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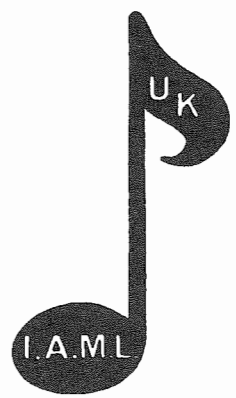
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# BRIO

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

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**Spring/Summer 1983**

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BRIO

Vol.20 No.1

Spring/Summer 1983

EDITOR: Clifford Bartlett

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1983 DURHAM CONFERENCE REPORT

Roger Taylor

Announced as the Annual Study Weekend and Conference 1983, this year's *IAML (UK)* conclave brought us to Van Mildert College, University of Durham, from Friday evening to Monday morning, April 8th - 11th. With an avowed emphasis on the twin concepts of selection and cooperation, there was a deliberate attempt to relate this year's programme to the real world of cutbacks, economies and straightened circumstances. At first sight this might have been seen to appeal mainly to the endangered species 'local government' sector. Insofar as nearly half the attracted delegates represented academic and 'special' libraries, and since retrospectively the Conference seemed universally to be voted a success, a stiffening of resolve against chill winds of monetarism seemed required right across the professional board.

Since we were reminded constantly that "Economy begins at home", it is pleasing that two of the most successful sessions were given by 'in-house' *IAML* speakers. With kamikaze confidence, Helen Faulkner (Music Librarian, Goldsmiths' College) launched a Monday morning session with a discussion of Anton Webern. Not so much concerned with editions (most are Universal), nor with what was evidently a "boring" life bereft of scandal, intrigue and librarianship (although Webern's must rank amongst the Great Deaths of music history), the music itself was allowed to demonstrate his true significance. Although one might have wished for a higher standard of musical reproduction ("Was that Webern or the hi-fi ...?" - future conferences please note), it was nonetheless excellent to reintroduce the revolutionary idea of real music into what might otherwise degenerate into dry abstract deliberation. Better atonal than un-tonal. Back-row plebeians pondered the possibility of a U.S. Army expiatory edition for chord-organ. For our sins we were played Webern's diabolical orchestration of Bach's *Musical Offering* (or was it Schubert? - it was Monday morning, remember).

On Saturday morning, Alan Hood (Music Librarian, Durham County Libraries) led a discussion on regional cooperation in the public sector. Left in no doubt that the Centre-of-the-World does indeed reside somewhere North of the Derwent, some were visibly astounded to learn of a well-developed Northern Libraries Music Group, about to publish a new union catalogue of choral music sets held by the nine constituent authorities, from the North East to Cumbria. Some of these (far) Northern music librarians themselves expressed surprise at activities hitherto unknown "way down South" (and Yorkshire is seen as The South from Durham). In addition to the Northern and LASER catalogues (the latter already in need of a new edition), regional union catalogues are being prepared in the East Midlands and South West, and planned in the West Midlands. In a related discussion at the information session next day, Albert Mullis (BL Bibliog. Services Div.) was left in no doubt of the urgent need for a cumulated BCM ("would you really pay £50?" he enquired disbelievingly, in apparent innocence of the £450 many had forked out recently for the new BBC orchestral catalogue). The message came across loud and clear: with still too much unnecessary duplication of stock acquisition merely because of ignorance of what is already available next door, catalogues of existing stocks and more efficient bibliographies are in urgent need. It was all enough

to make ivory-towered academics turn in their retirements.

Invited speakers included Bernard Thomas (Schott, London Pro Musica) on "The Hard Facts of Music Publishing", Roger McKone (Music Adviser for South Tyneside) on "Music Education and the Library", and Alison Wenham (Conifer Records) on "Record Imports". Mr. Thomas was evidently a graduate of the S.D.P. School of Public Speaking (Darlington Branch) - long pregnant pauses interrupted by staccato bursts from an apparently non-existent text. Much of what he did say, however, substantiated the facts-of-life promulgated by an O.U.P. spokesperson at a recent L.A. one-day course, *Making Music Available*. Music publishers evidently rank as yet another endangered species. Roger McKone discussed educational philosophies in a crescendo of complexity to culminate in *Okki-tokki-unga* (a collection of activity songs for young children). Alison Wenham presented an extremely well-contrasted demonstration of the recorded jewels available from distant shores - from a rendition of 'Jingle Bells' in Arabic to Rifkin's B minor Mass recording. This (the Bach) was a particularly timely reminder of the value of recorded sound as an adjunct to current musicological debate.

For the entire Sunday morning we joined with delegates at a nearby conference hall to the Study Conference of the L.A.'s University, College and Research Section (some managing even to arrive on time ...), when the main speaker was Norman Higham, Librarian of Bristol University and President of the L.A. Addressing himself to "Library cooperation: the national framework" amid a reverential atmosphere worthy of Gandhi, he reviewed the history of the institutionalised debate around the semantics of cooperation and coordination. The second half of the morning gave an opportunity to review developments in three specialist areas - music, medicine and law. In an excellent address Richard Buxton (Music Librarian, Huddersfield Polytechnic) succinctly summarized the recent music library trends. He made a most pertinent observation concerning the value of browsing facilities, since many music borrowers themselves may have no clear advance idea of their precise requirements. Cooperation taken to extremes could jeopardize the necessarily broad-based foundations of some local music collections. One pearl of Higham wisdom which sticks in the memory is his observation of The Establishment (personified by The Minister): if we as librarians say "I know my redeemer liveth", The Establishment will bow its head; if however we say "I know I am vital" it will shake its head and ask for statistical proof. It is necessary therefore to demonstrate that increased expenditures will increase borrowers' standards - academic, intellectual or whatever. For music one thinks of lending a trombone manual which helps the player graduate from Grade 2 to Grade 3. This is unlikely, one must admit, to persuade The Minister to vote vast sums for the purchase of trombone music.

A more musically deserved reverence was accorded, on the Monday morning after Webern, to Denis Matthews, esteemed British piano virtuoso and now Professor at Newcastle University. In a freezing hall at the Durham Music School, and therefore attired in coat and scarf, but furnished with an attentive audience and a Bösendorfer concert-grand, he pronounced with awe-inspiring authority on the stupidities of latter-day (and some present day) piano editions - and piano teachers who ignorantly contaminate their pupils. This was virtually a Master Class on piano music editions, and was very much the highlight of the entire weekend. Starting with Bach, he cited 19th Century editions replete with conjectural crescendi and other instructions quite beyond the technical capabilities of a harpsichord. Even Busoni, a fine musician, had been guilty of excessive imagination in his Bach editions. Although they may still have an historical interest, it is surely inappropriate for modern-day teachers and pianists to specifically request these older editions. Far better are the new editions (not necessarily all the so-called Urtext) which set out clearly the editorial criteria and dilemmas relating to original manuscript sources. Denis Matthews' friend, Paul Badura-Skoda, by closely

examining a Mozart manuscript in Vienna, had discovered a dramatic error of harmony in the quintet for piano and wind instruments, K.452 (Introduction, Largo, bars 10-11) committed in all previous editions and immortalized in umpteen subsequent recordings and performances. Denis Matthews did not go so far as to recommend a funeral pyre of antiquated editions (as did a speaker at a previous conference), but he did make certain specific recommendations and preferences amongst the plethora of new and Urtext editions. The new Associated Board Mozart edition (in his own joint editorship) and Howard Ferguson's Schubert series suggests that British can still sometimes be best! For Bach, Henle was generally recommended, or the Lea Pocket Score reprint of BG (for those with good eyesight; the Kalmus miniatures are slightly larger, but less clear). Tovey's commentaries still give value to the Associated Board "48". His choice for Haydn Sonatas was Christa Landon's edition (Wiener Urtext), and for the Beethoven sonatas, Henle was safest, though Tovey's remarks in the Associated Board were of interest, and Schnabel's from Ullstein offered insight. The edition Paderewski did not live to see under his own name was best for Chopin (PWM/Universal).

As at recent conferences the AGM was followed by a report and information session. This is becoming a tradition which is proving so useful and welcome that in future an increase of time available might well be considered. Several subjects merited more discussion than time permitted (including Albert Mullis' contribution, noted already). It was also a pleasure to welcome Garrett Bowles (University of California at San Diego), currently exchanging posts with David Horn at Exeter University. Again limited time prevented a more expansive contribution on U.S. trends. A special vote of thanks, however, should be accorded to Alan Hood, the 'local man' at Durham. Apart from a 50% stake in 'Beerwolf', a folk duo (with John Mallam, another local Durham librarian) which entertained delegates on Sunday evening ("The Bold Librarian" sticks in the mind - or the gullet), his infectious humour and enthusiasm contributed greatly to what many agreed to have been a most successful and indeed happy conference.

## MUSIC AND THE BIBLIOGRAPHIC SERVICES DIVISION

A. A. Mullis

From the beginning of 1981 the coverage of the *British Catalogue of Music* (BCM) was both narrowed and broadened. It was narrowed by the exclusion of books about music, and broadened by the inclusion of all printed music acquired by the Music Library of the British Library Reference Division, whether acquired by copyright deposit, purchase, gift or exchange. The records of books about music have always also appeared in the *British National Bibliography* and on the UK MARC database, and will continue to do so. BCM has thus become a record of printed music only. It does not include music acquired by the Music Library with a pre-1981 publication date; that should appear in *The catalogue of printed music in the British Library to 1980* (London, etc.: Sauer, 1981-). It does, however, include the sort of popular music that was previously excluded.

Priority will be given to the application of PRECIS as the indexing system to replace the chain indexing system presently used. PRECIS is designed to be manipulated by a computer, and its introduction will ensure that all aspects of the production of BCM will be computerized, with the economy of effort that will bring. Its introduction will also bring BCM into line with other British Library products, such as BNB, the *British Education Index*, the *British Catalogue of Audiovisual Materials*, and the catalogue of the Department of Printed Books (1976-).

Two further significant changes were made to BCM in 1981. One was the application of the *Anglo-American cataloguing rules, 2nd edition (AACR2)*. The other was the application of the *Dewey Decimal Classification proposed revision of 780 Music (DDC 780)* in place of the Coates classification used since 1957. It was decided to continue applying Coates numbers by including them at the foot of the entries for an indefinite period for the benefit of those libraries using that classification. I should make it clear that DDC 780 numbers do not appear in the printed BCM for 1981, but they are held on the computer file.

Comments on and questions about the bibliographic standards and practices applied in BCM are always welcome; for example, questions on our interpretation of AACR2 and our cataloguing, classification and indexing practices. Suggestions for revision of the proposed DDC 780 schedule should, however, be directed to the Chairman of the Library Association's DDC Sub-Committee, Russell Sweeney at Leeds Polytechnic School of Librarianship, although we would welcome being informed what you were proposing.

Questions were asked about the UK Library Database System (UKLDS). The Cooperative Automation Group's (CAG) proposals were published in, among other places, the *British Library Bibliographic Services Division newsletter*, no. 27, November 1982. During this coming year the CAG's Standing Group on Bibliographic Standards will be formulating minimum input standards and format requirements for audiovisual materials, music and serials, in that order. No doubt appropriate interest groups will be given the opportunity to comment on the proposals.

### MUSIC CO-OPERATION IN THE NORTHERN REGION

*Alan Hood (Music Librarian, Durham County Library)*

Perhaps it was a reflection on those halcyon days of the sixties, a period of great and dynamic expansion in Local Government, when the question was not 'How few?' but 'How many?', that this story really starts. Who needs co-operation when you can buy what you need? However, the chill winds of change started massaging our spines, and in 1975 the chiefs of Cleveland, Cumbria, Durham, Gateshead, Newcastle, Northumberland, North Tyneside, South Tyneside and Sunderland formalized their links, and became the Northern Metropolitan & County Chief Librarians (NMCCL), and discussed, amongst other things, co-operation. Various sub-groups were formed, notably 'Local history', 'Training Co-ordinators', and what was named 'The Inter-authority music group', whose brief it was "... to discuss co-operative purchase and interlending of sets of music scores ...". Our first meeting took place in Gateshead Central Library on 10th May 1977 and resulted in the first tentative steps towards music co-operation in the Northern Region.

The most notable result was the splendid initiative taken by Sunderland in offering to produce a computer listing of the composers and titles of the sets of vocal scores in the Region. Almost a year elapsed before our second meeting took place, at which one of the items on the agenda was: "The working of the co-operative scheme to-date". The minutes of that meeting recorded that the scheme was "proving effective, and that the computer printout had greatly assisted in this process!"

We thought we'd got vocal scores pretty well tied up by then, and were very impressed with ourselves, so at our second meeting we decided to tackle the orchestral sets and chamber music parts. We thought that, continuing at that rate, we would, in no time at all, be ready for music serials, copyright, public lending right, and, ultimately, the

meaning of life itself! Our plan for the orchestral sets was to produce a card index which would be held centrally at NRLS, and to monitor its use to see whether or not a printed list would be worthwhile. In fact we're still monitoring it, and it is being used quite regularly. One more meeting took place, also in 1978; then, presumably because our initial brief had been fulfilled, we ran out of steam and the meetings ceased. It could have been that the story ended here, but on April 1st 1981 came a recommendation from the NMCCL which said: "That the NMCCL should consider extending the terms of reference of the Music Librarians' Group to embrace non-book materials generally". We discussed this amongst ourselves, and decided that the recommendation from the NMCCL was an ideal shot-in-the-arm to get the Group going again. Therefore we reported back that it was a good idea, and we then became known as 'The Audio Visual Librarians' Group'. Our new, wider area of involvement rekindled the Group's enthusiasm, and since then our meetings have become much more stimulating, informative and frequent. Now each Authority takes its turn to act as host to our meetings, which encourages greater involvement, and allows us to see more of how our colleagues work. Originally the host member was chairman, but this year we have elected chairman and secretary, so as to allow continuity, as well as a focal point for our various activities. Amongst other things, our meetings now usually include a short talk prepared and presented by one of us, on some aspect of our professional life; for example:

Lesser well-known music reference works

AACR 2

The Phoenix 780 Dewey schedule

and this suggested title, as yet undelivered:

The International Association of Music Libraries and its relevance to us!

In an attempt to achieve greater uniformity throughout the Region, the Music Librarian of South Tyneside presented, at our last meeting, a report on audio cataloguing as performed by the various authorities. Whilst we all use our own, home-grown cataloguing schemes, it was with some surprise that we discovered that they were all very much the same, which makes any future co-operation in audio that much simpler. Whilst dipping momentarily into the audio field, perhaps I can mention one co-operative venture which has really paid dividends. Until a year ago, each authority purchased its own supplies of PVC record sleeves, at something like 22 - 26 pence each. Then we all got together, added up our annual requirement and negotiated with a local firm for a bulk purchase of about 25,000 sleeves at a much reduced unit price of 14p (with ticket pockets) and 9.7p (without pockets). Nor are our sleeves all the same - pocket sizes and positions vary - but still we all made a sizeable saving. The firm has also agreed to hold the same prices for this year too!

Joint purchase extends to sets of vocal scores as well, as I mentioned earlier, although, hitherto, not to any great extent. We hope to re-establish a more positive joint purchasing scheme in the near future.

Two years ago, Newcastle Central Library was approached by the Northumberland Orchestral Society, with a joint storage and access idea. They suggested that, as their orchestra had now accumulated a large collection of orchestral sets, storage of which was becoming a serious problem, would the library agree to store them, in return for the right to borrow them for library users? The letter went on to suggest that other orchestras in the Region would most likely be interested in this too, with the possible result that there would be a nucleus of orchestral sets within the Region which would benefit all libraries and orchestras alike. Newcastle brought this idea to the Music Librarians' Group, and, although several possible difficulties emerged, such as: Did *we* have the

space to store them?, and, To whom would the scores actually belong? it was decided to circularize every orchestra we could find in the Region, and ask them, in the form of a questionnaire, whether or not they were interested, upon what terms, and how many items they had in stock. Unfortunately, after all that hard work, of the 27 questionnaires sent out, only eight were returned, five of which were from orchestras willing to co-operate. Three of this five had little or no stock of their own but welcomed the opportunity to borrow someone else's! We decided therefore to take no further action on this one, but I mention it now because it had all the makings of a successful and very useful scheme, which could be tried elsewhere.

I spoke earlier of the computer list of vocal score sets which Sunderland produced for the Group in 1977. This list, which became known simply as 'The printout', consisted of two alphabetical sequences, one by composer, the other by title. Such was its use that it achieved two editions, and has lasted until now, when it is, this month, to be superseded by an entirely new publication bearing the title *Vocal scores in the Northern Region*. This has occupied the Group for nearly a year now, and has necessitated the total overhaul of 'The printout', which was only a composer and title list. In almost every case details of publisher, edition, editor, translator, arrangement and date had to be sought so that the final publication would allow the degree of cross-matching necessary in obtaining the correct score. We tried to think up some suitably impressive acronym; the 'NRLS list' doesn't exactly glide off the tongue; and to form an acronym from Northern Music Librarians' Group, gives you NORMULIG, which sounds more like the trade-name of a corset, or a lipstick for chapped lips; so we gave up!

So, how do we organize borrowing and lending amongst ourselves in the Northern Region? It's very informal. If we don't have the required set in our own stock we consult 'The printout' (or in future 'The union list') to find locations. We then just pick up the telephone and ask if we can borrow. (Sometimes we telex.) We've very few rules; the only one I can think of is that we must state how long the set is required at the time of order; we don't have fixed loan periods. It sounds very much like the 'old boy' network, I suppose; perhaps it is - but don't knock it - it works!

If what I've said up to now has given you the impression that everything in the Northern garden is rosy, then I'm pleased, because that's how we would like to appear. However, one or two problems exist. For a start, not all the authorities represented in our Group have a music librarian! In fact, of the nine authorities, only *four* have a designated music librarian - if that's not a problem, ... music librarians being a minority at a music librarians' meeting ... then I don't know what is! To be fair, most of the others have at least a responsibility for music, amongst their other, general librarianship duties; nevertheless such a situation could (I only say 'could') create problems in terms of commitment, and general musical knowledge. I feel I should, having said that, make it quite clear that I am in no way casting aspersions on the professionalism or integrity of these, my colleagues, all of whom I hold in very high regard.

A problem which I think will be common to many groups such as ours is the difference in gradings. In our group gradings range from the basic librarian's AP 3 to SO 1 and beyond. This exposes two related problems:

how far can the individual make decisions?

at what level does he/she report back to obtain decisions which exceed his/her authority?

This situation can make discussions on co-operative schemes, such as joint, or systematic purchase, rather frustrating and tedious, especially when coupled with the associated problem of difference in budget allocation. Some authorities don't have a separate music (as opposed to audio) budget - music books and scores coming from the general

bookfund. Other authorities do make separate provision. I'm not saying either way is right - a large nibble can be better than a small cherry; but with a separate budget you at least know where you are, and can develop your stock constructively. The fact that I've described the foregoing problems has probably added undue emphasis to them. I'm bound to say that they do not feature large in our dealings with each other, which have always been very friendly and informal.

And now, the future ... Already we have plans afoot to produce a development plan for music services in the Northern Region for the next five to ten years. This will, in due course, be submitted to the NMCCL for their approval and will most probably outline a programme of 'filling-in', in the wake of our union list of vocal score sets after we have determined which areas need attention. Orchestral sets too, require further attention, as do chamber and band sets. Our card index, presently held by NRLS would be better produced as a printed list, especially as none of the Northern Region's holdings are listed in the *British union catalogue of orchestral sets*. Perhaps we will be Supplement No. 1!

We have a staff training course programmed for October this year. This is primarily directed towards the staff of our own authorities, most of whom have to work with music, or on the music counter regularly. Audio, as well as music will be included and, depending upon its success, we hope it will become a regular event. Should spaces be available, we hope to allow students and unemployed librarians to attend, so that they can keep up with current trends and developments.

Finally, I recently received, through very tortuous and convoluted channels, a copy of the minutes of another music librarians' group meeting, in another region. These minutes were avidly read and discussed at our last meeting, and our feeling was that we would like to hear from more groups, perhaps on an exchange-of-minutes-basis. Therefore, we'd be delighted to be placed on your mailing lists, and naturally we'd put you on ours; that's what this talk is about - co-operation!

*This paper from the Durham Conference led to two contributions from the floor on co-operation in other regions.*

Roger Crudge outlined the situation in the South-West where the music librarians of Avon, Devon, Dorset, Gloucestershire, Hampshire, Isle of Wight, Oxford, Somerset, Wiltshire, and also Exeter University meet annually under the auspices of the South West Regional Library System. There are also additional meetings of a smaller working party when occasion demands. Recommendations involving policy or expenditure need the approval of the executive of the SWRLS made up of chief librarians. In April 1969 the Plymouth City Music Library took on a responsibility for the supply of vocal and orchestral sets to other libraries within the region. Because this was additional to their existing subject specialisation responsibility an annual grant was made to Plymouth to assist in buying such material.

With local government re-organisation in 1974 Plymouth became part of Devon County Library, the number of library authorities in the region was reduced and in terms of populations served they became more nearly comparable. Following an initiative from Somerset the SWRLS executive approved a meeting of the region's music librarians which took place in 1977, and has become an annual event. The main concern of these meetings is the inter-loan of materials, especially orchestral and vocal sets; since 1977 the libraries concerned have been circulated with lists of each other's additions of music sets. A *Regional union catalogue of vocal sets* to include earlier acquisitions is being prepared, and thought is being given to the best way of doing the same for orchestral materials.

Sid Towner reported that the London music librarians meet quarterly, usually at the L.A. headquarters in Ridgemount Street. Although a few of the 33 authorities comprising

Greater London are rarely, if ever, represented, most meetings are attended by librarians from a majority of the London boroughs. Recently, music librarians from some of the surrounding county libraries have also come along. The meetings form a useful venue for the regular exchange of information and for discussion of mutual problems. Occasionally a more significant initiative arises, such as the formation of the working party which eventually saw the establishment of the Greater London Audio Specialisation Scheme (GLASS). Such initiatives naturally have to be submitted to and implemented by the members of the Association of London Chief Librarians and their respective committees. Obviously, most of the items discussed are on a more mundane level, but those who attend find that regular contact with their colleagues is both stimulating and useful. The current chairman of the group is Peter Griffiths of the London Borough of Redbridge.

### CATALOGING 78-RPM RECORDINGS IN THE UNITED STATES

Garrett H. Bowles

*The author, at present at Exeter University on exchange from San Diego, reported on this project at the Durham Conference. The editors have respected his transatlantic orthography.*

A project to provide preliminary access to the 78-rpm recordings in five of the major sound archives in the United States will be completed during the Summer of 1983. The *Deutsch and Rigler Index to Sound Recordings* is the result of a two year project which has seen the creation using microphotographic and computer technologies of a union index of more than 600,000 recordings held by the Library of Congress Motion Picture, Broadcasting and Sound Recordings Division, the Roger and Hammerstein Archives of Recorded Sound at the New York Public Library, the Stanford Archive of Recorded Sound, the Audio Archives of Syracuse University, and the Yale Historical Recordings. The index was funded by grants from the National Endowment for the Humanities (NEH) and the Ledler Foundation, and it was sponsored by the Association for Recorded Sound Collections (ARSC).

The index will be issued in two parts, both on microfilm. The discographic description of each recording will consist of two microfilm images of each side of each recording included in the project; one will capture all readable data on the recording's label, while the other will bring out all etched and embossed data surrounding the label. In addition, sufficient groove area is included in the microphotographs to distinguish between variant performances by superimposing images of suspected recordings. Included in each image is a standard grid which provides a basis for measurement, an index number uniquely identifying the specific image, and the siglum of the holding archive.

Access to the discographic images is provided through computer output microfilm, and will be indexed by composer, author, title, performer, label, issue number, and matrix number. Also included in each entry are the recording's microfilm image reference numbers and the siglum of the holding archive.

The *Deutsch and Rigler Index to Sound Recordings* is the culmination of ten years of effort by representatives of the five archives to achieve access to their extensive collections of historical sound recordings. The Associated Audio Archives (AAA Project) began in 1972 when representatives of the New York Public Library, Library of Congress, Stanford University, and Yale University met to explore the possibilities of sharing the rumored extensive cataloging done at Yale University. The meeting found, however,

that Yale's collection was only partially cataloged. Instead of being able to provide a significant body of cataloging data to the other archives, the Yale archive needed some way to continue its cataloging effort. A cooperative effort was obviously needed; Richard Warren of Yale University was elected Chair of the AAA Project. It was at that time also agreed to expand the group to include the collections at Syracuse University and the University of Toronto. The working plan was to develop cataloging standards and a cooperative procedure during the annual meetings of the Music Library Association and the ARSC, professional organizations to which most representatives belonged and whose meetings they would consequently expect to attend. It soon became apparent that such a plan of operation was not feasible because there were too many institutional policies to resolve and few useful cataloging standards for archival sound recordings. The group decided to seek a grant to fund the planning of the cataloging project.

At the 1976 ARSC meeting in Palo Alto, California, ARSC agreed to sponsor the AAA's grant proposal to the NEH. At the same time, Garrett Bowles of Stanford University was elected Chair of the group. Upon receipt of an eighteen month planning grant from the NEH, a series of six week long meetings began. There were several results of those meetings, including a grant proposal for a pilot project.

For the first time, a comprehensive cataloging for archival sound recordings was developed; it was compatible with the then-underway AACR2 and with the MARC format. The cataloging code was subsequently approved by the Library of Congress for use with their cataloging of their in-house archival collection of sound recordings, and was used by the Rutgers Jazz Project. It is available from the Executive Secretary of ARSC in Manassas, Virginia.

A union catalog of periodicals concerned with sound recordings was compiled and subsequently published in the *ARSC Journal* by Gary Gisondi. A preliminary union catalog of 78-rpm manufacturer's catalogs was also compiled; it demonstrated that there were many different catalogs issued by the early manufacturers and that they could be a valuable resource for the dating of recordings. A preliminary study was also undertaken to test the feasibility of dating recordings through changes in record label design. It was found that different issues could be identified, but other means would be necessary to determine whether or not the variant issues represented alternate performances.

By the end of the planning phase, the standards and procedures had been developed for a conventional shared cataloging project using one of the national automated bibliographic utilities, such as RLIN or OCLC. The cataloging project was estimated conservatively to cost about \$25 per recording. Since there were estimated to be around 600,000 recordings in the participating archives and the historical recordings collection in each institution was relegated to a low priority level, it was apparent that a conventional cataloging project was impossible.

It was only at the last meeting that the revolutionary idea of microphotography was shown to be feasible. Various photographic techniques, including monochromatic and polychromatic photography and xerography, had been examined; the various colors on record labels seemed to defy reproduction. Extensive tests were undertaken by Mi-Kal Countymatic in Syracuse, New York, which demonstrated that monochromatic microphotography could work. A new grant was requested to test the technique in a pilot project. At this time, the University of Toronto withdrew from the project because of an unfavorable monetary exchange rate.

The Flora and William Hewlett Foundation funded the pilot project in which two microfilmmers photographed a wide-ranging sample of recordings. Sample catalogs were prepared in both roll and fiche format as an aid in selecting the most convenient form; the advantages of roll film seemed to outweigh fiche because of the ease of using an

automated microfilm reader. The pilot project also provided an opportunity to test the use of computer keyboard operators who had no prior experience with music or sound recordings in transcribing appropriate data from the microfilm. In addition, the various computer-produced indexes were tested.

The results of the pilot project were very encouraging; virtually everything could be copied from a recording using two exposures for each side of a recording. It was also shown that keyboard operators could be rapidly and efficiently trained to accurately transcribe specified data from the microfilm. To insure the accurate transcription of discographic data, it was clear that a label guide was needed to provide the operators with information about what areas on a label to copy. While the data transcribed from a recording was only a limited portion of that which could be included in a full MARC record, it was found possible to provide a translation program which insured that the final data would appear in the MARC communications format. Programs in the future can be developed to assist in the verification of headings. Most importantly, the projected cost per recording for the tested indexing method was estimated at approximately \$1.

In 1979 a grant proposal was submitted to the NEH and the Ledler Foundation for the indexing project. At the same time, Gerald Gibson from the Library of Congress was elected Chair of the AAA Project. While the AAA awaited word about its funding, the International Piano Archive at the University of Maryland contracted with Mi-Kal Countymatic to use the techniques developed for the AAA to index its collection. As a result, the procedures developed for the AAA were thoroughly tested on a smaller database, resulting in further improvements in the filming and computer indexing techniques.

The AAA received word that its funding had been granted as the International Piano Archive indexing project was being brought to a close. A Project Director, Elwood McKee, was hired to supervise the project and to provide liaison between the archives and Mi-Kal Countymatic. While his trouble shooting and supervision have contributed substantially to the project being able to meet its time schedule, McKee also has provided the important label directory for the computer keyboard people.

The potential of the *Deutsch and Rigler Index to Sound Recordings* for a variety of uses is great. For the first time the location of a major portion of the output of 78-rpm recordings will be generally known. Discographies will be easier to compile. Because of the diverse holdings of the participating archives, the index will be valuable for everyone concerned with historical sound recordings. As a result of the label catalog and the exact discographic description provided by the microfilm image, better and more accurate dating methods will be developed. While the entries have not been generally verified against an authority file, the fact that they exist in machine readable form considerably extends the possibilities of access beyond conventional catalogs. For the first time access to a significant portion of the production of 78-rpm recordings will be easily available.

As this indexing project draws to a close, the AAA has considered its future. It has just received word that funding has been approved for an extension of the project to long playing recordings; they expect to index all recordings in the five archives which were issued before 1976, the starting date of copyright registration in America. In addition, the AAA Project is considering expanding its historical index through the addition of major American and foreign archives. Its goal is to provide information and access to all commercially issued sound recordings through microphotography and computer techniques.

## IAML CONFERENCE IN WASHINGTON, MAY 1983

Roger Crudge

This general report, or overview as our hosts would have it, does not review discussion sessions: not only is it impossible for one delegate to attend simultaneous discussions, but full reports will appear in *Fontes* in due time.

However, I will first deal with *Fontes*. Its publication pattern will be slightly changed. Reports of the Congress will as usual appear in the first issue of 1984, which will be large enough to carry them. Instead of being regarded as a double issue, as in recent years, it will be numbered 1, with three slim issues appearing in succession later in the year. The object of the change is to have issues at shorter intervals, thereby achieving greater immediacy, which was one of the demands made by Bodil Foss (Denmark) at the Council meeting. The call for a questionnaire to all members on the form *Fontes* should take, made first by the writer, and repeated by Bodil Foss, failed. It was claimed that the poor response to the questionnaire on the desired frequency of international meetings showed that a questionnaire on *Fontes* would be wasted. This is a strange assumption when only a minority can attend the Association's Congress whereas we all receive, or should receive, our journal. However, all is not lost; the national branches are asked to give their views on the style of publication wanted, semi-scientific as at present, or livelier and more topical as strongly advocated by Bodil Foss. One may think that a direct poll of members would be a better way to find out, but failing that, please make your views known to the National Executive on such topics as style and frequency of publication, bearing in mind the cost implications of your choice, and remember that if members do not submit contributions to either *Fontes* or *Brio* they will not appear at all.

The 13th Congress was a great success, and very enjoyable as well. It is no surprise that the largest contingent was from the United States, approximately half the total of delegates. Many of the speakers were also Americans and their papers, and indeed most papers, were well-prepared and well-delivered.

Two criticisms, made in advance, concerned the choice of date and the expense of the accommodation. On the first it is clear that many college librarians find it impossible to be away from their libraries in the run-up to the summer examinations. The balance between this fact and the unattractiveness of Washington in humid high summer, when many of those Washingtonians who can escape to pleasanter climates, is a difficult one to draw. As it was we had practically ideal weather. On the point of cost, it was clearly expensive for Europeans, and being held in term precluded the use of student accommodation. However, the high cost of the conference hotel could be mitigated by the American standard hotel practice of providing extra beds at the nominal price of \$5 per night each. Given congenial companions, one extra bed almost halves the cost and others to a limit of three are allowed. Some British delegates economised by staying at a downtown hotel, just off Pennsylvania Avenue and near all the main public buildings. This advantage and the chance to see more real Americans than in a tourist hotel, were balanced or outweighed, according to taste, by the more mundane surroundings and food, some loss of contact with fellow delegates and the need to travel to and fro. One was also more conscious of Washington's saturation policing, as well as the impressively orderly behaviour of the very large numbers of school children on homage visits to the nation's capital.

Lavish receptions and concerts filled four evenings and there were as optional extras two tours of Washington, a farewell dinner and a two-day post-Congress excursion into Virginia. Those in the know also had free tickets to the concluding concert of the

International Brahms Festival and Conference which was ending at the Library of Congress as our Congress began.

The opening night ceremonies included a magnificent performance by the University of Maryland Chorus and Brass Ensemble of Schütz's Psalm 100 in the gloriously appropriate acoustic and baroque splendour of the Library of Congress's Great Hall, and in the lunch-hour of our last day we saw on the Library's steps a touching display of Cambodian court dancing. In between we heard excellent performances of such varied works as George Chadwick's 4th String Quartet (1895) and George Crumb's *Celestial Mechanics* (1979), and an evening at the John F. Kennedy Center of *Music in the American Cinema*. This splendid week crowned with success the very competent organisation of Neil Ratliff (IAML's new Secretary General) and his team.

### MAKING MUSIC AVAILABLE, 15TH MARCH 1983

*Raymond McGill*

This one day course organised by the Library Association with IAML (UK) was given under the direction of Brian Redfern and set out to examine some of the points raised by John May and Alan Sopher in the Report on *Music scores in libraries*.

The four speakers were drawn from widely-differing walks of musical life: Andrew Potter, Marketing Manager, OUP Music Department, explained how music is selected for publication and the factors contributing to the cost of the final product; Antony Reed, Head of Music, BLLD, explained the functions and resources of BLLD and the problems of 'interpreting' requests from the not always accurate bibliographical information supplied (he also provided some samples of requests); Geraint Philp, Wiltshire Library and Museum Service, who is currently researching on the feasibility of establishing an International Bibliography of Music, gave an overview of some of the problems and possible solutions for such a project; and finally, George Pratt, Senior Lecturer, Department of Music, Keele University, detailed the needs of the professional musician and teacher using a music library.

The range of subjects covered throughout the day was matched by an equally lively and wide-ranging discussion after each session, and this must point in some way to the success of the course. Such short courses must break even in order to ensure their future running; it was both heartening and refreshing to have some 45 delegates on this occasion who had travelled to London from as far afield as Scotland and Wales.

### BRITISH UNION CATALOGUE OF MUSIC PERIODICALS

The British union catalogue of music periodicals (BUCOMP), compiled by Anthony Hodges and edited by Raymond McGill, will be published by the Verbal Publishing Co., in association with IAML (UK). It would be most helpful if any librarians with information concerning new titles held, updates or any other relevant information which should be incorporated in the catalogue could contact: Antony Hodges, Royal Northern College of Music Library, 124 Oxford Road, Manchester M13 9RD or, Raymond McGill, 110 Brondesbury Villas, London NW6 6AD. Further information and details regarding placing an order may also be obtained from the above.

### REVIEWS

*British catalogue of music 1982*. The British Library, Bibliographic Services Division, 1983 127pp £21 ISBN 0-7123-1011-8 ISSN 0068-1407

The fact that *Brio* has been sent a copy of the 1982 BCM for review suggests that the publication must in some way have changed. This is indeed the case. First, the loss: entries for books on music are omitted. While it is true that they are included in BNB, those working in music libraries which are not part of a general library or remote from their system's bibliographic collection will find this disappointing. But there is a gain: no longer is entry confined to British copyright deposits. Music purchased by the BL is now also included, so the catalogue should be a guide to the most worth-while of the world's music publishing. In this issue, the number of foreign publications entered seems to me to be rather small, but it is perhaps too soon to comment.

There is also an organisational change: instead of the Coates catalogue, the BCM's own contribution to music classification, we now have Phoenix Dewey 780. There has been enough controversy in *Brio* on that topic; but I am sure that now we have a chance to see it working in print, many more views will be expressed. What has caused some curiosities in arrangement seems to be not so much the classification as the filing order of feature headings. An organist looking up music for his instrument will, once past his surprise at seeing his king of instruments linked with the humble squeeze-box (786.5 - ORGAN, ACCORDION, ETC), first meet a work headed **One organ, 4 hands**. Then comes individual pieces for **Organ** (he will assume one organ; presumably any works for multiple organs, however, will be filed before solo organ, following the practice with, e.g. cornets, though elsewhere in the system numbers of instruments are listed in the natural order of lowest number first). But suppose he is looking for an organ piece by Padre Davide da Bergamo. After eight further subsections for different sorts of arrangements for organ, he finally reaches **Organ. Collected works of individual composers**. Is anything to be gained in filing them separately from individual works, and if so, should not they precede them rather than follow them?

Let's try the violin with piano section (787.2). After **violin, unaccompanied**, we naturally have **Violin with piano** - some easy pieces by Schott's tame purveyor of such fare, Freda Dinn. We then move on to arrangements, so the unspecialised user of the catalogue will imagine that there is no more genuine music for violin and piano. He will be wrong, for we find subsequently the following sections:

- 787.2183 - **Violin with continuo, sonatas**
- 787.2183 - **Violin with piano, sonatas**
- 787.21832- **Violin with piano, sonatas**
- 787.2185 - **Violin with piano. Arrangements. Suites**
- 787.2186 - **Violin. Concertos**
- 787.2186 - **Violin with piano. Arrangements. Concertos**
- 787.21982- **Violin with continuo. Dances**
- 787.2883 - **Violin with piano. Sonatas**

(This last must be a misprint.)

There are several points here. First, the order of terms. If piano reductions of violin concertos are to be placed subsequent to violin concertos in score, surely the correct order is:

**Violin. Concertos. Arrangements**



(though I would have thought that piano reduction was a different concept from an arrangement). In a classification which is primarily by instrumentation, it is confusing that formal separation occurs at any stage before the last. But sonatas and dances for violin and continuo are separated here: surely all music for violin and continuo should be together, only then subdivided formally if necessary. I am, though, puzzled at the need for distinguishing sonatas, suites etc. in a classification. If the cataloguer is to go through the music, and classify as sonatas works, whatever they are called, which the analyst might consider to be sonatas, then it might be useful; but is not the attempt to use these terms as cataloguing concepts merely usurping the function of a title index? More generally, problems seem to arise from trying to subdivide further than the classification itself.

The treatment of collections causes further problems. Most of us would expect volumes of series like *Corpus mensurabilis musicae* to be entered under:

- 780 - **Collected works of individual composers, or**  
780 - **General collections**

or subdivided nationally, as happens to the three volumes of CMM 32: *Music of the Florentine renaissance*. But the *Las Huelgas Manuscript*, CMM 79, appears at:

- 782.8552200946 - **Male voices, unaccompanied. Religious vocal music. Collections. Spain**

Apart from the unlikelihood of anyone wanting them finding them here, the two entries (ignoring the third, which is a duplicate) have involved the classifier in certain musicological judgments. He is *probably* right to assume that the music is for male voices, is unaccompanied, and religious: but it *has* been used by mixed ensembles, and performed with instruments. The manuscript was copied in Spain, but much of the music is French. The heading is tautologous: "unaccompanied" is surely used here to imply "vocal". Length of classification symbol is also a problem. If your library is arranged by this system, can you expect a user to remember when he has looked up a version of "What shall we do with the drunken sailor" that he can find it at 782.855421672382?

Two smaller points. One would have hoped that print-out packages were available which prevented a punctuation mark at the end of a line spilling over to the beginning of the following one. And too many items are listed as unpriced. Apart from the need for prospective purchasers to have a rough idea of what sort of price an item is (no-one in these inflationary days is going to expect the price to be exactly as quoted in last year's catalogue), there is great historic value in preserving prices at publication. Please chivvy the publishers into providing this information. But do also set a good example yourself - the review copy of BCM reached me unpriced!

Having been critical, I must conclude by affirming the value of the British Catalogue of Music. All music librarians are grateful for its continued existence. While there are obviously things which need tidying up (why is William Byrd the only composer distinguished with birth and death dates?) the catalogue has survived its change with very little loss of character. Users of the Coates classification will find that each entry has also been classified by it, though users of unPhoenixed Dewey are not similarly assisted. I hope that this publication will be part of a dialogue which will result in the British Catalogue of Music continuing to provide a service to the music librarian in the most convenient form.

Clifford Bartlett

*British Union Catalogue of Orchestral Sets*, compiled by Sheila Compton, edited by Maureen Simmons. IAML (UK)/Polytechnic of North London, 1982 328pp £40 ISBN 0-900639-14-8

Cecilia D. Saltonstall and Henry Saltonstall *A New Catalog of Music for Small Orchestra*. (Music Indexes and Bibliographies, general editor George R. Hill, No. 14). European American Music Corporation, 1978. Copyright transferred to authors 1981. 323pp \$24 post paid surface mail, \$33 by air. ISBN 0-913574-14-7

It is exactly ten years since a working party began an investigation into the number and whereabouts of sets of orchestral parts in libraries in the United Kingdom. The result is the *British union catalogue of orchestral sets* (BUCOS) containing nearly 6,000 entries. These consist of Composer (the basis of the alphabetical listing); title, edition and publisher of the work; instrumentation and duration; and coded information about their location. This code is explained in an opening directory which includes address, telephone number and title of the person to contact, together usually with each library's rules about length of loan and charges made for postage, hire and subscription. A separate Title Index appears at the end.

Clearly BUCOS is an essential reference tool for libraries and orchestral societies wanting to find sets of parts, at low cost, of orchestral music and concertos. Its initially daunting price of £40 is the current hire charge for a single 20-minute work. The list is impressive in places - 95 Haydn symphonies are accessible; no. 94, not surprisingly, in seven editions/arrangements, no. 101 clocking up no less than eight. It is inevitably a victim of publishers' policies of "hire only", particularly with more recent material: only two complete Vaughan Williams symphonies appear, and none of Nielsen, for example. Generally too, for the same reasons, 20th century music is less well represented. None of this is the fault of the catalogue, of course: it can only reflect the actual holdings of libraries.

Accompaniment material, (but not vocal scores, which must surely deserve another union catalogue), is valuable: eight Mozart Masses, ten by Haydn of which five are in two or more editions, and over 80 Bach cantatas are listed. One library will lend the Berlioz *Requiem*, ten have between them three versions of the Verdi *Requiem* and eleven cover five editions/arrangements of *Elijah*.

BUCOS clearly cannot resolve every borrower's problem. Partly this is due to the response of some libraries - it seems a pity that the S.W. Region's collection in Plymouth is not available for the rest of the country though their ratepayers will doubtless be glad enough to use material from London, Manchester or elsewhere. The non-participation of professional orchestras' libraries, on the other hand, is wholly reasonable and understandable.

Partly difficulties will arise not from the catalogue but from the library system it mirrors: commercial firms have a vested interest in guaranteed availability and quick service whereas using borrowed material inevitably requires longer-term programme planning and a willingness to adjust to the changing circumstances of the lending libraries themselves.

Criticisms of the catalogue itself are minor and of three kinds: first, missed opportunities, an example being the omission of dates for composers except to differentiate two with identical names (a couple of J. Strauss-es and William Wallaces). In many cases, dates are not essential, but they would help the browsing conductor (for whom this catalogue is particularly valuable) to decide whether to investigate further the kinds of ideas for widening repertoire which the listings throw out. How many know the approxi-

mate dates of Tellam or Texidor, let alone Schubert (Louis) or Walton (Albert E.)? The compiler does stress, however, that BUCOS is a location list and not a bibliographic reference tool.

Secondly there is no definition of the meaning of "orchestral sets": as the Dvořák Serenade op 44 and some Gordon Jacob for ten wind are included while Gounod wind 'a 9' and Mozart and Beethoven 'a 8' are not, one assumes that the dividing line is of number rather than of nature.

Thirdly, proof-reading of the typescript could have been more careful. "Imput" documents, "preceding" asterisks and "approximate" durations are all familiar examples of the garblings of untamed oriental word-processors.

The biggest single problem, however, is to keep BUCOS up-to-date as borrowers lose irreplaceable parts and libraries acquire new material. The catalogue is currently held on word-processor storage tapes and the British Library Lending Division at Boston Spa has taken on the job of noting information about acquisitions and deletions. All concerned in the publication so far should do their utmost to encourage regular updating of information from libraries, ideally as a matter of course. This, coupled with a sustained sense of responsibility for the then relatively minor task of amending and reprinting from the mass of material so far stored, will be decisive in determining whether or not BUCOS remains what it clearly is now - an indispensable catalogue for all concerned with the promotion of orchestral music.

BUCOS goes from Abel to Zingarelli: A New Catalog of Music for Small Orchestra begins with Aaltoila and reaches Zuckert. It, too, has about 6,000 entries but each one contains all editions noted, so the total of works is thus considerably larger. Here, too, all similarities between the catalogues ends, for the New Catalog is a bibliographic reference book, listing a splendid range of works - but then they must either be bought or hired from the publishers or else looked up in BUCOS to see if they can be borrowed cheaply.

The price (\$24 post-paid by surface mail) is eminently reasonable for such a wealth of ideas. The list of publishers, 288 of them, seems to be drawn from most of the Westernized world: 30 countries are represented. The list of works itself is encyclopaedic and includes many composers virtually unknown in this country at least. The present century is admirably represented.

Curiously, while the minimum qualification for "small orchestra" is spelled out here (10 parts, 3 string parts, 2 - 12 wind) the dividing line between small and large is not. Beethoven's 3rd, 5th, 6th and 9th symphonies are missing while the rest are included - perhaps this in itself will serve as a guide.

Not surprisingly, so much densely packed information is not faultless. For example, *Brandenburg 4* in the Bärenreiter edition takes 18-20 minutes according to BUCOS while the New Catalog gets through it in eleven. But then, life is lived faster in the United States, they say.

George Pratt

*Users of BUCOS should note that some gremlin seems to have been at work on the entries for Somerset and Nottingham. Plymouth did not participate, and requests to libraries in some other areas (particularly the North-East) did not produce any response - no blame to the present librarians, since this all happened long ago. The information is being kept up to date by the BL Lending Division, so notifications of omissions, corrections and new acquisitions to Dr Reed, please.*

Alec Hyatt King *A wealth of music in the collections of the British Library (Reference Division) and the British Museum*. Clive Bingley, 1983 207pp £13.75 ISBN 0-85157-330-4

This book takes as its topic music in the building which until ten years ago used to be called the British Museum, plus brief excursions to the Patent Office and the Museum of Mankind. There is no comprehensive catalogue or survey of the music in this group of institutions as a whole, so this is most valuable in drawing attention to the scope of the collections. Such catalogues as exist are listed and described; it is particularly useful to have an account of various unpublished catalogues existing within the Museum.

We begin with an account of the Music Library; this I found the least interesting part of the book, since a run through the history of music with reference to items in the collection does not seem very useful. Most of the items mentioned come into categories one would expect the Library to possess, given the basic criteria for collecting: the best collection of British publications in the world, and the best collection of those from other countries outside any country's national library. Is the list on p.15 "such masters as Byrd, Whythorne, Weelkes, Morley ..." intended to be a joke? Having pointed out that liturgical works are in the general, not the music catalogues, it is a pity that the section on printed books does not give more information about this valuable adjunct to musical study.

The author is particularly interested in matters iconographical, and there is a useful list of manuscript portraits, mostly accessible through the index (but the Weber item on p.92 does not appear in it). There is also a digest of musical items in the Department of Prints and Drawings. The archaeological departments include actual instruments, not just pictures of them, the most famous being the Sutton Hoo Lyre and the 14th century gittern. The Museum of Mankind has part of a gamelan brought to England in 1816, but dating from much earlier; the book does not mention the relationship between what reached the Museum and the other Raffles Gamelan at Claydon House.

There are few who will be interested in the whole of this book; while I suspect that specialists will find it inadequately detailed for their needs. But it will help us to remember the variety of musical attractions at Bloomsbury, and will lead us in the right direction for finding further information. Long may the author continue spending his retirement helping us to understand and use to the full the institution where he spent his working life.

Clifford Bartlett

David Griffiths *A catalogue of the printed music published before 1850 in York Minster Library*. York, 1977 118pp £2.50. *A catalogue of the music manuscripts in York Minster Library*. York, 1981 266pp £15.00. (York Minster Sections Catalogues 1 & 2. ISSN 0140-3443) Available from The Librarian, University of York, Heslington, York YO1 5DD

A wealth of music lies in our English cathedral libraries. The pre-1800 material has been, or will be, covered by RISM, but the 19th century is only now attracting its share of serious students (or, perhaps more accurately, the study of 19th century English music is only now becoming respectable!). It is perhaps a pity that 1850 rather than a later date was chosen for this catalogue of printed music, but it is far better than the usual one of 1800, while the MSS catalogue has no chronological restriction.

Although there is a preponderance of church music, the collection is not confined to music from the anglican liturgy. The cataloguer points out how small a proportion of

the MSS was actually copied out for the Minster choir. Some must have been lost in the fire of 1829, but one suspects that the practical music of the choir stalls must have been always administered separately from the general cathedral library; discarded part-books seem to have found their way to the library in a somewhat random and unsystematic manner. A handful of donors were generous to the library; these are indexed, so we can trace the interests of William Priestley, for instance, who seems to have been a leader of music-making in Halifax in the first half of the last century. There is a group of 11 MSS which once belonged to Matthew Hutton, which bears witness to musical activity in Oxford in the second half of the 17th century; but evidence for non-cathedral playing and singing in York itself is not very plentiful here.

Both volumes are carefully and competently compiled. It would have been possible to have attempted to check ambiguities and problems more exhaustively. I was, for instance, puzzled by the Walmisley autographs, since Grove lists other locations for some of the works identified as such here; did the composer copy them out twice (quite possible before the days of photocopying), or is the assumption that a MS score is autograph wrong? But it is much better to have all the items listed simply now rather than delay the catalogue for many years while difficult items are being hunted through other catalogues, bibliographies and libraries.

There are a few non-English items included. One which particularly interests me, unrelated to anything else in the collection (or for that matter anywhere else) is M 91 S, from the latter part of the 16th century (perhaps the 1570s). It consists of an anthology of chansons, madrigals, motets and English songs. The presence of English songs in such a mixture is surprising enough, but an additional rare feature is the presence of keyboard versions of some of the pieces added on blank staves beneath the main score. I append to this review a list of further attributions, with thanks to Tim Crawford, who is preparing a full study of the manuscript, for loan of his xerox of the MS, list of concordances and transcription of the keyboard music.

Both volumes are economically produced from typescript. Though papercovered, the glue seems to be holding well, and no pages are loose in my copies yet. I hope other cathedrals will produce similar catalogues; although eventually RISM may survey the available sources, it is valuable to be able to study the resources and history of individual collections.

Clifford Bartlett

#### York MS M 91 S Additional identifications and attributions

##### Sequence A.

7. Clemens non Papa
8. Verdelot
11. Rogier
13. Crequillon: Ung gay bergier
14. Arcadelt: Quand io pens' al martire
15. van Wilder: Puisqu'ainsi' est
18. van Wilder
24. Verdelot
25. Verdelot
28. Certon
29. Sandrin
31. Verdelot
32. Gentien
37. Sandrin
40. anon in 1534<sup>13</sup>

##### Sequence B

- 14v. Sermisy
- 16v. Certon
- 17v. anon 1546<sup>6</sup>

Jan Olof Rudén *Music in tablature: a thematic catalogue with source descriptions of music in tablature notation in Sweden* (Music in Sweden, 5). Stockholm: Swedish Music History Archive, 1981 256pp 150 Swedish Crowns ISBN 91-85172-06-5

It has long been recognised that the study of the sources of lute music has been hampered by the idiosyncratic form of its notation. The somewhat baffling array of letters or numbers bearing no visible relation to the names of the notes has led scholars to take the line of least resistance and concentrate instead on other fields. German keyboard tablatures have been better served, since the system at least uses the letter-names of the notes, albeit often in the most difficult of cursive scripts, with an unpredictable variety of methods of indicating accidentals, ornaments, fingerings and so on. For this reason the basic groundwork of identifying concordances between the widely scattered sources of lute music has only been done by somewhat haphazard individual research. The idea of a comprehensive catalogue of lute sources, manuscript and printed, has been floated several times in recent decades, but the task is enormous, and has proved beyond the resources even of subsidised institutions. Even the basic bibliographical information about manuscript sources (supposedly contained in RISM BVII – but see Arthur Ness's review in JAMS 1981 p.339 of this purportedly comprehensive work) is hardly yet available in reliable form for lutebooks not in well catalogued collections. Some attempts have been made to catalogue some of the more important manuscript collections of individual libraries. Examples are the thematic catalogue of the Kremsmünster lute MSS by Rudolf Flotzinger (Vienna 1965), and the more recent and rather more detailed catalogue of *Tablaturen und Stimmbücher* at the Bavarian State Library by Marie L. Göllner (Munich 1979). From these, the scholar within or without the field of purely lute or keyboard research as well as the more academically minded player can form an accurate picture of the contents, and to some extent of the quality, of these libraries' holdings. On a larger scale, a few intrepid pioneers have concentrated on a whole country's lute music resources. Of these the first was David Lumsden, whose thesis of 1955, *The Sources of English Lute Music*, remains unpublished today, although it is cited with regularity in the literature. The CNRS in Paris are currently working on a similar catalogue of French lute music, although publication will take many years' work.

Jan Olof Rudén's work on Swedish sources (based on a thesis at Uppsala of 1966) has fared better, and appears here in a nicely produced and relatively inexpensive paper-bound volume of 'landscape' A4 format. The book presents title inventories of all manuscripts of music in tablature for lute (or other plucked instruments), viol and keyboard now in Swedish collections, together with two separate incipit lists in conventional notation, one using a single staff for lute music, the other double staves for keyboard. These incipits have been arranged and numbered in 'systematic' order according to mode (major or minor), metre and direction and interval of the opening melodic notes. There is also a useful general index of composers and titles which refers the reader to the incipit number of the pieces in question. Concordances (between manuscripts in this study only) are given in admirably condensed form with the musical incipit, and do not clutter up the title inventories, although for anonymous pieces, some titles and composers' names established by concordance with attributed sources are given.

The inclusion of both lute and keyboard tablatures in the same catalogue is a bold experiment, and it is remarkable how many concordances there are between the two repertoires at all periods. Very little research has been done on the interchange between lute and keyboard music, and this is clearly a highly significant contribution. But some serious problems arise in this catalogue. All manuscripts in lute tablature have been catalogued completely, with nothing in tablature omitted, even music explicitly

intended for viol played 'lyra-way', so that the picture of the material for lute in Swedish libraries is fairly complete. (Printed sources are not inventoried, although they are given in a separate summary list.) Pieces written in staff notation are excluded, for example the many "minuets and polonaises ... (for the violin?)" in a lute manuscript in Lund. This at first sight seems perfectly reasonable for the declared scope of the book, but in another manuscript from the same library containing two "defective" but duly listed pieces in tablature (from their incipits they look like pure viol music) there are "suite movements (added later) for viola da gamba?" in staff notation. It would be reasonable to wish to know a) how many movements were added and their titles, even without incipits, and b) how much later they appear to be. The exclusion of non-tablature viol music seems rather petty, but an obsession with notational system rather than content is not unique to this study. (For some scholars the medium does indeed seem to be the message!) In the case of the keyboard tablatures inventoried here, however, the problem is more serious, for music not in tablature is excluded for the same reason. Sometimes the editor hints that this uncatalogued music may be of interest and relevance: "This MS also contains pieces in staff notation for a melody instrument & bass which seem partly to correspond to pieces in tablature" is a comment about yet another manuscript from the interesting Lund collection. I would suggest that a fundamental difference between lute and keyboard tablatures as sources is that lute music was invariably written down in tablature, whereas keyboard music could be written either in tablature or in normal notation, so that tablatures represent only a proportion of the surviving repertoire. Conversely, lute tablature was only used for lute or other plucked instruments or for viol, whereas keyboard tablature was a valid and, especially in Sweden it appears, usual form of notation for scores. Rudén has wisely chosen to omit these tablature scores, of which probably the most important, the large collection of court ballet music for strings from Uppsala, was recently published as *Monumenta Musicae Svecicae* 8 (Stockholm 1977, ed. J. Mráček). At least this is an entirely separate repertoire, but keyboard music in tablature differs in no significant respect from that in staff notation.

In the title inventory the method for transcribing the titles of pieces as they occur in the MSS is confusing, since all composers' surnames are italicised (i.e. underlined) whether or not the attribution is present or derived from a concordant source. Would not the more consistent and fairly universal system of simply italicising all words that appear in the source be preferable and less open to misinterpretation? Additional comments, expansions or attributions could then be added in any convenient way, without confusion.

Moving on to the musical incipits, which occupy 136 out of 257 pages in the book, one is struck by the difficulties of systematising an index of this sort. In tablature, especially for the lute, it is often difficult to discern the actual starting note of a melody without being familiar with it in advance; in the dance idioms of the 17th century the opening upbeat notes of allemandes, courantes and so on could be alarmingly arbitrarily assigned in different sources, and often omitted altogether. To treat them, as Rudén has done, as part of the melody incipit is ill advised and ultimately misleading – many pieces occur twice in the index without cross-reference for this reason. Another problem is that the 'mode' of some pieces has been established apparently from the incipit in isolation; thus several pieces appear twice listed once as major, and again as minor. Both these solecisms seem to stem from a lack of familiarity with the complete texts of the pieces and with the nature of the repertoire as a whole. Dare one suggest that a player's insight, especially for the lute music, is essential for such a project as this?

The task of indexing must have been formidable; there are 1464 lute incipits, and 1428 for keyboard music. The number could have been cut considerably by eliminating some unnecessary cataloguing. For instance it seems absurd to index the incipits of *each* of 15

variations on the 'Folies d'Espagne', or the 12 sections of a chaconne by Lübeck, to take two extreme examples at random out of many. (The second and third strains of some pavans by Peter Philips have even crept in as separate pieces at one point.) Similarly, in both keyboard and lute sections are included incipits of dozens of pieces which could have been adequately identified by reference to standard editions, or, in the case of intabulations of known vocal originals, to a model published in a modern edition. It seems inconsistent to exclude straightforward intabulations for keyboard of chorale melodies on principle, yet to include many apparently literal intabulations of favourite and easily available Italian madrigals or French chansons in the lute section.

It must, however, be said that this book is a very useful addition to the small but growing number of catalogues of tablature sources. It will be an essential reference tool to anyone working on 16th or 17th century lute music, 17th or 18th century 'domestic' keyboard music or organ music, or more generally on the dance music of any of these periods. The information on the original owners of the manuscripts is also of the greatest value, even though it is highly condensed. If used with the requisite degree of caution, with not too much reliance placed on the 'systematic' ordering of the incipits, this should be a useful tool for identifying concordances of lute and keyboard music. The other aspect of value is that hitherto these sources have been virtually neglected, representing as so many of them do a somewhat provincial musical culture, but perhaps one not so much less fascinating and important to music historians as that reflected in the vastly better known English parallel repertoires. Every serious music library needs this book.

Tim Crawford

*James Galway's music in time*, written by William Mann. Mitchell Beazley, 1982 348pp  
£9.95 ISBN 0-85533-382-0

The first problem for a librarian is how to catalogue this. People will surely refer to it as *Music in time*, but the title-page layout makes it clear that we are to treat the name of the writer of the foreword as part of the title. It is a curious change in the presentation of books that it is necessary to precede the name of the author by "written by". Fortunately, the name brought in to sell it does not appear after page 11.

It is perhaps too early to review the book, after only three of the related television programmes; but it seemed better to treat the book independently, rather than wait and have the review appear long after it ceased to be topical. The first of the programmes, with among other things its backwards survey in short clips of the history of music, was rather confusing to the general viewer. But the book might well have been better had it proceeded in the same direction. There may be people around who in these specialist days can write about the whole history of Western music as if it meant something to them; but William Mann is not among them. While the television programmes covering the medieval and renaissance period were highly selective, what they offered was excellent. Unfortunately, the book for these periods (and, rather less so, for the Baroque) just does not carry conviction; this worries me more than any individual slips. One big weakness is the failure to treat plainsong as music in its own right. As the book progresses, however, and we reach into areas that are part of the author's musical experience, the quality improves. The style seems sometimes to be naïve rather than simple, but those enticed by the television series to read their first music history book will on the whole be well guided once past the opening pages. It is refreshing to see personal enthusiasm, though it is surely going too far to claim that Bruckner's symphonies are *more* cogent than those of Beethoven and Brahms.

The book is lavishly illustrated. The captions worried me. An interesting picture

showing Johann Strauss II directing an orchestra with violin is described "under the baton", missing the point. Rossini may have only had 17 birthdays, but he lived over 70 years. Parthenia was printed in 1611, not 1711. There is some unnecessary duplication of portraits, favouring Binchois and Jenny Lind. Presentation is in clearly defined sections, useful for casual dipping. I deplore the practice imported from magazines of interrupting the course of the argument with unrelated accounts of different subjects; rather than encouraging a sort of polyphonic reading, unless they are placed at suitable stopping places in the narrative the effect is more one of discord. I like the idea of adding neat cross-references at the foot of the page; but why no link between Mozart's and Rossini's settings of Beaumarchais?

This is a useful, attractive, comparatively cheap, popular history of music. I wish that it could have benefited more from the expert attention bestowed on the television series; but those interested by the programmes will find reading the book worthwhile.

Clifford Bartlett

*Music for London entertainment.* Series A vol.1 *The theater of music.* Richard Macnutt, 1983 £34.00 ISBN 0 907180 10 8 (ISSN 0264 5971)

This is the first volume of an extensive venture in six subseries: A, music for plays 1660-1714; B, music for plays 1714-1800; C, English opera & masque; D, pantomime, ballet & dances; E, Italian opera; F, music of the pleasure gardens. If carried out systematically and comprehensively, it would ruin any library budget, and occupy a team of editors for the rest of their lives. So the first requirement of an editor is the ability to select what is significant, intrinsically valuable, or likely to be in demand (the three categories do not completely overlap). Judging from the prospectus that has been issued, Richard Macnutt and his editorial board can be trusted to have overcome that first hurdle. In fact, only three of the series seem to have been planned sufficiently far to be advertised; the names of the series editors, Curtis Price (A), Roger Fiske (C) and Christopher Hogwood (F) should guarantee that the selection will be well done. Six volumes are announced for publication in 1983 and early 1984; so libraries subscribing should not have to pay out too much at once. There are reductions on the price of 10% for subscriptions to a single series, 15% for the whole project.

There could be no better choice than *The theater of music* for the first volume. There is a considerable gap in most people's knowledge of the songs of this period. Songs of the mid-century are accessible in the 1669 *Treasury of music*, which Gregg Press issued in facsimile, while those of the 1690s by Purcell and Blow are available widely both in facsimile and modern edition. John Playford published a series of five collections of *Choice ayres* from 1676 to 1684, but it was sensible to begin this venture with the succeeding series, since the leading composer in that is the young Henry Purcell. Not, however, familiar Purcell; only one of the 29 items by him could be called well-known: the song on a ground *Oh solitude*. Most editors have contented themselves with reprinting items from *Orpheus Britannicus*, which gathered items chiefly from his last years. Although there was a change of taste around 1690 which made these earlier songs out of fashion, there is no reason why modern singers should be influenced by that to scorn some excellent earlier compositions. Blow, too, is well represented; only three of the 17 songs by him here are duplicated in *Amphion Anglicus*, and those are not exactly reprinted. Other composers, of varying merits, include Akeroyde, Draghi, Farmer, Hart and King.

The facsimile is reproduced from a set owned by Robert Spencer, who contributes an excellent introduction. (Those who keep their Grove corrected should follow note 1 and

correct the first name of John Carr's son from Richard to Robert.) An index to the whole has been added, that of first lines including some additional identifications. Academic libraries will obviously need to buy it; but the notation presents no problems, so it could usefully be more widely available. The type is a bit small and irregular for one to be happy to sing or play directly from it, though, so it will probably be necessary to copy for performance. Basses are generally not figured, but there is usually no problem in finding the appropriate simple chords; there is an excellent, brief guide to realising unfigured English basses by Wendy Hancock in *Chelys* 7, 1977, p.69-72. I have performed many of these songs with enjoyment, and I look forward to hearing more as a result of this excellent publication.

Clifford Bartlett

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

This is the only volume in the *New Oxford History of Music* to be named after a single composer (as the editor, Gerald Abraham, is quick to point out), yet the new-style title does not signify a change of critical approach. An examination of historical process and a survey of the relevant music has not given way to the kind of tunnel vision which views history solely as the acts and output of 'great' men. Even so, in evaluating an enormously vital and varied age of transition between Classicism and full-blown Romanticism, the editor has opted for the present century's popular view of the time - the age of Beethoven. People living through that period would, no doubt, have seen its musical development as a whole progression of 'ages' with Haydn, Beethoven, Cherubini, Weber and Rossini claiming various allegiances, but we see Beethoven as the yardstick of the age. The phenomenon is a curious one, for where previous artistic 'yardsticks' - Palestrina and the late Renaissance, Bach and the Baroque, Wagner and Romanticism - have been gradually restored by continuing research into a more balanced position in their respective ages, Beethoven still dominates the popular conception of early nineteenth-century music to a remarkable extent. The quality of his work is, of course, the justification for this, but a true historical view of any period can only be attempted by treating all artists and their work seriously. *The age of Beethoven* acknowledges both viewpoints. Beethoven is the only figure to be given chapters of his own - two out of the volume's total of 13, in fact. These concentrate on Beethoven's orchestral and chamber output respectively, and each is followed by a consideration of his contemporaries' treatment of the same genres. Other aspects of Beethoven's work - concertos, piano music, opera and choral music - are discussed in 'general context' chapters.

*The Beethoven Companion* (London, 1971) was one of the first English books to successfully relate various aspects of Beethoven's music to his background, and this line of enquiry is extended here. The results are fascinating, strengthening one's awareness of Beethoven's originality in his mature music as well as increasing one's perception of his indebtedness to contemporaries. This indebtedness, of course, is not limited to Haydn and Mozart but extends to the music of such still-underrated figures as Clementi, Dussek and Cherubini. It is to this volume's credit that these composers are treated in the round and not as mere grist to Beethoven's mill. The book's approach to Beethoven himself is sober and does not reveal any striking originality. If at first this seems disappointing, it is on reflection, perhaps, the most appropriate tone for a general history, where novelty is hardly a *raison d'être*. The attitude is also reflected in the choice of contributors - Gerald Abraham, Paul Mies, Winton Dean, Philip Radcliffe: 'senior statesmen' as it were, rather than scholars at the forefront of Beethoven research, though

they take due note of recent developments in such fields as sketch studies in their various contributions.

One of the book's most striking observations on Beethoven is offered in passing in Gerald Abraham's introduction, where the general mood of the composer's output is related to external events. Abraham sees the year of the Congress of Vienna as not only the major watershed in the period's political development but also, coincidence or not, a great divide in Beethoven's artistic evolution. In the first decade of the nineteenth century, Abraham observes that Beethoven reflected the spirit of his age with expansive, heroic music, sometimes even exploiting almost militaristic modes of expression (it was the time of the first eight symphonies, the chamber music from the 'Rasumovsky' quartets to the 'Archduke' trio and the piano sonatas from the 'Pathétique' to opus 90). But after the 1815 Congress of Vienna and its destruction of the Napoleonic spirit (at least in political terms), Beethoven's music becomes strikingly different, with a heroism much more introverted than that of the 'Eroica', the Fifth and Seventh Symphonies, the 'Emperor' Concerto, and the 'Waldstein' and 'Appassionata' Sonatas. More importantly, it is this introversion of spirit which prevents Beethoven from belonging to German Romanticism.

The high regard of artists like Beethoven and Goethe for Napoleon is symptomatic of the importance of French culture in Germany at this time. Yet for us, it is, paradoxically, the Austro-German music of the period which dominates, while French works remain in obscurity. *The age of Beethoven* seeks to remedy this - it rightly sees French musical influence as concentrated in the field of opera, and devotes its largest span to opera in France. This seminal chapter (by Winton Dean) is one of the book's best. It comes at the beginning, immediately after Alec Hyatt King's discussion of the time's general musical conditions, and guides the reader right through the period from Revolutionary works to Rossini's French operas, Auber and Hérold. Dean persuasively substantiates his claim that French opera of this time not only took over the leadership of stage music from Italy, but also "laid the foundations of romantic opera from *Fidelio* to Wagner" and "supplied the basic musical currency of the entire romantic movement, in Germany as well as France and, to some extent, in Italy". A consideration of opera in general takes up just under one third of the volume, a fair reflection of the genre's importance at the time, even if the twentieth century tends to think of the age as one dominated by instrumental music. Apart from a brief discussion of opera in Poland and Russia by Gerald Abraham, all this material is the work of Winton Dean and its scope, depth and intelligence marks it out as the strongest part of the book.

Whereas it is relatively easy to be succinct about less familiar works, the confines of space in a general history make it particularly difficult to deal adequately with the acknowledged masterpieces of an age. Paul Mies in his chapter on Beethoven's orchestral music elects to consider various aspects of the composer's symphonic style rather than enter into detailed discussion of any one work. Beethoven's overtures do rather better out of this approach than his symphonies. Here Mies makes space for rather irrelevant topics like 'bogus programmes' while some interesting points, such as motivic development and musical structure in the storm movement of the *Pastoral* (a movement too often dismissed as simply programmatic), are merely mentioned and the reader guided to the author's fuller treatment of the topic in a German periodical. Some of his other points also seem a little tenuous to merit inclusion. For instance, discussing the finale of the Ninth Symphony, Mies asserts that Beethoven adopted the idea of setting Schiller's *Ode to Joy* in variation form from the poem itself, since many stanzas begin with the word "Freude" and contain varied repetitions of the same poetic thought. But this could just as easily suggest a refrain form - Mies' point is too vague to shed any but the dimmest light on the music. Might it not have been more interesting to use the space to ponder

why Beethoven took the unusual step of ending the Symphony with two variation movements (the slow movement and the finale) and to examine the very different technical procedures they encapsulate?

The treatment of major figures in general histories will always provoke discussion, but it is good to see that many lesser composers are more than just included in this volume, even if some of the proceedings are not conducted in the most appetizing way. The guidelines that Gerald Abraham and his colleagues lay down for the period and the general judgements they make are sound, and the extensive bibliography points the way to more detailed considerations of specific issues. As in all histories where more than one author is involved, the resulting contributions are uneven, but here at least a concerted and successful attempt has been made to show that the age of Beethoven was not solely Beethoven's age.

David Kirkley

Bryan N.S. Gooch and David S. Thatcher *Musical settings of British romantic literature: a catalogue*. Garland Publishing, 1982 lxxxiii + 1768 pp \$150.00 ISBN 0-8240-9381-X (2 vols)

This two volume work consists of a catalogue of settings (volume 1) and indexes of authors, titles and composers (volume 2) of almost 13,000 published and unpublished settings of British Romantic texts (the two previous works covered the Victorian and Modern periods). The authors chosen were born after 1750 and lived until 1800 or later. Sheridan is omitted because his work is arguably neo-classical and Landor (1775-1864) is also excluded. The bulk of the entries cover musical settings of Blake, Burns, Byron, Coleridge, Keats, Scott, Shelley and Wordsworth. Not only are all the actual settings of a text included (nearly 300 different versions of Burns' *A Red Red Rose*), but also projected works such as Donizetti's opera *Lara* inspired by Byron's poem; and works which were inspired by poetry. The second movement of Brahms's First Symphony was allegedly inspired by Keats' *Ode to a Nightingale* and the fourth of Havergal Brian's *Four Miniatures* for piano was inspired by Blake's *The Birds*. A choral setting of Blake poems by Sandstrom *A Cradle Song/The Tyger* (1980) is one omission from this exhaustive catalogue; the soloists for some operas (Donizetti's *Parisina*) are mentioned but not others (Mascagni's *Parisina*); it is not clear whether Elgar's *O Wild West Wind* (Shelley) is for straight SATB or divided voices (the latter is true). Burns spreads over 300 pages, and it might have been useful to have an alphabetical guide to entries within those pages at the top of each page, rather than to simply have 'Burns, Robert continued'. As a reference work this catalogue is fascinating and valuable.

Ronald Corp

Heinrich Porges, trans. Robert L. Jacobs. *Wagner rehearsing 'The Ring': an eye-witness account of the stage rehearsals of the first Bayreuth Festival* Cambridge U.P., 1983 145pp £9.95 ISBN 0-521-23722-X

For some time now there has been a lobby for a production of *The Ring* which faithfully reflects Wagner's own stage conception of his tetralogy. The present volume provides the means to do so, for it is as near as Wagner got to a production "book" for *The Ring*. The material was published instalment by instalment in the *Bayreuther Blätter* during the 1880s and 90s, but this is its first appearance in English. Wagner wrote short general essays about staging *Der fliegende Holländer*, *Tannhäuser* and *The Ring*, but for the first

production of the cycle he asked a disciple, Heinrich Porges, "to follow all my rehearsals very closely ... and to note down everything I say, even the smallest details, about the interpretation and performance of our work." (The process was repeated six years later with *Parsifal*.)

Porges' account covers not only stage action but also includes a great deal of material on musical interpretation, well-illustrated by relevant quotations from the score. Unfortunately, the vital matter of tempo is seldom dealt with – it was to be Wagner's main bone of contention with his conductor, Hans Richter, and, as far as the composer was concerned, one of the major drawbacks to the first performances. Wagner's production instructions as recorded by Porges remain the ideal which he failed to reach – they are, therefore, required reading for everyone involved in a *Ring* production, yet the volume also contains much to fascinate the general reader. Porges arranged his material as a chronological progression through the tetralogy, prefacing it with a brief introduction. His tone is frequently effusive, but Robert Jacobs' translation strikes a happy medium between the author's original style and readable English.

The book presents one of the many conflicting sides of Wagner. He wanted it written to establish a performing tradition, a tradition ossified in the reverential productions supervised by Cosima. But one of Wagner's oft-quoted remarks demands the opposite: "Kinder, schaff etwas neues" (Create something new, children), and this has been the departure point for new-style productions from Wieland Wagner onwards. Now the "authorised" *Ring* production is available in print once more; it remains to be seen whether any opera producer will defy fashion and recreate it on the stage.

David Kirkley

Robert Pascall *Brahms: Biographical, Documentary and Analytical Studies*. Cambridge U.P., 1983 viii + 212pp £20.00 ISBN 0 521 24522 2

In this, the 150th anniversary of the birth of Brahms, the present collection of essays under the editorship of Robert Pascall must rank as a significant contribution to Brahms scholarship. As the title of the book suggests, this collection of ten essays covers three main areas: biographical, documentary and analytical (there is, of course, a degree of cross-over in some chapters). It is the chapters devoted to analysis that make up a substantial portion of the book. While analysis of individual works may not make for 'general' reading, the present contributions represent some of the most illuminating and rewarding analytical reading: the *Tragic Overture*, the Symphonies, (with a separate chapter dealing with the *Fourth Symphony*), the *Fantasien*, Op. 116, and ending with Arnold Whittall's study of the '*Vier ernste Gesänge*', Op. 121: *enrichment and uniformity*.

The balance is restored with the biographical and documentary, and in this area, Michael Musgrave sets Brahms in his cultural background in general terms. In more detail, Imogen Fellingner explores Brahms's interest in Mozart and details his concern with the accuracy of Köchel; the music of earlier periods from such figures as Schütz and Cesti, and the interest Brahms showed in early choral music, is covered by Virginia Hancock. Robert Pascall's own contribution deals with the thorny subject of the definitive text, an area which hitherto may have been assumed not to pose any serious problems since virtually all of Brahms's works were published under his supervision during his lifetime. In the wake of a possible new collected edition, Robert Pascall challenges some of these assumptions. (This paper is the one he delivered at the Nottingham Conference.) Such is the range of topics covered by this group of distinguished English, American and German musicologists that there is something for anyone with a serious interest in a particular aspect of Brahms's work.

Raymond McGill

*An Elgar companion* edited by Christopher Redwood. Sequoia, 1983 311pp £9.95 ISBN 0-86190-024-3

This book is a delight for all lovers of Elgar. It is a collection of writings on the composer, from a review of *The black knight* in the "Worcester Daily Times" of 1893 to a few items apparently written specially for this book. I say "apparently", because documentation of the source of items is not always given. It is no doubt possible to trace the year in which W.J. Turner heard the BBC Symphony Orchestra under Dr Boult on a Wednesday December 14th perform *The Kingdom* – I presume it was 1932; that at least should have been stated, even if the editor cannot find a source for Turner's article; the previous item, an account of a visit to the composer in 1931 by Alan Webb, is also undated, though written after 1969.

It is useful to have together the chief speculations about the enigma: reprints of the articles by Richard Powell (Mr Dorabella), Fox Strangways, Westrup, Fiske and Ian Parrott. I still can't believe "Auld lang syne", not because it is too vulgar, but because it isn't obvious enough, and isn't in fact sufficiently vulgar to have caused the embarrassment the composer appeared to feel about its possible revelation. The section on the disastrous first performance of *Gerontius* at least makes it clear why it was such an unfortunate event, and to some extent exonerates the choir. But I wonder how a modern choral society would react to having to sing the work from single voice parts! Elgar's two dramatic projects are covered by articles from "Music and Letters" (also source of several other contributions) on *The Spanish lady* by its librettist, and on *The starlight express*. What a shame that the play is so embarrassing, since the music of the latter requires a stronger framework.

The book contains a wealth of personal reminiscence: visitors to the various Elgar homes, and recollections of those who knew him. Nothing startling comes over from these: the image I had of the composer has not been modified to any significant extent, but the details are enjoyable. The famous articles are here: George Bernard Shaw, Vaughan Williams, W.H. Reed on the violin concerto (though nothing from Menuhin). An omission is Peter Pirie's marvellously sensitive review of *Letters to Nimrod* in *Music Review*, 29, 1968. There are few items which discuss the music in detail, and most of the book can be read by those not musically literate. It is priced as a popular rather than a scholarly book: I hope it succeeds.

The index is not entirely adequate, in that major works are omitted; the fact that whole sections are devoted to the *Variations* and *Gerontius* does not mean that users may not wish to see if they are mentioned elsewhere in the book.

Clifford Bartlett

Derek C. Hulme *Dmitri Shostakovich: catalogue, bibliography & discography*. Kyle & Glen Music, Muir of Ord, Ross-shire IV6 7UQ, 1982 248pp £20 ISBN n/a

Since the death of Shostakovich in 1975 there has been a serious need for a substantial and thorough catalogue of his very large output. He will undoubtedly rank as one of the greatest figures in Russian music and as one of the most important symphonists and writers of string quartets in the twentieth century. Yet his works in these forms comprise only a small part of his total output, which also includes a substantial number of film scores and instrumental pieces, as well as concertos and opera.

In 1977 Malcolm MacDonald's *Dmitri Shostakovich: a Complete Catalogue* (London) was published; this was essentially a translation and updating of Sadornikov's official Soviet

catalogue, originally published in Moscow in 1961 and reissued in 1965. The information in MacDonald's catalogue was confined to giving the titles, timings and opus numbers of works with details of instrumentation and the performers in first performances. Derek Hulme's new catalogue contains all this information plus much more. It is arranged in the following order for each work: title with opus number; form; details of arrangements (if and where known); date of composition; dedication; premières; music; duration; ballets and films; recordings; and bibliographical references. Most of these categories are self-explanatory, but it is perhaps worth entering into a little detail to explain the function of some of them. The section devoted to music gives the name of the publisher and the edition number, year of publication and the size of the score; this section does not claim to be fully comprehensive as far as some of the popular works and some individual pieces are concerned. A very helpful list of publishers is given in the plan of entries at the front of the catalogue; this includes defunct firms and former addresses. Record information covers as many recordings as possible. Both deleted and currently available catalogue numbers for mono and stereo versions are detailed, as well as reissues and foreign catalogue numbers. Dates of reviews in standard journals such as *Gramophone* are noted.

There is a substantial bibliography and a list of talks broadcast by the BBC. A very helpful list of titles in Cyrillic with transliterations and translations, as well as a table of Russian letters with transliterations and a pronunciation guide will be especially useful to anyone who doesn't have a working knowledge of the Russian language. The index of compositions is generally very comprehensive and allows one to trace a work very easily by almost any title by which it may be known. For example, under letter *B* there is an entry for ballets and under this in turn can be found all of the works which were originally conceived as ballet or which may have been used as ballet music. There is a brief discussion of the famous *DSCH* motto and details of some of the works which have been inspired by it or which employ it in some way.

It would be a somewhat futile and pointless exercise to try to draw up a list of possible omissions from this catalogue. There is, for example, a recording of the Eighth Symphony which is not listed (Chant du Monde LDX 79 627). *Tahiti Trot*, the transcription of Youmans' song *Tea for two* (which, incidentally, is one of the works which, exceptionally, is not listed under that title in the index of compositions) is not assigned to a publisher; it is actually controlled by Chappell who also control the operetta *No, No Nanette*, from which the song is taken. The *Six Romances on Japanese Poems, Op. 21* have now been assigned to Boosey & Hawkes who have score and parts on hire. These are minor details which will no doubt be cleared up in any subsequent edition of this very useful and worthwhile catalogue. Indeed, Derek Hulme registers a plea for any information to be directed to him in order that it may be incorporated into a future edition. In the present edition there is a list of addenda at the back of the book and throughout the text an asterisk indicates that there is additional information in the addenda. A minor irritation is that the page numbers appear at the far right-hand side of the page (i.e. next to the binding for all even-numbered pages), presumably the result of having been typed on single-sided consecutive numbered pages. This catalogue says much for individual enterprise; it was clearly a labour of love for the author and it is a great pity that there are not many more examples of such projects at so reasonable a price (the author mentions that a quotation given by a leading publisher would have priced the book between £35 and £45).

Raymond McGill

Mikhail Drushkin *Igor Stravinsky: His personality, works and views*. Translated by Martin Cooper. Cambridge U.P., 1983 xiii + 194pp £13.50 ISBN 0521 24590 7

Mikhail Drushkin is a musicologist with a particular interest in West European music, and he has written at length on that subject. This study of Stravinsky was originally published in Leningrad in 1974; a German edition followed in 1976 and now we have this excellent English translation by Martin Cooper. Stravinsky is undoubtedly one of the key figures in the history and development of twentieth-century music and it is in this context that Professor Drushkin places him. At the same time, he sets great store by the fact that Stravinsky was a Russian by birth, and that there is an underlying 'Russian' element in his work that extends much further than just the early works with their often overtly Russian subject-matter. Professor Drushkin's appraisal of Stravinsky combines this element with the composer's eclecticism and what he describes as Stravinsky's 'Protean' evolution. The book draws on Stravinsky's interviews and conversations with Robert Craft, as well as other articles. While not likely to replace such fundamental studies such as Eric Walter White's *Stravinsky: The Composer and His Works*, this new study is an important addition to the canon of books on Stravinsky for the new perspective it throws on a major musical figure.

Raymond McGill

Benjamin Britten: *Peter Grimes*, compiled by Philip Brett (*Cambridge Opera Handbooks*) Cambridge U.P., 1983 217pp £17.50 ISBN 0 521 22916 2 (p/b £5.95 ISBN 0 521 29716 8)

As is the custom with the series, this handbook contains a mixture of original material and reprints of earlier writing. This naturally begins with E.M. Forster's 1941 *Listener* article, which first turned the composer's mind to the subject; it is followed by his fuller, 1948 article on Crabbe which concludes with remarks on the opera. In all operas based on a pre-existing story it is essential to distinguish between that story itself, the way it is treated by the librettist, and the way it is set by the composer. That Britten's *Grimes* is different from Crabbe's hardly needs saying; but the relation between the figure which appears in Montagu Slater's libretto and that of the opera is less clear. Part of the difficulty writers have had in explaining the opera is caused by the fact that the characterisation of *Grimes* takes place largely in the music. The article by J.W. Garbutt reprinted from *Music and Letters* (1963) is a particularly bad example, in spite of comments like "the quality of the music is far more important than the quality of the plot" (p.163). He is so unaware of the opera as staged that he forgets that there is an interval between Acts II & III (p.164)! Most of the puzzlement about *Grimes*' character seems to come from reflection at home rather than experience in the opera house.

Donald Mitchell's interview with Enid Slater, the librettist's widow, throws considerable light on a relationship that has been overshadowed. It is curious that Slater's friendship with Britten suffered the same fate as his successor's: it failed to survive collaboration. In both cases, it seems that the writer was unhappy about the degree of subservience the composer required! Philip Brett's account of the dialogue between Slater and Britten as perceived from a study of the surviving documents is the most valuable part of the book. It makes clear how strongly Britten and Pears had thought out what they wanted without benefit of text. The other substantial original contribution is an analysis of the first scene of Act II by David Matthews; the points he makes about tonality and melodic relationships can be applied by the reader throughout the opera. I am not entirely convinced by the parallel he draws with *Otello* (p.137), though in



general *Peter Grimes* shares with that work a mastery of the use of the grand operatic forms for convincing dramatic purposes. There is, however, one direct link between the two operas: it can hardly be coincidence that Peter's "Now that the Great Bear and Pleiades" is recited to the same note as *Otello's* "Già la pleiade ardente".

It is significant that there is no discussion of the homosexual implication until the final chapters; earlier writers were too tactful to mention it. While it is obvious that Grimes embodies aspects of the isolation the composer felt because of his sexuality, he managed to generalise these feelings into a story which the audience could interpret how it wished. I hope that Brett's interpretation will not make the work into a homosexual's opera. What the composer successfully turned into a universal myth should not be particularised. Brett's excellent final paragraph makes this point strongly.

This is the best of the Cambridge guides so far. Inevitably we go over the same ground in several articles; but the differences in attitude are in themselves illuminating, and the mixture of reminiscence, contemporary writing and subsequent scholarship is a fine model of how our understanding of a work can increase by mixing differing approaches.

Clifford Bartlett

Christopher Bunting *Essay on the Craft of 'Cello Playing*. Cambridge U.P., 1983: 1. *Prelude, Bowing & Co-Ordination*. 103pp £19.50 ISBN 0 521 24142 1

2. *The Left Hand*. 169pp £19.50 ISBN 0 521 24184 7

6 *Resilience Studies*. 8pp £1.75 ISBN 0 521 28402

*Patinages*, piano part. 39pp £4.50 ISBN 0 521 28401 5

*Patinages*, 'cello part 16pp £3.00 ISBN 0 521 28671 9

An *essay* as defined by the *Oxford English Dictionary* is 'a composition of moderate length on any particular subject, or branch of a subject.' The result of Christopher Bunting's endeavours is a substantial essay in which commentary links a series of exercises exploring every facet of 'cello playing.

Volume 1 is devoted to a study of the right-hand and the bow and the problems of coordination. A substantial introductory chapter deals with psychological and physiological problems encountered in playing a musical instrument. Such considerations play a major role in the approach to practical music today, indeed to a far greater extent than they did even thirty years ago. One has only to consider the large number of institutions dealing with music and drama that now offer courses in the Alexander technique, for example. The bibliography at the end of Chapter 1 is very substantial, if not daunting: such classics as R.D. Laing's *The Divided Self* can be found listed with articles from the *Journal of Analytical Psychology* and Frank Merrick's well-known *Practising the Piano*. Part 3 of Volume 1 deals with coordination and ends with some simple keyboard exercises which aim to promote finger independence. It is very easy for non-keyboard players to overlook the importance of even such simple exercises as these and this is yet another example of the thoroughness and comprehensiveness of Christopher Bunting's approach.

Volume 2 is a thorough study of left-hand techniques with individual sections devoted to the study of particular areas such as playing thirds and sixths. There is also a substantial section devoted to the problems of intonation entitled 'Creative intonation'.

To complement the *Essay*, Christopher Bunting has provided two sets of studies. The set of *Six Resilience Studies* is for solo 'cello and explores the resilience of the left-hand and

exploits double-stopping techniques. It provides for strengthening and developing muscles and also aims to focus and develop aural awareness. A set of twenty-six short preparatory exercises, which may be explored employing different rhythms, prefaces the *Studies*. *Patinages*, on the other hand, comprises 41 two-part studies and a coda for 'cello with piano accompaniment. The emphasis here is in promoting fluency in the portamento and position-changing while exploiting intonation control. Position-changing is explored in a group of studies on each string in turn; this is followed by an investigation of double-stopping techniques and artificial harmonics. In each study the piano provides an introductory bar, thus setting the harmonic picture and tempo. The piano texture is deliberately simple in the first section, serving to support and 'aid' the 'cellist. In the second section, however, which can be played as a separate entity, there is no introductory bar and the texture is generally much more elaborate, indeed acting almost as a 'hindrance' to the 'cellist who has to repeat the material of the first section.

There can be little doubt as to the importance and usefulness of the *Essay* and the supplementary studies. Whether investigated by the beginner or advanced student, the professional player with a lifetime of experience or the teacher seeking new approaches and stimuli, there is much here that is thought-provoking at least. That the *Essay* is concerned with 'cello playing should not deter *any* string player from investigating and considering some of the ideas presented; indeed there is much which could prove to be of general interest to almost any performer, especially in Chapter 1 of Volume 1.

The projected price for the *Essay* was announced as £15 per volume; in fact it costs £19.50 per volume. Such prices may well place this important and stimulating work beyond the means of many individuals. Libraries should not hesitate to buy it; nor should they hesitate to have the volumes bound or preserved in some sort of folder or else these paperback volumes will not stand up to the sort of use to which they may be subjected. A similar price discrepancy between projected and published prices exists with the *Six Resilience Studies* and *Patinages*.

Raymond McGill

*British music yearbook*, 1983. 9th ed; ed. Marianne Barton; consultant editor: Arthur Jacobs. Classical Music, 1982. 631pp £8.50 ISBN 0 9508479 0 9. ISSN 0306 5928

Publication of this latest edition has been taken over by Classical Music, publishers of the fortnightly magazine, who by harnessing the forces of modern technology (i.e. introducing a micro-processor) have obtained some marked improvements within the same basic format.

First of all it is longer (by 134 pages), and this while retaining its sensible policy of referring the reader to specialist publications for further information in some sections (e.g. libraries, societies). Recording studios and dance premières are reinstated, as is an extended section on incidental music commissioned for stage and small screen. Here the alphabetical listing by composer is probably less helpful to librarians than the 1981 arrangement by title. There are also several new articles on leading musical institutions in the survey section.

Secondly it is more up to date, with some sections - such as the obituaries - containing information up to July 1982, instead of the previous December as in earlier editions. And finally it is cheaper - by £4 - and that's an improvement that will be disputed by none!

Liz Hart

### Record Review

J.S. Bach *Mass in B minor* Judith Nelson, Julianne Baird, Jeffrey Dooley, Frank Hoffmeister, Jan Opalach (SSATB soli). The Bach Ensemble. Director: Joshua Rifkin Nonesuch 79036 (2 record set)

But what chorus? The original feature of this recording is that there is none. Anyone who knows the work will recall the problems of sections like "et iterum venturus est" and "cum sancto spiritu" which sound grotesque when sung by choirs. Thus arose the theory that, as with a concerto grosso, the choir should be divided into solo and choral groups. This theory foundered because there was no evidence in the surviving source material to justify it; if the choir has to drop out of certain sections, there should be some tacet marks in the parts at least, if not the score. It is clear from the parts of this (and all other works of the composer) that the soloists sung throughout; so what is the evidence for the use of a chorus at all? Put that way, it seems that we may have been reading back into Bach's period assumptions deriving from other times and places. We are finding that much 17th century music works best without choirs and orchestras, just with one-to-a-part ensembles; writing after listening to a broadcast of the Monteverdi *Vespers*, that comes as a good example of a large-scale work that may have been intended to be performed thus. (Andrew Parrott's 1982 Prom version, the one I was listening to, did use a choir, but his forthcoming recording will use it very little.) We know that Bach had a small choir, but allowing for occasional absences, it is very likely that he had little choice but have one singer per part for many performances. And there is no reason to assume that everyone in the choir had to sing everything: the less good singers may merely have sung the chorales.

There are obvious problems in balance in such a performance. Whether Rifkin managed to solve them in his live performances I don't know, but the recording certainly gives an excellent balance between singers and instruments – possibly not the balance we expect, but the relationship between instruments and voices is more intimate. In fact, the balance which struck me as more surprising was that within the orchestra, with flutes and oboes dominating the violins. Such a performance would not work with modern instruments, but the baroque trumpets and timpani give not only a quieter, but a more focused sound. The singers on the whole form an excellent ensemble, though the tenor is somewhat distant. As soloists, one might prefer a little more character; the studied, self-conscious manner of the traditional recorded performance would obviously have been out of place, so perhaps my dissatisfaction is that the voices lack any special beauty of tone.

Early instrument performances are at their best when they can convince the listener that they are offering something fresh, and make him imagine that he is really listening to a first performance. In this particular work there are problems, since it is not at all clear how (or even if) Bach was expecting the Mass as a whole to be performed. Since the *Kyrie* and *Gloria* were sent to the court at Dresden, Rifkin performs them with forces appropriate to the surviving instrumental parts; the rest exists only in score, so he has performed it according to what was available at Leipzig. The published editions do not clearly represent the source material, so the records occasionally diverge from what the listener expects. This all helps to present the performance as something new. The opening bars sound gentle and inviting, rather than imposing. There is a lightness and clarity, almost a jauntiness in the quicker movements (with a slight tendency to rush). The weight of a century has gone, but the performance lacks the self-conscious mannered style which disfigures some early-instrument recordings. There is the minimum distraction between the listener and the composer. Playing and singing is musical, but not

overtly, and everything can be clearly heard.

*Brio* has not previously reviewed records. We thought that we would occasionally print a review of an outstandingly important issue. Those who attended the Durham Conference will have heard an excerpt of this, played by Alison Wenham in her sampling of Conifer imports. Conifer seem to have been caught out by the demand, but supplies should be available by the time this is printed. While I do not doubt that in a few years time both the musicology embodied in it and the performance itself may seem outmoded, this is definitely the one to have in 1983.

Clifford Bartlett



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## IN BRIEF

Unsigned contributions by Clifford Bartlett

Richard Rastall *The notation of western music: an introduction*. Dent, 1983 306p £16.50 ISBN 0-460-04205-X

Ranging from early plainsong to Pousseur, this excellent guide presents the logic behind a wide range of notational practices. While there is not space for the details, for which Apel, Parrish and Karkoshka are still needed, Rastall presents complexities in a clear manner, which makes this book valuable, not only for those studying particular notations, but those interested in how composers convey their meaning. (Tchaikovsky's *pppppp*, mentioned on p.239 is outdone in the vocal - but not full - score of Verdi's *Otello* at the end of "Era la notte": *ppppppp*. Is that the record?)

Thrasylbulos Georgiades *Music and language: the rise of Western music as exemplified in settings of the Mass*. Cambridge U.P., 1982 139p £15.00 ISBN 0 521 23308 7 (pb £4.95 0 521 29902 0)

Based on lectures from 1952 & 1953, this is one of those books which squeeze general theories from close study of a few examples. The lectures were no doubt stimulating, but so many points need discussion and argument of the sort that should follow a good lecture; read in book form, it is too easy either to accept them uncritically, or give up in annoyance because the author is not present to defend himself against the criticisms which the attentive mind will produce. The translation is by Marie Louise Göllner. I don't think that it is the translator's fault that I sometimes have difficulty in following the argument.

Carl Dahlhaus *Foundations of music history* translated by J.B. Robinson. Cambridge U.P., 1983 177p £17.50 ISBN 0 521 23281 3 (p/b £4.95 ISBN 0 521 29890 3)

A valuable corrective to insular attitudes to the philosophical background to music history (and our approach to music in general), this should be read by all studying the music of the past, whether or not they think of themselves as interested in history. It is hard going, and lacks a conclusion, but continually stimulating.

Craig Monson *Voices and viols in England, 1600-1650: the sources and the music (Studies in Musicology, 55.)* UMI Research Press [Bowker in UK], 1983 360p £41.75 ISBN 0-8357-1302-4

This study uses a selection of mixed manuscript sources to investigate the musical taste of chiefly the second and third decades of the 17th century. It demonstrates that the influence of the "English madrigal school" was short-lived, and that various developments took place within a more sombre native tradition. Italian influence brought harmonic clarification (obvious in, for example, East), but texts tended towards the moral or religious, or could even be omitted. A chapter on the growth of viol playing as an amateur pursuit after about 1600 would have been a welcome addition.

Daniel Gottlob Türk *School of clavier playing ...* Translation, introduction & notes by Raymond H. Haggh. Lincoln & London: Nebraska U.P., 1983 563p £35.00 ISBN 0 8032 2316 1

Old-fashioned though he was (writing for the clavichord in 1789, and looking back longingly to the masters of the past), Türk wrote an instruction book much more valuable when read as a whole, rather than seen in the usual short extracts. Even those whose German is fluent may well prefer to study the work with Haggh's excellent guidance; it is particularly useful that he quotes important terms in the original German.

Wilfrid Mellers *Beethoven and the voice of God*. Faber & Faber, 1983 453p £20.00 ISBN 0 571 11718 X

The successor to *Bach and the dance of God* leads up to an exposition of the *Mass in D* through the piano sonatas, with a postlude on the *Diabelli Variations*. An interesting appendix discusses recordings of the sonatas on early pianos. This is a personal view of someone who sees music through a filter of religious metaphor, with a Cambridge literary taste linked to ideas on transcendence and mystical theology. It is fascinating to see how someone with a different philosophy reacts to and tries to understand music; irritation can be avoided if *I* is substituted wherever Mellers writes *we*.

Roger Fiske *Scotland in music: a European enthusiasm*. Cambridge U.P., 1983 234p £17.50 ISBN 0-521-24772-1

Until recently, Scotland was more successful in inspiring music abroad than creating it at home, apart from within certain traditional forms. The first chapter traces the Scotch Air from Purcell to J.C. Bach, but fails to find a convincing origin to the style. (Is there any link between the characteristic slipping of a tone and the earlier two-chord Dargason?) Subsequent chapters deal with the Ossian myth, George Thomson's commissioned arrangements by Haydn, Beethoven, etc, the influence of Scott and Burns, and the visits to Scotland by Mendelssohn and Chopin. There are also useful appendices on Purcell's Scotch music, sources of 30 popular Scotch songs, translations of Ossianic passages set by Schubert, and settings of Burns and Scott. Not the most unified of books, but nevertheless of great interest.

R. Larry Todd *Mendelssohn's musical education: a study and edition of his exercises in composition, Oxford, Bodleian MS Margaret Deneke Mendelssohn C.43* Cambridge U.P., 1983 260p £25.00 ISBN 0 521 24655 5)

This contains a transcription of the exercise book preserving Mendelssohn's contrapuntal studies - figured bass, chorale, invertible counterpoint, two-part canon and 2 & 3 part fugue - with Carl Friedrich Zelter from 1819 to 1821. It was an old-fashioned education, since Zelter related to the Berlin pedagogic school deriving from J.S. Bach; but it gave Mendelssohn a technique (exemplified in the presto of the *Octet*) which other composers could envy. Todd analyses the material clearly, but mercifully without exhaustive analysis of each exercise! The MS includes a few compositions, from which we can see the effects of the instruction.

Robert Orledge *Debussy and the theatre*. Cambridge U.P., 1982 383p £25.00 ISBN 0-521-22807-7

The appendix to this volume catalogues 67 theatrical projects, ranging from ones which probably produced not a single note of music to a handful of completed works. Orledge describes as much as is known of each, with analysis of such projects as came to fruition,

relating them to the composer's enthusiasm for the theatre, reluctance to produce anything which might compete with *Pelléas*, and lethargy.

Zoltan Roman: compiler *Anton von Webern: an annotated bibliography*. Information Coordinators, Inc. 1983 219p \$15.50 ISBN 0-89990-015-1

This timely bibliography is the product of considerable research by a compiler who is both bibliographically fastidious and completely committed to Webern's music. Consequently the scope of this work is wide, the entries are full, and the concise but pithy annotations are informative and critically astute. There are only a few entries which the compiler has not seen himself, and these are clearly identified. Zoltan Roman, in his introduction, admits to an inevitable subjectivity. This is not particularly evident in his annotations which are primarily statements of content and critical or analytical approach, but the choice of items to be included is occasionally curious. One wonders why he chose not to include George Perle's 'Twelve tone tonality' (1977) when he includes the rest of this analyst's writings touching on Webern. The choice of theses included is somewhat arbitrary, and although this bibliography is only published now, the introduction is dated 1979, which may account for a lack of very recent material. Nevertheless this is an excellent tool, arranged in a single sequence but with an exemplary index and is to be highly recommended.

Helen Faulkner

Paul Griffiths *British music catalogue 1945-1981. 1. Works for piano* The Warwick Arts Trust, 1983 39p £4.50 (UK); £5.00 (elsewhere) No ISBN

This lists, under separate sequences for solo, duet, 2 pianos, multiple pianos, piano & electronics, and concertos, the following information: composer (with dates), title, date, duration, publisher and recording - the last three columns sometimes being blank - regrettably often for recordings. The scope is what for want of a better word one might call serious music; there is some unpublished music included, but the catalogue is not clogged by obscurities. The 1945 date cuts some composers' output midway

- Rawsthorne's 2nd concerto is in, for instance, but not the first - but is probably the best one to have chosen. Although quite expensive for its size (landscape A5 in shape), this will be a useful guide to pianists wishing to extend their repertoire. It is available from 33 Warwick Square, London W51V 2AD.

*Vocal scores in the northern region; a union catalogue of sets of vocal music available for loan in the libraries of the northern regional library system*, compiled by Alan Hood & Margaret Thompson. NRLS, 1983 75p £2.50 ISBN 0-906433-01-0

This catalogue lists 550 titles of 1,570 sets of vocal scores. Although intended primarily for use within a single region, the items listed herein are available throughout the U.K. via the inter-library loan scheme. Much of the material listed will anyway be readily available in many regional public libraries. This publication stands as a good example to those authorities without similar catalogues but who may be considering implementing a comparable project. The contents are grouped according to form in composer order and there is an index of composers, editors etc. and an index of titles. Although essentially a 'no frills' publication this is well compiled and indexed and certainly worth the small cost to both potential users of NRLS vocal sets and to any library or library school wanting an example of this type of cooperative work.

Helen Faulkner

#### ITEMS RECEIVED

Charles K. Wolfe *Kentucky Country*. University Press of Kentucky, 1982 199p no price given. ISBN-0-8131-1468-3

*Dance to the fiddle, march to the fife: instrumental folk tunes in Pennsylvania* edited by Samuel P. Bayard. Penn State University press, 1982 628p £19.95 ISBN 0-271-00299-9

Bruno Nettl *The study of ethnomusicology: twenty-nine issues and concepts*. University of Illinois press, 1983 410p £10 ISBN 0-252-01039-6 (pbk.)

*300 years of English partsongs* edited by Paul Hillier. Faber Music, 1983 87p £2.95 ISBN 0-571-10045-7 (pbk.)

## Vocal Scores in the Northern Region

A union catalogue of sets of vocal music available for loan in the libraries of the Northern Regional Library System

compiled by

Alan Hood, Music Librarian,  
Durham County Library  
and

Margaret Thompson, Editor, NRLS

1983

Copies may be ordered from the publisher, price £2.50 post free:-

Northern Regional Library System,  
Central Library, Princess Square,  
Newcastle upon Tyne, NE99 1MC.

## New from Belwin Mills

Belwin Mills Music Ltd., has just announced a new reprint edition of the works of Offenbach, under the general editorship of Antonio de Almeida. There will be over 100 volumes in the series which, in addition to stage works, will include vocal and instrumental pieces. A new English translation has been added for the stage works.

The first scores to be published are *Les Bavards* (£6.00) and *L'Île Tulipitan* (£4.50). To complete the project, a thematic catalogue is in preparation. This should be available in late 1983 and it is hoped to include a review of this in a future issue of BRIO.

## LETTERS

To the editor

### EUROPEAN MUSIC YEAR 1985

IAML members may be aware that 1985 is to be European Music Year (EMY 1985). They will however probably be less aware of what precisely this means and in particular what role music libraries might be expected to play. I should first explain that my own involvement comes about because I have been asked to represent the interests of libraries on the EMY 1985 UK Committee. (Although my direct practical concern with music libraries is now slight, I have a longstanding interest in them).

The main purpose of EMY 1985 is to make the general public more aware of music and its availability in all forms. It is of course the tricentenary of the birth of J.S. Bach, Handel and Domenico Scarlatti, but is by no means to be limited to celebration of these three composers. Music libraries, with their holdings of printed music and sound recordings, are in a special position to contribute to EMY 1985, and indeed use it as a platform to publicize their stocks and activities.

Major libraries with important music collections are to be approached directly and encouraged to put on exhibitions. Other libraries will wish to consider what part they wish to play. Exhibitions could be mounted, particularly if they are related to local performances. Some libraries may wish to sponsor performances themselves (one of the aims of EMY 1985 is to encourage young performers).

I would like to suggest that we see 1985 as 'Music Availability Year', throughout the UK and beyond. IAML (UK) is meeting with the Music Publishers' Association to discuss possibilities for cooperation on this front. Again, music librarians should be in the forefront of efforts to see that music is made more widely available and that the public becomes more aware of this availability.

Anyone with questions or comments should contact Roger Crudge, President of IAML (UK), at Avon County Libraries, or myself.

Maurice B. Line  
BLLD

### EXCHANGE EMPLOYMENT

Ute-Susanne Marquard, a qualified German music librarian, is seeking an exchange of jobs

with a British music librarian for six months to a year (preferably in the London area). She now works in Hamburg in the public library system, speaks English, and has approval for such an exchange from her employer. Anyone interested should write direct to her: Rübekamp 82, 2000 Hamburg 60, or phone 692 93 39.

## IAML (UK)

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### IAML MEMBERSHIP SUBSCRIPTIONS

Following the astronomical increase in 1983, sadly necessary but admirably tolerated by members, the treasurer is relieved to announce subscription rates for 1984 which will do little more than compensate for the effects of inflation:

Institutional and Associate Members	£22.00
Personal Members	£16.00
Retired, Student and Unemployed Members	£ 4.00

The new constitution approved at this year's A.G.M. will necessitate some changes in the timing of payments. Subscription invoices will be sent out early in the autumn. Subscriptions will be due on January 1st and must be paid by February 1st. Those who have not paid by February 1st will not be eligible to vote in elections for the Executive Committee. Members who have not paid their subscriptions will not be entitled to receive any IAML journals or documents - until they rectify the oversight, but documents will not be provided retrospectively.

*Pam Thompson*

### FIGHTING THE PHOTOCOPIERS

The most aggressive means to combat illegal photocopying which I have so far seen (except perhaps the self-defeating one of printing illegibly with notes the same colour as tinted paper) has come recently from Chester Music. At the foot of each right-hand page of the first two volumes of *The Chester Book of Madrigals* is a box, each containing a different text; samples read:

Photocopying robs others of their livelihood.

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... and more fine works are lost from the repertoire.

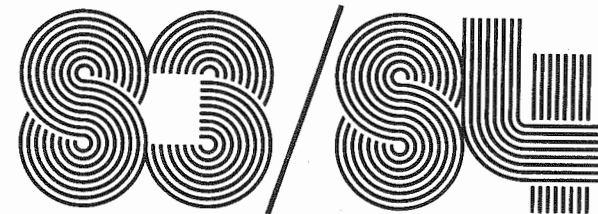
I suspect that these sentiments might not be so relevant for scholarly volumes costing £30, £40 or £50, where one might argue that only if photocopying occurs will the edition generate any performing rights income, and that publishers/editors might find it more profitable to concentrate on picking up an income through the existing system rather than lumber themselves and performers with a labour-intensive process of writing for individual permissions and payment of small cash sums. But in the case of cheap volumes like this, the point is well and wittily made. The volumes so far available are 1. *The animal kingdom*, and 2. *Love and marriage*: excellent selections in the manner of the successful motet books, with more to follow.

*Clifford Bartlett*

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- on sale by official order, price £2.40 in the UK (£2.74 overseas). Reductions on multiple copies, as advised with invoice. Available from BBC Concerts Handbook, Yalding House, 156 Great Portland Street, London W1N 6AJ
- publication 1 September 1983



## Beethoven and the Voice of God

WILFRID MELLERS

This is the second and self-sufficient part of an investigation of Bach and Beethoven as religious composers. For Bach all music was a 'harmonious euphony for the glory of God'. Beethoven, on the other hand, had to fight for his faith in a world now dominated by doubt rather than hope, by reason rather than conviction. To what extent Beethoven was directly affected by the religious ferment of his time is not easy to determine, but Professor Mellers believes, and forcefully argues, that by the end of his spiritually eventful life he had become a religious composer of a kind without precedent. 463 pages, 182 music examples. £20.00

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