

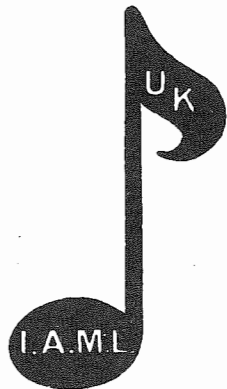
~~Music Librarian~~
ISSN 0007-0173

Per 71-665

BRIO

JOURNAL OF THE UNITED KINGDOM BRANCH OF THE INTERNATIONAL
ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES

- 33. **Brussels Conference**
- 43. **ISME Conference**
- 44. **George Pratt: The user and the music library**
- 47. **Russell Sweeney: The proposed revision of 780 Music**
- 50. **Reviews**
- 64. **In brief**
- 70. **Letters**



Autumn/Winter 1982

Volume 19, No. 2

**INTERNATIONAL ASSOCIATION OF
MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES**

United Kingdom Branch

President: John May (*May and May*)

General Secretary: Sue Clegg (Birmingham School of Music)

Treasurer: Pam Thompson (Royal College of Music)

Press & P.R. Officer: Anna Smart (Royal Northern College of Music)

Minutes Secretary: Bridget Palmer (Royal Academy of Music)

Brio Editor: Clifford Bartlett (BBC Music Library)

Publications Officer: Helen Mason (British Institute of Recorded Sound)

Immediate Past President: Miriam Miller (BBC Music Library)

Elected committee members:

- Roger Crudge (Avon County Libraries)
- Elizabeth Hart (Barnet Public Libraries)
- David Horn (Exeter University)
- Malcolm Jones (Birmingham Public Libraries)
- O.W. Neighbour (British Library Music Library)
- Alan Pope (Blackwell's Music Shop)
- Janet Smith (King's College, London)

Offers of articles and other correspondence relating to BRIO should be sent to Clifford Bartlett, BBC Music Library, Yalding House, 156 Great Portland Street, London W1N 6AJ. Correspondence relating to advertisements should be sent to Helen Faulkner, The Library, Goldsmiths' College, Lewisham Way, London SE14 6NW.

General correspondence concerning membership, meetings, etc., should be sent to Sue Clegg, Birmingham School of Music Library, City of Birmingham Polytechnic, Paradise Circus, Birmingham B3 3HG.

Libraries and Librarians in the United Kingdom who wish to obtain copies of BRIO can do so by becoming members of the United Kingdom Branch of the International Association of Music Libraries. BRIO is distributed to members of the United Kingdom Branch, in addition to FONTES ARTIS MUSICAЕ, the journal of the International Association of Music Libraries. The annual subscription is:

Libraries, institutions and associate members	£14.50
Personal members	£9.50
Student and retired members	£2.50

The price of BRIO (two issues a year) is £6.00

Subscriptions for BRIO (but not dues for membership of the Branch) and enquiries concerning the distribution of BRIO should be sent to Helen Mason, British Institute of Recorded Sound, 29 Exhibition Road, London SW7.

Back issues, and extra copies of BRIO, besides those available from subscription or membership, cost £3.00 each. An index to vols. 1 - 12 is available at £2.50. Orders should be sent to Helen Mason.

© The United Kingdom Branch of the International Association of Music Libraries and the contributors.

BRIO

Vol.19 No.2

Autumn/Winter 1982

EDITOR: Clifford Bartlett

ASSISTANT EDITOR: Helen Faulkner

INTERNATIONAL CONFERENCE BRUSSELS JULY 4-9 1982

Brussels is an ideal centre for a conference, not least because it is a delightful city through which to travel on foot. It has its monumental buildings (the Palace of Justice seems to cover half the area of the town), but its centre is compact and cosy, with outdoor bars and restaurants maintaining a social life in the squares and streets until the early morning. Indeed, it was difficult to have a quiet drink and chat at one in the morning without being hailed by another group of music librarians on their way home (or to another cafe).

It must be rarely that a IAML Conference can be housed completely in a music library, but the splendid National Library had room to spare, with a lift lobby that could house many of our own libraries. Another part of this building contained a glorious exhibition of illuminated manuscripts with musical subjects, one of the three exhibitions opened during the Conference week. The other two displayed early instruments, and included a practical demonstration by an eminent harpsichordist at the Vleeshuis Museum in Antwerp.

The coach trips that are a part of each Conference play a valuable role in helping delegates to mix. When you are stuck next to someone for an hour's drive it is difficult to remain aloof, as it is when your natural reserve has been weakened by several glasses of wine, which occurred notably in a reception at the Town Hall, following which delegates tottered off for a tour of the building. Hospitality, concerts and the farewell dinner (at the old University of Louvain) were well up to the standards expected of IAML, and by the end of the week my only regret was that Sealink had not joined the rail strike to leave me stranded across the Channel.

Richard Buxton

Council

Two Sessions of Council were held. The more important points made and decisions taken were:-

1. The New Zealand members had declared UDI; there were now separate branches for Australia and New Zealand.
2. Considerable discussion took place both in Council and in the corridors about a proposal put forward by the Board at the first session that future meetings should be biennial (1983/1985/1987 etc.) with the President and Vice-Presidents elected for four years. The Board and Council would meet, perhaps at a week-end, in the intervening years. There were considerable differences of approach - some urging that for financial and practical reasons IAML would be more effective with biennial meetings and others arguing strongly that bonds would become too tenuous and that in fact less would be achieved. It was finally agreed that opinions systematically canvassed during meetings at Brussels indicated that a continuation of annual meetings was generally favoured. It is now suggested by the Board that the agenda for Washington shall contain a proposal to amend the constitution to give more flexibility.
3. A new President will be elected in Washington (see below for nominations). Wolfgang Rehm intends after all to continue as Treasurer but a new Secretary General will be needed to take office after Washington as Anders Lönn is adamant that he will

retire there. A number of candidates were approached at Brussels but no decision was possible and the Board will continue their search. The question of secretarial assistance for the Secretary-General will be dealt with when the new appointment is made.

4. As always there was a discussion of *Fontes*. André Jurres has agreed to continue as editor for another four years. Bodil Foss was unhappy about the lack of contributions from public librarians since her appointment as a co-editor. The Board has agreed to obtain other estimates for the printing of *Fontes*.
5. Relations with IFLA are still causing problems; the real difficulty for IAML is to find people who are able to participate in IFLA's work, the meetings often involving extensive travel. It was suggested that a good starting-point for improved co-operation would be for IAML members to submit contributions to the IFLA Journal.
6. Future meetings (assumed annually for the present) are planned as under:-

1984	Italy
1985	DDR (to co-incide with IMC)
1986	Sweden (tentative)
1987	USSR (very provisional: Board asked to pursue the possibility by whatever means are open to them)
1988	Australia (tentative)
7. For President the names to go forward for the ballot are:-

Anders Lönn
Maria Calderisi
Nanna Schiødt
8. For Vice-Presidents there was by the end of the Brussels meetings a long list, which is not reproduced here as there may well be withdrawals before names are circulated for the ballot.

John May

The Public Library Sessions

The economic situation - *Fontes* - training for audiovisual and video librarians - music for disabled people - Czechoslovak music libraries - where else should such a diverse range of subjects come together but in the sessions of the Public Libraries Commission. A month or two before Brussels, it was encouraging to find the International Music Council enquiring about cuts in music library services, with a view to raising the matter at the Unesco Conference on Cultural Policies later in July, and at its own Executive Committee meeting at Como in September. The President of the IMC, Professor Barry Brook, was in attendance at our Brussels session, where reports were received from Canada, Denmark, Netherlands, Norway, UK, USA, and West Germany. The situation varies of course from country to country, but at this meeting it was definitely shown to be unhealthy in the Netherlands, Norway and the UK. And indeed in Denmark, but our Danish colleagues have been fighting the trend with great determination and some success, in that the proposed new library law there should make it compulsory for all public libraries to provide lending collections of records and tapes for their users. (May I remind readers that any information regarding cuts in the UK will be gratefully received on IAML (UK)'s behalf by either Malcolm Jones or myself).

Daphne Kennard of the Disabled Living Foundation, London, brought news of current developments in the field of music for disabled people. These included new books and scores, a new international organisation dealing with the arts for disabled people, information on enlarging music, and three more of the Foundation's very useful Music Resource Papers. Details can be obtained from Daphne, or in the new year from *Fontes* 1982/4 and 1983/1. The latter issue will also contain the paper on the organisa-

tion and development of music sections in Czech public libraries, given at the Branch's second meeting by Julius Hulek of the Czech State Library.

Members of the profession should put pressure on the library schools to broaden the education they offer, so that instruction on audiovisual materials and video should be part of basic training rather than just an optional extra - if indeed an option at all. This was the conclusion of the joint meeting with the Commission for Education and Training, where Rob van den Beld of the Tilburg Library and Documentation School in the Netherlands gave an illustrated talk on training the audio visual librarian, and Eric Cooper spoke of video in the public library. The session ended with the somewhat gloomy reflection that commercial concerns were often showing more enterprise in using the new technology than were librarians.

A call from Bodil Foss, Co-editor for Public Libraries, for more contributions to *Fontes*, and a proposal to discuss in Washington next year the feasibility of creating guidelines on general practice and documentation for non-specialist librarians in small, new or third world libraries - and that completes this summary of PLB business in Brussels.

Liz Hart

Commission of Libraries in Music Teaching Institutions

The "business" session of this Commission, devoted to its long-term projects, illustrated the problems that arise when a group acquires an identity for only a couple of days each year. The meeting was supposed to discuss the final draft of Guidelines for standards in these libraries. This draft turned out to be a summary of the main recommendations from various British reports and articles, which were presented by the Chairman in the absence of any criteria on a more international scale. When it turned out at the meeting that a French librarian, new to the Commission, had been collecting some comparisons of standards during the previous day, handwritten on the back of an envelope, this was greeted as a breakthrough. The other progress to be reported during this meeting was of the International Directory of Libraries in Music Teaching Institutions, where the discussion seemed still to concern criteria for inclusion - the main subject for a session at Cambridge two years ago. At the end of the session, it was not really clear what if anything members were to do between then and next year's meeting.

The formal session was more of a success, addressing itself as it did to the promotion of library use within a Music Teaching Institution, and drawing on the experience of librarians from Norway and Italy. A problem in these institutions is that students tend to use the library only for set projects, and if they ever do wonder whether it may help them to develop their own interests, they very rarely ask. The Librarian from Stavanger Conservatory described her integrated system of leaflets, displays, and an impressive allocation of compulsory teaching time ("voluntary sessions are useless"), all promoting the Library in terms of specific user needs, and not simply presenting the service objectively. The Library should be active in suggesting ideas for Library use, rather than passive in waiting for a request which may never come.

The Librarian at the Verdi Conservatory in Milan has another motive for her Library instruction. She has no staff, and the students she teaches will be the unpaid assistants in her Library. Since there are no Library Schools in Italy, these courses cover librarianship to some depth, and include practical examination in literature searches, cataloguing and classification, together with display work and the production of Library publicity. We were happy to hear that the history teachers at the Conservatory are also expected to have followed all the lessons. If the user can be interested in how the Library works, and can understand its organisation, this should be to the benefit of both user and staff.

Richard Buxton

Cataloguing and Classification Commission

The Cataloguing and Classification Commission's meeting, (Chairman, Brian Redfern), was devoted to receiving and discussion of the reports of the various sub-commission and project group chairmen, which will all appear in *Fontes*. There is therefore very little to add except to report the publication of Volume 5 of the *Code International de Catalogage de la Musique* which deals with sound recordings. Accompanying this is a booklet of examples, with pictorial illustrations, which provides an elegantly drawn up commentary to this volume of the code. Also recently published is a thesaurus of musical terms produced in German by Karl Schneider; the terms are, of course, easily translated and perhaps of interest to non-German speaking countries.

Two of the ISBD's were discussed, those for Non-Book Materials and Printed Music. There appeared to be a shared view that, in sound recordings at least, statements of responsibility should be in a *prescribed* order. In ISBD (Printed Music), for works which have an indistinctive title, the form, opus, key should be regarded as part of the title proper (as in AACR 2), and not decided by the typography. This might even be extended to *distinctive* titles which include the name of a form, e.g. 'Dante Sonata for piano' rather than 'Dante Sonata: for piano'.

Patrick Mills

Classification Project Group

The Classification Project Group, under the chairmanship of Dr. Dorfmueller, met with the purpose of examining, from a theoretical point of view, the ordering of different classification schedules as an aid to librarians in selecting the schedule of their preference. Laid before us were the outlines of Coates/Bliss, the Library of Congress, Systematik der Musikalien und der Musikliteratur and less well known, the Schedario Sistematico dei Mezzi di Esecuzione, which were presented by Augustina Zecca Laterza of the Library of the G. Verdi Conservatory of Milan. These last named schedules which were described as being "more practical than scientific" were limited entirely to medium of performance. There were two catalogues - one arranged by medium, the other by form. Miscellaneous piano music was arranged by alphabetic order of composer.

We then turned to Brian Redfern's report on a projected thesaurus, and he listed various ways in which the work might be developed, although his own contribution to the creative effort was at an end. He wondered, however, if the Project Group was spending its time in the right way, in attempting to erect a monument which would receive little more than polite interest from libraries with established practices. The Group should investigate the preoccupations of classificationists e.g. the vacuum in existing schedules in the classification of jazz, the apparent confusion between pop music and jazz, what *really* constituted folk music, or even how a basso continuo should be classified. Jazz would be an appropriate topic for a conference held in North America. Lenore Coral observed that she did not know of anyone in the USA who was concerned with the classification of jazz, but perhaps an enthusiast on jazz might help to illuminate the subject and clarify ideas. The chairman and those present agreed.

Patrick Mills

Project Group on Computer Cataloguing

Patrick Mills introduced the session by talking about Unimarc as the 'Esperanto' of national Marc formats. Joan Colquhoun (National Library of Canada), Chairperson of the Project Group on Unimarc, then proceeded to explain the unsuitability of the present Unimarc format. It cannot even cope with AACR2, and the provisional suggestions for music lack detail. For Unimarc to succeed, it must be a continuous project and it is hoped that IFLA will decide this Summer to set up an International Office for

Unimarc. In the meanwhile, the Group members will compare the music content of the various national Marcs with the Unimarc format.

Kamma Wedin (Odense University, Denmark) outlined the project on the union catalogue of Danish theatre performance music. They sent a questionnaire to the various bodies concerned and have designed a detailed cataloguing code and format (Marc-mus). They use international standards, based mainly on AACR2 and Danmarc. Precise details needed include the ability to specify various parts (such as a prompter) and local particulars (such as written in translations). They have also had to develop criteria for the sorting and access to the information, and agree on a level of minimum detail.

Prue Neidorf (National Library of Australia) spoke on the latest developments in the music and sound recordings content of Ausmarc. They have had to remain very close to LCMarc, but have had to differ in some areas concerning media (e.g. sound recordings) and in giving more detail regarding graded examination music. It is much fuller than Unimarc, and it is hoped that comments on the present draft will be received by October 1982, and then the final format will be included in a loose-leaf edition of Ausmarc.

Lenore Coral (Cornell University) spoke briefly about some changes at the Library of Congress in the Marc coding of archival recordings (e.g. cylinders) and music for the blind and physically handicapped.

Geraint Philp

IASA Cataloguing Committee Meeting on Authority Files

Eckehard Baer (Deutsches Musikarchiv) outlined some of the problems in developing an authority file for musical sound recordings, and outlined the solutions of his organisation based on the RAK rules. The problems of emigrés changing the form of their name, pop groups known by different forms of a name, and organisations attached to a city were discussed.

Elizabeth Guiliani (Phonothèque, Bibliothèque Nationale, Paris) then spoke in favour of the use of a system of headings and uniform titles for recordings of non-literary speech, and explained the system of her organisation. Georges Manal (Radio France) then argued against the widespread use of such headings. Their system is based on personality and chronology, which they feel better suits the needs of their users.

Geraint Philp

Commission on Education and Training

The commission met on July 7, under the chairmanship of Don L. Roberts, who announced that this would be the last meeting of the commission as currently constituted; in future, Education and Training would be brought together with Cataloguing and Research Libraries as the Commission on Service and Training. Seven years' work on education and qualifications had effectively been completed at Budapest, but there remained much to be considered in the field of continuing education.

The major part of the session was devoted to the theme of *Research in music librarianship: a survey of past studies, current activities and desired projects*, with reports from West Germany, the U.K. and the U.S.A. Hermann Wassner (Stuttgart) interpreted research to cover the whole spectrum of music librarianship, from pedagogic to technical questions. He summarised an extensive report containing some fifteen pages of bibliography, including essays by students engaged in practical work. In particular he stressed the need for research to be communicated effectively in journals with a wide readership.

Brian Redfern concentrated on research as investigation, particularly on work seeking to establish holdings and provision. Among recent projects, he stressed the findings of Barbara Penney's work in compiling the *Directory of music in British libraries, 3rd ed., 1981*, which revealed a sad lack of relation between provision and user requirements. In times

of restricted funding, it was more important than ever that research should be geared to assessing user needs and how resources can be directed to meet them.

D.W. Krummel (Urbana, Illinois) assessed present and future educational requirements from the starting point of Kinkeldey's 1937 statement, emphasising the need for an 'integrated' background of music librarianship over and above the separate disciplines of music and librarianship, in order to meet the more complex demands of reference work, reader service, promotion of the library and cost accountability faced by librarians of today. In the context of modern music librarianship, the term 'research' had the same connotations of resources, ideas, method and the tackling of real problems familiar to the scientist, humanist and social scientist respectively.

A lively discussion raised a number of issues: the desirability of standardisation of statistics, e.g. of reader use, between national groups; that librarians should do more to 'go out' to meet the needs of users; that too many unwanted categories were being produced; that useful research topics would be the investigation of what librarians actually do and how they go about it, why musical training is important, and how readers use the library. The consensus of the session was that research should be practical and geared to the identification and fulfilment of real user requirements.

Janet Smith

Commission for Bibliographical Research

This session was devoted to reports on particular projects, with a short discussion following each report.

Geraldine Ostrove made a succinct and outstandingly interesting report on the Boston Composer Project, which deals solely with contemporary composers in an area with a population of 2½m. Its objects are:-

1. to document current musical history (both art and jazz music)
2. to ensure the collection and preservation of all relevant material
3. to offer public access through local libraries
4. to provide information on works not available in libraries
5. to encourage performance
6. to publish bibliographies and a union catalogue

The project is run by Boston Area Music Libraries (BAML), a co-ordinating body (founded 1974) for the 16 music libraries in the area (all, save only those of performance organisations). The Composer Project had a one-year grant from the U.S. Government and has been greatly supported by the M.I.T. library (whose Linda Solow is director of B.C.P.).

A limited number (196) of composers have been treated in depth and 5000 works are included in the project. A composer is judged to be worthy of inclusion not by librarians but by his or her peers and the project has proceeded with the full support of composers. The information gathered will be incorporated in a book to be published by M.I.T. Press (with extensive computer-produced indexes). It is hoped to continue the project and to produce supplements to up-date the book.

To one listener this was a stimulating and provocative report showing what can be achieved by dedicated professional librarians who are determined to work together. However it has to be said that B.C.P. depends on an allocation of money and time from within library budgets; some "slack" has to exist and there has to be a willingness to use it unselfishly for a co-operative venture.

Geraint Philp reported on his feasibility study for an International Bibliography of Music. It was clear in discussion that many of those responsible for current national bibliographies saw the proposed I.B. of M. as a threat to the financial health of their publications. They argued strongly that I. B. of M. must be an annual retrospective

survey and not in any sense a competing current bibliography. Some speakers thought it might be most useful to limit its initial scope to those countries without strong national bibliographies. Others felt that it had not been made clear at whom the I.B. of M. was aimed: was it to help those who sought information about music or at those who wished to discover how and from where to acquire music?

Don Hixon reported briefly on a proposed International Bio-Bibliography of Musicians, a computer-assisted international dictionary with 60,000 entries from over 200 sources. It would draw only on published sources and would be available in hard-copy and microfiche. Later it would be possible to obtain selective lists from the data-base (e.g. all 17th-Century Danish organists).

In discussion it seemed that only English-language sources were being used (although this is surely unlikely?) and it was not clear what was to happen when sources disagreed.

Finally Maria Calderisi, the Chairman of the Commission, mentioned two possible new projects:-

- | | |
|---------------------------------|---|
| (a) proposed by François Lesure | Catalogues of musical exhibitions |
| (b) proposed by herself | International Bibliography of National Sources of Musical Information |

John May

Research Libraries Commission

This session took as its theme "Collecting Research Materials - in the past, the present, and the future".

Bernard Huys spoke on the history and development of the Fétis collection, describing Fétis himself (b. 1764 near Liège) as a musical polymath and an outstanding collector. Having apparently established a sound basis for his collecting by marrying a wealthy heiress in 1806, he found his plans in disarray five years later when sudden financial ruin overtook his wife. He escaped to Belgium but was back in Paris in 1818 where he became the Librarian of the Conservatoire.

It was not until 1833 that he resumed serious personal collecting, just about the time he became Librarian of the new Brussels Conservatoire. He placed extensive orders with booksellers and also bought widely at auctions, building up a splendid library with characteristics reflecting a practical musician and working scholar rather than a bibliophile. Soon after his death in 1871 his collection was acquired for the National Library.

Richard Andrewes (Chairman of the Commission) introduced a short discussion on the future of collecting. Almost all libraries now had financial problems, and in many music remained a Cinderella subject. The current watchwords among senior librarians were "co-operation" and "co-ordination" (although, said Don Roberts, some preferred "collection management"). Co-ordination could mean one library agreeing *not* to acquire some material; this could have serious long-term implications if differing policies and objectives eventually led to co-ordination of acquisition being no longer practicable. David Fenske (Indiana University) referred to a new committee of U.S. librarians to examine these problems and to the need to stimulate exchange of information on holdings between libraries. Too often better-known collections become a source of first resort rather than last resort on inter-lending and can be driven by the weight of requests into a policy of non-cooperation. Catherine Massip thought too many libraries were obsessed by the past; there was a need to collect for the present and for the future, which need not be expensive. Susan Sommer referred to the sale of valuable MSS by teaching and other libraries no longer able to justify their retention, and regretted that open-market sales could result in important items being lost to view.

In discussion reference was made to the need to weed even apparently routine and basis books; those unwanted by an ancient foundation might be of value to a new library

in a country with no long history of music librarianship. It was felt that specialist dealers could assist by acting as clearing-houses for such library duplicates.

Finally Richard Andrewes gave a short talk on Edward Rimbault, "a collector of dubious morals and an unreliable scholar". Susan Sommer supplemented this with an account of Joseph Drexel, a rich collector who eventually bought a large part of Rimbault's library (her full study of Drexel will appear in a forthcoming *Festschrift* for P.H. Lang).

John May

Broadcasting Libraries

Presentation and discussion of annual reports formed the substance of the first meeting of the Broadcasting Libraries Professional Branch.

Lucas van Dijk (NOS) apologised for the cancellation of the visit to his library in Hilversum, promised at the previous Conference. The much-vaunted computer system installed there has proved to have insufficient capacity, and it was reckoned that the memory would give problems at about 50 Mb. A less sophisticated system is now being contemplated.

Many libraries are running short of money, personnel and space: the library budget of Radio France has been frozen at the figure of 165,000 Francs, and there is no expenditure at all on popular music. BRT/RTBF have had the library staff cut back by the process quaintly known as "natural wastage", and also face the horrifying prospect of the library being split into two completely separate units - one French, one Flemish.

Despite the protests of Anne Nenquin (BRT) and Mme. Adrienne Doignies (EBU) that there was nothing to see at the BRT/RTBF library, a visit was arranged for the following day. Librarians were able to compare the methods of storing and cataloguing music there with their own practices, and also to see Mme. Doignies' EBU catalogue, listing 100,000 items in broadcasting libraries in Europe, Australia and Canada.

Martin Cotton

Meetings of the Broadcasting Commission in 1982, were inevitably dominated by the BBC. Two reports were presented, one on Music Hire by Christine Pratt, Assistant Music Librarian, BBC and another on Music Copying and Arranging by Diane Ward, Senior Library Assistant, BBC. Questionnaires on both topics had been sent to all members of the IAML Broadcasting Commission most of whom had replied. A detailed analysis of their response will appear in *Fontes* in due course. One surprising result was evidence of a wide variation of practice within so specialised an area. Each broadcasting organisation appears to have negotiated a private and separate agreement with the music publishers and arrangers some going so far as to have a separate agreement for each item broadcast. In certain countries a virtual monopoly exists which can cause charges to become rather high in relation to the quality of the service provided. All the broadcasting organisations who replied to the questionnaires commission new works. Four of these claim copyright in such cases and all claim the right of first performance. In addition to payment of a commissioning fee, some contribution is made to the production of the material for the performance.

Miriam Miller

Music Information Centres

MIC meetings in Brussels were inevitably affected by the absence of the Group's Chairman, James Murdoch, of the Australia Music Centre. The Chair was taken by William Elias of the Israeli Music Institute and the Group took steps to appoint a new Chairman. Discussion centred around ways in which the MICs could collaborate with other IAML

Groups, and could make the National Branches more aware of the MICs' existence. It was decided that an up-to-date Directory of Music Information Centres be published in *Fontes artis musicae*, with possible independent publication at a later date.

The problems of the notation of contemporary music were again reviewed, as were the problems presented by music which is, technically, "unpublished" because it has not appeared over a publisher's imprint. Geraint Philp asked the Group to consider methods by which this music could be included in an International Bibliography of Music. Since by definition these works are not covered by any national deposit arrangement, they could all too easily be missed.

The Group expressed its appreciation of the contribution of James Murdoch and wished him well in the future.

Miriam Miller

RISM

Two meetings were held during the week at which the following progress was reported on various RISM projects:

Series A1

The material for letters A-G of the Supplement has already been sent to the printer, and editorial work on the remainder of the alphabet should be completed by the end of the year. It is already clear that there will have to be a second Supplement fairly soon, so libraries should continue to submit details of relevant new acquisitions. At the same time indexes of printers, publishers and places of publication, covering the whole of Series A1, are in preparation.

Various problems posed by anonyma were discussed. The central office in Kassel acknowledges that the list published as an appendix to Volume 9 of Series A1 is no more than a stop-gap, and envisages at some future date a special volume devoted to anonyma. All information about new acquisitions will be gratefully received in Kassel, even though they do not at present know exactly how or when it will be published.

Series A2

The promised index to those manuscripts of which details have been input to the database in Kassel has been delayed, but it should be ready next year. It will in effect be a short title catalogue, with locations, of about 20,000 manuscripts, on two microfiches, costing about £5-£10. Work continues on inputting entries to the database, and future issues of the index on fiche will be cumulative.

Series B

- i. *Libretti*: Pierluigi Petrobelli gave a short introduction to his work on cataloguing Italian libretti and to the many kinds of valuable information to be derived from them, provided the cataloguing is sufficiently detailed. Because of the scale of the work it is not possible to have a centralised project; organisation of the cataloguing of libretti will have to be left to the national committees of each country (the UK project is led by Janet Smith, King's College, London), but it is hoped to produce internationally applicable cataloguing guidelines in the near future.
- ii. *15th and 16th Century Polyphony*: The final draft of a catalogue of polyphonic music manuscripts of the 15th century in Italian libraries, compiled by Nanie Bridgman, is almost complete and may be published in the course of the next two years. Work is also progressing on a catalogue of secular polyphony c.1540-1600, by Iain Fenlon. This catalogue will be international in scope, but with some exceptions; it will not, for example, cover polyphonic manuscripts in German libraries.

iii. *16th and 17th Century Collections*: Catalogues of the contents of printed collections of the 16th and 17th centuries, with music incipits, are in active preparation. That for the first half of the 16th century, by Howard Mayer Brown, is almost complete; the other volumes will be by Horst Leuchtman and Gertraut Haberkamp (second half of the 16th century), James Moore (first half of the 17th century), and Lenore Coral (second half of the 17th century).

Series C

Volume 5, by Lilian Pruett, covering Poland, USSR, Romania, Yugoslavia, Bulgaria, Czechoslovakia, Hungary and Greece, is almost complete, but no publication date can yet be given. A revised edition of Volume 1, Canada and the USA, is in progress.

Malcolm Turner

RILM

One open session was held during the week at which Barry Brook gave a general report on progress. Volume 11, No.3, had just been published and the second 5-year index, covering Volumes 6-10, should appear in six to eight months. Healthy royalty cheques were being paid each month by Lockheed for the use of the RILM database via its Dialog system. At present the database covers only Volumes 6-11, and it was hoped to increase its usefulness - and the cheques - by retrospectively entering Volumes 1-5 in reverse order; but this could only be done by the RILM keyboarder when she had no other more pressing work to do, and progress was therefore slow. A system was also being devised to allow author/title information to be input to Dialog as soon as it was received in the RILM headquarters, instead of keeping it on cards as at present. The Commission Mixte, set up at Budapest, had met earlier in the week to finalise guidelines for the inclusion and exclusion of material; the guidelines should be ready for circulation to national committees within a few weeks.

Prof. Keiichiro Watanabe of the Toho Gakuen University School of Music reported on the formation of a Japanese RILM Committee which not only insists that authors should make their own abstracts in English, French or German, but also levies a charge of some £7 on those without the requisite linguistic ability, to cover the cost of a professional translation!

Melva Peterson explained that at present the international headquarters of RILM were at the same time the national centre for the USA. A small committee had been set up to investigate the possibility of separating these two functions. This would help the international centre to operate more efficiently and would thus contribute to the long term aim of making RILM more up-to-date.

Thomas Heck reported on a plan to investigate the possibility of improving RILM coverage by using databases such as the Arts and Humanities Citation Index database (see his article in *Fontes* 28/1-2, 1981; pp.81-7) in order to retrieve articles on music from non-music periodicals which might otherwise go unnoticed by RILM. The use of this commercial database, as well as RILM's involvement with Lockheed, gave rise to an unscheduled but impassioned debate, particularly amongst the USA librarians present, about the moral issues involved in libraries charging readers for the use of commercial databases, and about the folly of librarians in failing to develop more of their own databases (such as that of OCLC) and thereby opening the way for commercial databases (such as those of Lockheed) which were not as responsive as could be wished to the needs of librarians and of library users.

Malcolm Turner

XV ISME INTERNATIONAL MUSIC EDUCATION CONFERENCE BRISTOL, JULY 21 - 28 1982

Anna Smart

"A grand musical extravaganza" might be one way of describing the International Music Education Conference which took place in Bristol during July this year. According to the organisers it was a "vitaly important week for anyone who cares about music education today and in the future". Nearly two thousand delegates and three thousand performers gathered in Bristol for the conference, so it was felt that this presented an ideal opportunity for the Association to promote the work of music libraries to potential users. This was done by means of an exhibition presented by the UK Branch at one of the conference venues.

There were three main elements in the exhibition - a display, tape-slide presentations, and a small music reference library.

The items on display took up the Conference theme of "Tradition and Change in Music and Music Education." Tradition was represented by, amongst other things, articles loaned by the Curwen Institute, which demonstrated some of the teaching methods of the 19th century. Exhibits from the Royal Academy of Music gave an idea of the administration of a conservatoire library at that time. The remainder of the display consisted of photographs, posters, handouts and other material depicting the facilities offered in music libraries of the present day.

Visitors to the exhibition moved on from this display to view the tape-slide presentations. "An Introduction to the library of the Royal Scottish Academy of Music and Drama" is an audio-visual presentation used to introduce new students to the use of the library. For the purposes of this exhibition, however, it provided a good example of the way in which such a guide can be produced. "Snail Trail" was made by a student at Brighton Polytechnic as a guide to basic English reference sources on music. The third main presentation introduced the services and material available in a music library.

The other element of the exhibition was a small reference library containing the items which people might expect to find in a "typical" music library. Not only did this include books, but also some items in microform. The National Song Index, BLCMP and MPA catalogues were shown on microfiche readers, with an early copy of the "Musical Times" on microfilm. The staff who manned the exhibition found themselves answering several reference enquiries and the familiar cry to be heard was "If only I had a copy of... I know the answer is in there!" Half a reference collection was almost more frustrating than none at all!

In addition to the exhibition, an open session was held to discuss the role of libraries in music education. The discussion was led by George Pratt (Senior Lecturer in Music at the University of Keele) who put forward some points that had arisen out of his use of music libraries. He was answered by Miriam Miller (BBC Music Librarian) and there were also contributions from members of the audience. Attendance at this event was rather low owing, no doubt, to an extremely busy conference programme. It was, nevertheless, a worthwhile session and very good for the librarians present to hear from users on what they expect from a music library.

Thanks must go to the members of the ISME committee who put so much time into planning and organising the exhibition. It was clear from the standard of the displays and the material produced that a good deal of effort had gone into the venture.

THE USER AND THE MUSIC LIBRARY

George Pratt

George Pratt, Senior Lecturer in Music at the University of Keele, led a discussion on this subject at the International Society for Music Education Conference in Bristol last July. Miriam Miller, BBC Music Librarian, responded, John May, IAML (UK) President, was in the Chair, and members of the audience, both users and librarians, contributed freely to the discussion.

As the guest recently of a music librarian, I happened upon a copy of Eric Clough's "Bookbinding for Librarians" on his shelves which fell open, suspiciously readily, at the page containing the comment 'le lecteur c'est la mort des bibliothèques'. My experience as a music library user is that music librarians, in fact, stave off death with remarkable fortitude, for I am aware of the exceptional pressures that the nature of their holdings put upon them. Their diverse stock, books, music, recordings, is peculiarly hard to store; borrowing puts a greater strain on this material than on books alone; and the library itself must provide facilities more varied than the simple study space for the reader of books. Such appreciation of librarians' work reveals three basic functions of a music library:-

The Library as a Reference Store

This function divides clearly into two. First the user needs to know what is potentially available both nationally and internationally. Secondly, the holdings of the particular library need to be easily detected.

The search for information at a national level has been greatly aided by the introduction of the MPA Printed Music Catalogue on microfiche. This, together with a fool-proof reader, must surely be the first reference tool in any music library, however modest. Music, though, is more naturally international, in Western culture at least, than any other kind of library-based communication, and the development of a world-wide microfiche catalogue must surely be a high priority. Once the foundations are laid, errata and omissions are easily made good with the help of computerised search-and-amend systems. The first hurdle is the highest - to fund and direct such an undertaking, and to gain the support and co-operation of each and every publisher. A number are proving rather slow to respond even to the British Catalogue and have not yet sent their lists to the MPA.

An alternative complementary catalogue must soon, surely, be by computer, with on-line access to information approachable from various directions. The user is often interested not so much in a list of the complete works of Henry Purcell as in all works by him and his contemporaries, published and suitable for a particular combination of instruments. Scholars and performers alike often need such selected information, of which little is readily available without lengthy searches, inevitably incomplete, through catalogues and appendices to specialist literature. The demands on computer memory are enormous for such a huge data base, and if the user is to be allowed a wide variety of access, (by instruments, by composers, by dates, by nationalities, by title, etc), processing of the data needs enormous computer resource. However the NOS library at Hilversum, in the Netherlands, already has a system allowing retrieval of every word of a limited amount of data input, and Brian Jordan has recently advertised a similar facility achieved with a microcomputer in Cambridge.

Detection of a single library's holdings in a catalogue is generally fairly straightforward to even the most dimwitted user, with professional assistance at least. Less easy

is the search for the actual material on the shelves, which in turn raises questions of policy in purchase and storage. Most librarians would advocate purchase of complete editions and, for reference purposes, their very completeness is to the user's advantage. This may not be so however when it comes to borrowing. Here cheap miniature scores, covering almost, but not absolutely, all of a composer's output are more suitable; they are much cheaper to replace if lost or damaged, and they allow the maximum amount of purchase on limited budgets.

Miniature scores, however, raise separate problems, as does sheet music, where storage is concerned. Even the most conscientious user faces difficulty, shared with the librarian, over the physical handling of such mixtures of size and format as are found in music - far more than among books. Single copies of sheet music (madrigals, part-songs and the like) must clearly be boxed or filed, introducing a second sequence to break the librarian's efforts to present stock in an orderly manner. But miniature scores sit insecurely among conducting scores, inviting further proliferation of sequences to separate large from small, solid from flimsy, borrowable material from reference stock.

A last point about the library as a reference store concerns the dissemination of information about current stock and especially new acquisitions. A librarian's function is educative in part, and the user depends heavily on displays, acquisition lists and reviews. Those who spend time on such matters should be reassured that their efforts are appreciated, and an attractive foyer or display area plays an important part in welcoming younger readers in particular.

The Library as a Source for Borrowing

Many of the points about the reference function of a library relate also to its lending role. For instance, users must clearly prefer borrowable miniature scores to expensively bound complete editions marked, justifiably, "for reference only": publicity about new accessions is invaluable to those who read at home.

The borrowing function, however, introduces a vast new area, that of performing material: sets of chamber music and orchestral parts and multiple copies of choral music. These introduce further questions of purchasing policy and very large costs, and determining an appropriate response to the user's demands must be exceptionally difficult. I have seen expensive sets of parts barely used, and found on the contrary only miniature scores available of works which, say, an amateur orchestra should play or at least read through, once every five years. It is of course an unenviable if not impossible task to weight the demands of an idiosyncratic local conductor against the need for a good stock of standard works within every region in the country - and the demands of contemporary performing material are yet greater, more various and often more ephemeral.

A solution must surely be a central Union Catalogue of holdings of all kinds of performing material nationwide. As far as orchestral material is concerned, most welcome is the publication very recently of *The British Union Catalogue of Orchestral Sets*, but chamber music and vocal sets are not yet covered. As a user, I find this complement to the already developing microfiche of publishers' catalogues one of the most attractive extensions of the library service. To some degree, it already happens on an informal basis - knowledgeable librarians make inspired guesses at the possible whereabouts of material requested by users, and sometimes find it by telephone. A computer-based catalogue would immeasurably improve this service - and do much for the cause of music too, as performers, directors and conductors might have their horizons extended beyond their school, college or county libraries.

I have touched on both formal and informal Inter-Library Loan, a service which the serious scholar values enormously. The scheme, though, has certain inherent problems.

First it is expensive. Curiously, some libraries with large stocks of materials in demand choose to bear outward postage costs and so suffer most. Presumably this is due to inertia, as the system of BLLD forms is available to all. A less obvious kind of financial imbalance stems from the fact that libraries with larger holdings come to a searcher's mind first. Thus, smaller libraries are seldom asked to lend their stock while the bigger ones are under continual and disproportionate pressure.

Thirdly, it is impossible to ensure that material which must first be searched for will be found in time to meet a user's deadline, and borrowing periods are sometimes shorter and more strictly controlled than with a library's own stock. Both these factors make the use of such a service unreliable for purposes of performance, invaluable though it is for research.

Users would value, too, an inter-library loan system for recorded material. Most civic libraries have a fair range of standard music on record, but rare and deleted recordings, and various versions for comparison or for the study of performance style, are hard to find. Will the British Institute of Recorded Sound ever be able to offer an on-line archival service?

Records are also the most serious security risk in a library's lending role. They are extremely susceptible to damage from even the most well-meaning user. If deleted, they are difficult to replace. A damaged book is normally readable, a damaged record normally unusable. The answer ultimately lies in transferring records to cassette, time-consuming and legally problematic though this may be. Reference and archive may then be on pristine discs while cassettes, (identifiable enough to ensure the right one comes back in the right box - dishonest music-lovers are nothing if not ingenious), are borrowed.

Protection against defacement, a problem for any library, is particularly so with music as well as records. Paul Udloff (BRIO, vol. 19 no. 1) offers a refreshing attitude to the marking of borrowed orchestral parts, and one which considerably relieves my conscience. Such music is immediate working material and not, like a book, a source of independent note-taking. Bowings, fingerings and dynamics must be marked, and constant erasing soon ruins the copy. Users would welcome, therefore, the acceptance of a convention allowing, even approving of, conscientious and musicianly marking.

Security against loss is more difficult still than against defacement. I am sure I share with thousands of borrowers a resentment at being accused of losing parts which I, alone, am convinced were never there in the first place - and occasionally, too, I have been thanked for bringing back more than a librarian thought I had taken out. There is no simple answer to such problems, though users should join librarians in a plea to publishers to keep parts in print and available separately for as long as possible - a careless wind-player can render an orchestral set almost useless by losing a single part.

The Library as a Study Centre

Few libraries do not, as a matter of policy, have some space and facilities for study. Some offer welcome variety - formal reading-desks, well lit and with room for note-taking together with informal lounging areas with easy chairs and low tables. These, though, are general requirements and, once again, the musician needs additional and specialised facilities.

Most important are the various means of converting symbol into sound. Record and cassette decks with headphones are invaluable, of course, though they must be of good quality if librarian and listener are together to exploit the music and its performance to the full.

All libraries should have a means of live playing on a keyboard, though very few are thus equipped. This, I have been fortunate to find, is an invaluable resource. It allows

students of school, college or university, to try out music as soon as they chance upon it. Instead of processing out of the library an armful of scores of which only a few will be finally needed for the essay or the performance, selection and rejection can take place at once. Ease of access encourages readers to hear immeasurably more of what they see, and one's personal repertoire of heard music can be increased and developed enormously by spontaneous playing.

The equipment need not be expensive nor occupy much space. A small electronic organ, perhaps second-hand and old enough to lack ready-made danceband rhythm sections or Hawaiian guitar vibrato, is easily silenced and fitted with headphones. I have met such a facility in one Polytechnic library, and have seen it installed in the library of my own University: both are clearly in continual use.

The particular problems inherent in the storage and custody of music are shared by librarian and library user alike. We all have a vested interest in the widest possible availability and security of an ever-increasing supply of material. I have yet to find a music librarian less than helpful and generous with concern for the user. Where limitations arise they are, not surprisingly, often the tokens of financial restrictions. Just some may stem from a simple lack of awareness by one of the needs and constraints of the other: may users and librarians continue in dialogue, for each is essential to the other's survival.

THE PROPOSED REVISION OF 780 MUSIC A REPLY

Russell Sweeney

As promised in the last issue, we print here a reply to Geraint Philp's critique. We have also received Geraint Philp's response to Russell Sweeney's reply. Rather than print a series of detailed comments (which might in themselves provoke further comment), we have passed it to the Branch's Cataloguing and Classification Subcommittee, which will welcome communications from readers. (Secretary: Chris Phillips, Hereford City Library, Broad St, Hereford HR4 9AV)

In constructing *The Proposed Revision* there were a number of constraints on the finished product. It was necessary to remember that the music class was part of a dynamic general classification and the editorial rules for the scheme as a whole had to be observed. Also, the effects on other areas, and the Tables applicable to the scheme as a whole, had to be taken into consideration. Furthermore there is one very severe constraint on the construction of faceted schedules in Dewey DC and that is the notation used. In a number of places, notably in the specification of accompaniment in instrumental music and in the decision to limit 786-788 to solo instruments, the complications of synthesis with a non-faceted notation governed the final decisions.

A number of observations made in the article would be the subject of debate because there are differences of opinion between musicians, musicologists and librarians. There are too many to reply to all of them but some deserve a response. These responses are broadly in the order in which they are raised in the article.

1. It would be possible to specify thematic catalogues as a synthesis of 781.248 (themes) and 780.16 (Indexes) but it is argued that thematic catalogues are part of the "bibliographic apparatus" and more helpfully placed in 780.16.
2. It is recognised that there is an excess of detail in 781 which may not be justified on the basis of *monograph literary warrant*. Such detail can easily be removed if and when the schedules were incorporated into DDC.

3. Tuning (781.232 2) is more helpfully placed here rather than at 780.288.
4. Why should tonal systems *precede* harmony?
5. Diatonicism (781.262) is placed first of the tonal systems (781.26) on the "favoured focus" principle. The remainder are arranged according to historical evolution.
6. Dodecaphony (781.268) is not, I think, the same as atonality (781.267). The former is a system; the latter is basically anarchic!
7. Texture (781.28) is part of Elements (781.2) but the impression given in the article is that this is not recognised. It is believed that the divisions listed at 781.28 properly belong to texture.
8. It is expected that a book on score reading at the Keyboard would be classed at 786.1423 not 786.1431423. Perhaps a centred heading would be better.
 ► 781.42-781.43 Performance techniques?
9. The reservations about the "character" facet (781.5 - 781.6) are shared, but it was at this point that certain compromises had to be made. Some would share the view that Traditions of music should be separate, and *The Proposed Revision* provides options in 789.9 to achieve this. However, if 780.789 is used for a predominant tradition it is necessary to enable other traditions to be specified as a stylistic feature, hence the provision in 781.62.
10. The question of priority of religion over life-cycle or vice-versa might be argued, but this order could quite easily be changed if there was a strong case.
11. There were objections to a single composite list for the church year (781.6329) and for times of year (781.5) on two main grounds (a) It over emphasised the Christian religious year, and (b) the lack of coincidence between the church year and the times of year.
12. Unison voices (and unspecified voices) was regrettably omitted from the schedules. They should both be placed at 782.5 (mixed voices), with an explanatory note.
13. The specification of number of parts in a choir, and the presence of solo voices was not considered possible in view of more important characteristics.
14. Would not most music librarians consider *Die Zauberflöte* and *Der Freischütz* as operas, with elements of singspiel? Why is opéra-comique mentioned, but not opéra seria? It was not considered practical to distinguish between them within 782.1.
15. The separation of vocal, full and miniature scores was held to be a solely physical consideration which could be solved by those librarians requiring their separation without involving the classification.
16. Jewish settings of psalms would be at 782.294, and 782.33 - 782.39 would not be involved?
17. The difficulty over musical forms is acknowledged. 781.7 - 781.9 is mainly instrumental forms with vocal forms enumerated within 782. This was done because many vocal forms are inextricably bound up with sacred (church) settings and services. The main objective was to allow synthesis of executive and form with a relatively brief notation and in most cases this has been achieved. The inability to specify a vocal form with an instrumental executant, and vice-versa, is an acknowledged loss, but is it acceptable?
18. Musicologists disagree over fugue. Some hold that it is a form, others that it is only a *compositional technique*.
19. If there is uncertainty between knowing whether the executant is vocal or instru-

- mental, should not 780 be used?
20. The suggestion for vocal music that "if in doubt, classify as accompanied" has merit and might be considered as a means of reducing notational length.
 21. The inability to specify the presence of different instruments in a chamber ensemble is regrettable, but the cost of achieving this was over complicated instructions for synthesis, given the constraints of the notation.
 22. No doubt some of the terminology (e.g. idiophones, aerophones) is difficult to comprehend, but this would be so in many subject fields, and the schedules do provide careful explanation of these terms.
 23. The suggestion to class music for unspecified Keyboard instrument with piano music at 786.2 rather than at 786 has practical merit and is a modification easily achieved if supported by others.
 24. Electric guitar could have a separate place at 787.842 if thought desirable. The note at 786.7 Electrophones and electronic music says class electric guitar at 787.84.
 25. To be able to specify the accompaniment with solo instruments led to unacceptable complications over synthesis, although it was shown to be possible in the original report on the project.
 26. The suggestion that the subdivisions of 789 should be used for the collected works of a composer is sensible, although it would mean that collected works (and complete works) of a composer would *follow* individual pieces classed in 782-788, so the purists would disagree about the order. However, since collected and complete works are usually separated anyway this is probably acceptable.
 27. The criteria for inclusion in the list of composers at 789 was the existence of 5 or more works about that composer in *either* Library of Congress or BCM. This criteria was a considerable relaxation of the editorial rules operating in DDC, which specifies that the existence of 20 books on a topic presupposes the need for a subdivision.
 28. The instruction to class a book on a composer not listed at 789 without further subdivision simply reflects the current policy of applying DDC at LC or BLBSD. It is likely, and desirable, that Librarians would ignore this and concoct their own class number pending the appearance of the composer in any revisions of the schedules. It would be desirable for LC and BLBSD to continually update this area providing new numbers for composers reaching the threshold of 5 books via "DC&".
 29. Should alternatives such as Heseltine or Warlock, Tchaikovsky or Chaikovskii be provided? Surely it is preferable for current bibliographic standards to be used to resolve these?
 30. It is claimed that the notation in 781.62, 781.63 and 782.3 is *extremely long*. This is only true if the full capabilities for synthesis are employed. Once again, at the risk of boring readers, this would only be used by those that need such specification. It is suspected that many libraries are unlikely to require this full capability.

The critique has raised a number of questions which may be resolved quite easily without too much disruption of the existing schedules. Some of the questions are simply unanswerable for the reasons given in the opening paragraph, or would require considerable re-casting of the schedules with doubtful and debatable achievements. Nevertheless I am grateful to Geraint for his thorough analysis and for the opportunity to respond.

REVIEWS

Dictionary of terms in music, English-German/German-English, edited by Horst Leuchtmann. K.G. Saur/Library Association Publishing, 1981 560p ISBN 3-598-10338-7

After a couple of stumbles on the very first pages, announcing this as the "3rd Editon" [*sic*], taking the "oppurtunity [*sic*] to include the findings of continued and constant collection" to form a detailed vocabulary "available nowhere else" (which ignores Bärenreiter's massive *Terminorum musicae index*), this proves to be an extraordinarily thorough and mostly extremely accurate compilation which should undoubtedly prove of considerable assistance to translators on musical subjects. With something like 12,000 entries in each half, one's first reaction is of wonder that so many technical terms should exist; but examination shows that the editor has cast his net not only into many areas – instruments and instrument making; the worlds of opera, ballet and the church; organ stops; acoustics; recording technology; compositional practice; even musicians' ailments like "tendo-vaginitis" (which however would seem to affect only German pianists?) – but into very obscure waters. There are, for example, entries on Bobization, the Iastian mode, and on Odonic and Daseian notations, and on such rare instruments as the *basson d'amour*, the May horn, the *Schwegel* and the Galton whistle (whatever that is).

An appendix lists names of notes, note-values and time-values, intervals and chords, gives diagrams of instruments with their parts named, and includes a five-page section on change-ringing, complete with numerical tables of the various bell-patterns (which in any language call for a wet towel round the head). Careful differentiation is made between English and American usage, and where no German equivalent exists for an English term, or vice versa – as in Bebop, Riff, Crooner, *Kehraus*, *Klangschlüssel* or *Schnadahüpfel* – a definition is attempted. It is interesting to note that "the Gods" in the theatre is *das Juchhe* (literally "cheers"), and that "the king of instruments" changes sex to become *die Königin der Instrumente*. Of the very few terms I could not find, I would mention only "sleeve-note" (Am. "liner-note") and the bass-trombone's "plug"; and one or two entries might be questioned – "slapstick" in orchestral scores usually appears as *Holzklapper* rather than *Pritsche*; and *Trugschluss* is commonly "interrupted" rather than "deceptive" or "delusive" cadence.

The one weakness in the book is the appendix of titles of popular musical works (though does Karol Rathaus's opera *Fremde Erde* really qualify under that heading?). It is useful to know that "musical chairs" is *die Reise nach Jerusalem*, but we scarcely need to be told that *Madama Butterfly* is *Madame Butterfly*; and there are uncertainties about the English definite article ("The Wedding of the Camacho", "The Death and the Maiden") and about number ("The Land of Smile", "The Consecration of Sounds"). *Die Entführung* should be "The Abduction" rather than "The Escape" from the Seraglio; Orff's *Die Kluge* "The Clever Girl", not "The Wise Woman"; Stravinsky's *Jeu de Cartes* "A Card Party" or "A Card Game", not "A Game of Cards"; and "The Woman Sleepwalker" is merely ludicrous. And what, pray, is Mozart's "Mercury" Symphony? Perhaps the 4th edition (for which best wishes) will enlighten us.

Lionel Salter

Rita M. Fuszek *Piano music in collections: an index* Detroit: Information coordinators, 1982 895p \$47.50 ISBN 0-89990-012-7

Detailed indices listing the contents of keyboard anthologies by their individual titles

are the sort of thing which every library wants but which few have the time and staff to prepare. All too often a familiar situation occurs when a borrower requests a particular piece for which all the most obvious sources are on loan, but which as often as not is buried in one of any number of collections. How much time could be saved if a quick index reference could dispel their anonymity and locate precisely the elusive music.

Rita Fuszek's selective index has obviously been compiled with the aim of providing the next best thing, so it is disappointing not to be able to give it a more enthusiastic welcome. It is a hefty volume of just under nine hundred sides and has clearly entailed a good deal of work, but which seems ultimately to fall short of fulfilling its main objective – that is, to provide information quickly and unambiguously. Any selective index is by implication self-limiting, and the non-specialist user of this one may well feel as confused by its omissions and inconsistencies as the specialist is frustrated by them.

The core of the index is its alphabetical list of 509 published anthologies, each of which has its contents listed in their printed order. No volume published before 1890 is included, nor is any indication given when listed volumes have been long out of print. The listings are helpful, however, in noting when pieces appear in altered or incomplete versions, and in giving full details of opus and thematic catalogue numbers, although no consistent policy seems to apply to the listing of keys of individual items. Since this central index is the one to which all other sections of the book refer, it might be justifiable to question the author's criteria for selection. Several collections contain no music specifically intended for the piano; and lest that observation be criticised as hair-splitting it is fair to point out that it could easily have been obviated by a simple change of title. No collections of four-hand music are mentioned; if, as this implies, the index is intended to cover only solo music, why were some volumes included which mix solo and duet music indiscriminately?

There are two other principal indices. Users who have no more information than the name of the piece they want will turn first of all to the index of titles. Success depends on having the title of the music as it appears in one of the indexed collections, which could lead to problems where foreign titles have been translated. Inadequate cross references could easily defeat the unwary. To give one example. 'Von fremden Ländern und Menschen' from Schumann's 'Kinderszenen' is indexed as being in two collections, 'From foreign lands' in two completely different ones. Those who don't recognise the need for some bilingual guesswork could be disappointed, and those who are successful may well ask how 'Kinderszenen' ever got past the proof readers.

The larger composer index is also frustrating to use. Each composer's indexed works appear in a straightforward alphabetical sequence where they have neither opus nor thematic catalogue number, but where they do that number effects a change to a numerical sequence. Again it is the non-specialist who loses out. Tracking a Beethoven rondo is difficult enough for those not versed in opus or WoO numbers, finding a Scarlatti sonata is well nigh impossible, and even those of us well up on our Schmieder and Köchel might feel stretched at being expected to have instant recall of Howard Crow's unpublished Dussek catalogue. On the subject of opus numbers, J.C. Bach has the singular privilege of having his printed in roman numerals, and even then one of them is wrong. The 'Quatre Sonates' listed on p.54 are op.15, not op.18. Half of his sonatas are omitted anyway, a fate they share with Beethoven's Capriccio op.129, both losses being a further reflection on the choice of anthologies for inclusion.

To sum up. 'Imperfect though it is' (the author's words), this index may be of some assistance to those able to supplement its information with their own expertise. For those who can't, the time spent in ploughing through its pages is probably self defeating.

Geoffrey Thomason

John L. Holmes *Conductors on record* Gollancz, 1982. 734p £25.00 ISBN 0-575-0281-9

In this very substantial volume, containing some two thousand entries, John Holmes has attempted to document those conductors whose performances have been captured on record. Biographical details and a discography are a feature of each entry; for those conductors who have made sufficient records to enable some sort of achievement to be assessed, the author provides further commentary and discussion. The conductors represented cover the period from Mahler (whose contribution to the medium of records exists as extracts from the *4th Symphony* in a piano arrangement transferred to a piano roll, but whose merits as a conductor are discussed in a fairly substantial entry) to 1977.

This book is a storehouse of information on almost any conductor one cares to name, for the number who have not made records either in the studio, or whose concert performances have not been subsequently issued on record, is very small. Indeed, the only name that comes to mind of a conductor not included is Bernard Keefe, who made a record for Decca in the late 1960's in which he directed the Melos Ensemble of London in works by Delage and Ravel. The Ravel work is his *Trois Poèmes de Stéphane Mallarmé* with Janet Baker, which has been reissued twice on compilation records. There are plenty of entries on conductors who have made only one or two recordings, for example, the Hungarian choral conductor Istvan Kis. Generally the book is extremely useful for the information it provides on East European conductors as well as, for example, some of the English conductors of the 78rpm and early LP era. Many recordings from these figures are still hailed as milestones, but for the younger generation of listeners they are merely names on record sleeves, frequently with little or no information. Albert Coates and Anthony Collins are just two such examples; the former was noted for his Wagner interpretations, the latter for his accounts of the Sibelius symphonies.

Any book of this scale, the result of the labours of an individual, is almost bound to contain some errors. That any one person is likely to spot them all is unlikely, but there are some obvious careless slips. The British premières of *Turandot* and *Der Rosenkavalier* were not conducted by Barbirolli. *Turandot* was first conducted in England at Covent Garden by Vincenzo Bellezza in 1927; Barbirolli later conducted it there in 1931. Reading the article on Bellezza, one discovers that he is accredited with conducting the first *Turandot* in England. It was, of course, Beecham who gave the first *Der Rosenkavalier* in England, again at Covent Garden, in 1913. Jack Brymer, the clarinettist, joined the BBC SO in 1963; one may well imagine that he is still there from the biography given, but as long ago as 1972 he moved to the LSO. Vladimir Ashkenazy did not win first prize at the Chopin Competition in Warsaw in 1955; he was placed second to Adam Harasiewicz and was joint winner with John Ogdon at the Tchaikovsky Competition in Moscow in 1962. Simon Rattle was not appointed to a post with BBC Symphony Orchestra in 1976; the post was with the BBC Scottish Symphony Orchestra. The misspelling of the name of the English pianist John Ogdon is further perpetuated in the article on Revenaugh, where the spelling is Ogden. A reasonably substantial article on José Iturbi mentions his film appearances but completely fails to name any of them. Iturbi played for 'A song to remember' and appeared in 'Anchors aweigh', and it is for these contributions that many people will remember him (he died in June 1980). And so on.

In the much more difficult area of assessing the qualities and achievements of individual conductors where there is danger of over-indulging in speculative and inflammatory remarks. On the whole, most of the substantial articles avoid such pitfalls, and the assessments are generally carefully considered and fair, being in accord with current critical opinion. While some of the remarks and comments made may be true, they might have been expressed in a better manner: to describe Beecham as having 'little interest in the

scores of Elgar and Mahler, which have explicit directions throughout; these appeared to restrain his scope in interpreting this music', may be true insofar as Beecham eschewed these composers; yet this is the man who is still regarded as the supreme interpreter of the works of Delius, whose scores are littered with 'explicit directions throughout'. Without knowledge of Beecham as both man and musician, the average reader may well misinterpret such evaluations as made by the author in this way. On the subject of the Mahler symphonies and Solti, the author says that 'he will not reconsider recording the No.4'. In a recent article on Solti by Edward Greenfield (*Gramophone* 8/81), mention is made of having a complete Mahler cycle with the Chicago Symphony Orchestra. In these days of conductors re-recording works such an idea does not seem unreasonable, particularly as Solti's recording of No.4 was made in 1959, with the Concertgebouw Orchestra.

The most serious problem with the book lies in the discographical information. It would be almost impossible to give all catalogue numbers for each issue of a recording (i.e. American, English, German et al), so should there be a selection of some sort? The latest edition of *The New Penguin Stereo Record and Cassette Guide*, for example, lists both English and American numbers where possible. Dates of issue would be equally difficult to list; similarly, dates of recording, for it has only been a trend in recent years to reveal more of this sort of information on record sleeves. As the lists stand, they are positively labyrinthine, with no apparent sort of order. Sometimes a work is listed twice (and quite clearly it is the same recording that is being listed); occasionally a work (albeit repertory fare) does not have the name of the composer attached to it; not very helpful for the non-specialist or user without much knowledge of serious music. For those conductors who have made a very substantial number of records, a simple list arranged alphabetically by composer would be much simpler and considerably more useful.

All of this points to some of the problems one will encounter in using the book, though hardly detracts from its overall value. It fills a major gap, but should be treated with a degree of circumspection.

Raymond McGill

Classic texts in music education General editor: Bernarr Rainbow. Kilkenny: Boethius Press

Until recently, Boethius Press has been associated with beautiful facsimiles, carefully produced as described by Richard Rastall at our Nottingham conference earlier this year. Recently it has extended its score with editions of Lupo and Coprario, a library catalogue (see p.64) and this series. How music was taught is a matter of some importance, since the initial approach to the training in musical literacy can have considerable effect on the subsequent reaction to music. The gamut seems to have survived as an essential part of musical education centuries after it ceased to be appropriate to practical music. Of the authors so far included in this series, two tried to modify it, two tried to replace it (and staff notation as well) with other systems.

The series is edited by Bernarr Rainbow, whose particular interest in the area covered by his excellent *The land without music* is shown by the list of forthcoming titles. Of the five volumes I have seen no.5 (£12.20; ISBN 0-86314-032-7) also comes from 19th century England - the famous predecessor to Curwen's tonic sol-fa, Sarah Glover's *Scheme for rendering psalmody congregational*, 1835, to which is appended *The Sol-fa tune book* of 1839. From the frontispiece, Miss Glover looks a stern teacher, and the system seems rather too complicated to have succeeded away from her personal influence. Few libraries will have the original edition, published by the still familiar name of Jarrold in Norwich, so this is well worth acquiring. Jean-Jacques Rousseau's attempts to reduce musical notation to cyphers were less fruitful, and he later became resigned to their failure. There

were a few attempts in the last century to revive the idea, but it only became fruitful recently, with attempts to devise numerical thematic indexes. The *Project concerning new symbols for music*, 1742, is reprinted in French, with Rainbow's English translation added. The exact bibliographical reference for the source of the facsimile is not stated. (No.1; £8.40; ISBN 0-86314-021-1)

The other three volumes deal with traditional notation. Loys Bourgeois' *Le droit chemin de musique*, 1550 (No.4; £15.40; 0-86314-031-9) has been issued in facsimile previously, by Bärenreiter in the IAML-sponsored series *Documenta musicologica*. The Boethius version prints a translation opposite the original, neatly contrived by the editor to read somewhat of the period; appended definitions of terms are mostly taken from Morley. Readers of the April *Music Times* will have seen Rainbow's preface to William Bathe's *A brief introduction to the skill of song* (No.3; £9.20; ISBN 0-86314-022-X). It is a pity that he does not mention Peter Le Huray's surmise in *The New Grove* that this undated volume is listed in the Stationers' register for 1596; in other respects the postulated dating of c.1587-90 seems sensible (though made too precise on cover and title-page of the facsimile). *English psalmody prefaces: popular methods of teaching, 1562-1835* (No.2; £15.40; ISBN 0-86314-021-1) contains 11 items, some substantial, one a single page. During most of the period covered, the introductions to psalm books must have been the most widely available elementary music textbook; but rather surprisingly, their transatlantic successors seem to have been studied more than the English examples.

Each volume has a thorough preface by the general editor, is clearly reproduced, and bound in bright red boards.

Clifford Bartlett

Michael Evans: *The Ring and the Oresteia* Faber, 1982. 271p £12.50. ISBN 0-571-11808-9

No one can doubt that Greek drama held a great fascination for Richard Wagner. His perception of its status and social significance became the cornerstone of his own aesthetic. But the influence of specific Greek plays on Wagner's own output is a matter for debate. Wagner was particularly drawn to the work of Aeschylus and two of this author's works, *Prometheus Bound* and the *Oresteia*, have often been cited as major influences on the *Ring*. The *Oresteia* is the only Aeschylean tetralogy whose three tragedies survive, so the cyclic idea and dramatic techniques of this work were obviously important to Wagner. However, various critics have noted that despite the general relevance of the *Oresteia* to the *Ring*, the plot of Wagner's cycle reveals many more similarities with *Prometheus*. Michael Evans will have none of this, for the thesis of his book is that the resemblances between the *Oresteia* and the *Ring* are not just general but extend to close parallels in the respective plots - as he puts it, the *Ring* is in "constant dialogue" with the *Oresteia*.

Evans treats the general topic of Wagner and Aeschylus in the first two chapters of his book, showing how both authors coped with complex mythical subject-matter by concentrating on a single, isolated sequence of actions in each part of their respective cycles. Most of the book is devoted to a discussion of each part of the *Ring*, constantly relating it back to the *Oresteia*. There is also a musical commentary of the sort found in "opera-guides". It is no doubt fascinating to tie Wagner down to a single source, but for an approach to the *Ring* this method is far too narrow. Wagner was a widely-read man who had a magpie-like mind, seizing on ideas which took his fancy or confirmed his intuitions and then transmuting them to form his own unique works of art. More importantly, music played a vital role in the shaping of Wagner's work - to consider it as a mere development of the chorus function in Greek drama is to get the balance dangerously wrong.

David R. Murray

Hans Werner Henze *Music and Politics: collected writings 1953-1981*, translated by Peter Labanyi. Faber, 1982 286p £15.00 ISBN 0-571-11719-8

Henze's *Music and Politics* is a collection of his major writings from the period 1953-1981 and constitutes an autobiography. Eminently 'readable', the translation is by Peter Labanyi. A concise and comprehensive chronology lists Henze's compositions in the context of appointments held and his participation in political events. The opening short essay entitled 'First Works' is followed by the most substantial and possibly most illuminating essay in the entire book. In 'German Music in the 1940s and 1950s' Henze charts his developing interest in music from his schooldays through the dark years of World War II. The banned writings of figures such as Wedekind, Hofmannsthal and Trakl as well as the equally forbidden music of the Second Viennese School are discovered and explored by Henze and his contemporaries within the political shackles of the Hitler regime with a seemingly relentless fervour. Henze explains some of his ideals and expresses his views on the emergence of the post-war avant-garde in a forthright and candid manner. This spirit of candidness extends to his self-exploration in both social and sexual terms. It is in the light of his subsequent development as a composer and his view of art and the political function for the artist in society that Henze becomes much more understandable; indeed this socio-political awareness becomes almost self-evident.

Throughout the book most of Henze's major works are discussed in the context of, and in conjunction with, his developing ideals and ideas and the major influences on his life and work. The final essay (and the most recent) provides a summation and re-affirmation of Henze's ideologies in 'A Letter to Young Artists' in which he says to 'Help establish and maintain the rights of minorities and combat prejudice against them! Regard yourself as part of an avant-garde opening the door to a more profoundly democratic way of thinking'. And finally '... to arm yourselves with scepticism, patience and irony ...'

Raymond McGill

Cambridge music manuscripts, 900-1700 edited by Iain Fenlon. Cambridge U.P., 1982 174p £30.00 ISBN 0-521-24452-8

In July and August the Fitzwilliam Museum housed an exhibition of an anthology of Cambridge music manuscripts, as a feature of the 1982 Cambridge Festival. Looking at the streams of visitors present on the afternoon I inspected it caused me to reflect on the differences in attitude of the public to music and to the visual arts. The Museum galleries were crowded, and many who obviously knew nothing about the music surviving in the documents seemed to enjoy looking at them; yet how many of them would have attended a concert of the music? Is music a more difficult art to understand; or is the aural gap between the omnipresent pop sound and early music greater than between modern visual symbols and those of the past?

The exhibition offered much to enjoy. But I was worried that it concentrated more on visual enjoyment than on understanding. Ideally, each exhibit needed headphones linked to a recording of the music it contained (perhaps, in some cases, several contrasting performances to show the ambiguity of the notation). But a cheaper method would have been to show the original and modern notation side-by-side. This would have been particularly interesting when the surviving material is fragmentary. It might also have demonstrated that changes in notation are not necessarily improvements; once the clefs and extra lines to the stave are mastered, Tregian's original notation of *Fitzwilliam Virginal Book* is clearer than even Röder's engraving. (I am amazed that the Museum has not encouraged the production of a facsimile, to supplement the good, but not perfect, Breitkopf/Dover edition). The choice of items seemed to lean towards the pretty. One

particularly famous group of Cambridge manuscripts is the mixed consort books: were they considered too scruffy to show?

The University Press is to be commended for issuing a substantial catalogue for the exhibition. Official publication date was, oddly, halfway through the exhibition; but copies were in Cambridge shops earlier. It was a pity that arrangements had not been made for serious exhibition visitors to hire a copy, as often happens at art exhibitions. Seven authors contribute detailed accounts of 53 MSS, covering a wide variety of sources. Each item is given bibliographical description, a general account (often of several pages) and a bibliography, supplemented by a facsimile. These are not always as clearly reproduced as one expects in so expensive a catalogue; compare, for instance, Add.5943 or Rowe 2 with the Boethius facsimile. (In fact, the Boethius Add.5943 is not only clearer, but shows a squiggle in the margin that catalogue reproduction conceals.) Since the illustrations are not in colour, it would have been useful if the captions had specified the colouring more particularly than can be drawn from the general description of the manuscript. (Captions also lack the plate number: the list on p.viii is presumably a belated attempt to amend a production slip.)

The contributors of the descriptions have adopted different attitudes to the facsimiles. It seems a waste when a facsimile is merely appended with no description of what it illustrates. The blurb suggests that the plates will "provide a varied selection of transcription exercises for students of notation". Some authors, particularly Susan Rankin, seem to have this in mind, and I have learnt from her comments on plainsong notation. (I couldn't find all the manuscripts she described on show at the exhibition.) There seems little point in a student transcribing individual voice parts or sections; so more care could have been taken to reproduce complete pieces of music. He might welcome references to transcriptions, which are only inconsistently covered by the bibliographies.

These too raise questions. I suspected that RISM BIV was being ignored on principle, until I found a few references to it for later manuscripts. Are Gilbert Reaney's earlier descriptions less competent? Their omission is regrettable, since most musicologists are likely to find RISM more accessible than the M.R. James catalogues. I was puzzled by the practice of referring to volumes in series by author and title only. Thus RISM is not mentioned, only Reaney; similarly, no CMM, just author, title, place of publication and date. I was completely foxed by "Hughes, A. (ed): *Fifteenth Century Liturgical Music* (London, n.d.)" on p.106. I puzzled for a long time on what publication of Anselm Hughes it could be, suspecting some obscure issue of the P.M.M.S., until I realized it referred to Andrew Hughes and EECM (copyright 1968, which is surely good enough for [1968] as publication date). I suspect that most readers would find a reference to the series and volume adequate: if anything must be suppressed, let it be the editor and title, not the series.

Most of the entries are written clearly, with the assumption of a musicologically literate reader; but the justification of the polytextual motet on p.72 implies a more general reader. It is extremely useful to have the latest opinion on the background to each manuscript, though some are more specific in their discussion of the contents than others. The entry on the Mass *O quam suavis* throws open again the matter of authorship, since Thurston Dart's ascription to John Lloyd is shown to be based on a misreading of the cryptic ascription. It is a pity this is not reproduced; but it was visible at the exhibition – the only case I noticed where what was displayed differed from what is illustrated.

The exhibition was a revelation of the clarity of the sources compared with even the best facsimile. The ease with which the details of the Winchester Troper could be read came over in a way I could never have imagined from reproductions. The catalogue helps one to understand the context of each of these musical treasures, a selection only of the wealth of Cambridge libraries. In spite of criticisms, it is a desirable document,

both as souvenir of the exhibition, and in its own right. But since an expensive method of production has failed to produce high-quality illustrations, perhaps when a comparable exhibition is held for post-1700 manuscripts, it would be worth attempting something cheaper, which a wider range of exhibition visitors might buy, without compromising the musicological value of the publication.

Clifford Bartlett

Source materials and the interpretation of music: a memorial volume to Thurston Dart, edited by Ian Bent. Stainer & Bell, 1981 [1982] 473p £35.00 ISBN 0-85249-511-0

I first became aware of Thurston Dart when, as a schoolboy, I went to a Handel Opera Society performance of *Alcina* in 1957 and, for Act I, occupied the wrong seat, almost overlooking the harpsichord. I was fascinated by the imaginative, apparently improvised accompaniments which I heard, and kept my ears open for them during the rest of the opera (having moved to a seat where the harpsichord blended rather better with the orchestra. The performance, incidentally, had other interesting features: Joan Sutherland, not yet famous, was singing, and Vaughan Williams, no great harpsichord lover, was a couple of rows in front of my later seat.) As my interest in baroque (and earlier) music developed, I found myself meeting the name of Dart continually, both as musicologist and as director of a series of stimulating concerts and recordings with *Philomusica*. Oddly, I have few recollections of him from my Cambridge days. One is a concert at the Guildhall, when I particularly remember his delicate arpeggios at the end of the slow movement of Vivaldi op.3 no.8. Another was a lecture-recital in his rooms at Jesus which inspired me to buy a clavichord as soon as I could afford it. But I think that it was indirectly from Dart that I acquired my conviction that the best way to perform music was, as far as possible to take account of the instruments and the stylistic conventions for which it was written, and that the function of the musicologist was to provide this information.

Dart's monument is probably *Musica Britannica*. Exactly how much credit is due to the other editors I am not sure, but it seems to me to express the strengths and weaknesses of Dart's musicological personality. At the time, its editorial policies seemed excellent, adopting the best practices of Germano-american musicology. Why should an editor preserve original note-values and potentially obsolete clefs? With hindsight, many of the Dart-inspired decisions seem wrong. Note-values should not unnecessarily be modernized (certainly not changed for some pieces in a volume and not for others); alto clefs are, for some music, appropriate (and have not been outmoded by the octave-transposing treble). But the insistence that the editions be practical for performance was salutary (though, alas, performance material for works needing orchestra has often not been available); and it is a relief that we have been spared *Mensurstrich* in the polyphonic volumes. Whatever the editorial policy, Dart was extraordinarily industrious at getting a large quantity of excellent music in print in accurate, and clearly legible editions. His association with Stainer & Bell was immensely beneficial to performers, and the number of editions he instigated is extensive.

It is appropriate, therefore, that Stainer & Bell are the publishers of this substantial volume of essays, and that the memoir of him comes from the pen of the present Managing Director of the firm. It is a memoir that does not conceal Dart's weaknesses; I would like to add an example of his generosity. Soon after he moved to King's, London, he mentioned in a lecture that he believed that the university should be supporting the performing arts. I was at the time secretary of a small body, mostly of people connected with the University, performing medieval music. I wrote suggesting that he might help us extract some money from the University. His reply stated that there was absolutely no chance, but offered the excuse of a recent tax refund for enclosing £10 as an anonymous

donation.

The volume is divided into 4 sections. Part I is devoted to "the study of manuscript and printed sources", part II to "interpretation and performance", part III to "the use of archives", while part IV lists Dart's publications and recordings. Unlike many such volumes of essays, there is an excellent index (by David M. Baker - whose index to *Brio* vols 1-12, incidentally, is still available at £2.50). It is difficult to review the contents of such a collection, even though it is more homogenous than the average *Festschrift*. The three parts mirror three particular aspects of Dart's musicological activity. Both John Stevens and Laurence Picken produce studies which (taken in conjunction with their other recent and forthcoming publications) affect drastically how the relevant repertoires should sound. David Fallows' study of a fairly obscure manuscript led to the revision to the proposed chronology of Dufay's chansons, which is apparent in his recent *Master Musicians* book. Stanley Boorman has produced a detailed bibliographical investigation of Petrucci's later output. The item of most general interest in section II is Peter Le Huray's account of English keyboard fingering; the list of surviving pieces with early fingering is surprisingly long, and his comments are wisely helpful, not mechanically prescriptive. (The companion volume *The fingering of virginal music* from the same editor and publisher is an essential part of any keyboard player's library.) Peter Williams does not advise the player how to perform Bach's *Clavierübung III*, but greatly aids the understanding of it. Part III provides examples of research into the background to the music. Margaret Laurie gives a guide to archive material relating to music in England, 1660-1720 which will save subsequent researchers much wasted effort.

While these, and the items I have not mentioned, are all excellent pieces of musicological activity, the general feeling left after reading the volume is that the musicological preoccupations of Dart's pupils are rather more remote from the music than the master might have liked. One cause is that the more obvious subjects are already covered. But more worrying is the separation of musicologists from performers, and the unawareness of the former of the subjects upon which the latter desperately need information. Dart's great achievement was to bring together the disciplines of performance and scholarship. No matter that some of his ideas now seem wrong; his stimulus created excitement and further research, both practical and academic. This volume records the debt that British musicology owes to a distinguished scholar and performer.

Clifford Bartlett

Music in eighteenth-century England: essays in memory of Charles Cudworth edited by Christopher Hogwood and Richard Lockett. Cambridge U.P., 1982 258p £25.00 ISBN 0-521-23525-1 [publication expected Dec. 1982/Jan. 1983]

While Thurston Dart may have been the most stimulating figure in Cambridge music, Charles Cudworth probably attracted most affection. My first meetings with him were hardly propitious, since I never understood what could be borrowed from the Pendlebury Library, and on several occasions he had to visit me to retrieve some rare item I had taken! But a few years later, when I attended my first RMA Conference not knowing any of the assembled musical academics, he evidently noticed my shyness, sought me out like a long-lost friend, and took me off to a restaurant. Charles was at his best as a raconteur over the table, and I encountered subsequently some glorious displays of anecdote, particularly at the Bologna Conference in 1972. His range of acquaintance was very large. This was particularly useful when one wanted to know who was working on what: he seemed to be a walking directory of research in progress.

It is appropriate that he be honoured by one of the best-written collections of musicological essays which I have seen: there is a minimum of the turgid, though no absence of

detailed argument. Handel is the most favoured composer. An analysis of the habits of Walsh's engravers enables Donald Burrows to come to interesting conclusions on the dates and accuracy of the instrumental works, and Terence Best sums up information on the keyboard works (conveniently listing them differently from Anthony Hicks' list in *The new Grove*, each system having its advantage). Hicks himself offers a provocative essay suggesting that J.C. Smith made a larger contribution than that of amanuensis in Handel's post-Jephtha works, while Smith himself is the subject of a contribution by Alfred Mann. Winton Dean describes the revival of Handel operas, and Ruth Smith elucidates the intellectual background to the oratorios. There are two contributions on the Purcellian inheritance: Franklin B. Zimmerman postulates some Handelian borrowings, while Richard Lockett traces Purcell's reputation in the 18th century up to Burney's ambiguous reactions. It is a pity that neither writer has place for a quotation preserved by a musician in whom Charles had a considerable interest, R.J.S. Stevens.

When Handel was blind, and attending a performance of the Oratorio of *Jephtha*, Mr [William] Savage, my master, who sat next him, said "This movement, sir, reminds me of some of old Purcell's music." "O, got te tefel", said Handel, "if Purcell had lived, he would have composed better music than this."

Whether a true Handel quote or not, it is significant of Purcell's reputation in 1775 when recorded.

Charles' particular interest in portraits of musicians (which I first encountered in front of the Gainsborough J.C. Bach in Bologna) is recognized by a discussion of the famous etching of Cambridge musicians with a pantaleon (reproduced on the cover and as frontispiece; also in *The new Grove* 8 p455). Christopher Hogwood contributes besides this an edition of the introductions to Tudway's anthology of English church music. Michael Tilmouth gives a general sketch of English concert life in the first half of the eighteenth century. Jan LaRue supplements Charles' index of English symphonies, reprinting it in a more convenient form in one thematic sequence, with supplementary information (and the loss of a few titles - presumably rejected because of more rigid criteria for inclusion). One essay might be considered to break the chronological bounds, since the English libretti of *The Creation* discussed by Nicholas Temperley were published for the first London performances in 1800; but they are shown to derive in some way from the English libretto which was supplied originally to the composer, and can be used to justify the theory that the text Haydn printed was not a retranslation from Swieten's German version. Stanley Sadie contributes an affectionate forward, and Charles' successor Richard Andrewes offers a thorough list of his scattered writings (it would be nice if the Pendlebury could preserve a file of the unlisted reviews, record sleeves, etc.).

While the Handelian emphasis is perhaps uncharacteristic of Charles' attitude to the 18th century - he worked hard to convince us that there was much other music of note in England at the time - at least it helps to make a coherent volume, more tightly focused than these collections often are. Charles might have preferred a memorial record - or even a series of concerts including English symphonies. But a well-written, well-printed volume such as this would surely have delighted him. Alas that he is not here to find suitable words to praise it.

Clifford Bartlett

Herbert Schneider *Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully* (LWV). Tutzing: Hans Schneider, 1981 570p DM 340 ISBN 3-7952-0323-6

This is not the sort of catalogue which amazes the reader by revealing a wealth of unknown music; in spite of the incompleteness of the *Oeuvres complètes*, the total corpus is known to scholars. But the detail is valuable for showing the breadth of the composer's

influence, and the variety of ways by which it spread through French culture. For, as well as listing sources for complete works, under each individual number within a work, Schneider lists separate sources, including transcriptions and parodies. This is, of course, an aspect of the catalogue which its very publication will enable scholars to supplement. It is, perhaps, a pity that it was not possible to incorporate the researches of Bruce Gustafson, whose *French harpsichord music of the 17th century* (UMI Research Press, 1979) lists additional keyboard arrangements. The maximum use of this catalogue requires some sort of thematic indexing. I suspect that the author must have used one to identify the various parodies he lists, so it would have been convenient for it to have been included; one using the same system as Gustafson, even though that is not the most sophisticated available, would have facilitated comparison of the two overlapping repertoires.

Lully works now have LWV numbers; while these may not be particularly necessary for identifying complete works, which mostly have distinctive titles, it is extremely useful to have a standard numbering for each piece within a work. It is much quicker to print LWV 65/66 than "Chaconne in G from Act III, scene 6 of *Roland*". The total number of works is only 80; but certain categories are grouped under a single number, e.g. undated motets at LWV 77 and undated instrumental works (55 of them) at LWV 75.

While the author is thorough in his documentation of early sources, he makes no mention of modern editions (apart from a brief summary on p.523). It is normal practice in such catalogues to include at least a reference to publication in a Collected Works or other scholarly edition; to have done so would have been of great convenience to the non-specialist user of the catalogue (library cataloguers, for instance). The quantity of Lully available in tolerable editions is not large that much additional labour to compiler or printer would have been involved. It is also inconsistent to refer to various writings on each work, but ignore the substantial introductory material in the *Oeuvres complètes*.

One other feature I find useful in those catalogues which chose to include it is not found here: the total number of bars in each item. Apart from giving the user an idea of the type of movement, it is also useful in enabling a concordance to be immediately suspected as complete or free adaptation.

This is a magnificently produced volume, clearly laid out and spaciouly printed - a pleasure to handle and use. The only technical criticism is that I would have welcomed having the main title index (on p. 527-8) more accessible, perhaps as the final two pages of the volume. It is, however, a most welcome publication, displaying clearly the wealth of music by Lully, and ordering it for the convenience of scholars and performers.

Clifford Bartlett

H. W. Hitchcock *Les oeuvres de Marc-Antoine Charpentier: catalogue raisonné* Paris: Picard, 1982 421p ISBN 2-7084-0084-3

It is amazing that in one issue of *Brio* we can review thematic catalogues of both Lully and Charpentier. Though less famous, both then and subsequently, Charpentier is the only rival to Lully's claim as the leading French composer of the period. He has suffered from a lack of competent editions, though fortunately of late some excellent recordings have appeared. Much of what is available stems from the enthusiasm of the American musicologist H. Wiley Hitchcock. A conspectus of his catalogue appeared as work-list in *The new Grove*; this complete version is most welcome.

As with Handel, the bulk of Charpentier's autograph manuscripts were preserved as an entity after his death. Unlike Handel's, however, they seem to have been carefully arranged by the composer; and Hitchcock is able to reconstruct a plausible chronological sequence from them. The catalogue is arranged primarily by type of work, and only

within these categories is it chronological. This enables some grouping of the sources to be preserved; but it is a pity that possible significant groupings (like the *Salve regina des Jésuites*, H.27, placed among a set of Lamentations between H.104 & 105) are lost, not even mentioned in the appropriate entries. There is still a use for the thematic catalogue of the *Mélanges autographes*, even if it has a few gaps. It is a pity that the concordance table from the new catalogue to the Écorcheville numbers is not supplemented by one the other way round; all my notes on Charpentier were organised under Écorcheville numbers, and it took some time to relate them to Hitchcock's. But a more fundamental omission is of any index of title or incipit: this will make use of the catalogue for general reference purposes difficult. I found that scanning the Grove list was a quicker way of locating an entry than turning the catalogue pages.

But in other respects the catalogue is of the highest standard. Themes are clear, bibliographical information thorough, and only a few modern editions are not noticed. Discographical information is an unexpected bonus, even if it dates rapidly. One type of material not mentioned here (or in most other catalogues) is the unpublished edition. The *Messe pour plusieurs instruments au lieu des orgues*, H.513, for instance, has been recorded twice, and been performed in London in an edition by Michel Sanvoisin; other recorded but unpublished works must similarly have sets of performing materials somewhere, in most cases probably available for use if only one knew where to go. Conventional bibliography is happy to encompass these, which are similarly one-off documents.

Congratulations to Picard on a finely-produced volume, and to C.N.R.S. and the American Musicological Society for supporting publication. The next stage should be a facsimile edition of the *mélanges*.

Clifford Bartlett

James Coover *Musical instrument collections: catalogues and cognate literature* (Detroit Studies in Music Bibliography, 47). Detroit: Information Coordinators, 1981 464p \$25.00 ISBN 0-89990-013-5

Phillip T. Young *Twenty-five hundred historical woodwind instruments: an inventory of the major collections*. New York: Pendragon Press, 1982 155p \$45.00 ISBN 0-918728-17-7

An organologists' catalogue of catalogues! - not everyone's idea of a good read, or even a stimulating browse, but to those interested either in specific musical instruments, or the shifting patterns formed by the formation and dispersal of collections, there are riches to be found in James Coover's mammoth compilation. I was going to say exhaustive, for on first sight it would appear to be little short of that, but in his preface the author disarmingly draws attention to the amount of information still to be gleaned, and indeed extends an invitation to readers to make good possible omissions. To the ungenerous this may seem rather a nice caution, but there won't be many guns to be spiked - the world's significant collections are all here and the work has been thorough.

The book is divided into two main parts with a large general index, and to these are added two appendices and a supplemental index. Section I deals with collections at public institutions; interesting here is the inclusion of entries on local and international 'expositions'. (A list of these up to 1977 also appears in the second appendix). Both here and in Section II, which deals with private collections and includes a large number of auctioneers' catalogues, the citations are grouped into categories:

1. Official published catalogue or list (obviously not applicable to entries in the private section)
2. Literature - dealing with books and articles describing collections and
3. General - embracing guides and reports that contain information on musical instru-

ments. These are helpful distinctions which greatly facilitate the following-up of a train of enquiry.

So, primarily for a specialist market, this book is very welcome, and, I would think, an absolute necessity for all 'professionally' concerned with collections of musical instruments and any library used by those interested in instruments. But in fact for anyone with a real interest in the subject, once the plunge has been taken it would certainly prove its worth (\$25 these days, is not at all excessive for such a copious amount of information) and could hardly fail to give a positive lead to further enquiries.

As long ago as 1959, in the preface to the first edition of his now legendary *Index of Musical Wind-Instrument Makers*, Lyndesay G. Langwill, referring to some 200 public and private collections, complained that "few printed catalogues exist", adding that the majority of those were out of print, and not updated. Of course the necessity (this field continues to attract a steadily growing number of enthusiasts, so I think it can be put that strongly) of so thorough a study as that by Mr. Coover reviewed above, arises largely from the still-prevalent recalcitrance on the part of museums and collections when it comes to publishing exhaustive and authoritative catalogues. (There are certain distinguished exceptions such as J.H. Van de Meer's catalogue of instruments in the Germanischer Nationalmuseum in Nuremberg, the first volume of which has recently appeared). It is to be hoped that this state of affairs may be gradually rectified but even if there are few grounds for such optimism, we can take encouragement from an alternative source of information, of which this imposingly titled book is a fine example: the inventory.

Phillip T. Young is widely respected as a scholar and authority on historical instruments. He has published in Canada and the U.S.A., and his research on wind instruments, notably those of the great Denner family, has become familiar in this country through the pages of the Galpin Society Journal. The inventory isn't at all a substitute for the comprehensive catalogue of course - its aim is to present the material from a different vantage point. What Mr. Young offers us here is a panoramic view, ordered by maker's name, of the woodwind instruments in the world's significant collections. That he has been able to include many privately owned instruments is quickly testified to by a glance at the impressive list of individual acknowledgements. The makers listed cover a wide period, ranging backward from Adolphe Sax in the 19th century to the Hotteterre dynasty and the birth of the classical woodwind. There are just a couple of examples from the 16th century; it's rare of course, so early to find woodwind instruments stamped with the maker's name.

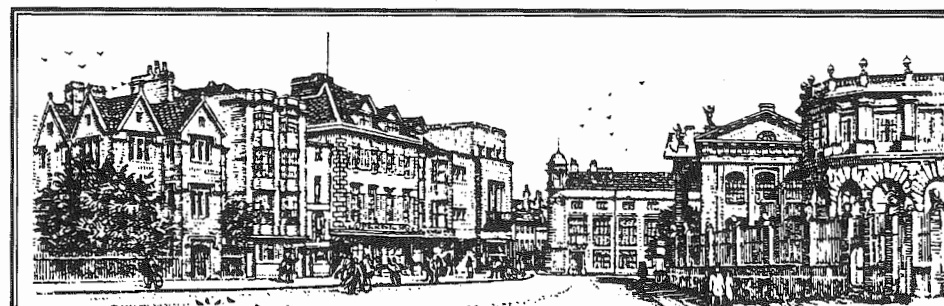
The one thing this type of inventory does superbly (helped in this case by the brilliant horizontally-orientated lay-out) is to present each maker's output in generic 'blocks', regardless of the present location of the individual instruments, which is given alongside under one of the data headings. This makes possible at a glance immediate comparison of all the known instruments in a particular group. The choice of information categories couldn't possibly satisfy everyone; but allowing himself a single pleasantly quirky one, Mr. Young's is a useful selection. A degree of flexibility is retained by having a column available for additional unclassifiable facts, and generous footnotes at the base of each page. The two largest appendices constitute a bibliography with sources of illustrations (to which the reader is referred from the inventory text) and a list of the museums and collections represented. So back to Mr. Coover - this game need never end!

In his foreword Mr. Young says that he needed this book for his own continuing work on instruments (and hints at the enormity of the task, now more or less behind him, by wryly suggesting that it may be the last such compilation made without the aid of a computer!) and indeed, there I think lies the clue to the attractiveness of the end product. The very informality of what are formally organized facts is striking and the vigorous

personal enthusiasm shines through; ("..... *very handsome*" - in a footnote referring to the clam-shaped flaps on a Koch flute and, complaining about the renumbering of instruments in successive editions of one particular catalogue "... *ALL numbers - once assigned, should be left unchanged thereafter, FOREVER*".) The strong impression gained, at each turn of a page is that of a glimpse into the scholar's study - of a privileged perusal of his private notes. Let us hope that, as with the famous - and still indispensable - 'Langwill', further editions will eventually be made possible, encouraged by a helpful flow of information back to the author.

Chris Sayers

Just published is Part I of the catalogue of the Royal College of Music Museum of Instruments: European wind instruments by E.A.K. Ridley (published by the RCM at £4.00, incl. post, ISBN 0-946119-00-7). The 68 pages contain descriptions of over 200 instruments, with many small illustrations.



BLACKWELL'S MUSIC SHOP

one of the world's finest Music Shops, combines a comprehensive stock of printed music, books on music, and classical gramophone records, with that of a long and experienced specialist knowledge of the music trade throughout the world.

We offer music librarians the opportunity of visiting our premises to select their stock in person from a uniquely wide range of material, often at advantageous prices, and for which special concessions are available. Please contact Terry Parsons or Alan Pope for further details and for news of our Music Bulletins, published three times a year.

38 Holywell Street, Oxford, England OX1 3SW

Telephone: Oxford 249111 Telex: 83118
Telegrams: Books Oxford Telex

IN BRIEF

Unsigned contributions by Clifford Bartlett

The new Penguin stereo record and cassette guide edited by Ivan March. Penguin, 1982 978p £5.95 ISBN 0-14-046500-6

No one's judgement is perfect (except, of course, one's own); but Edward Greenfield, Robert Layton and Ivan March are an acceptable trio to pronounce upon the product of the classical record industry from the last five years. This is not a survey of the total spectrum of available recordings; earlier versions are mentioned when the writers think them competitive with recent ones, but works lacking recent recordings are not included. It seems odd to me that the editors express greater concern about the engineers capturing the performers' sound than the performers recreating that imagined by the composers, but in the body of the Guide early instrument performances are treated fairly.

Julia M. Parker & Anne Alston *Working in the world of music* Batsford, 1982 132p £5.05 ISBN 0-7134-3959-9

The simple answer to anyone asking advice about a career in music is "don't". This clearly-written book presents the difficulties clearly, though might have been explicit on the likely financial rewards. (Few church organists are likely to earn enough to keep themselves in good editions of their repertoire!) Information seems extremely accurate, and the idea of describing some jobs in terms of named individuals adds interest. This should be available in all music libraries.

Music (Choice of Careers, 101) Manpower Services Commission, Careers and Occupational Information Centre (Sales Dept, Moorfoot, Sheffield S1 4PQ), 1982 55p £1.15 (+35p post) ISBN 0-86110-209-6

Rather slimmer than the Batsford item above, I suspect that this is likely to circulate widely in schools and other places offering employment advice. It should not, however, be overlooked by music libraries.

Przewodnik po bibliotekach i zbiorach muzycznych w Polsce [Directory of music libraries and collections in Poland] Warsaw: Stowarzyszenie Bibliotekarzy

Polskich, 1982 112p zł270 ISBN 83-00-00330-4

This directory, introduced by Maria Prokopowicz, a familiar figure at IAML Conferences, gives brief information on a wide range of libraries, listing facsimiles of major holdings in them and supplying bibliographies. It is in Polish, but the names of the libraries are translated in the listing by library types which supplements the main geographical sequence.

A catalogue of the printed books on music, printed music and music manuscripts in Archbishop Marsh's Library, Dublin compiled by Richard Charteris. Clarabricken: Boethius Press, 1982 142p £18.60 ISBN 0-86314-017-3

The quantity of music in Archbishop Marsh's library is not large; but reporting in BUCEM and RISM is erratic, so it is useful to have it all conveniently catalogued. No startling discoveries among the MSS, alas (most of which have been thoroughly listed already). The typed text contrasts with the typical Boethian elegant production.

Hagens Samling i Det kongelige Biblioteks Håndskriftafdeling ... Registrant udarbejdet af Nannna Schiødt, Dan Fog, Hans Danelund. Det kongelige Bibliotek, København/Dan Fog (Graabroderstorv 7, DK-1154 Copenhagen K), 1981 167p DKr 120. ISBN 87-7023-506-6

S.A.E. Hagen (1842-1919) was an indefatigable collector of information on the history of Danish music, leaving some 3,725 sheets of press cuttings covering the years 1874-1924, 5,400 pages of transcripts from earlier papers, and 6,500 pages of copies from other documents. Areas no longer part of Denmark were covered when under Danish sovereignty, so there is information concerning musicians active in Norway and Schleswig-Holstein. This guide to the collection, with a comprehensive index of names, should be of great help in making accessible masses of ephemeral and inaccessible information.

Kenneth Wollitz *The recorder book* Gollancz, 1982 260p £9.95 ISBN 0-575-03144-1 (pbk) £5.95 ISBN 0-575-03182-4

This most useful compendium gives a considerable amount of practical and ancillary information, useful for any beginner or intermediate player. Those taking up the instrument again

after neglect since school days will find it invaluable. There is an excellent repertory list.

G.B. Lane *The trombone in the middle ages and the renaissance* Bloomington: Indiana U.P., 1982 230p \$25.00 (£15.00) ISBN 0-253-36091-9

The sackbut was one of the most commonly used instruments in the late medieval and renaissance periods, appropriate for performance both indoors and out, in court or church. This study surveys the evidence for its use, the nature of the instruments and the music which they played.

Das Tenorlied: mehrstimmige Lieder in deutschen Quellen 1450-1580...2: Handschriften (Catalogus Musicus X) Bärenreiter, 1982 355p £33.60 ISBN 3-7618-0671-X

The first volume was described in *Brio* 17/1 p.30. This is similar, apart from a few minor changes caused by using MS rather than printed sources. The work will not yield its full usefulness until the index volume is published. Meanwhile, the incipits are useful to supplement catalogues which cover some of the sources without them; while other sources included lack accessible catalogues.

David Fallows *Dufay* (The master musicians) Dent, 1982 321p £9.95 ISBN 0-460-03180-5

In a series comprising volumes on Bizet, Franck, Grieg and Vivaldi, it was time that more of the major figures of earlier times should appear. Dufay is a good choice, partly because his music is now extensively available on record, and partly because, unusually for his time, enough is known about his life for the standard life then works approach to be sensible. This is rather more musicological than other books in the series; but those who are excited by the scholarly processes whereby information is squeezed from the minutest pieces of evidence will enjoy the biography. The section on the music gets as close to it as one can expect in a study this size. The usual appendices are particularly well presented.

Diana Poulton *John Dowland* New and revised edition. Faber & Faber, 1982 528p £15.00 ISBN 0-571-18022-1 (paperback) £6.95 0-571-11859-3

Eight pages longer than the first edition, this edition corrects detail rather than presents a

significantly different text. So it is probably only worth replacing your old copy if it is frequently used or worn out. But acquiring it is no excuse for not getting a copy of vol. 10, 1977, of the *Journal of the Lute Society of America Inc*, which is devoted to *A Dowland miscellany*, a collection of discursive appendages and corrections to Diana Poulton's book by John Ward. Faber's *Collected lute music*, incidentally, has now reached a third edition, with further pieces included.

Denis Arnold *Monteverdi church music* (BBC Music Guides) BBC, 1982 64p £2.25 ISBN 0-563-12884-4

The 1610 *Vespers* has become part of the standard repertoire, but the rest of Monteverdi's church music tends to be left to specialists. Prof. Arnold knows it better than anyone, and can write attractively, so this is an excellent introduction. We still, however, know less than we would like about how to perform the music; that topic is only occasionally mentioned in passing, though there is a note on editions and recordings of the *Vespers*.

Eleanor Caluori *The cantatas of Luigi Rossi: analysis and thematic index* UMI Research Press/Bowker, 1981 2vols £58.00 ISBN 0-8357-1171-4

Rossi has the reputation of being the best of the early cantata composers, though there has been little opportunity for the non-specialist to test this from musical experience. Alas, the transcriptions in vol. 1 are not likely to change the situation, since few sopranos can cope with the soprano clef. Vol. 2 contains a thorough thematic catalogue, with some new information (and different numbering) from its previous publication in the Wellesley Edition *Cantata Index Series*, 3. The study of the repertoire is thorough and clear, though a chapter on the wider context might have been included.

Arthur Hutchings *Purcell* (BBC Music Guides) BBC, 1982 87p £3.00 ISBN 0-563-17184-7

An unfortunate publication; in spite of the author's enthusiasm for his subject, there are too many inaccuracies or mis-emphases for it to be acceptable. Take the second paragraph, for instance; there is little evidence that Gibbons, Jenkins, Locke & W. Lawes wrote consorts for recorders, and people were shocked at violins in 1662 because they were used in church: there

had been a violin band since the previous century. Conscientious singers turning to this book for background information or ideas on the songs will get little help. Hutchings seems to have little faith in some of the larger works, which have in fact been performed with considerable success, though I like his idea of encouraging more separate performance of the overtures. It is a great pity that potentially the most popular of Arthur Hutchings' books should show so stimulating a writer in decline.

Andrew V. Jones *The motets of Carissimi* UMI Research Press/Bowker, 1982 2 vols £65.25 ISBN 0-8357-1243-5

Carissimi's fame depends largely on his oratorios. Jones plausibly recategorises some of these as motets, and carefully demonstrates that some motets included in previous lists (and in some cases even in modern editions) are spurious: the careful librarian will need to make a few amendments to his catalogue. Vol. 2 contains a thorough catalogue of works, lists of MSS, and transcriptions of 33 motets. Vol. 1 surveys the sources, discusses chronology and the texts, and concludes with a long chapter on style and technique. This is one of the best of the UMI *Studies in musicology*, thoroughly documenting a clearly-defined, interesting repertoire.

Gene E. Vollen *The French cantata: a survey and thematic catalogue* UMI Research Press/Bowker, 1982 815p £58.00 ISBN 0-8357-1281-8

After 100 pages succinctly introducing the cantata form, the bulk of this book is taken up by a full thematic catalogue of the repertoire, quoting incipits of every movement (recits on one stave, airs on two). The index of titles does not, alas, list individual airs. Otherwise, this is a thorough and useful documentation of an area of eighteenth-century music which is becoming increasingly performed, thanks to the rapidly-growing number of facsimiles of the printed collections.

David Tunley *Couperin* (BBC Music Guides) BBC, 1982 104p £3.00 ISBN 0-563-17851-5

This is an excellent introduction to a composer who is generally much too little known. More than Bach or Handel, his music requires a knowledge of the period style, and appropriate instruments, to make its proper effect; his reputation has gained much from the availability of good

recordings. (He still suffers, though, from the lack of good cheap editions: unlike Bach and Handel, there is no out-of-copyright Urtext for pirates to reprint, except for the Chrysander-Brahms keyboard works). Tunley rightly emphasises the less well-known works, starting with the organ masses, the motets, the chamber music and finishing with the keyboard works. He balances well comment on emotion and technique. This is a worthy, though brief, successor to Mellers' classic book.

Robert Donington *Baroque music: style and performance, a handbook*. Faber music, 1982 206p £4.95 Paperback ISBN 0-571-10041-4

This "shorter Donington" concisely presents the essentials of baroque performance practice, using as far as possible words of the period, and illustrated with many neatly-chosen examples. Invaluable for the student, it will also be a useful reminder of the freedom available to the performer of baroque music, and the boundaries within which the freedom exists. Its weakness is that perhaps more guidance could have been given on the broader aspects, where the early sources fail; and the comments on keyboard realisation are somewhat old-fashioned.

Peggy Kelley Reinburg *Arp Schnitger, organ builder: catalyst for the centuries* Bloomington: Indiana U.P., 1982 168p \$15.00 (£9.00 in UK) ISBN 0-253-30927-1

After an account of Schnitger's life, Reinburg describes in detail 10 organs, giving their specifications and histories. Appendices give a list (after Fock) of all Schnitger's organ projects, and scalings for representative organs. The 71 illustrations should have been printed in closer relationship to the accounts of the appropriate instruments, and a discography would help the reader translate specifications and illustrations into sounds.

Erik Smith *Mozart Serenades, Divertimenti and Dances* (BBC Music Guides) BBC, 1982 68p £2.25 ISBN 0-563-12862-3

Smith's technique is to write a brief account of each piece, giving the necessary background, and letting his description of the work veer towards analysis when the musical quality warrants it. The one movement he subjects to detailed comment is the finale of the early Divertimento in D, K.136, where he is observant on the

ambiguity of phrasing. "Guide" is a fit title for this most useful publication.

Robert L. Weaver: general editor. *Essays on the music of J.S. Bach and other divers subjects: a tribute to Gerhard Herz*. University of Louisville/Pendragon Press, 1982 328p \$36.00

Gerhard Herz is one of the many musicologists who found a home in the U.S.A. when their native Germany made them unwelcome. He is best known for the two excellent Bach Cantata volumes (4 & 140) in the Norton Critical Score series. This wide-ranging volume has a few articles that seem to meander without coming to any interesting conclusion, and some which should have been published before now; but I suspect that Lowinsky's *Canon technique and simultaneous conception in 15th century music* - an expansion of his 1977 IMS Congress paper - will in itself make it in demand in academic libraries. It appears to lack an ISBN.

Stephen C. Bryant & Gary W. Chapman *A melodic index to Haydn's instrumental music: a thematic locator for Anthony van Hoboken's Thematisch-bibliographisches Werkverzeichnis, vols. I & III*. (Thematic catalogues, no. 8) New York: Pendragon Press, 1982 100p \$21.00 ISBN 0-91728-19-3

This useful compilation lists, by letter name rather than any digital substitute, incipits to all Haydn's instrumental music; it is easy to use, and seems to be thorough. There are two sequences, one in original key and the other transposed to C. It is, however, most frustrating that it is literally what it says it is, and is unusable without a copy of Hoboken to hand. Had the individual Hoboken work numbers been quoted, it could have been used with other Haydn catalogues (e.g. that in *The New Grove*); but reference is made to the Hoboken page number instead. All owners of the Hoboken catalogue should keep a copy of this by its side.

The age of Beethoven, 1790-1830 edited by Gerald Abraham (*The New Oxford History of Music*, 8) Oxford U.P., 1982 747p £22.50 ISBN 0-19-316308-X

28 years after the earliest volume to appear (vol. 2), this is the eighth to be published. Both dust-jacket and spine differ from the original format, but the internal organisation is similar. A detailed review will be printed in our next issue;

I mention here one bibliographical niggle. It is surely more useful to state that a score is published by, say, Eulenburg, than to give just place of publication: that is a bibliographical convention accepted for books, but unhelpful for music. Somewhat over a third of the text is devoted to opera, a fifth to Beethoven.

Beethoven studies 3 edited by Alan Tyson Cambridge U.P., 1982 299p £25.00 ISBN 0-521-24131-6

Libraries with a musicological function will buy this anyway; but the general reader will find most of the articles very hard going. Maynard Solomon's edition and translation of the *Tagebuch* of 1812-18 probably has most general interest, while Joseph Kerman demonstrates that it is possible to write about Beethoven's formal procedures in a manner acceptable to the non-specialist. Sieghard Brandenburg's tracing of the style of the *Heiliger Dankgesang* of op. 132 to current church practice rather than Palestrina or plainsong is surprising and convincing. Of the more technical articles, Tyson on the sources of the Razumovsky quartets is a particularly clearly-presented and well argued study: the linking of a damp-stained manuscript and an account of Beethoven getting his luggage wet is neat. Previous volumes (from Oxford in 1974 & 1977) cost £4.50 & £9.50: one shudders to think of the price of vol. 4!

Schubert studies: problems of style and chronology edited by Eva Badura-Skoda and Peter Branscombe Cambridge U.P., 1982 369p £25.00 ISBN 0-521-22606-6

The outstanding study is Robert Winter's, a chronological framework for the undated works of Schubert's last decade derived from the evidence of the watermarks; his rigorous methods can even trace a shortage of manuscript paper in Vienna in October 1825, evident in Beethoven's as well as Schubert's use of paper. He demonstrates clearly that the controversial date on the autograph of the C major Symphony (which looks slightly different in the reproductions on the jacket and on p. 207) cannot give a correct composition date, whether 1825 or 1828. (But the argument is continued by Joshua Rifkin in *19th century music* VI, p. 13-16.) Other works discussed in detail include *Auf dem Strom*, *Der Tod und das Mädchen* (both song and quartet), the string quintet and the piano trios, with more general contributions on the operas, the melo-

dramas, revisions and incomplete works. I hope Arnold Feil has not been allowed to tamper too much with Schubert notation in his new Collected Works volumes: his study on rhythm in Schubert, concluding that the critical edition must serve to make his theories evident, is ominous.

Deryck Cooke *Vindications: essays on romantic music* Faber & Faber, 1982 226p £12.50 ISBN 0-571-11795-3

This collection brings together a variety of articles, many linked explicitly or implicitly to the preoccupations underlying *The language of music* - an important work which has suffered general disapproval on philosophical grounds rather than a detailed refutation of its deeply thought examples. It is particularly useful to have *The Bruckner problem simplified* and the lengthy study of the Beethoven late quartets easily available. Cooke's musical sensitivity comes through on every page, and Bryan Magee's memoir which introduces the book offers the reader a glimpse of his life and personality.

Mussorgsky In Memoriam edited by Malcolm Hamrick Brown (Russian Music Studies, 3) UMI Research Press/Bowker, 1982 337pp £28.25 ISBN 0-8357-1295-8

This collection of new articles covers a wide range of topics, from Balakirev's influence on Mussorgsky to Mussorgsky's influence on Shostakovich, with accounts of the background, and studies of particular works, E.R. Reilly describes the first extant version of *Night on the bare mountain* - a topic on which the more general Mussorgsky books are confusing, and R.W. Oldani on editions of *Boris Godunov* adds to and also questions the information and ideas in David Lloyd Jones' edition. With interest in Mussorgsky extending far beyond those who can read Russian, this is an extremely useful publication.

Mosco Carner *Hugo Wolf songs* (BBC Music Guides) BBC, 1982 72p £2.25 ISBN 0-563-17877-9

The best guide to the Wolf songs would be a literal translation, preserving significant aspects of the German word-order, but still conveying some of the literary essence of the original. Carner's guide suffers from the author's desire to

mention as many songs as possible, so little can be said about any of them. But he presents a coherent and sensible pattern of work, which those who know only a few songs will find helpful, and is alert to spot individual traits of the composer's developing style.

Michael Kennedy *Portrait of Elgar* Second Edition. Oxford U.P., 1982 391p £15.00 ISBN 0-19-315449-8 (paperback £6.95 0-19-315448-X)

The first edition was a model of how to write a book on a composer, weaving accounts of the life and works into a continuous sequence. After 14 years, some revisions and amplifications have become necessary, so the new version is 60 pages longer. There is thus good reason to replace aging copies of the first edition.

Michael Kennedy *A catalogue of the works of Ralph Vaughan Williams*. Revised edition. Oxford U.P., 1982 329p £15.00 ISBN 0-19-315452-8

The narrative part of Kennedy's 1964 volume having been issued separately two years ago, we now have an updated version of the catalogue of works, folk songs collected, and literary writings. Lost in the division is the detailed bibliography and discography, so libraries should try to retain a copy of the original. Production has been effected by the scissors-and-paste method, with additions which don't quite match - useful for seeing what is new; but the appearance is rather grey. One minor omission in Peter Starbuck's list of the writings: Vaughan Williams' name appears among the contributors to *A dictionary of modern music and musicians*, ed. A Eaglefield-Hull in 1924, though I can only find his initials under the *Holst* article and as one of a committee which produced 10 pages on *harmony*.

Willi Schuh *Richard Strauss: a chronicle of the early years 1864-1898* translated by Mary Whittall Cambridge U.P., 1982. 555p £35.00 ISBN 0-521-24104-9

It is unlikely that this definitive volume on Strauss' early years will ever be bettered. Biased towards his life, and making reference to many previously unexplored sources, it also provides an illuminating insight into Strauss' development as a composer. The years covered are those of the great symphonic poems, yet at this time in his life Strauss was better known as a conduc-

tor. Schuh brilliantly depicts the musical life of the period. The translation is exemplary. The only quibble is over the price. C.U.P. seems determined to price their books out of reach of the individual buyer. Do they in this way hope to force libraries to buy books which their readers have no hope of owning themselves!

Helen Faulkner

Stephen Walsh *Bartok chamber music* (BBC Music Guides) BBC, 1982 88p £3.00 ISBN 0-563 12465-2

With 88 pages for 12 works, some only mentioned briefly, Walsh has more space for analysing individual works than the authors of other recent BBC Guides. While some musicologists might scorn his manner as descriptive rather than truly analytical, and desire more information on the compositional process, he successfully concentrates on matters which will help the listener to follow more clearly what is happening. This will be a useful companion for any listener to the quartets or the *Sonata for two pianos and percussion*.

Stravinsky *Selected correspondence, vol. 1. Edited and with commentaries by Robert Craft* Faber & Faber, 1982 471p, 16pl £25.00 ISBN 0-571-11724-4

There is little here about art, life, philosophy, music: much about illness, money and professional engagements. But the correspondence with Cocteau is necessary background to a study of *Oedipus Rex*, as is that with Auden for *The Rake's Progress*. Although many letters are tedious, one cannot trust an editor to select exactly those which each reader will find of interest. This series seems confined to letters from the composer's archive: it is not an attempt to collect scattered letters. Nor is it clear how complete the chosen sequences are; is part of the letter on p. 257 omitted because it appears later on p. 397? Those who dislike Stravinsky will find their prejudices confirmed; his admirers will treasure every word. The translations read fluently, and there is a useful series of appendices (though I found it very difficult to relate the details of the two versions of *Petrushka* to my scores).

Paul Griffiths *Igor Stravinsky: The Rake's Progress* (Cambridge Opera Handbooks) Cambridge U.P., 1982 109p £9.95 ISBN 0-521-23746-7 (pbk £3.95 ISBN 0-521-28199-7)

While feeling less enthusiastic about this than

previous volumes in the series, I found this a valuable companion to the opera. The composer's own programme note quotes Dr Johnson's "Opera is an exotic and irrational art", and stresses "moral fable" rather than naturalistic opera. Thoughts on the moral aspect come more readily in Josipovici's chapter on the libretto (printed here for the third time - surely the original printing in *Tempo* is accessible enough?); while Griffiths investigates the music, adding only a short synthesis. The paragraph on 20th century opera on p.95 should stimulate discussion. Robert Craft contributes a chapter on sketches and versions of the libretto.

Nancy Bush *Michael Head, composer, singer, pianist: a memoir* Kahn & Averill, 1982 89p £2.95 ISBN 0-900707-73-9

Most singers will have come across songs by Michael Head, but will know little about the composer, who was remarkable for the success with which he accompanied himself in his own songs. The composer's sister offers an engaging account of his life, while her husband, Alan Bush, adds an essay on the vocal compositions. There is a catalogue of published works.

Albrecht Betz *Hanns Eisler: Political Musician* Translated by Bill Hopkins. Cambridge U.P., 1982 326p £25.00 ISBN 0-521-24022-0

An Eisler biography has long been a serious gap in English language musical literature. It is regrettable then that this newly translated edition of Betz's 1976 work should be so flawed. Biographical detail is far from complete and leaves unexplained gaps in the chronology. The musical commentary is on a rather basic level, often indeed completely avoiding objective analytical discussion in order to pursue the political stance of the author. Whilst it is undeniably true that Eisler was more strongly politically committed and motivated than the majority of his musical contemporaries, his often very striking and accessible music is not best served by the bias of this book.

Helen Faulkner

Mark Slobin *Tenement songs; the popular music of the Jewish immigrants* Illinois U.P., 1982 213p £13.30 ISBN 0-252-00893-6 (with cassette: £17.50 ISBN 0-252-00965-7)

In the 40 or so years preceding 1920 there passed into the U.S.A. a flood of Jewish settlers from

Russia and eastern Europe, bringing with them an extensive musical repertoire which is shown to be firmly rooted in European modal folk-idioms mixed with the language of romantic opera. Slobin discusses the manifestation of this tradition in domestic circles and the neighbourhood theatres, concentrating on items with Yiddish text or featuring the flat seconds and sharp fourths which were thought of as ethnic traits. Although many texts are translated, the gentle reader is not introduced to the meaning of the most famous, *Kol nidre*.

Blaise Compton

LETTERS TO THE EDITOR

To the editor

With reference to Paul Udloff's article on marking orchestral parts, the librarian's problem lies in deciding which markings are "intelligent" and worth keeping, and which are irrelevant and best erased.

At the one end of the scale are the parts used by a now-defunct chamber orchestra, conducted by an eminent violinist. These would have his beats marked, but otherwise no more than a couple of bowings per page. Yet that orchestra always bowed unanimously, followed the conductor and listened for balance, because the players used their memories and experience.

At the other end of the scale is the set of Tchaikovsky parts used by the University Orchestra, where the leader had marked, in 3B pencil, no fewer than 104 bowings on the first page of each 1st Violin part. By my reckoning, at least 80% of these could have been deduced from the "rule of down bow" and parallel passages. All the markings accorded with Udloff's prescription of "copious, conscientious, and in soft pencil", yet the overall effect was that the pencillings completely dominated the printed text, making the music appear more complex and certainly very difficult to read.

When I check through parts used by such student orchestras, it sometimes seems that half the players use their pencils as a substitute for their memory, and as a result their parts contain extensive fingerings, rings round every dynamic, innumerable pairs of spectacles, and even instructions such as "Watch the conductor"! The other half never have a pencil with them at rehearsal, and so never standardise their markings with those of the other players. All in all, the net result is a set of parts which is inconsis-

ently and untidily marked, more likely to cause despondency than delight in the hearts of subsequent users.

Occasional humorous remarks are best left ("Only 5'55" thank goodness" in a piece of Webern; "Enjoy yourself" on a sustained fortissimo low B for 2nd Bassoon during a Dvorak tutti). But surely at least the following should be erased: any markings which obscure the printed text; any alterations of earlier pencillings (very common, as few players carry a rubber as well as a pencil); any rubato markings more extravagant than a wavy line; indications of preparatory beats; personal markings such as extensive fingerings.

With the current practice of heavy marking - whether intelligent or erratic, cleaned up or left - the life expectancy of string parts cannot be very long; my own rule of thumb is 10 months' use. Such wear must rank orchestral material among the shortest lived of loanable library stock. I therefore find it difficult to sympathise with the recently expressed horror among music librarians in the public sector at the thought of passing on to the user some of the costs of the interloan of orchestral sets. If one borrows from a commercial hire library, there are charges to pay for hire and carriage, and the chances are that the parts will be in a far worse condition than anything held by a public library.

Tom McCanna
Sheffield

To the editor

I would be grateful if you would publish this letter in the next issue of *Brio*, as I wish to correct two errors in the report of what I said at Nottingham.

I said a UK member was either President, Chairman or Secretary of a majority of commissions, project groups and professional branches. I did not say all.

I have no idea if *Fontes* interests musicologists in the affairs of the Association. It is claimed by some members that the journal is of more interest to musicologists than librarians. They are merely expressing their view in this and I reported this to lead into my request for articles on public music libraries, which are still needed.

Brian Redfern
Birmingham

The editors apologise for this and other errors in the report of the AGM.

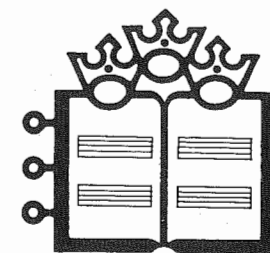
The New Oxford History of Music

Volume VIII The Age of Beethoven, 1790-1830

Edited by Gerald Abraham

NEW

The forty years covered by this volume saw changes in music more profound than in any similar period until our own time. Most of them were dominated by the music of Beethoven, who gives his name to the volume, but this does not apply to certain major areas, such as French and Italian opera. As in the *New Oxford History of Music* generally, the aim of this volume is to give a detailed, scholarly, critical survey of the music of the period. There are chapters on French, Italian, and German opera, and on opera in other countries, on Beethoven's orchestral and chamber music and that of his contemporaries, on the concerto, on piano music, on solo song, and on choral music, as well as an introductory chapter on general musical conditions of the time. There are also an extensive bibliography and index. £22.50



Other volumes in the series -

Edited by Egon Wellesz
I Ancient and Oriental Music
£16.00

Edited by Dom Anselm Hughes
II Early Medieval Music up to 1300
£16.00

Edited by Dom Anselm Hughes
and Gerald Abraham
III Ars Nova and the Renaissance (1300-1540)
£16.00

Edited by Gerald Abraham
IV The Age of Humanism (1540-1630)
£16.00

 **Oxford University Press**
Music Department

Edited by Anthony Lewis
and Nigel Fortune
V Opera and Church Music (1630-1750)
£16.00

Edited by Gerald Abraham
VI Concert Music (1630-1750)
in preparation

Edited by Egon Wellesz
and F. W. Sternfield
VII The Age of Enlightenment (1745-1790)
£21.00

Edited by Gerald Abraham
IX Romanticism (1830-1890)
in preparation

Edited by Martin Cooper
X The Modern Age (1890-1960)
£16.00

BBC MUSIC LIBRARY

The Orchestral Catalogue

The four-volume Orchestral Catalogue completes the series of BBC Music Library Catalogues – probably the world's most extensive collection of music for performance. It contains over 40,000 entries, arranged in composer and title order, and is unusually comprehensive in its coverage, particularly of 19th century material.

A unique feature of this Catalogue is the BBC's specially-devised instrumentation code, which shows at a glance the instrumental resources needed to perform each work. Each entry also gives the work's duration and where possible the name of the publisher or copyright owner.

The editing methods used reflect recent advances in techniques of librarianship and music research, and the Catalogue conforms with the Anglo-American Cataloguing Rules 1967.

This important new reference book will be of unique value to scholars, music students, librarians and everyone involved in the performance, recording or broadcasting of orchestral music.

Orchestral Catalogue

Part 1		Part 3	
£150.00	0 563 20120 7	£150.00	0 563 20122 3
Part 2		Part 4	
£150.00	0 563 20121 5	£150.00	0 563 20123 1
	Set of 4 volumes	£550.00	0 563 12478 4

BBC Music Library Catalogue – complete set of 13 volumes
£1000.00 0 563 20148 7



Available from
BBC Publications,
144-152 Bermondsey Street, London SE1 3TH

♫ SQUIRES GATE MUSIC CENTRE

The finest library supply service in the world for recorded music

Our Supply Service for LPs and Cassettes is the finest there is, with regular discounts of 20% on list price. All LPs are inspected and supplied in polythene lined inners. We can provide protective outer Transleeves (details on request). Regular monthly mailings offer advice on new issues. Regular special offers bring even higher discount on selected areas of repertoire.

LPRL Catalogue Cards (Cataloguing Adviser E.T. Bryant, M.A., F.L.A.) are available to customers for all good classical records and cassettes and for the spoken word too. Typed cards are available for popular music. Details on request.

The LPRL Record Carrying Bag is attractive, robust and cheap. (10p plus VAT and carriage.) Sample on request.

The LPRL Cassette Display Rack is robust and designed to hold about 180 cassettes in a wall space of 4'x2'. (Details on request).

THE LONG PLAYING RECORD LIBRARY LIMITED

SQUIRES GATE STATION APPROACH, BLACKPOOL, LANCS FY8 2SP

Telephone: 0253 44360

JAZZ CASSETTES

In addition to the continuing demand for interesting jazz records in the public library service, we are now receiving an increasing number of enquiries for "jazz cassettes." If, for any reason, you are experiencing difficulty in obtaining such items, you may be pleased to learn that we are able to offer approximately 2,000 titles covering 60 different labels, most of which are "imports". The prices of these imported items compare most favourably with the domestic issues but supplies do fluctuate and all items are therefore subject to availability at time of ordering.

To give an indication of some of the artists, styles and periods of jazz available we have compiled a short list of selected items. This list could well be used as a reference for an initial basic stock, and is available on request.

In addition to the above, we are still able to supply JAZZ RECORDS where necessary. All enquiries welcomed.

AGATE BR

33 MILNER ROAD, CATERHAM, SURREY CR3 6JR Telephone Caterham 45742

SUPPLIERS OF JAZZ RECORDS/CASSETTES TO LIBRARIES AND PRIVATE COLLECTORS WORLD-WIDE.

MAY AND MAY

JOHN MAY & LAURIE MAY

New, Secondhand and Antiquarian BOOKSELLERS

Specialists in Books on Music, Musicians
and related subjects.

Suppliers of Out-of-Print Music and Books
to the musical profession.

5 Hotham Road, London, SW15 1QN. England.
Telephone: 01-788 9730

Are You a Music Librarian?

The
Cramer's Music Library Service
is specially tailored to meet your needs.

- ★ Ability to obtain any music in print ★
- ★ A special **Music Binding** service ★
- ★ A showroom at which librarians are welcome ★
- ★ Regular Bulletin describing new music publications and ★
basic repertoire lists covering all aspects of music
- ★ **Special library discount** ★

*It is these factors which have helped maintain Cramers as the
major Music Library suppliers since 1929*

For further information, please contact Maureen Holder or Peter Maxwell at:



J. B. Cramer & Co. Ltd.,

99 St Martin's Lane, London WC2N 4AZ
Telephone: 01-240 1612