought together rather than scattered through the executants, while the executant and other facets can still be expressed within that tradition. Thus a library wanting to keep all its Western pop music together can put it at 789.94, or devote 781 - 789.8 to Western pop music and classify other musical material in 789.9. It is possible some libraries will want to use some parts of 789.9 and some parts of 781.62: for instance classify Western folk music in 781 - 789.8, but classify non-Western folk music and all other non-Western music in 789.9. It is worth noting the notation in 789.9 is one character shorter than in 781.62. Also, although there is no mention of this in the published schedules, unlike the 1975 report⁴, if the wholly alphabetical notation with the alphabetic approach (rather than the historical) is used for composers in 789, there is no reason why you cannot shorten the notation of 789.92 - 789.99 to 789.2 - 789.9, further shortening the notation where it can be most lengthy. It would seem wise for the schedule at 789.99 and 781.629, "non-Western art music", to be organised by Table 5 of volume one of the 19th edition of the DDC, "Racial, ethnic, national groups", before applying any other synthesis. This would enable a book on Indian vocal music to be next to a book on Indian instrumental music, not one on Japanese vocal music.

My personal recommendation on the use of 789 for the vast number of music libraries would be to use the alphabetic approach and alphabetical notation for composers, and also classify collected editions of composers' works using this notation. 789.2, 789.3 and 789.9 should then be used concerning *all* non-Western music, whether literature, scores or recordings. If a library wanted to emphasise its collection of Western folk, pop and jazz, these should then be placed at 789.2, 789.4 and 789.6.

Lengthy notation is one consequence of using numbers, but the notation in 781.62 (traditions of music), 781.63 (sacred music) and 782.3 (services and liturgy) is *extremely* long, and this in areas that are likely to be well used. Little material in these areas will require less than six numbers, while an example of Christmas carols for unaccompanied male voice choir needs 14: 782.855 281 632 93. The schedules recommend no more than three facets ever to be combined (yet even the Christmas carol example only has three), but this is really a decision for the classifier. What is more likely to happen in many libraries is the classifier will have a cut off point of say 6 or 9 decimal places.

Printing mistakes are few, while the index is good, but some useful terms have been omitted including Braille, biography, magnificent, theory and tutor.

The appearance of such a classification scheme as the *Proposed revision* for music has been long overdue. It is to be hoped we have now seen the last publication of the old 780 music schedule of the DDC. Music libraries have laboured too long because of the poor treatment given to music in the major classification schemes, while the BCM classification suffered by being designed for a bibliography of somewhat limited scope rather than for shelf use. The *Proposed revision* does go into considerable detail overall but it is less flexible than the BCM classification concerning alternative schedules. It is also more limited in its ability to specify executant, particularly with instrumental chamber music and accompaniment in choral and instrumental music.

Lengthy criticisms have been made because it is still only a proposed revision, and there is every possibility for improvements to be implemented before the hoped for inclusion of this schedule in the 20th edition of the DDC. There are still some weaknesses in the scheme, an excess of necessary detail in certain areas of 781, particularly 781.2, and most especially a murkiness of thought in the facet analysis in 781 and 782. Until the problems are recognised, there can be little room for improvement. The problems of facet analysis and construction of faceted classification schemes for music have yet to be fully solved in principle.

With the greatly varying classification needs of music libraries, what is still needed is a classification which provides considerable flexibility in facet order, in such areas as technique, composer, choral and chamber music. So any other new scheme must be able to do things that the *Proposed revision*, and to a lesser extent the BCM classification, can not do, yet are demanded by music libraries at large. Whereas music classification schemes in use at present are so numerous, due to the poor quality of the major classification schemes' coverage of music, the *Proposed revision* and hopefully the 2nd edition of the *Bliss bibliographic classification* when completed will create the means for a much greater standardisation of music classification.

The work of Russell Sweeney and John Clews is to be applauded and warmly welcomed, and we as music librarians must express our approval if we are to see the survival and maintenance of this scheme. The *Proposed revision* is practically a very good classification scheme. It is well designed (in subject detail and in instructions for use) for the classifier and will satisfy the needs of users of music libraries to a much greater extent than any previous major classification scheme. The scheme should not perhaps be quite welcomed with open arms, even if the BLBSD have now adopted it in the BCM bibliography. A library faced with the dilemma of using the scheme or not must face the possibility that the scheme may never be adopted properly into the DDC, or that on its adoption substantial changes may have been made. But be that as it may, any library which adopts it will be using an excellent scheme, the best available, well geared to the needs of users and librarians.

FOOTNOTES:

1. Coates, E.J. *The British catalogue of music classification* London: Council of the British National Bibliography, 1960.
2. The text of a paper on this project by John Clews was published in *Brio* 12 (1975) 7 - 14.
3. Dewey, Melvil *Dewey decimal classification and relative index* Edition 19, ed. by Benjamin A. Custer. 3 vols. Albany, N.Y.: Forest Press, 1979.
4. Sweeney, Russell and Clews, John *Dewey decimal classification class 780 music "phoenix": report of a project ...* Leeds: Leeds Polytechnic, 1975.
5. See *British catalogue of music* (1980) p. [v].

6. Hornbostel, E.M. and Sachs, C. *Classification of musical instruments*. *Galpin Society journal* 14 (1961) 3 - 29.
7. Universal Decimal Classification *UDC 78 music* English full ed. London: British Standards Institution, 1971.
8. Library of Congress. Subject Cataloging Division *Classification. Class M: music and books on music* 3rd ed. Washington: L.C., 1978.
9. See McColvin, Lionel Roy and Reeves, Harold *Music libraries* rev. by Jack Dove. Vol.1. London, Andre Deutsch, 1965. p.50 - 61.
10. Bradley, Carol June *The Dickinson classification: a cataloguing & classification manual for music* Carlisle, Pa.: Carlisle Books, 1968.
11. Pethes, Ivan *A flexible classification system of music and literature on music* Budapest: Centre of Library Science and Methodology, 1967.
12. Bliss, Henry Evelyn *Bliss bibliographic classification* 2nd ed., rev. by J. Mills and Vanda Broughton. *Bliss classification revision: penultimate draft schedule for class VV/ VX - music*. London: School of Librarianship, The Polytechnic of North London, [197 -].
13. Bliss, Henry Evelyn *A bibliographic classification* 4 vols. New York: H.W. Wilson, 1940-1953.
14. "Phoenix 780": an introduction to the proposed revision of Dewey 780: a one day course. 7th May 1981. Held at the Library Association ... in association with IAML.

Russell Sweeney has promised a reply to this article in the next issue. Other comments are welcome, but should be sent to the Branch's Cataloguing and Classification Subcommittee, secretary Chris Phillips, Hereford City Library, Broad St, Hereford HR4 9AV. Several critics have commented that Phoenix Dewey is more suited for a classified catalogue than as a way of arranging material on the library shelves; a report from any library using the system would be most welcome. *Editor*

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ON THE MARKING OF BORROWED ORCHESTRAL PARTS

Paul Udloff

Whether orchestras borrowing orchestral material from public libraries should or should not erase their markings before returning the music is, in these troubled times, an almost desperately trivial question. Yet the arguments pertaining to the question have wider ramifications which make it appropriate for discussion.

Let us, therefore, look at the teacup in which the storm is raging. On the one hand the orchestral librarian sits, rubber in hand, taking out that useful split bowing and that pianissimo which makes sense of the balance; or he may even be restoring the same where it was previously marked knowing that, as the paper is now impossibly thin, this will be the last time that he can do so. On the other hand, the equally hapless public librarian confronts a set of parts which has broken the rules and he, also, sets to with the rubber against the appalling scrawls and scribble.

I believe that intelligent markings enhance the usefulness of the music, and that taking them out is therefore destructive in every way. The public librarian, more often an all-rounder than a specialist in these matters, understandably brackets the marking of orchestral parts with the defacing of books. Unfortunately, there *are* instances where he is right to do so – those in which the markings are made in hard pencil, so difficult to erase, or those showing such signs of inexperience or difficulty in playing as written out wind and brass transpositions or extensive string fingerings which, sophisticated or otherwise, are personal to the individual and potentially disconcerting to anyone else. These problems, together with untidiness, unavoidable when players have to quickly mark their parts in rehearsal, all contribute towards the public librarian's chagrin.

The quality of what is added to a set of parts depends partly on the conductor, partly on the leader, and partly on the skill and experience of the individual player. The present high standard of amateur musical activity, reflecting the post-1945 boom in musical education, has produced, among other things, amateur conductors, otherwise teachers or performers, who are thoroughly professional in outlook, often hovering on the perimeter of the professional magic circle. These conductors, an ever-increasing proportion among those who use the public libraries' parts, lack only the ambition, experience or lucky break of the professional. Such a conductor will see to it that many basic, sensible markings go into the parts, albeit sometimes in a haphazard fashion. Many orchestras, especially professional ones with small libraries (which incidentally need the public loan system to justify their music budgets as much as the libraries need the orchestras to justify the continuation of the service), have the services of someone with the leisure and hopefully the soft pencils to prepare the parts carefully for performance. Given further adjustments made during rehearsal, the public librarian, if he did but know it, now has a good set of working material to lend to the next orchestra.

But if parts of standard repertoire works open to 'interpretation' are marked, are those marks not going to be radically altered by each interpreter? We accept nowadays that the letter of the composer's intentions as we find it in an urtext edition is a useful tool in our efforts to realize the spirit. The idea of a great, latter-day Stokowskian individualist projecting his lively ego into a public library orchestral set is somewhat far-fetched. The very fact that a new book on the topic of textual confusion and error in the orchestral repertoire, *Orchestral Variations* by Norman del Mar (Eulenberg, 1981), has been published in paperback shows how widespread is the interest in the composer's text; it is now less likely that far-reaching 'interpretative' alterations will go into the parts.

Let us now consider what actually is marked. What we may call primary changes are all those wrong or ambiguous notes, rhythms, phrasings, articulation marks and

dynamics which Norman del Mar discusses in his book; his wide selection of works could no doubt be greatly extended, as it is evident that standard editions have many errors. The secondary changes are those which clarify the composer's basic text, making it immediately playable. These are concerned with dynamics, note lengths, bowings, beats and cuts.

Dynamics: The problems of internal balance are caused by the acoustic of a particular hall but also by imprecise dynamics as marked by the composer, and the ineffectiveness of his orchestration. Schumann's Third Symphony, with its abundant doublings, is a famous example of a work in which discreet dynamic changes can help to avoid unclear textures.

Note Lengths: Staccato marks, wedges, dots, lines or accents are relative, and have to be judged in terms of their significance in the musical texture as well as in relation to the hall's acoustic. Adjustments in the marking will be made accordingly.

Bowing: This is often problematic, and therefore one orchestra will always be grateful for the solutions passed on by another even if they are then altered. A composer such as Brahms may notate in an open-ended way, preferring to show the essence of his intentions in long phrases rather than break those phrases down into bowings. Once an orchestra has made the necessary divisions the next players may well keep to those divisions even though they have decided to bow the passage in the opposite direction. Though an orchestra using old instruments would often prefer to tackle problems of bowing by starting with an unaltered text, modern orchestras generally prefer bowed parts to virgin copies. All the above might also be said of the wind players' occasional breath marks.

Beats: The number of beats per bar is another commonplace of marking which, for all the variation between different conductors' tempi, may be useful to the next orchestra. Ritardando and stringendo marks can also be carried over; these are normally very infrequent.

Cuts: These were often made in the days of over long concerts prepared on short rehearsal time but are happily almost obsolete in the concerts of today. Among the few remaining victims is the Tchaikovsky Violin Concerto.

Erasing shortens the life of the copy while markings left in the parts normally, at least, clarify the problems for the next orchestra. None of us wants to face music scribbled over in hard pencil, and it is right that the librarian should warn the borrower against bad marking. But every time a formerly pristine set of parts is returned to the librarian copiously and conscientiously marked, we should hope that he will be duly grateful.

PHOTOTYPESETTING

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**WEEKEND STUDY SCHOOL AND CONFERENCE, NOTTINGHAM
FRIDAY 16 TO MONDAY 19 APRIL 1982**

"Nottingham 1982" covered a wide range of topics from the primitive rhythms of Afro-Caribbean music to the superb quality of digital discs.

The Conference opened with Sebastian Clarke, freelance journalist and author of 'Jah Music', giving a vivid talk on African music, Caribbean music and Afro-American music. Those who were sleepy from travelling were soon revived by the exciting drumming. In fact, the use of drumming by the African slaves was banned by the slave masters. "The musical heritage of black people in the New World is essentially African", said Mr. Clarke. Slaves were taken from Africa and transported to the New World. The rhythmic bass used in the Caribbean was definitely African. Music was used in a variety of circumstances such as birth or death and the artist also attempted to comment on problems. Jazz is the result of the meeting of Africa and Europe.

On Saturday morning, Ivan March introduced the gathering to the digital disc. Digital recording finally became practicable at the end of the 1970s. The true digital disc is a new conception. It is compact in size, revolves at 350 - 500 rpm, and runs for 80 minutes. The disc has silent background, absence of distortions and pitch security. A new deck will be required, but probably not a new amplifier. A digital cassette may come along in due course. Digital sound can be transferred to a cassette very faithfully. The quality of a digital disc will be better than the best radio broadcasts. There is talk of a digital disc being the same price as an LP. They are due later this year.

Susie Stockton spoke of folk music in the '80s. She is the National Secretary of *Perform* - an organisation founded in 1981 by folk musicians and folk societies throughout the United Kingdom to sustain the popularity of folk music in the wake of the folk-revival movement of the '50s, '60s and '70s. *Perform* stands for the 'Performance of folk and other related musics'. "The folk music of this country is our heritage", she said. "It is the music of the people." The talk was informative and factual, giving addresses of many record companies handling folk records and details of directories and folk music magazines. Some local radio stations publish lists of folk clubs. Area organisers may be rung for names of teachers of folk instruments. Susie Stockton herself provides an information service from 7, Greenside Drive, Hale, Cheshire.

John Morehen was the first of our speakers from the music faculty of Nottingham University. He described his work on producing a thematic catalogue of anonymous English church music 1545 - 1645. He had investigated the various attempts to use a computer for such catalogues, and had adapted an existing system of programming musical notation. The specimens he produced looked acceptable - and those who were able to take up the offer of a visit to the computer on the Monday afternoon were most impressed by the machine writing out camera-ready pages of incipits.

Richard Rastall, from Leeds University, but also involved with Boethius Press for the last decade, explained the requirements of a good facsimile, warning us in passing of various inferior articles which we might meet. The degree to which a reproduction needed to look like the original varied according to the type of source; the appropriate process, whether monochrome, two colour or four colour printing, had to be chosen. Care needed to be taken over all stages in the process - both at photographing and printing. We were given a fascinating account of the processes involved, and the difficulties of representing all that needed to be visible from the source.

The Annual General Meeting took place as usual on the Sunday afternoon. The President, John May, said that we were lucky to have the international President, Brian Redfern, as a member of the United Kingdom Branch and welcomed him as an Honorary Member, joining Walter Stock and Alec Hyatt King.

"The United Kingdom Branch plays a very important part in the affairs of the Association", reported Brian Redfern. A member of the U.K. Branch is either President or Secretary of each Commission. There is the possibility of establishing an international bibliography of music. *Fontes* interests musicologists in the affairs of the Association, but articles are needed on topics related to public libraries.

The Meeting passed the raising of the subscription from January 1983 to:
£20 for Personal Members
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£3.50 for retired and student members

A vote was taken on the preferred name of the Branch. The chosen title is:- International Association of Music Libraries, Archives and Documentation Centres (U.K. Branch) abbreviated to IAML (UK).

It was decided that, as there is now a Meetings Sub-Committee, it was no longer necessary to have a Meetings Secretary. Anna Smart has therefore become Publicity Officer. The membership of the Executive Committee is printed inside the front cover of this issue. It is hoped to organise a package tour to the Washington Conference. Bob Stevens would be pleased to receive contributions for the *Newsletter* before the beginning of September.

A Charitable Trust, the ERMULI Trust, has been formed for music library educational activities. Appeals will be made to public bodies and individuals. In six to nine months it should be possible to make applications. Trustees are Miriam Miller, Pam Thompson, Sue Clegg and John May.

Reports were given from the Sub-Committees. It is hoped to hold the 1983 Conference in Durham from April 8 - 11th, and the 1984 one in Winchester. It is expected that the *Orchestral Catalogue* will be published during 1982. Library Schools are increasingly dropping the music option. This is not satisfactory and is being pursued with the LA and the Library and Information Science Committee. IAML (UK) is participating in the Conference of ISME (International Society for Music Education) in Bristol in July: an exhibition is being prepared, and other activities will take place. Disquiet was expressed at the delay in the cumulation of the *British catalogue of music: the Catalogue of printed music* has not made it unnecessary.

Monday morning began with an enthralling paper by Robert Pascall, another member of the Nottingham faculty, on the accuracy of the editions of Brahms. Although Brahms has a reputation of having been a meticulous proof-reader, examples were shown of various inconsistencies in phrasing and dynamics which made it clear that there was still work for the editor to do. There was also the problem of spotting alterations made for later printings, and deciding whether pencillings in Brahms' own copies should be incorporated in a correct text.

The Conference concluded with a talk from Peter Hemmings, Managing Director of the London Symphony Orchestra, on what he expects from his librarian. He began from his operatic experience, stressing the time-scale and the expense, particularly if preparing a new translation was involved. Moving on to his present involvement, he stressed that the librarian should be involved in the planning at an early stage, so that problems could be sorted out before it was too late. The music librarian is expected to be at all rehearsals and performances. The librarian is often one of the longest-serving members of the management, so tends to be a point of contact for information on the history of the orchestra, and should keep the archives. He will probably have had experience as a member of an orchestra.

On the social side, the delegates enjoyed a gala dinner on the Saturday evening, the main course being 'Tournedos Rossini'. Musical entertainment was provided by the 'Early Music Consort of Nottingham' between courses and at the end during coffee. On

Sunday evening, delegates went to a concert by the 'English Sinfonia Ensemble' with Geraldine Allen (clarinet) of works by Weber, Janacek and Mozart.

"This has been an outstandingly successful weekend", said the President. "It has broken a lot of new ground. There has been splendid co-operation between the University and IAML." Congratulations and thanks go to 'our man in Nottingham', Malcolm Lewis. (The Conference Committee is looking for ways of moving him to Durham before next Easter!) IAML shared the University Hall with the *British Association for American Studies*. On seeing their programme, one of our delegates was heard to remark "Their erudite topics are as bad as ours!"

Joyce M. Turner



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RECENT CATALOGUES

Robert Threlfall & Geoffrey Norris *A catalogue of the compositions of S. Rachmaninoff*. Scolar Press, 1982 218 p £30.00 ISBN 0-85967-617-X

"The *oeuvre* of Rachmaninoff forms a classic case of a composer first subjected both to overexposure and to comparative neglect; to popularity and to ignorance." So the authors begin their work, dropping a hint at the difficulties before them. For, while the more popular pieces appeared in a bewildering variety of editions, the composer has, until recently, not been an object fit for academic attention; so there is a lack of bibliographical research to assist the cataloguer. Fortunately, Rachmaninoff seems to have looked after his manuscripts with care - they are nearly all either in Moscow or Washington; he was also an excellent proof-reader, so the editions fairly represent his intentions. The compilers have been assiduous in tracking down the significant editions, and have nearly always been successful.

The works are listed in two sequences. Those with opus numbers are no problem (a note on p.18 - 19 sorts out a possible early sequence of opus numbers). Other works appear in section II of the catalogue, grouped broadly by performance medium, and given a numerical sequence of the pattern II/xx. Section III lists arrangements of works by other composers. The general lay-out is as that of Threlfall's excellent Delius catalogue. The only inconvenient omission is duration; while no-one expects such figures to be exact - in music of this sort so much depends on the mood of the performance and the acoustics of the hall - a rough figure is invaluable for those planning concerts. There are no thematic incipits; I can imagine occasions when they might prove useful; but it was probably not worth doubling the price of the book to include them! A useful inclusion is the range of songs; an unfortunate omission is the lack of information about orchestral parts.

The authors face the problem of Russian titles in a sensible way; instead of wrestling with transliteration systems, they print them in Cyrillic type - always, of course, giving a translation as well. These Russian titles, however, are omitted from the index, as are those in the appendix of French and German versions of song titles. Otherwise, names with familiar spellings are not changed, and the composer's own Western spelling is used. The headings to each entry seem to adopt the form of the first edition title page. A full title-page transcription is not given as such, but bibliographic information is adequate to identify editions. There are some inconsistencies. The entry for op.1 quotes the prices from the title page, that for op.30 doesn't (unless they were omitted from the gaudy version described and added later in the black and white one now before me). But overall, this is a thoroughly commendable catalogue.

Malcolm Williamson (born 1931): a catalogue to celebrate the composer's 50th birthday. Weinberger, 1981 35p £1.50

Williamson is a prolific composer, in a variety of styles. This catalogue displays his work in chronological order, which emphasises the difficulty in seeing any simple pattern in his output. It is a clearly laid-out catalogue, containing all the information one expects from such publishers' catalogues. There are classified lists of works, and a general index, which would have been more thorough had it included the titles of individual songs, etc, in collections: you will only find *Happy thought* if you know it is from *From a child's garden*. The classified index sometimes makes clear that a work is for unison voices, when the main entry does not tell us. Why, if we can be told that *An Australian carol* is included in

Novello's anthology *Sing nowell*, can we not be given the same information for the arrangements of *Good king Wenceslas* and *Ding dong merrily on high*? Unpublished works are listed separately, and there is a thorough discography.

Peter Maxwell Davies: the complete catalogue of published works. Judy Arnold (50 Hogarth Rd, London S.W.5) 1981 63p

Peter Maxwell Davies. (Discographies of British composers, 2) British Institute of Recorded Sound, 1980 [16p] £0.50

Paul Griffiths *Peter Maxwell Davies.* (The contemporary composers) Robson Books, 1981 196p £7.95 ISBN 0-86051-138-3 (also paperback)

Catalogues of living composers generally derive from their publishers; Judy Arnold is the composer's "manager and personal representative". When she mentioned to me that she was compiling such a work, she seemed diffident that she was stepping beyond her normal range of experience. But in most respects, this is a competently compiled, as well as most useful catalogue. There are, though, ways the lay-out could have been improved. The arrangement is alphabetic within certain broad categories. Unfortunately, the works fit into conventional categories rather awkwardly, so much cross referencing is needed. The compiler has chosen to repeat complete entries instead of inserting short cross-references. This wastes space (p.34, for instance, is identical with p.13), while confuses those who use such catalogues for their personal annotations, who will not know which entry to use. (The latter, though, is not something which should worry a librarian!) I would have preferred an alphabeticisation ignoring the article and numerals - it is not very helpful filing the Taverner Fantasias under "first" and "second", and sets of carols under "four" and "five". This would have mattered less if the index had included both forms. Another defect of the index was shown by the difficulty I had in locating the equal-voice *Alma redemptoris mater*. I knew it existed, since I had a copy, but it did not seem to be part of another work; only an advert on the back revealed it as being one of a group of carols, though even that did not give Arnold's chosen title *Four carols*. All such individual titles should have appeared in the index.

This catalogue differs from that in *The New Grove* in that it is confined to published works. Grove includes some small occasional works and unpublished arrangements. But Arnold's catalogue gives much more detailed information - orchestration, timing, first performance, recordings and publication. A useful addition would have been reference to articles on individual pieces (such as the valuable series in *Tempo*). The selection of illustrations reminds us how much of the work is dramatic. I have noticed one omission. The *Canon in memoriam Igor Stravinsky* is included (though not the exact reference to publication in *Tempo* 97, with realisation in *Tempo* 100), but not the *Canon in honorem I.S.* in *Tempo* 81. It is a pity that no reference is made to the appearance of the carol *Ave plena gracia* in the anthology *Carols of today* nor the fact that the Novello publication of *Ave Maria* is explained by it being a *Musical Times* supplement - particularly since it was probably its publication there which first brought the composer before a public wider than that generally interested in contemporary music: the correspondence which followed it gives a fascinating insight into public (or at least church choirmasters') taste! These are, however, small faults. All libraries should have this catalogue, even though the prolific composer is rapidly making it out of date.

The BIRS discography is reprinted from *Recorded Sound* 77. Most of the entries are for BIRS recordings of broadcasts, but the commercially-recorded discs are also included. Particularly interesting are a series of interviews and talks by the composer from 1965

onwards. He is a brilliant talker - though sometimes I wonder if his tongue is not slightly in his cheek - so such recordings will be invaluable for future historians.

Paul Griffiths' book is in three sections, the central one of which is an interview with the composer. This is followed by a collection of the composer's own programme notes, and preceded by a chronological survey of the music. There is also an introductory 10 pages on the life. This approach from several angles illuminates the subject in different ways, though at the expense of treating the same work in several different places in the book; fortunately, the index is satisfactory. There is a list of works which, being in chronological order, neatly complements Arnold's list; details of first performance, recordings and timings are given. Interspersed in the first section are three "interludes" where Griffiths takes three important chamber works and gives them a more detailed inspection. While I am sympathetic to the idea of taking the reader further into the structure of some works, the leap between the descriptive writing of the book as a whole and these interludes is too great. Like the composer on his recent (Feb.21st) ITV interview, he over-estimates the ability of most listeners (even sympathetic ones) to follow the manipulations. I suspect that many reading this enjoyed the performance of *Ave maris stella* at the IAML Conference at Cambridge without worrying about the use of a magic square in the compositional process. The composer's programme note (not one reprinted in this book) seems a clearer description of what he is doing than Griffiths'. "Although magic squares are generally seen as permutations of numbers, this is no more true than with bell permutations, which are memorable by their patterns of courses rather than by chains of numbers. Magic squares I conceive as dance patterns, whose steps pass through 'mazes', and consequently as note patterns, memorable without reference to numbers." Griffiths is too ready to go into technical details without explaining to the suspicious reader why the composer needs to use such devices, and how they may be apprehended by the listener, while the composer's own analogy of change ringing is less fearsome. With regard to the other two pieces selected, the string quartet seems a perverse choice, since it is not available on record; while the 7 pages on *Antechrist* nowhere suggest what an exhilarating work it is, nor point out the contrast between its superficially enjoyable nature (it mixed well with renaissance dances and Beatle songs as background music for my wedding party!) and the implications of the concept of Antechrist for the composer in the 1960s.

In general, though, this is an excellent introduction to the composer. I found it more informative than the Tippett volume in the same series (which competes with David Matthews' small study). Both have rather anaemic bindings - keep the dust jackets if you can. A careless production slip means that the author refers by number to unnumbered examples; but there is no real confusion.

Clifford Bartlett

Clifford Caesar *Igor Stravinsky: a complete catalogue* San Francisco Press, 1982 66p £3.95 (from Boosey & Hawkes) ISBN 0-911302-41-7

There is no shortage of catalogues of Stravinsky's works: that in *The New Grove* is concise (but, rarely for that work, gives dates of publication), that in Eric Walter White's *Stravinsky* is expansive. None, though, had the convenience of lay-out of that issued by Boosey & Hawkes in 1957, which seems to have initiated the excellent series of catalogues in similar format that cover Bartok, Britten, Shostakovich and Richard Strauss. That 1957 catalogue omitted various early works, and ended with *Agon*. Now the oeuvre is complete, a new edition is most welcome; although the publisher is different, the format is similar. The arrangement is chronological, with classified and title indexes. There is also a "multilingual index of titles" listing current titles, official or informal,

in a variety of languages; this is most useful, though it is cumbersome to have cross-references from one title in this index to another.

Users of the catalogue will need to consult White for further details of the extent of the various revisions which the composer made to his works. Caesar gives the basic dates, but no indication of whether the versions differ substantially or not. One point missed even by the meticulous White is the fact that *The dove descending* exists in two forms. I was surprised recently when singing from the copy I had bought on publication in 1962, that it lacked the various dynamics to which the conductor was referring: the version now sold has been edited with performing instructions, rather in the way it used to be the custom to add them to renaissance motets. No doubt we will eventually have Stravinsky catalogues with the detail of the Rachmaninoff one mentioned above; but Caesar's will prove extremely useful, and may be recommended to replace worn-out copies of its Boosey predecessor.

Librarians wishing to check on their Stravinsky holdings might like to note an excellent catalogue from J.B. Cramer & Co Ltd, *Igor Fedorovich Stravinsky: One hundredth anniversary (1882-1971)*, which lists, with prices, the works currently available.

Clifford Bartlett

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REVIEWS

Carl Dahlhaus *Aesthetics of music*, translated by William W. Austin Cambridge U.P., 1982 115p £9.95 ISBN 0-521-23508-1 (paperback: £3.95 ISBN 0-521-28007-9)

Carl Dahlhaus describes his book as "an attempt to understand a piece of the past that is still having effects in the present". This is a history of aesthetics rather than the presentation of a particular theory, and is concerned with analysing the various trends and philosophical viewpoints which have informed man's judgement of, and pronouncements on, music. Philosophical speculation about music is a largely German phenomenon, and one which became almost a "light industry" in the eighteenth and nineteenth centuries. These factors define the limits of this volume and, though Dahlhaus frequently traces ideas back to pre-Enlightenment commentaries, there is a near silence on modern thinkers who stand out with the German tradition. If one accepts these limitations, then this is a fine book, though not one that is easy to read. The fault is not the translator's, but simply that this kind of writing and its subject matter seems better suited to the German language. Dahlhaus's book is far more stimulating than its length would lead one to expect, but because of this, it often seems uncomfortably condensed. The layman needs more substantial quotations from the sources Dahlhaus bases his discussion on if he is to get the most from this volume. Perhaps the best solution is to have an anthology of relevant critical writings like Le Huray and Day's recent *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries* at hand to fill in the background.

David Kirkley

Nicholas Temperley (ed.) *Music in Britain - The Romantic Age 1800-1914*. (The Athlone History of Music in Britain vol 5). The Athlone Press, 1981. 548p £40.00 on publication, £45.00 three months after publication ISBN 0 485 13005 X

This is a handsomely laid out book, without plates or illustrations, but with extensive musical examples. There are only two small technical reservations to be made: first the staves of the examples are too lightly printed and occasionally disappear altogether (eg pp 77, 82); second the binding is really too flimsy for a book of this importance and cost, and has not stood up well to intensive (daily) use since I first acquired my copy. (A proof-reader's scribbles have not been cleaned off p 207.)

The music of the Victorian and Edwardian period (which I was brought up to ridicule and discount - *without* personal experience) is now ready for reconsideration, not only as an historical phenomenon but as a living art. Even as recently as 1964, when I acted in the capacity of music librarian at Ealing Central Library, I was not looked on favourably for trying to keep Parry vocal scores (then considered so much junk) and had to fight to get Bantock's *Omar Khayyam* accessioned when it came in as a donation. Now the Bantock, at least, commands a good price second-hand, while revivals of Parry's choral works have caused recent problems for members of the choral societies involved owing to the sudden disappearance of the works in question from dealer's tables of cheap rubbish.

The history is divided into four parts, plus introduction, notes, bibliography and index. We begin with 'Music and Society' (Stephen Banfield, Bernarr Rainbow, D.W. Krummel), and move onto 'Popular and Functional Music' (Richard Middleton, Andrew Lamb, the editor, Donald H. van Ess, Bernarr Rainbow). The core of the book (pp 171-451) is the section on 'Art Music', to which I return below. The last section is a history of 'Writings on Music' (Stephen Banfield, Larry G. Whatley, Vincent Duckles).

The chapters dealing with general background and social history are very usefully done, and offer a previously unavailable quick way of reading oneself into the period, particularly valuable for prospectors (like myself) chiefly concerned with unearthing music for performance and needing to put it into context.

Of course, in the long-term it is performance that is vital for making any lasting evaluation of the art-music under Victoria and Edward VII. Assessments made by Professor Temperley's team are going to be accepted by those looking for Victorian works to perform. Conversely the writers, by and large, give all the appearances of basing most of their judgements on score-reading (and possibly in many cases vocal rather than orchestral scores) rather than performance. How otherwise, for example, could Stanford's *Requiem*, surely one of the glories of the late Victorian period, be barely mentioned? This is a work that is difficult to evaluate from the vocal score, but in three recent performances came over as gripping and colourful. Apart from anything else, it is noteworthy for its use of Holstian marching bases, and passing moments later developed by Vaughan Williams. For all its debts to the Verdi of the *Requiem* and Wagner's *Ring* (but only briefly to Brahms), it must surely be one of the best works of that notoriously uneven composer.

There are twelve chapters devoted to the music, and broadly speaking they are excellent; in particular, the editor on 'cathedral music', 'piano music 1800-1870' and 'organ music', Geoffrey Bush on 'songs' and 'chamber music' and Nigel Burton on 'opera 1865-1914'. However, there is a marked decline in the range and scope of the assessment towards the latter end of the period covered; and the Edwardian period in my view is quite inadequately dealt with. (There is no mention of the Patron's Fund, the Society of British Composers, its Yearbooks and Avison Edition, Hammerstein's London Opera House, the Music League, the Ricordi Prize, Carl Rosa, folksong collecting with the phonograph, the whole RAM school of composers, Corder and the vogue for recitation with music. The achievement of Corder and Matthey is barely touched on, and the assessment of Bantock, who surely did his best work between 1900 and 1914, is dismissed out of hand.) I had rather hoped the demise of the last of the private orchestras in 1910, the Duke of Devonshire's, might have been given some space. (The papers of this organisation were sold at Christies in 1978.)

The problem I touch on above in relation to Stanford's *Requiem* - that of assessment from vocal rather than orchestral scores - is one that first became apparent to me a few years ago when investigating the early works of Elgar for chorus and orchestra. It quickly became evident that those works had been consistently undervalued on the basis of the vocal scores, and I was fortunate in being able to help organise performances of a number of them. Similarly, recent performances of *Voces Clamantium* by Parry underline that it is not only Elgar who is difficult to evaluate thus, though owing to the less florid nature of Parry's scoring the differences are less clear-cut. Certainly, when heard recently with organ, this Parry score was much less striking than when subsequently heard with orchestra. Though not such a patchy composer as Stanford, Parry too had his weaknesses and at his worst was deadly dull. Recent performances have shown *Ode on the Nativity* and *Ode to St Cecilia* to be fine works. The recent Haddo House revival of *The Soul's Ransom* provided evidence of yet another worthwhile score. It was followed by *A Vision of Life*, of which we read that it is 'totally defunct'. This is not helpful. *Job* is assessed as 'a work of great dignity and character' but in fact - as the broadcast in the early 1970s showed - it really is very poor, fully justifying G.B. Shaw's famous vilification of it. It is undoubtedly the reason for several recent commentators, to whom it may be their only experience of an extended Parry work, judging the rest of his work, by extension and unheard, as lacking in life. There is one choral work, in particular, which should have been discussed but is not: Ethel Smyth's *Mass in D*, so successfully revived

recently in the USA.

The orchestral chapter rather tails off, dealing with several subjects at insufficient length; nor does it touch on an adequate number of composers. Stanford actually wrote six (not five) *Irish Rhapsodies*. Parry composed five (not four) symphonies, though the statement here to the contrary is not so much a mistake, as a following of the New Grove's treatment of the fifth as a *Symphonic Fantasia* though called at its first performance *Symphony in four linked movements in B minor (1912)*. But the recent recording is clearly dubbed 'Symphony no 5' and so confusion is bound to occur. That record and a yet more recent one of Parry's third symphony shows that they deserve far more space than they are given, and that the third had its place as an honoured precursor of Elgar. It is a fine score that deserves to live again. While on the subject of orchestral music, it is also worth mentioning that Sullivan's *Irish symphony* (here dubbed his first) is in fact his only one, and Sullivan's cello concerto was destroyed in Chappell's fire in 1964, but survives in a solitary private tape recording of the BBC broadcast of 1952.

The 13 pages of double column notes refer to sources. (The methodology, particularly in the examples, is exemplary and a notable feature of the book).

The 21 page bibliography (well over 700 entries) is alphabetically arranged and provides a valuable new bibliographical source for the period. However it certainly does not fulfill the claims of its introductory sentence that it 'is meant to be fairly comprehensive for books, monographs and articles relating to the music of this period'. A few examples of omissions are:

- | | |
|-------------------------|--|
| Allen, Reginald | ... <i>The life and work of Sir Arthur Sullivan - composer for Victorian England</i> . New York & Boston, 1975 |
| Bray, Trevor | <i>Granville Bantock: his life and work</i> . PhD thesis Cambridge, 1972. 3 vols. Sections revised as: |
| Bray, Trevor | <i>Music in the Midlands before the First World War</i> . Islington, 1973 |
| Cowen, Sir Frederick H. | <i>My art and friends</i> . London, 1913 |
| Nettel, Reginald | <i>North Staffordshire music</i> . Rickmansworth, 1977 |
| Northcott, Richard | <i>Records of the Royal Opera Covent Garden 1888-1921</i> . London, 1921 |
| Piggott, Patrick | <i>The innocent diversion: music in the life and writings of Jane Austen</i> . Islington, 1979 |
| Streatfield, R.A. | <i>Musiciens anglais contemporains</i> . Paris, 1913 |
| Warriner, John | <i>National portrait gallery of British musicians</i> . London, [1896] |
| Wilkinson, Harry | <i>The vocal and instrumental technique of Charles Villiers Stanford</i> . PhD thesis Rochester, 1959. 2 vols. |

The year's music: being a concise record of all matters relating to music and musical institutions ... London, 1896-99

There are many others, and if one included all those biographies and autobiographies whose first two or three chapters fall into the period (Boult, Vaughan Williams, Holst, Goossens, etc.) there would be even more. (The bibliography, incidentally, contains a splendid literal. Basil Maine has become Basil Milne, and this has been solemnly corrected back in the text and index.)

Arthur Elson in his book *Modern Composers of Europe* (London 1909 - not in the bibliography) describes Cowen's *Scandinavian* symphony as 'one of the standard works of modern times' (p 216). That and two others of Cowen's six appear in Novello's current (1981) hire catalogue, as does the third of Ebenezer Prout: on none of them are we given any guidance at all. Certainly Cowen, once one of the highest paid conductors in the

world, seems to have fallen through the scholarly net, only passing mention being given, other than to his operas. Elson also mentions William Wallace, Reginald Steggall, Stanley Hawley, Clarence Lucas, Colin McAlpine, S.E. Pritchard and Cyril Scott. None appear in the index, but perhaps it is just that they were beginning to make their reputations - such as they were - in the Edwardian period. As Bantock, Havergal Brian and Holbrooke are also not discussed, one can only conclude that these Edwardian composers are being saved for the succeeding volume on the Twentieth Century. Let us hope so, for in many ways it is the most rewarding one for the musical archaeologist.

This is not the final history of this period: rather it is a massive step forward which will establish minimal standards, will stimulate interest in further work, and above all will result in increasing performances of music which at its best deserves to take its regular place in our performing repertoires.

Lewis Foreman

International Musicological Society *Report of the twelfth congress, Berkeley, 1977* Bärenreiter, 1981. 912p £37.80 ISBN 3-7618-0649-3

This massive volume provides a convenient source from which the musical and intellectual world at large can examine the preoccupations of the modern musicologist. The musicologist himself will find it useful for the same purpose, since the scope of musicology now is such that the range of subjects covered in the 1977 congress is far wider than any single person can cover. Wide though they are, though, there are still significant omissions.

I found it interesting comparing this volume with the *Report of the fourth congress, London, 1911*, which was published the following year by Novello, with one obvious superiority

REPORT OF THE 12TH CONGRESS

of the International Musicological Society

BERKELEY 1977

edited by Daniel Hertz and Bonnie Wade

published under the auspices of the
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over the 1977 volume: a sturdy binding. I cast no particular blame to Bärenreiter in asking why, with technology now available which should speed up printing, what took about a year in 1911 now takes nearly five years? (I assume that the 1981 publication date is an optimistic error, since I saw neither copy nor advert for the report before April 1982.) Part of the problem, though, is presumably not technical: those with editorial responsibility for preparation of the material have heavier organizational and teaching duties than in the past. The absence of running titles to the pages is regrettable; flicking through the volume to find a section is difficult. Although their addition would lengthen the book by up to 40 pages, I would have thought that the extra convenience would have justified the additional expense. Otherwise, publication accords with Bärenreiter's customary high standards.

In 1911, most papers were primarily offerings of new facts, e.g. Edward Dent presenting biographical information about G.M. Bains. Had such a paper appeared in 1977, it would have used Bains as a means of raising some general discussion on biographical methodology - facts would have led on to ideas. What I find worrying is that, in spite of this desire for generalisation, there is an absence of any attempt to ask fundamental questions about the nature of music or musicology. In 1911 there was a section on theory, acoustics and aesthetics, and one of the general sessions heard a paper on ugliness in art from C.H.H. Parry (whose merits as a composer are mentioned by Lewis Foreman above). While I am not particularly commending the paper, it seems a pity that these topics are excluded from the congress. Another serious omission is analysis, which should have appeared, partly because it is a preoccupation of a considerable number of musicologists, and partly because the possibility that a work can be analysed so deeply that the analyst achieves a distorted view of it through isolation of the intellectual content needs discussion.

The biggest difference is in the emphasis on ethnomusicology. This was, surprisingly, included in 1911, though with a European bias, and under the general term ethnology (the musical name had not yet been coined). The presence of so much ethnomusicological material raises problems about the function of the musicologist (assuming that the "ethno-" part of the word merely indicates a sub-category of musicologist rather than a different discipline altogether). I have always assumed that it was to provide various sorts of intellectual backing to the activity of music. I would hesitate to hazard a definition of music, but I suspect that for most of us it would involve such concepts as the participation (actively or passively) in the making of noises which cause satisfaction, excitement or pleasure, and which affect us in such a way as to lead to explanations in terms which tend to borrow religious terminology (music affecting the soul, etc.). This is deliberately as vague as possible. Ethnomusicologists seem more interested in studying how music is used, and that line has been followed by musicologists studying Western cultures - particularly, but not exclusively, the more popular aspects of Western culture. It is obvious that an aspect of the participation in musical activity is the way it enables one to emphasise membership of a group: a Brixton black person, though born and bred in Britain, may wish to emphasise his separateness through West Indian music, or a youth adopt a particular pop style to demonstrate that he is no longer a child, but doesn't want to be thought adult. But for most of us, this can only be a small aspect of our involvement in music. This descriptive, sociological aspect of musicology, while interesting, seems overprominent, and it is patronizing to denigrate the purely musical activities that those examples I have chosen may enjoy.

One of the functions of musicologists has been to study music that the general public does not know, and sift it through to find what can be revived to expand our musical experience. The fact that folk song is part of our experience derives from the activities of people acting as musicologists, even if they might not have described themselves thus,

at the beginning of the century; while the popularity of Monteverdi (and possibly even of Mahler) has a similar origin. Is the musicologists's function to study everything "because it is there"? Or should he be hunting through the world of music - geographically and historically - to find what is worth our attention? The answer is, of course, both. The musical archaeologist, recording the music of a culture liable to be engulfed by commercial pop, is performing a necessary activity. But which of these musics are so functional that they have no meaning apart from their context, and which are so intrinsically meaningful that the ethnomusicologist wants to buttonhole his colleagues and say "listen to this"? Or is my Western attitude of wanting to enjoy music outside my social context decadent? Gordon Anderson, for instance, lists 693 medieval conductus settings. (I hope that his posthumous edition will make them all available.) That is rather more than the most enthusiastic admirer of the style can retain as part of his musical experience. I need someone to evaluate them, to pick out a few that are particularly excellent. My musical memory probably only has room for a dozen or so, and I would like them to be the best examples of the form, not merely ones chosen because some anthropologist picked them out haphazardly before the repertoire was available as a whole.

I am, of course, begging the question that our Western approach to music is valid - no automatic musical culture, but the picking out of specimens from all existing musical cultures. Is our obsession with the past and the exotic a sign of degeneration? All these questions were continually coming to mind while reading this report, but they are not properly faced. I hope a future congress will turn its attention to them, will discuss the relationship between musicology and music, will consider the function of music, will decide whether the ethno-, anthropo-, sociological approach to the study of music as a science is overwhelming the understanding of music as an art. From much of this report, I sense that the musicologist is studying something from the outside which he wishes to classify, wrap up, and store in the appropriate file; but, reverting to the religious metaphor, is not music also something which is beyond us - it can be studied, as it were from the inside, but extends further than our study can reach?

Clifford Bartlett

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IN BRIEF

Music from the Tang court, 1, transcribed by Laurence Picken. Oxford U.P., 1981 82p £16.50 ISBN 0-19-323240-5

This volume is roughly half music, half introduction. It is of interest to those not oriental specialists for two reasons. It presents in standard western notation music from China dating back over a thousand years: while it doesn't sound very interesting played on a piano, it might well be worth trying on modern equivalents to the original flute, lute, zither and mouth-organ. But it is also a fine demonstration to those studying the preservation of traditions of how, even with performers trying their best to preserve an unchanged manner of performance, over so long a period changes must take place. Luckily, early MSS enable modern scholars to see behind the traditions.

Arthur S. Wolff *Speculum: an index of musically related articles and book reviews. (MLA Index & Bibliography Series, 9)* Second edition. Philadelphia: Music Library Association, 1981 64p ISSN 0094-6478 ISBN 0-914954-26-1

It is always easy to miss articles in journals not specifically devoted to music, so indexes of this nature are most welcome. This covers the period 1926-1979 (vols.1-54), and is to some extent a subject index of the contents, not just an index of names and titles.

Music in medieval and early modern Europe: patronage, sources and texts, edited by Iain Fenlon. Cambridge U.P., 1981 409p £22.50 ISBN 0-521-23328-3

The 17 contributions are grouped into four topics: church patronage of music in 15th century Europe, 16th century instrumental music, music and patronage in Italy 1450-1550, and stemmatics and music sources. They were read at a Conference in Cambridge in 1979; the publishers are to be congratulated for issuing them together, rather than letting them appear scattered through the musicological journals over the next few years.

Anthology of early keyboard methods edited and translated by Barbara Sachs and Barry Ife. Gamut, 1981 71p £6.50 ISBN 0-907761-00-3

"Early" here means 16th century, the bulk of the book being translations of Sancta Maria and Diruta, supplemented by Ammerbach, Banchieri, Buchner, H. Cabezon and Henestrosa. Anyone seriously interested in authentic playing of this music will need to sort out the various contradictory ideas offered by these sources; it is most useful to have them in English. The non-expert, too, will find it rewarding to attempt early fingering. This ignores England, which lacks verbal descriptions, but has a certain amount of early fingering surviving; so it can be supplemented by Peter le Huray's anthology *The fingering of virginal music* (Stainer & Bell K38; £3.25), plus his article in *The New Grove* on *fingering* and another to come in the long-awaited Dart in memoriam essays.

Jerome Roche *Lassus* (Oxford Studies of Composers, 19) Oxford U.P., 1982 58p £4.95 ISBN 0-19-315237-1

In the last 40 years of Lassus' life, his fame was so widespread that half of the music publications surviving from that period contain something by him. OUP has contributed to the attempt in the 450th anniversary year to revive his lost fame by issuing an excellent anthology of motets (edited by Clive Wearing, costing £3.50) and now this useful publication. Any guide to 530 motets, 58 (or 70) masses, 102 magnificats, about 200 Italian works, 150 chansons, 90 Lieder and a variety of other items in so short a space can inevitably only map the broad outlines. This is, however, done effectively, while numerous musical examples help to pinpoint aspects of the composer's style. The list of works in the book refers to modern editions - an effort, in fact, seems to have been made to refer to works that are comparatively readily available; but a further column in the table giving the page on which the work is discussed would facilitate quick reference.

My apologies to the publishers for my error over the price of the Machaut volume in the series in the last issue: it may perhaps be thought expensive, but the figure printed, £69.95, was an exaggeration. The correct price is £6.95.

Allen B. Skei *Heinrich Schütz: a guide to research*. Garland, 1981 186p \$20.00 ISBN 0-8240-9310-0

This is an annotated bibliography of 632 items on the composer, arranged in several broad

categories. There is a short introduction on Schütz scholarship, a brief catalogue of works, and author, composition and name indices. Entries for general books on 17th century music (or even wider) might perhaps be thought a waste of space; but there is a wide range of material mentioned, and the summaries of German articles will be particularly useful to Anglo-American readers.

Ernst H. Meyer *Early English chamber music, from the middle ages to Purcell*. Second, revised edition, edited by the author and Diana Poulton Lawrence & Wishart, 1982 363p £15.00 ISBN 0-85315-411-2

The first edition, published under the title *English chamber music* in 1946, has become a standard work. It has many weaknesses, coming at the beginning of a line of research, but is generally respected as a pioneer study. The idea of the publisher to issue a revised edition was a bad one: the book is unrevisable. There is urgent need for a new book on 17th century English instrumental music; the person best equipped to write it has, in fact, contributed several anonymous paragraphs to this revision (which

are not integrated fully into Meyer's argument). It might have been possible to revise by appending a series of notes; but as amended, with a changed pagination, this edition is not even useful for checking bibliographical references to the original. If you have the old edition, keep it; if not, this is better than nothing.

Peter Giles *The counter tenor*. Frederick Muller, 1982 221p £12.95 ISBN 0-584-10474-X

A confused book, suffering from inadequate knowledge by the author (who is a singer stepping innocently into musicological quagmires), and lack of control by the publisher, who should have employed a knowledgeable editor to sort him out. Nothing can be said about the counter-tenor before Purcell until the problem of pitch is squarely dealt with; calling high tenors with a touch of falsetto countertenors is a misuse of English; the countertenor is only particularly English because the disapproval of the practice of castration (though not admiration of its products) meant that, after the 16th century, poor musical establishments, such as cathedrals, could only afford the cheaper countertenors, so the voice still had a function here. I suppose

that libraries will need to buy this, but it is a pity that it cannot be marked "use with care"!

Colin Lawson *The chalumeau in eighteenth-century music* (Studies in British musicology) Bowker/UMI Research Press, 1981 204p £29.00 ISBN 0-8357-1246-X

Misconceptions about the chalumeau abound: the article in *The New Grove* ignores the relationship of the instrument to the recorder, understanding of which is essential when considering the octave at which the parts are notated, and try looking in any of the books on Vivaldi for ideas on what a *salmoe* is! Lawson clearly discusses the surviving instruments, and early writings, then surveys the repertoire, with chapters on Vienna, Telemann, Graupner and Vivaldi. This is a thorough study of a small repertoire, mostly obscure, but occasionally stretching into familiar works (such as the 1762 *Orfeo*).

Edward R. Reilly *Gustav Mahler and Guido Adler: records of a friendship*. Cambridge U.P., 1982 163p £12.50 ISBN 0-521-23592-8

Half of this book is devoted to a translation of the Austrian musicologist's *Gustav Mahler*, published in German in 1916, and not hitherto available in English. As a memoir and critique by someone from a similar background, who knew the composer well, and had a clear understanding of both man and music, this is most valuable. It is supplemented by a study by Reilly of the relationship between the two men (which seems to have been rather better than Alma Mahler wished to suggest); this is available in full in a German edition, and rather more briefly in the *Musical Quarterly*, July 1972, so will be known to Mahler experts. Reilly corrects some of Adler's errors; surely alterations of this sort should be clearly shown by footnotes on the page, even if other notes are hidden in the now customary place at the end of the book. I hope the absence of mention of Adler as author on the title page will not prevent library cataloguers from giving a proper entry for his study.

Janáček: leaves from his life edited and translated by Vilem and Margaret Tausky. Kahn & Averill, 1982 159p £4.95 ISBN 0-900707-68-2

A delightful little book for anyone who loves Janáček's music – though I suspect that others might find it unreadable, since the composer's literary style is, to say the least, curious. Vilem Tausky studied under Janáček, and precedes this selection of short essays with his recollections of him. The scholar may have preferred a page or two listing the exact sources of the items included, and the 1926 brass fanfare reproduced in facsimile seems rather closer to the *Sinfonietta* opening movement than the rubric implies. But the musical notations of Czeck and Italian speech are fascinating and illuminating.

Percy Grainger Schott, 1982 44p £0.95 ISBN 0-901928-79-3

This little volume has a short biography, excerpts from Grainger's letters to his publishers and, chiefly, a catalogue of the music by David Tall. This is much the most convenient catalogue of Grainger's multifarious works available, containing a large amount of information in a very small space. While not superseding Teresa Balough's *Complete catalogue*, it includes such information as the non-specialist will require in a simple alphabetical sequence. Durations are given for many pieces. There are also supplementary lists giving instrumentation. The excellent biography of Grainger by John Bird has recently been issued in paperback (Faber & Faber; £5.95. ISBN 0-571-11717-1) with some small additions, but a different selection of illustrations. How confusing for the bibliographer!

Bruno Bartolozzi *New sounds for woodwind*, translated and edited by Reginald Smith Brindle. Second edition. Oxford U.P., 1982 113p, plus 7" record. £12.50 ISBN 0-19-318611-X

This book caused quite a stir when the first edition appeared in 1967. In the last 15 years, the wider capabilities of woodwind instruments have become more familiar, even if they still seem exotic to the amateur player. This second edition has been expanded, and in some places rewritten. Players who have used Bartolozzi's notation will find it confusing that he has changed some of his signs.

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