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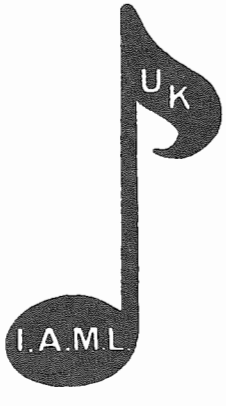

Autumn/Winter 1983

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BRIO **Vol.20 No.2** **Autumn/Winter 1983**

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BYRD ON RECORD

Richard Turbet

William Byrd is, in the opinion of many, the greatest English composer. This article attempts to assess the best recordings of his vast output. Librarians are often called upon to provide material for musical events, lectures, lists or just plain advice, and many of us have long-established collections of records at our disposal. For this reason I mention several important deleted recordings, some of which may be revived in the future, and foreign recordings. Nearly all the records mentioned below are listed in Trevor Croucher's *Early music discography* (London: Library Association, 1981, 2v., 0853656134) but in any cases of difficulty, please do not hesitate to contact me at Aberdeen University Library.

Chamber music

There is now an enjoyable and edifying recording devoted entirely to Byrd's chamber music. Played by The Consort of Musicke (L'Oiseau Lyre DSLO 599) it comprises fourteen items, of which as many as ten are, or have been, available elsewhere. The Consort plays well together in the modern, emotionally disengaged, manner. There is more affection (which some may consider affectation) in the Jaye Consort's version of the beautiful *Christe Redemptor* on "Les violes elizabéthains" (French Arion ARN 38. 215), and the same may be said of the Jaye's version of the startlingly discordant *In Nomine à 5 no. 4*, one of four items by Byrd on "Music of the High Renaissance in England" (Turnabout TV 34017). Here the inner parts count for more, as they do in the In Nomine Players' version of the *Fantasia à 6 no. 2* on "Music for voice and viols" (American Expériences Anonymes EA 37), which is devoted to Byrd's chamber music and consort songs. The Fantasia is one of two pieces which this record has in common with DSLO 599; The Consort of Musicke's version of the other piece, the *Prelude and Ground*, is preferable on account of the superior text from which it plays. The other two items for viols on EA 37 are E. H. Fellowes' misguided arrangement of a keyboard fantasia and the *In Nomine à 5 no. 5*, the most exciting performance of English viol music on record.

Keyboard music

All records of Byrd's keyboard music are overshadowed by Christopher Hogwood's boxed set of "My Ladye Nevells Booke" (L'Oiseau-Lyre D29D4, 4 discs, and selections on DSLO 566). Nevertheless, the single side of Byrd's music in Thurston Dart's boxed set "Masters of early English keyboard music" (L'Oiseau-Lyre OLS 114-8, deleted) contains monumental versions of the *First* and *Fifth Pavans and Galliards*, and a version of *Lord Willoby's welcome home* that responds dramatically to the story of the song on which it is based. Perhaps Dart cheats by using a Goff harpsichord instead of the instruments favoured by Hogwood, but one is driven to wonder which comes nearer to expressing the profundities of Byrd's pavans. None of this is to imply that Hogwood's playing is bloodless. It would be hard to imagine better versions of the canonic *Seventh Pavan, Walsingham* or *The barley break*. He plays the often maligned *Battle* with the clockwork

sense of fun it requires and, in the *Galliard for the victory*, conveys Byrd's awareness of the cost of that victory. Turning to keyboard works not in *Nevell*, Hogwood includes a few in his anthology from the "Fitzwilliam Virginal Book" (L'Oiseau-Lyre D261D2, 2 discs) including *John come kiss me now* and *Callino casturame*. The latter also appears on "Masters of the keyboard in England" (Harmonia Mundi HM 227) played by Harold Lester and which includes, as its other representative item by Byrd, *Malt's come down*, an interesting piece controversially removed from the Byrd canon by recent scholars. The best version of *The bells* remains the one by Fritz Neumeyer on "William Byrd: virginal music from the Fitzwilliam Virginal Book" (Archiv 13026 AP, deleted), which exhibits minute attention to the balance and movement of all the parts, and a campanological compromise between the metronomic and the flexible. This ten-inch disc also contains a plaintive rendering of *Fortune my foe*, an almost stark *Third Pavan* and a version of the *Preludium and Fantasia* which shows that, as with the *Fantasia à 6 no. 2* for viols mentioned earlier, what would be a ramshackle construction in the hands of an inferior composer becomes in Byrd's hands an enjoyable feat of technical virtuosity. Another more recent German anthology of Byrd's keyboard music concentrating on the more serious side of his output occurs on Reflexe 1C063-30120 played by Colin Tilney. There are two interesting records containing Byrd's keyboard music on the Arion label. ARN 36572 is an anthology of which at least half the pieces are by Byrd, including the three French corantos. ARN 36571 is devoted to Byrd alone, and contains a good selection of the pavans and galliards. To conclude this section with an intruder, one side of "The English lute" (Nonesuch H71363) is devoted to arrangements by Byrd's contemporaries of some of his pieces, played by Paul O'Dette. There are no lute works by Byrd known.

Songs

The secular vocal music of Byrd is beginning to be better served by recordings. The Consort of Musicke provides a selection from his "Psalmes, sonets and songs" of 1588 (DSLO 596). These are consort songs that Byrd published as partsongs (he wrote hardly any madrigals) with the viol accompaniments adapted to become vocal parts. Many of the songs exist in manuscript in their original form, and one or two in a hybrid form of solo song with choral refrain, a form developed by Byrd into the verse anthem. The Consort responds to all these possibilities. Some songs are performed as solos with viol accompaniment, most notably *O that most rare breast,* an elegy for Sir Philip Sidney sung by the countertenor John York Skinner, and *Susanna fair* sung by Emma Kirkby. Others such as *O God give ear* are sung by a chorus. (Like nearly all such works with sacred texts published in secular collections for domestic use, it is most unlikely ever to have been used in church as an anthem. In fact, fewer than twenty authentic anthems survive with ascriptions to Byrd, a Roman Catholic though employed by the Church of England.) Of the two works performed in "verse" form, without any surviving historical precedent in either case, *The match that's made* works handsomely, the famous *Lullaby* does not. Better versions of the latter exist on "Nowell Nowell" (Hill & Dale HD001), where the countertenor Richard Hill, accompanied on viols by the Landini Consort, sings it as a solo throughout (this record also contains the charming *Christe qui lux à 4 no. 3* for viols) and on "English madrigals" (OUP 151/2) where Pro Cantione Antiqua sing it as a partsong throughout. Best of all is a "verse" rendering by the Choir of New College, Oxford on "To us a child" (Abbey 652), in which the division between solo and choral sections is more logical, and in which the soloist is the countertenor James Bowman, then an academical clerk, accompanied by the English Consort of Viols. Bowman also sings four of Byrd's solo songs on "Music of the English home" (TV 34709). Musica Aurea go one better on Belgian Alpha DB 267, a record otherwise devoted to a selection of Byrd's instrumental music, all of which is available elsewhere except another

Christe qui lux setting, *à 4 no. 1*; however, three of the five songs are recorded for the first time. EA 37, mentioned under *Chamber music*, also contains Russell Oberlin, the American countertenor, singing eight sacred and secular songs, including the passionate elegy on the death of the Jesuit Edmund Campion, *Why do I use my paper, ink and pen.* Another elegy, perhaps Byrd's finest, for his teacher, colleague and friend Tallis, *Ye sacred muses*, occurs on TV 34017, also mentioned above in the same section. It appears again, with some other songs including two now dismissed from the Byrd canon, sung by the late Alfred Deller on "William Byrd and his age" (Vanguard BG 557, deleted). Finally, on "William Byrd and his contemporaries" (RCA RL 25110, 2 discs, deleted) the London Early Music Group performs some of Byrd's songs as they may well have been performed in the home of c. 1600 with a mixed group of voices and various instruments. A combination of three male voices (ATB) and three heterogeneous instruments may look unpromising for a work such as the vigorous six-part sacred song *Praise our Lord all ye gentiles*, but these judicious orchestrations are convincing. Composers were not dogmatic in these matters, the phrase "fit for voices and viols" being no more than an alliterative tag, and inventories of instruments in Elizabethan homes give useful insights as to the manner of contemporary performances.

One hopes that The Consort of Musicke will follow its record of selections from Byrd's secular collection of 1588, his first, with similar ones of his subsequent collections of 1589 and 1611, based on its recent broadcasts on Radio 3.

Sacred music

The three masses are well represented. Those in four and five parts are recorded by the St. Margaret's Westminster Singers (RCA RL 25070, deleted) and by the Choir of Christ Church Cathedral, Oxford (Argo ZRG 858). All three are on "Byrd from King's" sung by the Choir of King's College, Cambridge (Argo ZK 53, 2 discs) and the Deller Consort's boxed set (HM 211-3). The Oxford versions are meticulously balanced, bringing out the vitality of the inner parts and the ruminative quality of some passages in the longer movements, whereas the Cambridge versions are more ethereal, especially in the melismatic shorter movements. There is another version of the five-part mass by King's on HMV ASD 4104, but its principal recommendation is the presence on the reverse side of Tye's *Missa Euge Bone.* The Deller versions are uneven. That of the mass in three parts is arguably the best available, though there is another good one by Pro Cantione Antiqua (Archiv 2533 113). The Deller performances of the other two masses are less convincing, but the advantage of their set is that on the reverse side of each mass is a selection of Byrd's motets. The performance of *O magnum mysterium* is alone worth the cost of the entire set, and several of the motets receive first recordings. There is one disastrous performance, *Senex puerum portabat*, but this is one of three motets by Byrd sung by Lincoln Cathedral Choir on "Choral and organ music from Lincoln Cathedral" (Vista VPS 1037).

The fourth side of "Byrd from King's" consists of *Ave verum corpus* and the two evening canticles of the *Great Service*. All seven movements of this glorious work comprise the contents of STC 1981, sung by the Choir of St. Thomas Church, New York, America's only Episcopalian (Anglican) choir school. The Choir sounds like that of King's College, and has recently been adorning Radio 3's "Choral Evensong" on Fridays. A British distributor should grasp this recording at once. The evening canticles occur again on "The Great Service, Psalms and Anthems" sung by New College (Abbey LPB 751) in a version interesting for its historically correct organ accompaniment, the work usually being sung unaccompanied these days. This record, which is devoted to Byrd, contains all his festal Psalm settings and a disappointingly unadventurous selection of anthems and sacred partsongs. The second side of another, earlier, New College record (Abbey

629) is devoted to a better selection of motets and anthems. Although both albums suffer from a dry acoustic, the earlier one has the benefit of the presence among the altos of James Bowman. Byrd's most famous anthem, *Sing joyfully*, occurs on both of these records, but the best version is on "Ceremonial Tudor church music" (ZRG 659), devoted to Byrd and Weelkes. Here, the choristers of St. Paul's Cathedral and the Purcell Chorus are accompanied by sackbuts, cornets, viols and organ.

The two single albums of motets sung by the William Byrd Choir and the Deller Consort can be recommended unreservedly. The former, entitled "Ten motets" (Philips 9502 030), is a judicious mixture of the familiar, such as *Justorum animae*, and those which it is to be hoped will become so, especially the overwhelming *Tribulationes civitatum*. The latter album, entitled "Cantiones sacrae" (HM 1053), comprises the first nine of Byrd's seventeen numbered contributions to the *Cantiones sacrae* published jointly with Tallis in 1575. These versions supersede the recording by Cantores in Ecclesia, now mercifully deleted. One can only hope that Mark Deller's intention to record the remaining numbers is hastily fulfilled. "William Byrd and his contemporaries", mentioned *sub* Songs, contains renderings of the first two *Cantiones*, and is enhanced by the inclusion of the anguished *Haec dicit Dominus* from a later collection. The similarly entitled "Byrd and his contemporaries" by King's College Choir (ASD 641, deleted) comprises six motets by Byrd paired with six settings of the same texts by contemporary composers. Side two of CSD 3779 (HMV, deleted) is devoted to a fine selection of motets by Byrd sung by the King's Singers, including an almost madrigalian *Haec dies*, a resonantly sombre *Ne irascaris*, whose second part *Civitas sancti tui* often crops up in anthologies in its English form *Bow thine ear* (possibly sanctioned by Byrd himself), and *Vide Domine quoniam tribulor*, chromatic and possibly spurious. Unlike the multiple versions of the *Lamentations* by Tallis, Whyte and Parsley, Byrd's have only ever been recorded once, by the Ambrosian Singers on "Music for Holy Week" (Delyse DS 3200, deleted). Five of Byrd's sacred works are included on "The versatility of the Scholars" (Unicorn UNS 254, deleted).

There are some records worth recommending because they contain one or two significant items by Byrd: the grave and discordant eight-part *Ad Dominum cum tribularer* on United Artists UACL 1005 by the Tallis Scholars; *Laudibus in sanctis* (Psalm 150) sung vivaciously by the Choir of St. Michael's College, Tenbury (Alpha APR 303); three motets for Corpus Christi sung by the London Oratory Choir (Abbey ABY 818), the *Second Service* sung by Winchester Cathedral Choir (ASV ALH 915), and *Exalt Thyself O Lord*, an anthem only lately reconstructed with the help of a recently recognised manuscript, and recorded by Lichfield Cathedral Choir (APR 311).

Finally, if you are inaugurating a record library, or wish to expand an existing one, here is a list of the best recordings of Byrd's music currently available in this country:-

"Consort music", Consort of Musicke, L'Oiseau-Lyre DSLO 599.

"My Ladye Nevells Booke", Christopher Hogwood, L'Oiseau-Lyre D29D4. (Selection, DSLO 566.)

"Fitzwilliam Virginal Book: selections", Christopher Hogwood, L'Oiseau-Lyre D261D2.

"Psalmes, sonets and songs, 1588: selection", Consort of Musicke, L'Oiseau-Lyre DSLO 596.

"Ten motets", William Byrd Choir, Philips 9502 030.

"Cantiones sacrae", Deller Consort, Harmonia Mundi HM 1053.

"Masses for five and four voices", Choir of Christ Church, Oxford, Argo ZRG 858.

"Ceremonial Tudor church music", St. Paul's Cathedral Choir et al, Argo ZRG 659.

"The Great Service, Psalms and Anthems", Choir of New College, Oxford, Abbey LPB 751.

"Victoria and Byrd", Choir of New College, Oxford, Abbey 629.

"Masses and motets", Deller Consort, Harmonia Mundi HM 211-3.

"Byrd from King's", Choir of King's College, Cambridge, Argo ZK 53.

"The Great Service", St. Thomas Church Choir, 5th Avenue & 53rd Street, New York, NY 10019, U.S.A. STC 1981.

A selection from *Cantiones Sacrae* (1589) sung by the Choir of New College, Oxford, CRDD 1120.

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MAKING MUSIC AVAILABLE: THE PROBLEMS OF PROVISION AND INTERLENDING OF MUSIC SCORES

Tony Reed

The following article is based on a talk at the LA / IAML course on this topic, held on 15 March 1983, along with the discussion which followed, and incorporating subsequent thoughts and developments.

In a report published in 1982, the Library and Information Services Council (LISC) stated: "It is in our view desirable that libraries and information services should move more purposefully from a mainly 'holdings' strategy requiring the accumulation of large stocks towards a mainly 'access' strategy in which emphasis is placed on the efficient procurement of material and information as required".[1] In some areas, libraries have been quick to see these developments and act on them. In music this has been less the case, although nobody could claim that the harsher economic climate of the past few years has left music libraries and their collections unscathed.

There are problems which are special, if not unique, to music scores. Like most specialized areas, the music library is in a difficult situation. It is either viewed as such a special case that it is in danger of being isolated and ignored by chief librarians, or it may be dragged, willy-nilly, into new schemes, which aim at solving more general problems and are highly unsuited to music. This is especially the case with some computerized systems. Furthermore, many general libraries which have to deal with music enquiries still do not employ a music specialist. Nowhere do these problems become more apparent than in the area of interlibrary loan. Here the problem is highlighted by the fact that ILL assistants are often appointed at very junior levels and consequently lack both knowledge of librarianship in general, and the seniority to influence policy decisions in this area.

As a result liaison between the ILL and music departments, even where both exist and are adequately staffed, can be very unsatisfactory. On the one hand, the music librarian may not be well versed in the problems of interlibrary loan, and even if he or she encourages borrowers to ask for scores not in stock locally, will not tend to use the system very efficiently. On the other hand, once music requests have entered the ILL system, little attempt may be made to use the specialized musical knowledge available. This lack of liaison was made clear in the very limited response to the day course on "Problems of Music Interlending" organized by IAML and held at the British Library Lending Division, in April 1983. Even persuading people that problems exist has proved to be an uphill struggle.

It is clearly the task of music librarians themselves to bridge this gap. In some cases this will simply involve more effort by an experienced librarian in making sure that the ILL staff know that specialized help is available; in others it will need a closer involvement by music librarians themselves in the problems of interlending and cooperation. It is surprising how rarely this is seen as an important aspect of librarianship, particularly

among 'specialists', who will not think twice about getting involved in lengthy discussions over some minor rule in AACR2.

It is in this context that the problems specific to music interlending may be viewed. The main ones can be seen to be:

1. **The complex nature of the material**

   Few music librarians need to be told that simple author/title statements are rarely of use for music scores. Nevertheless, it is surprising how many requests fail to contain the relevant details of instrumentation, form of score, etc, needed even when the requesting library has a perfectly good music department. Every major music lending library will be able to give countless examples of items either sent back immediately as queries, or issued as an act of inspired guesswork where a little more thought would have made the request clear. Certainly the British Library Lending Division spends a lot of time guessing what a borrower really wants. The time wasted on this activity could far more profitably be spent on genuinely difficult requests.

2. **Over-reliance on a few loan collections**

   Music requests have traditionally been concentrated on a few large libraries, normally public libraries, presumably partly because this approach is more likely to be successful, but also, one suspects, because they alone can understand and unravel the requests. There are obvious dangers in this. It is remarkable how long some of our major public libraries, whose primary function is serving local ratepayers rather than acting as centres for interlending, have accepted large numbers of requests, often for quite basic or trivial items. It is also remarkable that many libraries send repeated requests for quite inappropriate types of material to the wrong library. One music college librarian tells in bewilderment of receiving large numbers of requests for popular music, despite constant statements that such material is not held at her library.

   This state of affairs is clearly related to the continuing reluctance to use the Lending Division's music collection. John May and Alan Sopher point out in their report that, "there is little general understanding among users or librarians of the extent to which the British Library Lending Division has in recent years built up a substantial stock of scores".[2] It is doubtful whether the Lending Division could do more to publicize its collection than it has done, at least without the more active assistance of local music librarians, who often seem wedded to the more traditional methods of the "old boy network". One problem may be economic, as the British Library Lending Division form costs money, whereas other sources have been seen as "free". This is of course not the case; on the contrary, it has been demonstrated that if all costs are taken into account, applying to the Lending Division is often the cheapest form of interlibrary loan.[3]

3. **Uneven spread of the material**

   Mention has already been made of the problem of guessing in advance which library might hold any given item. Music scores are spread very unevenly throughout the system, more so than many other types of material. Miniature scores of Beethoven's Fifth Symphony are so thick on the ground that any library which does *not* hold one is exceptional. More problems emerge if the borrower wants, for example, the parts of the 4th string quartet of Guy-Ropartz, or a volume of the collected works of Franz Berwald. Very few libraries will hold such items (nor, in the case of the latter, lend them even if they do) and so any speculative approach is rather a waste of time.

Union catalogues solve this problem only to a limited extent. Because of the uneven spread of the material, not to mention the problem of the inadequate cataloguing of music in many libraries, the experience of both the Lending Division and the Regional Library Bureaux (RLBs) is that any union catalogue of music will tend to be unwieldy, difficult to keep up and edit. Locations for Beethoven's Fifth will fill the card, whereas the two more obscure items mentioned above are still unlikely to be traced. The British Library Lending Division has tried to solve the problem by cutting down the number of contributors to its Union Catalogue of Music (UCM) to a few larger libraries. This eliminates the danger of endless repetition of the same titles, but does mean that the occasional rare item held in a smaller library is missed altogether. It would, of course, be useful if these more unusual items could be identified and reported separately, but this solution, though attractive, would not seem to be practical. How, after all, is a smaller library to recognize what is rare and what is common?

Undoubtedly, however, the principal limitation of reliance on union catalogues alone for interlending is that they inform only of items already held by any contributing library; they extend *access*, but do nothing to extend *provision*. If the borrower requires a piece of music not known to be held by any library, then an acquisition policy is also needed to meet the borrower's needs.

It is true that many libraries will acquire items in response to individual requests. At the day course this practice was revealed to be quite widespread. But often they will not have the necessary funds. In any case, this practice can be wasteful, as many such items are unlikely to be requested again, at least for a long while, and during that time an expensive score will lie unused on the shelf, especially if, as is very likely, nobody else knows it is held there anyway. This can apply even to a large regional centre; again the waste factor cannot be ignored, since such libraries cannot know whether copies are available in other regions. But often purchase is impossible, anyway, since the item required is not on sale.

The IFLA programme of Universal Availability of Publications (UAP) lists several models which are helpful in structuring the problems and so making it possible to find good solutions. It is worth looking at those which are relevant to music.

1. **Central Provision**

   There is no doubt that central national provision can meet many of the needs of music availability. Even if good local stocks are available, then central provision will still be needed, at least as a backup for the more difficult items. A central collection should aim, as the Lending Division has done, to build up a stock of less common items, especially expensive scores such as Collected Editions, as well as trying to acquire the more significant out-of-print material, and obtaining copies of out-of-copyright works from the larger reference collections (eg the British Library Reference Division and the BBC). It must also hold the more standard items, to meet the demands of requesting libraries with little or no music, or indeed to help larger libraries when, for example, their copy is missing or a request is very urgent. Another of its useful functions can be that of receiving donations from other libraries of their low-use or older scores, thus ensuring that at least one copy of everything once held in the UK remains available. In general, however, its function will be to hold one copy of as much music as possible to deal with the relatively low level of demand for individual music scores, a demand which is nevertheless sufficiently persistent to cause problems for local libraries.

Most importantly, a national loan collection is the 'end of the line', a place where the buck stops for any request, either as a source of information (eg item not published, available on hire only, etc) or, most of all, as a collection which will acquire almost anything as a result of demand. Obviously it is preferable for items to be available in advance of demand, but this is patently impractical for everything, even everything in print. What is important is to know that somebody somewhere will attempt to acquire any score which is requested. This not only releases the local library from this obligation, it helps to build up a national music loan collection based on demand. It is clear that no preferable alternative exists, at least for these items. One copy of each is sufficient for national needs, so it would seem obvious that the national collection should hold it.

A variation on central provision is the reliance on a few regional centres or major collections, such as has already been referred to. The use of such collections has mostly been rather disorganized. The only planned system appears to be that operating in the South East, where music requests are routed first to Westminster Central Music Library (CML), with only subsequent failures being passed on to the regional library bureau. In other cases, requests may be sent direct because a library has published its catalogue, eg Liverpool Music Library. The major drawback of this model is that such libraries will not necessarily see ILL as a primary function. In fact, only CML could be said to be a truly regional centre, and it is interesting that it is this library which has developed the closest link with the British Library Lending Division. Planning such centres of excellence specifically as a model for UAP is of use only when there is no national collection. Otherwise their main function is that of 'back-up' libraries to the central collection, which is in fact what some of them already are.

2. Union Catalogues

As the different UAP models are usually complementary, rather than mutually exclusive, the existence of a central loan collection does not, therefore, negate the need for that long-venerated aid to interlending, the Union Catalogue. Indeed, as already mentioned, the British Library Lending Division maintain its own UCM. Some of the drawbacks of union catalogues have already been mentioned. Nevertheless, it cannot be denied, that as a *supplement* to a central national or regional collection, they still have their use. Even when the requested item is still in print, if it is not already held in the central collection, the delay in obtaining it can be considerable. Any alternative location for the work in the meantime can be of great assistance. If the item is out-of-print, and especially if it is still in copyright, then a union catalogue can still come into its own. If an item is in heavy demand, then it is also useful to know of the existence and location of several copies, though it must be added that in such cases the argument for local acquisition is much stronger. Some kinds of music scores will indeed be inappropriate for central provision for various reasons. Chief among these will be orchestral and vocal sets, which will be discussed below.

The format of union catalogues is also important. The traditional format, the card catalogue, with entries interfiled, is still in use both at Lending Division and the RLBS. The main disadvantage of this system is that the information is not readily available to all. There can sometimes be advantages in this. If the requesting library knows of various locations then it may well not direct its request to the best holding library. In co-operative ventures at present under discussion (eg the creation of a UKLDS and possible developments in the inter-regional ISBN fiche catalogue) there is considerable discussion over this problem, with a wide variety

of suggestions as to the best solutions. It is to be hoped that music librarians will be adding their voice to these discussions. Published union catalogues (ie published in traditional book format) experience chronic problems of currency. Only computer-produced catalogues (eg the BLCMP fiche) solve both problems. Even better is an on-line system. Probably the only country in the world with a more sophisticated interlending system for music than the UK is the USA, largely because of the large OCLC on-line system with its separate interlending file. Again it is to be hoped that music librarians will continue to press for similar facilities in the UK, especially for those items not readily available from central stocks.

3. Regional and Local Cooperation

Regional or local cooperation can be useful for some types of material, notably that which will be too frequently wanted for a national collection to cope with all demands for it. It can take all the forms already discussed, eg reliance on one or more large local collection, union catalogues (the contents and scope of which should be carefully monitored, as the old all-embracing style of union catalogue is surely no longer appropriate) and cooperative acquisition. At best this last option can only be partial, as it depends on a considerable degree of knowledge about other libraries' holdings, as well as a more consistent measure of cooperation amongst all the participating libraries than has been in evidence in most previous schemes. The cooperatives have shown that, with computer systems, much can be achieved, especially where cataloguing responsibilities are shared. No doubt the knowledge that another library holds an item will affect one's own acquisition policy, but the reverse is rarely true, ie the absence of an item in such a union catalogue does not in itself prompt a library to buy it. Cooperative schemes have been tried, but they have rarely succeeded even on a very general level. Trying to divide up the Dewey 780s or even the alphabet in this way is most unlikely to lead to a good balanced collection in any local area or region. Nevertheless, if music libraries are allowed to cooperate, much can be achieved. What is needed is more awareness of what material any cooperative system should or indeed can cover. If it leads to better and quicker accessibility then it is fine, but grandiose local schemes for such material as collected editions are surely unnecessary when they are well catered for by the national collection.

All the main UAP models discussed have their drawbacks. The main difficulty with central provision is its cost. A collection which acquires common and uncommon items, and also buys in response to demand, is necessarily both extensive and expensive, not only in purchase funds but in processing, binding, accommodation and staffing. The costs are not astronomical - the total cost per annum at the Lending Division of music provision and supply is about £60,000 - but they are justifiable only if demand on the collection is, at least potentially, sufficiently high to make unit costs per demand low. Other limitations of central provision must also be accepted; no one collection can deal with all ILL demand, or even with all categories of music. Nevertheless cooperative provision is always much more costly than central provision. One of the reasons why central provision is not more common is that its costs are more visible than those of decentralized access.

On the other hand the *total* costs of distributed access by means of union catalogues are much higher than might at first be supposed. Union catalogues can also involve extra layers of bureaucracy if used indiscriminately. They can still be of value if a) used as back-ups to a central collection, which will then normally need to include its own records in the union catalogue (eg UCM at the Lending Division),

or b) if they enable direct access to the holding library (eg published catalogues). But many union catalogues exist as separate entities, which then require a separate staff to manage them. This is certainly the case with most of the RLBs. Thus an extra stage is built into the provision of interlibrary loan, and requests will both be more expensive and take longer to satisfy. Furthermore, although local supply can save both time and money if managed properly, a regionally based system would seem to have no advantages over a national one. Of what real advantage for example, is knowledge of an item in Cornwall to a borrower in Oxford, or in Brighton to a borrower in Bedford, over the knowledge that the same item can probably be obtained from a central collection, especially when, in the latter case, the request will not have to be routed via a third party? Regional Library Bureaux and other cooperative organizations have a role to play, indeed they are usually overburdened with work. It would, therefore, seem sensible to take a hard look at the most common traditional methods of music interlending in the UK, which have tended to use distributed local and regional access first, and to use central provision only as a last resort, and to see whether, for some types of material at least, this process should not be reversed. More direct application to the centre would help the borrower with its faster more reliable service, but it would also help local libraries. As well as ultimately being cheaper, it would lessen the unnecessary overload on the regional system and free it to do more efficiently those functions for which it is particularly well suited.

4. Vocal and Orchestral Sets

The problem of the availability of music in sets is so considerable that it requires separate treatment. Such material can clearly not be assigned to one national collection. Most of it is in very heavy demand in comparison with individual scores, and it can be so bulky, and the length of loan required so considerable, that it is best left outside the standard ILL system; this at least has been the decision of the British Library Lending Division. However, this does not mean that the Lending Division has not involved itself in the problems of the provision of sets, since its policy is to try to help ensure that there is an effective national interlending system for material which it does not attempt to acquire for its own stock. Union catalogues are of particular use in this area, and because there is no single obvious source, it has been realised that such union catalogues should be published, or at least made generally available, to allow direct application to the lending library. Whether such union catalogues are organized nationally or locally will depend on circumstances. The *British union catalogue of orchestral sets* (BUCOS), published in January 1983 by IAML (UK) and PNL, was conceived as a national union catalogue. Vocal sets create more problems, because of both greater bibliographical complexity and the considerably larger number of sets held in a wider range of libraries. Most of the Regional Library Bureaux either have produced, or are due to produce, published union catalogues. This is certainly improving the situation, but the main drawback of a purely regional approach is that it produces very uneven results across the country; the more efficient the region, the better policy it has over both acquiring sets and notifying the RLB of their existence, the more demand will fall on the libraries in that region.

The traditional published union catalogue also has the great disadvantage that it will go out of date rapidly, in fact before it is published. Even producing the original catalogue can be a long and arduous task, as the editors of BUCOS discovered. Producing supplement or second editions can be even more problematical, especially since financial returns are likely to be far less than from the first edition.

What is needed is a system of updating the information which can be both reasonably current and readily available. Only a computer system overcomes this difficulty satisfactorily, as mentioned above. Reality forces one to admit that this solution is a long way off for such union catalogues as we are discussing, given the large number of smaller contributing libraries, especially for vocal sets. A reasonable 'second-best' is the designation of some central agency which will receive notifications of new material, and edit these, keeping the information on a manual file. This has been adopted for BUCOS, in that the British Library Lending Division has taken on this task. It is admittedly no more than a second best, in that the new information is not as yet generally available, but at least it is all held at one source, so that enquirers know where to obtain it. Such a gradual build-up of information is also useful in that it is more practical than trying to start again in X years time, with all the extra work for librarians that entails, and that the central agency can tell how much information is coming in and from where and thus has a much clearer idea of the desirability and practicality of producing updates or new editions.

Hardly surprisingly, even this 'second best' solution has not so far worked well for vocal sets. It is notable that the largest RLB, LASER, not only managed to publish the first union catalogue in recent years, but is also contemplating the first published update. In general, the regions, having only fairly recently committed themselves to responsibility for catalogues of vocal sets in the first place, have paid very little attention to updating. Again the British Library Lending Division has offered assistance, an offer which the regions have treated with not a little caution. There would seem to be powerful arguments for 'in-between editions' notifications to be collected *both* regionally *and* nationally; otherwise non-local enquirers will have the rather time-consuming task of circulating requests round every region. Talks are continuing between the Lending Division and the Circle of Officers of National and Regional Library Systems (CONARLS), and it is to be hoped that individual music librarians will also keep up the pressure on their RLB for more action in this context.

Here in particular we are up against the most important point of all for cooperation between libraries. Such cooperation is of course useful for all materials, but it is especially crucial for sets; since central provision is not possible for these, availability can only be assured by a considerable degree of cooperation in both acquisition and exchange of information. There are encouraging signs of increasing cooperation locally, both within the RLBS and independently. There is very little sign of much cooperation *between* regions, on a national basis. In some cases this is simply due to lack of communication, in others it appears more deliberate. There is talk of the 'self-sufficient' region, which may well then wish to discourage requests from outside (though, it may be noted, rarely the reverse policy of not requesting from elsewhere if the region does not itself hold something). Given the present economic climate, it is quite impossible for even the largest region ever to be self-sufficient, especially for such heavily used categories as vocal and orchestral sets, when even national self-sufficiency does not exist.

It is a truism, which has apparently, still to be discovered by many librarians, that cooperation is a two-way business. Libraries can so often be far more anxious to request from elsewhere than to supply or even notify others of their own holdings. As a result, those libraries which do cooperate are deluged with requests and before long are applying loan restrictions of their own as an antidote to this. Then a vicious circle sets in, a situation which not only endangers goodwill between libraries, but affects availability even more adversely. The unwillingness to give as well as receive is less excusable in the UK, because the central collection of the British Library

Lending Division should enable a great burden of interlending to be taken off local libraries, leaving them with a more manageable amount of demand to handle. But this will involve a fairly radical re-think for many librarians as to the best pattern of music interlending to pursue. It is to be hoped that those responsible for both music provision and ILL strategy will give this issue far more consideration in the future than has been the case hitherto. There can be no return to the glorious days of what LISC refers to as a 'holdings' strategy (if, indeed, this ever existed for music). The only alternative in the modern world to an 'access' strategy, is a 'non-holdings' strategy. The result for the user, for whom libraries supposedly exist, will be a considerable increase in the statement which many a puzzled borrower already receives on far too many occasions: "Sorry, this is not available.".

1. "The Future Development of Libraries and Information Services", HMSO, 1982. (Library Information Series no. 12). ISBN 0 11 270542 1. Pt. 2 'Working together within a National Framework', p. 25.
2. 'Music Scores in Libraries'. An unpublished report to IAML (UK) of 24 June 1982. It was this report which inspired the one-day LA/IAML course in March 1983.
3. Smith, M D: 'The Costs of Interlending Activities', *Interlending and Document Supply*, 11 (2) 1983, pp. 43-7.

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BRITISH UNION CATALOGUE OF MUSIC PERIODICALS

The announcement circulated with the last issue of *Brio* that this would be published in October 1983 by the Verbal Publishing Company has proved too optimistic. By the end of October not a single entry had been processed. The IAML (UK) Publications Subcommittee therefore agreed to an alternative proposal which would have produced the catalogue by the end of January, 1984. This proposal, however, was not ratified by the Finance and Administration Subcommittee, and a subsequent meeting of the Executive Committee decided that the Publications Subcommittee should seek to interest an established publisher in the catalogue. Even if a willing publisher is found, it is unlikely that the catalogue will achieve publication in 1984. The delay does, however, allow time for libraries to report new titles they have taken since the information was originally compiled. In particular, as David Horn points out elsewhere in this issue, coverage of popular music is poor, so information on such holdings will be particularly welcome. Additions to Raymond McGill, 110 Brondesbury Villas, London NW6 6AD.

We sent out with the last issue of *Brio* an invitation for contributors. We received one reply, from Richard Turbet, music librarian at Aberdeen University. He has been researching upon the works of William Byrd and we are pleased to print his survey of recordings of that composer. New contributors of reviews include Nigel Simeone, who joins the small group of music dealers active in IAML, Diana Wray, who as a student at PNL produced a monumental operatic dissertation, and Ronald Corp, librarian and occasional conductor of the BBC Singers.

Editors

HANDEL'S SOLO SONATAS: A GUIDE TO EDITIONS

Clifford Bartlett

Until fairly recently, the image of Handel's sonatas for solo instrument and continuo was, consciously or unconsciously, dominated by the way Friedrich Chrysander chose to present them in his *Handel-Gesellschaft* edition (hereafter abbreviated HG). In HG 27 he printed 15 Sonatas under the heading op. 1. This was an initial cause of confusion, since his opus 1 does not represent the contents of either of the two early editions. He also printed in vol. 48 three further sonatas, which were subsequently referred to as "Halle Sonatas" on the false assumption that they originated early in Handel's life while he was still resident there. In 1948 Thurston Dart published three more recorder sonatas under the title "Fitzwilliam Sonatas" from the Handel MS in the Fitzwilliam Museum; but the separation of sonata 2 & 3 is confusing. Subsequently further discoveries have been made. But there has recently been a change of emphasis, and it has been realised that the publications of John Walsh are not a solid foundation for editing Handel's sonatas, and that if one goes back to the authentic sources, the corpus of sonatas changes radically. With the completion of new editions of the sonatas, it seemed useful to present as clearly as possible the relationship between the old editions, long familiar to scholars, performers and librarians, and the new ones. The absence of a standard way of referring to Handel's works makes for confusion. I will use the following editions as standard, so that a reference to *Violin 3* means *Violin sonata in g minor*, no. 3 in the Faber edition.

Flute G.F. Handel *The complete sonatas for flute and basso continuo* edited by David Lasocki, basso continuo realized by Peter Holman. Faber Music 1983.

Oboe G.F. Handel *The three authentic sonatas: oboe & basso continuo* edited by David Lasocki. Nova Music, 1979, revised edition 1981.

Recorder G.F. Handel *The complete sonatas for treble (alto) recorder and basso continuo* edited ... by David Lasocki and Walter Bergmann. Faber Music, 1979.

Violin G.F. Handel *The complete sonatas for violin and basso continuo* edited by Terence Best, basso continuo realised by Peter Holman. Faber Music, 1983.

The fullest information is given at the end of this article, where I list, with concordances to other editions and comments, the contents of these editions. But before that, I describe and list the contents of various other editions.

Roger & Walsh

The first edition of what was later to be called opus 1 was ostensibly published by Jeanne Roger; but this has been recently shown to have been forged by Walsh c.1730, possibly only just before he produced a new edition "more correct than the former edition" in 1732. The "Roger" edition contains the works described in HG 27 as no. 1b, 2-9, 14, 11, 15; "Walsh" substitutes 10 & 12 for 14 & 15, and elsewhere improved the text. But these editions have no great authority, so there is no merit in playing them from the facsimile published by Afour Editions of the recorder sonatas (nos. 2, 4, 7 & 11). [The cover of this facsimile uses the 18th century term "flauto solo" meaning recorder; throughout this article, I use the modern terminology; recorder (flauto) and flute (traverso).]

Chrysander (HG)

Chrysander combines the two early prints, *"Roger"* and *"Walsh"*, adding 1a (Flute no. 5) and 13 (Violin no. 5). His edition has become readily available in a variety of reprints

(Gregg Press, E. Kalmus 1353, Lea Pocket Scores 70), and has the great advantage for the authentically-minded performer of being uncluttered by a keyboard realisation. But it has no great textual authority, and no information is given on the sources of the works beyond the early prints. No. 13 was printed from the autograph, but Chrysander unfortunately deleted bars which Handel marked for cutting when the last movement was subsequently altered for inclusion in *Jeptha*, so even that sonata isn't printed accurately.

1a = Flute 5	4 = Recorder 2	8 = Oboe 1	12 = Spurious
1b = Flute 4	5 = Flute 3	9 = Flute 2	13 = Violin 5
2 = Recorder 1	6 = Violin 3	10 = Spurious	14 = Spurious
3 = Violin 2	7 = Recorder 3	11 = Recorder 4	15 = Spurious

(for more on the four spurious sonatas, see below under *Violin sonatas*)

Hallische Händel-Ausgabe (HHA)

Two volumes were issued in this series early on in its existence, before it had become a proper critical edition. There are no editorial reasons for choosing to use these:

HHA IV, 3. *Elf Sonaten für Flöte und bezifferten Bass.* Bärenreiter (BA 4003) 1955.
HHA IV, 4. *Sechs Sonaten für Violine und bezifferten Bass.* Bärenreiter (BA 4004) 1955.

Contents are exactly as in Chrysander, except that the two sonatas he allocated to oboe (his nos. 6, really for violin, and 8) are omitted, and the three *Halle Sonatas* from HG 48 are added. IV, 3 contains both recorder and flute sonatas; IV, 4 has two genuine violin sonatas (HG 3 & 13) and the four spurious ones. The chief merit of the edition was the printing of solo and bass without realisation as in an 18th century edition for use as a part; this I found useful for playing at the keyboard, but cellists tended to be reluctant to look over a single copy with the soloist.

Recently, a third volume has appeared, containing sonatas previously omitted, excellently edited by Terence Best (though it is odd that he is also the editor of the Faber violin set; his rival editions of the three violin sonatas in HHA IV, 18 reached the market almost simultaneously!).

HHA IV, 18. *Neun Sonaten für ein Soloinstrument und basso continuo.* Bärenreiter, BA 4040, 1982.

This volume also has the two parts in score for use as playing part, but regrettably omits the few bass figures. The contents of the volume are not numbered.

p. 3. Violin 1.	p. 15. Recorder 5.	p. 32. Oboe 1.
p. 6. Violin 3.	p. 19. Recorder 6.	p. 36. Oboe 3.
p. 10. Violin 4.	p. 29. Oboe 2.	p. 41. Flute 1.

The Vorwort to the volume (p. vi) contains a useful list of the authentic sonatas. The violin sonatas are listed in the order of the Faber edition which I am using as standard. The recorder sonatas are Faber 5, 6, 1, 2, 3 & 4, the oboe sonatas are Nova 2, 3 & 1 and the flute sonatas Faber 1, 5, 4, 3, 2. The dates of composition given below come from these lists.

HWV

In HHA IV/18 we meet the HWV numbering system for the first time. The 1979 *Händel-Jahrbuch* contains a *Verzeichnis der Werke Georg Friedrich Händels (HWV)*, a brief survey of the numbering systems which will appear in full in its author, Bernd Baselt's, *Händel-Handbuch*. So far, only the first volume of this has appeared, covering the stage works. Since there is such a need for a quick means of identifying Handel's works, some people (including myself, in the Handel section of the *BBC Orchestral Catalogue*) have taken the numbering from the *Händel-Jahrbuch* listing, although it was patently unsatisfactory - the sonatas, for instance, were listed in a manner far too dependent on Chrysander. But Baselt has been changing his numbering, and thus causing confusion. The following corrections need to be made to the Sonatas in the *Händel-Jahrbuch* 1979 list.

359 change to 359a	(Violin 4)	367 change to 367b	(Flute 2)
359a change to 379	(Flute 5)	378 & 379 have become 367a, and are replaced by:	
363a	(Oboe 1)	378	(Flute 1)
363 change to 363b	(Flute 3)	379 (formerly 359a)	(Flute 5)
367a	(Recorder 6)		

The New Grove

The best generally available list of the Handel Sonatas is that by Anthony Hicks contained in the list of works of Handel in *The New Grove*, which should be consulted in the revised version of the article's separate publication.

1 = Recorder 2	7 = Flute 5	13 = Violin 4	For the doubtful and spurious sonatas, see below.
2 = Recorder 5	8 = Oboe 2	14 = Violin 1	
3 = Recorder 3	9 = Oboe 1	15 = Violin 3	
4 = Recorder 6	10 = Oboe 3	16 cf Violin 3	
5 = Recorder 4	11 = Violin 2	17 & 18 [Violin]	
6 = Recorder 1	12 = Violin 5	19 = Recorder p. 63.	
6a = Flute 1			

Flute Sonatas

1 in D	HWV 378. Grove no. 6a (not in original list) HHA IV/18 p. 41 Only source is a non-autograph MS Brussels Conservatoire MS. Litt. XY.15.115, no. 30. This sonata almost leaps from the page when one flicks through the facsimile (Thesaurus musicus, A 7), and the ascription in the manuscript to Weisse can be discounted, in view of the way the music is related to other works of Handel. (A general rule for evaluating the plausibility of any instrumental work attributed to Handel is whether it relates to his known works; if not, as with a G major flute sonata, no. 27 in this manuscript, ascribed to Handel and published as such by R. Kubik (Bärenreiter BA 6809), it is unlikely to be authentic.)	c.1707
2 in b minor HG 27 p. 32	HWV 367b. Opus 1/9 HHA IV/3 p. 42 A transposed version of a recorder sonata no. 6 in d minor	c.1730
3 in G HG 27 p. 19	HWV 363b. Opus 1/5 HHA IV/3 p. 28 A transposed version of oboe sonata no. 3 in F	c.1712
4 in e minor HG 27 p. 6	HWV 359b. Opus 1/1b HHA IV/3 p. 10 A transposed version of violin sonata no. 4 in d minor, extending beyond the range of the baroque flute.	c.1720-4
5 in e minor HG 27 p. 2	HWV 379. Opus 1/1a. Grove no. 7 HHA IV/3 p. 2 Not in the Roger/Walsh op. 1, but added by Chrysander from a hastily-concocted autograph; all the movements are transcriptions, 2 from Sonata 4.	c.1727-8

"Halle" sonatas HWV 374-376

HG 48 p. 130 (repr. LPS 70 p. 57 & EK 1356 p. 130) HHA IV/3 p. 57.
Ed W. Woehl Peters (no. 4554) 1940.
Published by Walsh in 1730, nos 1 & 3 are probably spurious, and no. 2 an unauthentic adaptation of music by Handel. The assumption that they date from early in Handel's life is untenable, since no. 2 must date from after 1712.

Sonata in D ed W. Hinnenthal, Bärenreiter (Hortus Musicus No. 3) 1949.
The ascription to Handel is erroneous, and later editions of this publication correctly bear the name Quantz.

Oboe sonatas

1 in c minor HG 27 p. 29	HWV 366. Opus 1/8. Grove no. 9. HHA IV/18 p. 32	c.1712
2 in B flat	HWV 357. Grove no. 8 HHA IV/18p. 29. Ed. T. Dart & W. Bergmann, Schott, 1948.	c.1707
3 in F	HWV 363a. Grove no. 10 HHA IV/18 p. 36 Almost certainly the original version of the sonata published as op. 1/5 in G.	c.1712

Recorder sonatas

1 in g minor HG 27 p. 9	HWV 360. Opus 1/2. Grove no. 6 HHA IV/3 p. 16	before 1726
2 in a minor HG 27 p. 15	HWV 362. Opus 1/4. Grove no. 1 HHA IV/3 p. 21	before 1726
3 in C HG 27 p. 25	HWV 365. Opus 1/7. Grove no. 3 HHA IV/3 p. 33	before 1726
4 in F HG 27 p. 40	HWV 369. Opus 1/11 HHA IV/3 p. 52 Later rewritten as Organ Concerto op. 4/5.	before 1726
5 in B flat	HWV 377. Grove no. 1 HHA IV/18 p. 15. Ed. T. Dart "The Fitzwilliam Sonatas", Schott 1948, no. 1. Ed. K. Hofmann, Hänssler (HE 11.22), 1974	c.1725
6 in d minor	HWV 367a. Grove no. 4 HHA IV/18 p. 19. Ed. T. Dart "The Fitzwilliam Sonatas", nos 2 & 3. Ed. K. Hofmann, Hänssler (HE 11.22), 1974. Original version of Flute Sonata 2, op. 1/9. Dart's division into two sonatas is confusing. R. Howat has published an edition for violin (see under violin sonatas)	c.1726

The Sonata in G ed. K. Hofmann, Hänssler (HE 11.224), 1974, is Violin Sonata no. 1.

Violin sonatas

In addition to HG, HHA and Faber, there are two other editions to consider. Georg Fr. Händel *Sieben Sonaten* ... herausgegeben ... von Stanley Sadie. Henle, 1971. Handel *Eight sonatas for violin and keyboard* edited by Michael Pilkington. 2 vols. Stainer & Bell, 1982. Various older editions print texts deriving from HG of the six sonatas it prints as for violin, with generally unidiomatic keyboard realisations and violin bowings, etc.; the number in " " refers to such editions.

1 in G	HWV 358. Grove no. 14 HHA IV/18 p. 3. Ed. K. Hofmann, Hänssler (HE 11.224) 1974 for recorder. A curious sonata, avoiding completely the bottom octave on the violin (which justifies Hofmann's publication for recorder) but suddenly in the penultimate bar leaping two octaves above the top E string: perhaps written to tease Corelli?	c.1707
2 in A HG 27 p. 12	HWV 361. Grove no. 11. "Sonata 1". Opus 1/3. HHA IV/4 p. 2. Henle p. 10. St & B. I p. 1.	c.1726
3 in g minor HG 27 p. 22	HWV 364. Grove no. 15. Opus 1/6 HHA IV/18 p. 6. Henle p. 54. St & B II p. 26 Erroneously assigned to oboe by Walsh, and subsequently Chrysander, so omitted from the traditional sets of 6 violin sonatas.	c.1720
4 in d minor	HWV 359a. Grove no. 13 HHA IV/18 p. 10. St & B I p. 15 Original version of Flute Sonata 4 in e minor, op. 1/1b	c.1720
5 in D HG 27 p. 47	HWV 371. "Opus 1/13". Grove no. 12. "Sonata 4" HHA IV/4 p. 28. Henle p. 30. St & B II p. 1 Included as no. 13 of opus 1 by Chrysander, though written long after Walsh's opus 1 was published.	c.1750

Four further sonatas are now considered spurious: they are identified below by the op. 1 number used in HG. They are omitted from the Faber edition.

Op. 1/10 in g minor HG 27 p. 37	HWV 368. "Sonata 2" HHA IV/4 p. 10. Henle p. 16. St & B I p. 8 No. 10 in Walsh's op. 1
op. 1/12 in F HG 27 p. 42	HWV 370. "Sonata 3" HHA IV/4 p. 17. Henle p. 22. St & B I p. 23 No. 12 in Walsh's op. 1
Op. 1/14 in A HG 27 p. 51	HWV 372. "Sonata 5" HHA IV/4 p. 40. Henle p. 42. St & B II p. 12 No. 10 in "Roger's" op. 1
Op. 1/15 in E HG 27 p. 54	HWV 373. "Sonata 6" HHA IV/4 p. 46. Henle p. 48. St & B II p. 19 No. 12 in "Roger's" op. 1
Fantasia in A	Grove no. 17 Ed. Roy Howat, Oxford U.P., 1976, together with Recorder Sonata 6. The Fantasia is probably a sketch for an orchestral work.

Viola da gamba

Sonata in C for gamba and obbligato harpsichord
HG 48 p. 112 (repr. LPS 70 p. 67 & EK 1356 p. 112)
A concordance pointed out as long ago as 1902 by Alfred Einstein offers a more plausible candidate for ascription, Johann Matthias Leffloth (S.I.M.G. IV, 1902 p. 170)

Sonata in g minor for gamba and continuo
Ed. T. Dart, Schott, 1950
This survives only in the form of an incipit in the autograph of the Violin Sonata no. 3, transposing the violin part down an octave and headed "per la Viola da Gamba" (reproduced in HHA IV/18 p. 51).

RECORD REVIEWS

17th century music for viola da gamba and lyra viol. Jason Paras Focus 821

Popular Elizabethan music. The Musicians of Swanne Alley Focus 822

These records arrived as a pleasant surprise just as we were about to go to press. The label was new to me. It is the product of Indiana University Press and Indiana University School of Music, intended to spread the work of the School's Early Music Institute, whose director, Thomas Binkley, will be familiar from the many records of the *Studio der frühen Musik*. The records are distributed in the UK by International Book Distributors Ltd, 66 Woodlane End, Hemel Hempstead, Herts, HP2 4RG, at a price of £6.47 each. The idea of University Presses issuing records as well as books is an interesting one; the nearest British equivalent is the discs issued by the University of East Anglia - Nigel North's lute record, and the interesting collection of choral music by Holst and Britten.

"The Musicians of Swanne Alley" take their name from a reference to the Kytson family (associated with Hengrave Hall and John Wilbye) who employed "the musicians of Swanne Alley" at various times in their London house. Some readers will have heard them live - they toured as part of the Early Music Network last year. The group is directed by Paul O'Dette, one of the leading lutenists of the modern revival, and Lyle Nordstrom, whose work on the consort repertoire will be known to anyone who has tried to sort out the Cambridge consort manuscripts or the lute duets. Performances of the "Morley" type consorts have not been infrequent; but rarely have they been played with such a technical command as is shown here. One usually feels that any ensemble is built round a brilliant lutenist (often, of course, Julian Bream), but that the supporting instruments are just that - here they all sound as if they are played with the same technique and commitment. The only slight disappointment is in the singing. This is an excellent presentation of how the musically literate would have performed the popular music of the period; well worth buying in its own right, but also invaluable when suggestions are required for incidental music for Shakespeare productions, Elizabethan pageants, etc.

Jason Paras was a young gamba player who died, at the age of twenty-nine, in a swimming mishap last summer. This memorial record derives from a live concert at Indiana University on Jan. 10th 1982. One would expect a programme of largely unaccompanied viol music to need a considerable number of retakes before it could make a satisfactory record; so I must first express amazement at the extraordinary technique at the player's command - had the sleeve not told me, I might well not have guessed that the disc was from a single take. He was a player of considerable character. This comes through, not only in the way he reacts with the curious personality of Tobias Hume (three of whose lyra viol works are included), but in the way he welds the works he plays into a continuous sequence by inventing links between them. In addition, he plays his own improvisations on a couple of the standard renaissance basses - a Passamezzo and Conde Claros. He even manages to make one of Aurelio Virgiliano's apparently shapeless exercises sound musical. The second side, of Marais, I found less successful, especially *La Guitare*, which lasts much too long for its substance: he is a much better composer than this record implies. The record is rather short value in terms of playing time; but presumably this was all that was available. It is excellent to have such fine lyra playing on disc, but sad that such a player cannot record again. Proceeds appropriately go to support a memorial scholarship fund.

Clifford Bartlett

Peter Maxwell Davies *Piano sonata*; Alexander Goehr *Capriccio; Nonomiya*. Stephen Pruslin, piano. Auracle Records AUC 1005 (Distributed by Conifer)

Beethoven was and still is a problematic composer on many levels. In the light of later developments during the nineteenth century Mendelssohn's attempts to assimilate late Beethovenian stylistic traits in his Piano Sonatas in E, Op. 6 and B flat, Op. 106 (both early works) and String Quartets in E flat, Op. 12 and A minor, Op. 13 seem wonderfully innocent. His astonishing facility as a composer prodigy blends oddly with the sense of struggle which the undigested strands of Beethoven inevitably suggest to us today. The attempts remained largely localized, and, given the diametrically opposed natures of the respective composers, it is clear that any actual synthesis would have been damaging and virtually impossible.

The Beethovenian shadow, however, became increasingly menacing for subsequent composers, and the problems of perception and assimilation remain daunting. This particular influence, moreover, is still obsessive, and one reason given by composers for their preoccupation with it is the 'advanced' nature of Beethoven's late developments. These were clearly far ahead of Beethoven's contemporaries, and it has been suggested that only now are we in a position to fully appreciate the implications of the music. The compositional challenge, it would follow, is still there - after a century and a half of further stylistic development. But even though musical language has naturally advanced, it has to be acknowledged that any development in the profundity of musical expression is impossible to chart meaningfully. Beethoven's struggles with language were surely always related to the expressive potential of his music. Even if composers are today better able to fathom the structural and technical core of late Beethoven than were their forefathers, they nevertheless expose themselves to the risk of begging an inevitable expressive comparison with the model.

The Piano Sonata of Peter Maxwell Davies is one of quite a few contemporary attempts to confront the issue in one way or another. Its dedicatee, the performer on this record, Stephen Pruslin, has eloquently charted the complex nature of the Sonata's oblique relationship to Beethovenian structural archetypes, and more superficial evidence abounds - elaborate trills and decorative passages, march-like patterns in dotted rhythms, muscular counterpoint and even direct pointers to the Sonata, Op. 110. The interaction of surface and structure is clearly intense and integrated, yet for some reason the piece fails to overwhelm. It is clearly a link in the growing chain of 'classical' pieces by Maxwell Davies - ranging from the Symphony No. 1 (1973-76) to the Sinfonia Concertante (1983) and beyond. (Late Beethovenian concerns also surface in a work like *Ave maris stella*). It would appear to be the most uncompromisingly stoical of these pieces - a tough, abstract argument. Since Maxwell Davies is seen to be wearing an increasing variety of musical hats these days, the Sonta is understandably in the advanced range - densely complex music of a virtuosic nature both technically and intellectually. My main reservation is that the language itself is rather grey and undifferentiated - lacking any strikingly individual accent. This is vividly underlined when the record proceeds with a jump back to 1957 and the *Capriccio* of Alexander Goehr. Whatever the technical differences, the works seemed for a moment to inhabit the same anonymous world. It may be that Maxwell Davies' stylistic plurality is in danger of diffusing a more consistently individual development.

Any balance between the mind and the heart is impossible to analyse technically, and it is probably far too early to comment with any value on this Sonata - this column is naturally confined to impressions. The tight construction over a large span seems to me to inhibit the exhilarating ebb and flow of the Symphony No. 2 - an inhibition also felt in the piano writing itself. This affects the expressive range of the work too, so that

the intensity of the equally forbidding chamber works (*Ave maris stella; Image, reflection, shadow*) is missing. An assimilation of late Beethoven elements needs the context of a strongly individual personal style to ensure a fruitful interaction and a degree of expressive emulation. For this reason, Michael Tippett's Piano Sonata No. 3 is more successful than the First Sonata of Maxwell Davies. It may seem less sophisticated in a superficial sense, yet it has – in Tippett's own terms – Beethovenian rapt intensity and unleashed rhythmic power. A slightly different balance of structural archetypes and thematic allusions (some very close to those in Maxwell Davies' Sonata) consequently seem less superfluous. In comparison, the Sonata of Maxwell Davies leaves a strangely muted impression. Its allusion to Debussy's *Des pas sur la neige* is appropriate, given the context.

Stephen Pruslin's performance is superlative in detail. He is however recorded too closely and the resulting sound is rather dry and clinical, and the effect is cramped. The writing teems with cascades of notes which, though brilliantly articulated, are inevitably caught microscopically. A greater dynamic range coupled with a more resonant ambience would have helped enormously. Any quibbles about the work and its presentation should not however conceal the fact that both record and composition are a major addition to the contemporary repertoire for the piano.

Geraint Lewis

Colin McPhee *Tabuh-Tabuhan*. Eastman Rochester Orchestra cond. Howard Hanson. Gunther Schuller *Seven studies on themes of Paul Klee;* Ernest Bloch *Sinfonia breve*. Minneapolis Symphony Orchestra cond. Antal Dorati. Mercury SRI 75116s.

Howard Hanson *Young composer's guide to the six tone scale;* Joseph Schwantner ... *And the mountains rising nowhere ...;* Aaron Copland *Emblems*. Eastman Wind Ensemble cond. Donald Hunsberger. Mercury SRI 75132s.

A number of records on the mid-price Mercury label are becoming available; some are reissues and some are new recordings. The discs have been remastered (in the case of reissues) and pressed in Holland, and their packaging and presentation is exemplary.

These two records of American music are interesting and include pieces by established composers as well as names unfamiliar over here. The three orchestral pieces on the first of the two discs are given excellent performances – the composer Howard Hanson conducts the Eastman Rochester Orchestra, and Antal Dorati conducts the Minneapolis Symphony Orchestra.

Colin McPhee (1901-1964) composed *Tabuh-Tabuhan* in 1936 when it was performed by Carlos Chavez and the National Orchestra of Mexico City. Written after four years of study in Bali, it is heavily influenced by gamelan music. But this is gamelan music in an American style – McPhee sees an affinity between the Balinese rhythms and jazz and Latin American popular music. His 'nuclear gamelan' (a combination of two pianos, celeste, xylophone, marimba and glockenspiel) forms the core of the orchestra, but traditional instruments give the work an American feel. Something in the studio 'creaks' through the slow movement – I wouldn't have heard it if the surfaces had not been so quiet.

Schuller's *Seven studies on themes of Paul Klee* are split over two sides which is a pity. The movements are short and embrace jazz, blues and mock Arabian music – altogether a disparate suite. Bloch's *Sinfonia breve* is a more solid work and dates from 1953. It was given its première in England by the BBC Symphony Orchestra under Sir Malcolm Sargent and performed later in America under George Szell. Bloch was aiming to write a third Concerto Grosso but decided to use a full orchestra. This is not the best playing on the disc but the piece is a good one.

The second disc (of new recordings) brings into the catalogue works for the American wind band – an ensemble which has flourished in the States since the fifties when a symphonic wind ensemble was founded. The symphonic wind band has remained a vital force in American music and many eminent composers have written specifically for it. The present disc shows three different aspects of the wind band – the orchestral winds in the Hanson piece, an expanded orchestra including piano and percussion for the Schwanter, and the traditional concert band for the Copland.

The young composer's guide to the six tone scale was written by Hanson for the fiftieth anniversary of the Eastman School of Music, the institution of which Hanson was director from 1924 to 1964. The work is a set of thirty-five variations and the composer sets out to embrace 'every possible category of the six tone scale'. Forgetting the technicalities and theories behind it, the work makes agreeable if disjointed listening.

Schwantner's piece was also written for the Eastman School Wind Ensemble but he enlarges the group to include an array of forty-six different percussion instruments – all in just over eleven minutes. It's a very effective and colourful score. *Emblems* by Copland is an enjoyable piece in his 'outdoor style' with the melody we know as *Amazing grace* popping up here and there.

Ronald Corp

BOOK REVIEWS

The new Oxford companion to music General editor: Denis Arnold. Oxford U.P., 1983 2 vols £50.00 (till 31 Jan. 1983: £37.50) ISBN 0 19 311316 3

The title is perhaps misleading. There is nothing inherently wrong with it, except that the new publication is in no way a successor to that curious, infuriating but lovable compilation, the original *Oxford companion to music*. For all its many faults, that had a personality of its own, and seems to have aroused a great deal of affection. But tastes have changed. No reference book now could be so prejudiced. The range of music about which information is required has expanded both chronologically and geographically, while the cultural common ground between author and reader is less clear than that assumed by Percy Scholes in 1938. The level of seriousness presupposed in the reader has changed, too. The original *Companion* was a book into which the casual reader could dip with delight: a book for family use, for the living room, not the study.

What we have, though, is a thorough, impartial, dispassionate and accurate dictionary, of some 2,000 double-column pages, by an impressive array of authors, under the skilful direction of Oxford's Professor of Music. There are several single-volume musical dictionaries; this fills the gap between them and *The new Grove*, ideal for the serious musical household, the branch library or the study. Presentation is clear, with excellent choice of illustrations. These could have been more thoroughly exploited. There is nothing in the entry for *Lyadov* to suggest that his portrait appears on p.766; and it is a pity that the entry for *Curlew river*, which mentions the Noh play Sumidagawa, does not refer to the portrayal of it on p.979. (The spellings of Noh/Nō are inconsistent.) The article on *Japanese music* by Elizabeth Markham (whose CUP study of Saibara is mentioned elsewhere in this issue of *Brio*) is one of a number of excellent, substantial articles on musics of other cultures; I found it considerably easier to follow than the comparable one in *Grove*.

Another area featured strongly is that of instruments, with Anthony Baines as chief author. The main objection, in fact, is that some minor or obsolete instruments do seem

to have a disproportionate amount of space. There are general historical articles, both chronological, geographical and formal. It would have been helpful if an introductory page could have listed these as a group, rather than let the user take pot luck on what terms were used. I haven't yet found a general article on twentieth-century music, but that may be because I haven't thought of the right term to look up. There is a slight English emphasis; why an article *Lute music in England* when no other country is thus honoured? The article *Lute-song*, too, passes over rather too lightly all non-English music for voice and lute, even though Lute-song as a specific term refers to a particular English repertory. In fact, a weakness of the article on the *Lute* is the lack of any thorough account of what it was used for.

Opera synopses have been taken from *The concise Oxford dictionary of opera*. There are some strange omissions: *Lulu*, for instance (though *Wozzeck* is in). Entries for individual compositions come from *The concise Oxford history of music*. There is thus, as I pointed out in reviewing that work, the curious imbalance of information, in that works with a title receive individual entries but those without may or may not have information in the composer entries. Lack of editorial control is suggested by the statement under '*Pathetic*' *symphony* "There is no reason why the symphony should be referred to in England by its French title *Symphonie pathétique*" and its being called simply *Pathétique* in the *Tchaikovsky* entry. (This article is, curiously, unsigned.)

The Companion is up-to-date with deaths earlier this year recorded (Walton and Howells), and even the correct birth date for Andrea Gabrieli (c.1533 instead of c.1510, as shown in a forthcoming article in *Early music history* 3).

Any dictionary of this size will inevitably have a few slips, a few questionable judgements. I mention here a few that I have noticed with no carping intent. It so happened that the first article I glanced at had a slip. *Hymns and hymn tunes* mentions the "great Medieval Latin hymns" (p.890, foot of col.2), and then lists the five surviving sequences, which are quite a different form. Higher up the column, it is misleading to group *Veni Emmanuel*, a late and not (in its Latin form) widespread example, with the other, universally used Latin hymns like *Conditor alme* and *Pangue lingua*: in fact, it is so obscure, that it was only discovered a few years ago that its tune really was medieval! Since under *My Ladye Nevells booke* we are told that it consists of forty-two keyboard pieces by Byrd, it is surprising to find under *Harding, James* that some keyboard pieces by him are contained in it: rather an oversimplified reference to Byrd's arrangement of Harding's Galliard. Is the *Housatonic at Stockbridge* ever played separately? It would have been more helpful to have referred to the song version (no. 15 of *114 songs*). *Howells:* no mention of his blending of the English pastoral with a touch of the blues (*King David* and *Like as the hart*). No mention at all of Schnittke (apparently his preferred spelling to *New Grove's* Shnitke). *Thule the period of cosmographie* is in, but not *The silver swan*, nor the most famous of swan madrigals, *Il bianco e dolce cigno*. To mention that *Robert Simpson* joined the BBC without a reference to his departure from it is perhaps showing undue politeness to that organisation. And mentioning Simpson reminded me of Havergal Brian ... Readers looking up *Martin Luther* will wish to know whether he actually composed tunes like *Ein feste Burg*.

I could go on. But these are mostly small matters. Some of the more substantial articles could also be criticised for possibly confusing emphases. The article on *Harmony*, for instance, seems to put too much weight on the extreme (eg Gesualdo and Dido's lament), rather than demonstrating the norm for particular periods. The next generation of students will be reared on this pair of volumes as the most readily available source of information. Although a rather different publication from its predecessor, it deserves equal success.

Clifford Bartlett

Sound archives: a guide to their establishment and development edited by David Lance. IASA, 1983 (IASA Special Publication, 4)

Although the centenary of the invention of sound recording has passed and we are now well-advanced into the era of digital recording, archives for the preservation of documents in sound are, with few notable exceptions, recent arrivals on the museum and library scene. Few archives are therefore beyond their first generation of staff of dedicated individuals who have evolved the greater part of their craft by experience and the application of specialist interests; there is still nowhere, certainly in the U.K., where one can train to be a sound archivist. The intention of this guide, under the editorship of IASA's current president, David Lance, has been to consider the various aspects of this craft and pass on a consensus of knowledge to those proposing to establish new archives or develop existing ones.

The guide is thoughtfully structured into two groups of chapters, the first dealing with universally relevant considerations such as technical standards, access, documentation and types of organization, the second with specialist subject areas such as ethnomusicology, linguistics, natural history and oral history. Each specialist chapter thereby adds detail to the information contained in the general chapters.

I have few criticisms to make about the detailed content of the guide. There are fine contributions by Dietrich Schuller on the technical basis of sound archive work and ethnomusicology, by Pekka Gronow on the recording industry and by David Lance on oral history, all of which are especially well-written and informative. Trainee oral historians would, however, have been grateful for some guidance on how to conduct their interviews as well as how to prepare them. It is in the more general areas of sound archivism that I found this guide either lacking or premature. This impression was fostered by what amounts to an apology in the preface, namely that since some contributors have offered only the most general guidelines, the guide should be seen as "an introduction to sound archivism": this is a pity since the contributors involved are, mostly, better qualified than anyone else to offer "the last word" or something very close. The supporting bibliography, which one is urged to exploit to supplement the guide, is extensive, but a guide to the relevant periodical literature would have increased its usefulness.

Many of the problems associated with the development of sound archives arise from the situation where appetite for new material outstrips the resources for handling and processing it. Documentation is the least developed area of sound archivism: there is still no internationally (or even institutionally) agreed formula for the full cataloguing of sound recordings and the literature about it, apart from that associated with AACR 2, is scarce. Roger Smither should be congratulated on his thorough discussion of the general requirements of a sound archive catalogue. He deals masterfully with the bibliographers' misguided notion (the like of which has occasionally appeared in the pages of *Brio*) that sound recordings are animated books or scores and can therefore be catalogued according to bibliographic conventions. Interesting catalogue models are offered in the "case studies" but the most interesting, from the national archive point of view, the system developed at the Nederlandse Omroep Stichting in Hilversum, is disappointing in its lack of information about the actual cataloguing process.

The root of the documentation problem is not a lack of ideas but financial provision. Money seems to have been a forbidden subject for this guide, although it is difficult to imagine how it could be tackled given the guide's international relevance and origin. Nevertheless, the general group of chapters might have concerned itself with budgetary guidance (specifically on how much to pay staff, how much to allocate to technical equipment, etc.) and with how best to approach financing authorities. A statement of

the arguments for sound archivism as a cultural necessity on a level with librarianship is a major omission from this guide.

In many ways this guide is welcome: IASA has needed this kind of focus for its accumulated expertise for some time and with sound archives evidently on the increase its guidance will be well-exploited. I hope that a more even and expanded guide will be planned before long.

The publication is available from Dr Ulf Scharlau, Treasurer IASA, Suddeutscher Rundfunk, Schallarchiv, Neckartrasse 230, D 7000 Stuttgart 1, Federal Republic of Germany. Price 35 DM (25 DM to IASA members).

Chris Clark

Michael H. Gray *Bibliography of discographies. Volume 3. Popular music.* R.R. Bowker, 1983 ix + 205pp £39.00 ISBN 0 8352 1683 7

The previous two volumes in this admirable series (*Classical music*, by Michael H. Gray and Gerald Gibson, and *Jazz*, by Daniel Allen) set a high standard, and it is a pleasure to report this is maintained in Volume 3. Michael H. Gray's coverage is broad, encompassing discographies of pop, rock, country, hillbilly, bluegrass, motion picture and stage show music, and although U.S. material predominates one can find entries for many individuals, genres and record companies native to other parts of the world - from Breton popular song to the Australian version of the Regal Zonophone label.

The bibliography is arranged in one alphabetical subject sequence, with headings (for individuals, groups, labels and genres) prominent in heavy type. Gray takes the sensible precaution of adding descriptive phrases in parentheses as necessary, thus enabling the unwary to know that Flamin' Groovies is (are) a group but that Fog City is a label. There is a name index which appears, after only the briefest scrutiny, to be accurate.

As this review is written for the benefit of music librarians in the U.K., it must be pointed out that there is one big snag. The discographies Gray lists are mostly to be found in the 134 periodicals conveniently listed at the back (unfortunately without publication details), but I would be willing to hazard a modest sum in a wager that less than 30% of these titles can be found in UK libraries, and that this percentage can only be increased by reference to private collections. How many librarians, having helpfully informed a reader that there are no less than three discographies of Screamin' Jay Hawkins, will be able to provide the issues of *Goldmine*, *Bim bam boom* and *Shout* in which they appear?

The forthcoming periodicals catalogue may prove this assumption wrong, but I doubt it. The fault is not, of course, with Michael H. Gray for telling us about these discographies, nor with the discographers themselves for publishing their work in offbeat places; it is with us for having remained indifferent for so long to the need to see that these journals are systematically collected.

David Horn

Union check list of collected editions, historical sets and monuments of music in Japanese music libraries compiled by the Working Group of Union Check List in Music Library Association of Japan. Revised and enlarged edition. Tokyo: Music Library Association of Japan/Academia Music Ltd, 1983 541pp Yen 12,500 ISBN 4 900266 01 9

There has been talk about a UK Union Catalogue of Collected Works, etc: it is therefore of great interest to see such a catalogue from Japan. Bibliographically it is based on Charles and Heyer, though full details of publications later than Heyer's 1979 cut-off

date are given in appendix II: otherwise, only the title of the series is printed, individual volumes being represented by their volume number. Composer collections and anthologies are listed in separate alphabetic sequences. Since only twenty-six libraries are covered, locations are presented by printing twenty-six columns on each page, entering the library symbol under the appropriate column when that library has the volume listed. So locations can be spotted at a glance, though at the cost of much wasted space (see the entry for *Zeitschrift für Spielmusik*, for example). It is a system which obviously would not be feasible for a national catalogue here, but might work for a large town or district. It is of interest to see the extent of holdings of this sort of material in Japan, and useful for European publishers to be able to deduce which libraries might be interested in their publications from examining the sort of holdings visible from this catalogue.

The title quoted above is from the alternative, English title page: the main one is, of course, in Japanese. Introductory matter is bilingual; but titles of series are presented in original language only, except for Japanese ones, which are given English titles as well. Addresses and telephone numbers of the participating libraries are listed. The inclusion of some titles in the category of "historical sets and monuments of music" seems a bit odd, but it was sensible to follow an existing bibliography rather than try to make an independent decision on what should qualify for entry.

The Music Library Association of Japan is to be congratulated upon so excellent a catalogue: Japanese musicologists and librarians are fortunate to have such a useful publication available to them.

Clifford Bartlett

Peter Marcan *Music for solo violin unaccompanied: a performer's guide to the published literature of the seventeenth, eighteenth, nineteenth and twentieth centuries* (String Player's Library Series, 1). Peter Marcan Publications, 1983 34pp £7.90 ISBN 0 9504211 5 4

This is the first in a projected series of handbooks devoted to various aspects of string music. The compiler and publisher, an amateur violinist but professional (though not music) librarian working in East London, has managed to examine a large proportion of the unaccompanied repertoire, and this publication is valuable, not only for its listing of so many works, but for his succinct comments on a large proportion of them. It is interesting that by far the majority of the output for the medium is from this century. The 17th century examples could be expanded had some of the division repertoire been included. Baltzar's marvellous set on *John come kiss me now*, for instance, though originally printed with a bass ground, is self-sufficient and effective without it; there is not, as far as I know, a modern edition of this, but the c minor Allemande is included, in probably a rather more accurate edition, as no. 237 of A. Schering: *Geschichte der Musik in Beispielen.* Similarly, if I were asked to recommend an edition of the Biber *Passacaglia*, I would refer to the DTÖ version of the *Mystery sonatas* as a check on a modern interpreter like Max Rostal. By a fortunate alphabetical accident, Bach heads the 18th century; Marcan does not try to list the available or even the desirable editions, though mentions the miniature facsimile. For most of us, Bach *is* the repertoire; the value of this publication to non-players is that it reminds us how many excellent other works are written for the solo instrument.

This guide is produced in typescript on A4 sheets; it is available from 31 Rowliff Rd, High Wycombe, Bucks; the price includes postage. Cheques should be made payable to Peter Marcan. I hope the author's industry and initiative are rewarded.

Clifford Bartlett

Maurice Hinson *Music for more than one piano: an annotated guide.* Indiana U.P., 1983 218pp $18.50 [£12.00 in UK] ISBN 0 253 33952 9

This useful book is from the author of *Music for piano and orchestra* (1981), *The piano in chamber ensemble* (1978) and *Guide to the pianist's repertoire* (1973 with *Supplement*, 1980). There are some 1600 works listed from the period 1700 to the present day. A few earlier works, which the author advocates may be played on pianos, are also included. The cross-section of contemporary works is good, but for obvious reasons, there is no claim made that this area has been comprehensively covered. Transcriptions by major composers or well-known transcribers are included, and there are also transcriptions by composers of their own works. For example Ravel's *La valse* can be found; also Tippett's transcription of his own *Fantasia on a theme of Handel*. The dates of composition or publication are given along with the publisher in addition to such details as the duration, number of pages and a guide to the degree of difficulty. Many of the entries have a commentary on the history and style of the work, which can prove useful in planning a programme. There is a comprehensive list of publishers, and the book is rounded off with a set of indexes listing composers in categories according to the number of pianos and, where appropriate, other instruments.

Raymond McGill

William John Summers *English fourteenth-century polyphony: facsimile edition of sources notated in score* (Münchner Editionen zur Musikgeschichte, 4). Tutzing: Hans Schneider, 1983 292pp DM160 ISBN 3 7952 0387 2

Apart from general selections covering a wide period, published facsimiles are normally of individual manuscripts. *Early English church music* recently issued as vol. 26 a substantial collection of sources of English 14th century music; so, seeing Summers' publication, I was puzzled by the need for what at first sight seemed to be covering very much the same ground. In fact, about half of EECM's plates are not reproduced by Summers, while the proportion unique to Summers is somewhat higher. However, Summers includes the Fountains Fragments, of which a separate facsimile is in the offing, and 101 pages from the Old Hall MS, which is extremely likely to receive an integral facsimile. What worries me, in fact, is not so much the duplication with EECM, but in commercial terms the possibility of restriction of sales (and hence likelihood of publication) of probably higher-quality reproductions of individual manuscripts; while the musicologist is likely to be disturbed by the selection of individual pages outside the context of a manuscript as a whole.

The novelty of this publication is the presentation of a whole corpus selected on stylistic rather than chronological or palaeographical considerations. It will be a valuable companion to the forthcoming vols 16 & 17 of *Polyphonic music of the fourteenth century*. But once that is available, I wonder whether the stylistic consideration is a relevant one for study of the source material? While there are obviously particular notational characteristics of the English discant repertory, who is going to need to study it in such isolation? Currently, musicology is expanding its interest; a source is of interest, not just because of the particular compositions it may transmit, but because of what it tells us about the circumstances of its compilation and use. It is frustrating enough that so many of the musical sources are fragmentary and without context. To fragment sources further by piecemeal presentation in facsimile is odd. Summers has produced the material required by an editor, which one would normally expect to exist only in the format of a file of individual photocopies. It has its uses, but not as a substitute for proper facsimiles of integral sources.

I do not, however, wish to imply that libraries need not purchase it. It considerably increases the amount of 14th century English music available in facsimile. Where it overlaps with EECM 26, it is still valuable, since the quality of photographs and their reproduction varies, and what is unclear in one publication may be clearer in the other (I have detected no consistent superiority in quality between the two). The facsimile is accompanied by useful prefatory material, especially an inventory of the English discant repertory, though I don't see why pages need be wasted with a list of plates, when they are clearly listed in the table of contents and the inventory. I wonder about the need to include both a pagination and a sequence of plates, for a book which is primarily a collection of plates; the chance of confused citation is diminished if there is only one number. The exact page references to RISM catalogue entries would have been more convenient if incorporated in the inventory rather than squashed into an indigestible footnote. But, in spite of criticisms, this is an essential acquisition for libraries providing for the study of medieval music.

Clifford Bartlett

Elwyn A. Wienandt *Johann Pezel (1639-1694: a thematic catalogue of his instrumental works* (Thematic catalogues in music, 9). New York: Pendragon Press, 1983 102pp $48.00 ISBN 0 918728 23 1

Pezel is best known to brass players today, so much so, in fact, that most people who have heard of him at all will be unaware that more of his publications were scored for string ensembles. This gives a conspectus of his work, not only printing incipits, but showing lengths and repeat patterns of each movement. Facsimiles of title pages and a specimen page of music of each publication is given. It is, however, a pity that we cannot see an identical page of *Hora decima musicorum* and *Supellex sonatarum selectarum:* Wienandt reveals that these publications are identical except for their title pages (the former scoring the work for wind, the latter for strings); but without evidence before me, I am sceptical of the claim that the actual plates were transported from Leipzig to Dresden (particularly since the page reproduced is type-set, not engraved), so need to be convinced that the Dresden printer did not just unintelligently copy the earlier edition as closely as he could, or alternatively add a new title page to unsold sheets.

There are some questionable statements in the preface. Wienandt seems to think that the French orchestral lay-out was two violins, two violas and bass rather than one violin line, three violas and bass. He also has a curious idea of the function of the continuo: I thought that the idea that the keyboard was used merely to fill in gaps in the texture had been outmoded long ago. One cannot argue from the presence of a continuo part that the composer was therefore prepared for the performer to leave out a middle part or two. It is, however, in the nature of ensemble music of the period that viola parts may be dispensible. *Musica vespertina Lipsica* is scored for a varying number of parts (though curiously Pezel prints doubling parts in the partbooks which otherwise would have tacets); the catalogue, however, does not indicate the scorings of each piece. The preface has suffered some accident in printing: there is at least a page of text missing between xxviii and xxx (xxix is a table).

The catalogue deals only with Pezel's instrumental music. This is a pity; there are apparently few vocal works, no-one is likely to publish a separate catalogue of them, so it would have been sensible to have included all the information on Pezel's works under one cover. This also lacks the bibliographical information generally included in

thematic catalogues - references to editions of the works and to other studies of them. A considerable amount of Pezel has been published: selections in DDT 63, a complete edition of *Funfstimmige blasende Musik* (transposed for the convenience of modern brass), and two groups of pieces from *Bicinia variorum instrumentorum* recently issued by Nova Music, and there are no doubt various editions aimed specifically at brass players.

This catalogue is useful in reminding us that Pezel's range of interests is wider than is generally believed. I hope that Wienandt, who evidently has the publications transcribed, manages to publish some of the string music. I am particularly intrigued by the 448-bar Ciacona from *Opus musicum sonatarum* using two grounds, one for ritornelli, the other for solo sections.

Clifford Bartlett

Malcolm Boyd *Bach* (The master musicians). Dent, 1983 290pp £10.50 ISBN 0 460 04466 4

Christoph Wolff and others *Bach family* (The new Grove). Macmillan, 1983 372pp £7.95 (pb £4.95) ISBN 0 333 34350 6

There is a curious discrepancy between Bach's status as a composer and the number of books about him. Until the two discussed here appeared there was no adequate recommendation for a straightforward "life and works", except perhaps Geiringer. He, in fact, had produced the only English biography accessible to the general reader since the chronological pattern erected a century ago by Spitta had been swept away by the redating of the cantatas in the 1950s. Now we have two such books, each excellent, but sufficiently different not to be direct competitors. While the private buyer may hesitate which suits his needs, any library, even a small one, should have both.

NG (as I shall abbreviate the Grove-derived book) devotes nearly 200 pages to J.S. Bach; 37 of these comprise the catalogue of works. The catalogue in MM (the *Master musicians* volume) is only five pages shorter, but much less detailed, lacking for instance the scoring of the cantatas and the manual/pedal disposition of the organ works. Both refer to the relevant volumes of BG and NBA, but MM frustratingly does not warn the user when it is listing only a potential volume! MM usefully has an alphabetical list of the church cantatas (though not the secular ones) for the benefit of those who cannot remember the arbitrary numeration. NG neatly, if a little untidily, makes the catalogue function as index to Bach works mentioned in the text; MM wastes five extra pages of its strangely spacious (single-columned) index on this. The NG catalogue is particularly valuable for the thorough revision it has received at the hands of Stephen Daw - though one wishes that some means had been devised of indicating how hypothetical were some of the dates of composition.

As for the text, NG is obviously more concise; in fact, read after it, MM seems positively spacious, with its 220 pages of rather compact (and, for me, more satisfactory) print compared with NG's 133 less capacious pages. NG follows its normal practice of separating life and works; indeed, for the pre-Leipzig period, the authors differ. (Walter Emery contributed the pre-Leipzig biography; the rest is by Christoph Wolff). One expects a MM volume to be organised thus too, but Boyd alternates between life and works. Since Bach tended to vary his output according to the nature of his employment, this works quite well, though the biographical and musical dividing points in the Leipzig years are less clear. The picture of Bach's life and personality that comes across from both accounts is similar. The older image of a devoted church musician, the great religious composer, has gone. This may not entirely fit the current investigation of his knowledge of religious symbolism - unless that was for him not so much a matter of faith as technique. But what comes over clearly is Bach's concentration on music in itself. The various difficulties which beset his life seem to have arisen when his musical activities were thwarted in some way. Both studies avoid some of the more fashionable preoccupations of Bach scholarship: numerology, figurenlehre, rhetoric, etc. Boyd has more space to discuss individual compositions, which he does skilfully, saying something worthwhile without recourse to analytical jargon.

We have waited a long time for a new MM Bach - longer than the publisher would have liked, since an earlier attempt to fill the gap was not completed. What has now appeared is excellent, recognising Bach's greatness, but firmly anchoring him in the circumstances of his time.

Boyd sets Bach into his family background, but NG provides further details of his ancestors, and continues with his descendents, including substantial articles on W.F. and C.P.E. (by Eugene Helm) and J.C. (by Ernest Warburton). For C.P.E. and J.C. in particular, the lists of works are more reliable and fuller than any available elsewhere. The volume needs a map to enable the reader who does not know the relevant parts of Germany to understand the geographical references; MM's apparently very sketchy map in fact serves its purpose very well. Owners of *The new Grove* will need this separate publication for its updatings (apart from the changes to the catalogue, there is an additional section on the Bach revival by Nicholas Temperley, and short emendations elsewhere - like the sentence on p.85 stating that the harpsichord was often used as continuo instrument for the church cantatas); like the other volumes in the series, it enables places which are out of reach of the complete Dictionary to acquire some of its most valuable pages.

Clifford Bartlett

Alan Walker *Franz Liszt: volume I the virtuoso years 1811-1847*. Faber & Faber, 1983 481pp £25.00 ISBN 0 571 10568 8

It is now almost a hundred years since Liszt died (in 1886) and during that time much has been written about the man and his music. At the same time he has also suffered at the hands of biographers, possibly to a greater degree than almost any other figure in musical history. It is reasonable to attribute some of the misconceptions and fictions surrounding Liszt's life to the fact that many of the biographies and related literature have been written by women who, whether intimates or not, seem to have felt some personal involvement with the composer. Liszt is not infrequently regarded as something of a Don Juan-type figure and he is also credited with having fathered dozens of illegitimate children. The official biographer was Lina Ramann; everything that she committed to paper came under the close scrutiny of Carolyne von Sayn-Wittgenstein, who was later to play an important part in Liszt's life. With publication of Liszt's correspondence under the editorship of Marie Lipsius, better known as La Mara, in 1911 a book entitled *Liszt und die Frauen* appeared. This book attempted to document Liszt's relationships with twenty-six women. Already the volume of potentially misleading literature was growing.

One of the women who was closest to Liszt and who must take no small part of the blame for the fictions which have come down to us is Marie d'Agoult, who as the novelist 'Daniel Stern' published a novel called *Nélida*. This novel paints a rather spiteful and unflattering picture of Liszt, resulting from the breakdown of their relationship. Professor Walker's present volume includes the ten-year period of the relationship between Liszt and Marie. It is a daunting prospect to try and give a coherent and clear picture of this relationship, but Professor Walker succeeds admirably. Details of Liszt's early years and an account of Marie's background set the scene for a detailed examina-

tion of their relationship. Marie was twenty-eight years old when she met the twenty-one year old Liszt and there can be little doubt as to the strong emotional demands she must have made on the young, relatively inexperienced man. This volume also charts the years of Liszt's massive concert tours, the period which is usually known as his *Glanzzeit*, when he was separated from Marie for long periods. The catalogue of places which he visited during the years 1838-1847 reads like a couple of pages from the index to an atlas; locations as far apart as Glasgow, St. Petersburg, Constantinople and Granada give some idea of the distance he travelled.

It is a chilling prospect to consider the terrible conditions when considering the extent of Liszt's travels as described by Professor Walker; the sheer length of time to get from one place to another and the uncomfortable means of transport, with journeys which had to be undertaken at night for the sake of saving time. There were ailments and accidents en route and financial losses. Liszt can probably be regarded as the first performer to achieve what today might be called 'superstar' status, and it was at this peak that he retired from the concert platform at the age of thirty-five. It should also be pointed out that not every venue he played at was a scene of hysterical adulation with crowds of cheering people. An icy reception was accorded him on the occasion of his second visit to St. Petersburg as a result of his having expressed sympathy with Poland; a visit to Clonmel in Ireland resulted in a recital given to an audience of twenty-five people.

Liszt's generosity is well documented, and we learn of his efforts with the Beethoven Festival and the incompetence and stupidity with which he was faced from the organising committee. This generosity extends to other areas such as his championship of the music of Berlioz and Wagner; recitals included 'neglected' masterpieces by Beethoven and Schubert.

A particularly fascinating chapter deals with Liszt and the keyboard; we discover fingerings used for trills to achieve a particular effect, and learn how he would practise scales using almost every conceivable fingering in order to help achieve absolute independence of each finger. Typical of this chapter and indeed the whole book is the clarity and lucidity of explanation; it is very refreshing to find in a work of this scope an avoidance of too much technical detail and jargon. Would that more in-depth studies might adopt this sort of approach.

There is a useful concordance table of places with alternative names and the name of the original and current country detailed. An appendix lists the works which Liszt played in concerts between the years 1838 and 1848. This list was probably compiled from memory, for it fails to mention some works which Liszt is known to have performed; nevertheless it makes fascinating reading in that it gives a clear picture of the range of music he performed. With the wealth of information assembled here, it is scarcely surprising that it has taken Professor Walker ten years to write this book; volumes two and three are projected to appear at three or four-year intervals. It is to be hoped that this time-scale may be adhered to. In the meantime anyone with an interest in the biographical aspect of the composer, the history of piano music or performance should not hesitate to investigate this first volume.

Raymond McGill

Horst F.G. Klein *Erstdrucke der musikalischen Werke von Richard Wagner: Bibliographie.* Tutzing: Hans Schneider, 1983 236pp DM 140

There has long been a serious need for a thorough bibliographical study of Wagner first editions, and the present work should have answered that need. It is therefore sad to report that there are a number of inaccuracies and omissions which detract from the

usefulness of this book. The format is similar to that used by Schneider for the two outstanding bibliographical studies of Brahms and Schumann by Kurt Hofmann,[1] with a photograph of each title page facing the bibliographical data. The depth of research in the two Hofmann books is extraordinary, and both are equipped with substantial and important prefaces. The present book has a two-page foreword, and nothing more by way of introduction. Given that Wagner's relationships with his publishers were just as interesting as Brahms's (so well covered by Hofmann), the lack of information on this subject is a serious deficiency.[2]

The bibliography itself is well laid out, printed on fine paper and easy to read. A few of the illustrations are a little muddy, but smaller details in all of them can be read without undue difficulty. The layout (with title pages on the left and descriptions on the right of each opening) often leads to large amounts of blank, white space. In itself this is not, of course, a problem, but the inadequate information on certain editions is cause for concern.

One surprising omission is any mention of the format of these editions. We are not told about the exceptional dimensions of some of the full scores, nor that the Piano Sonata Op. 1 and the Polonaise for Piano Duet Op. 2 are oblong folios. As the illustrations of these two items are square no impression of their unusual format is given. In the case of the piano-vocal score of *Das Liebesmahl der Apostel*, at least the illustration makes the oblong format obvious, even if the commentary does not.

A feature which would be welcome (and which is also lacking from the two Hofmann books) is information about locations of copies. This would be desirable in every case, but with particularly scarce items (such as early printed orchestral parts of the operas) it is important for scholars and bibliographers to know where copies can be found.

Klein's treatment of editions other than the very first issue is highly inconsistent and sometimes confusing. Klein states that Breitkopf & Härtel published a second edition of the piano-vocal score of *Lohengrin* in 1874, when in fact all they did was to produce a transfer issue of the first edition, with the price in Marks as well as Thaler. He remarks that Breitkopf produced a new edition of the Polonaise Op. 2 "nach 1873" without telling us any more. Actually this edition was published in 1865-6 with the plate number 10864; Klein has presumably seen a later issue of this edition with the price in Marks. Inconsistently, there is no mention of the new edition of the Piano Sonata Op. 1 which appeared in 1862 with the plate number 10433. Unlike the first edition of this work, the format of this edition is upright folio. Incidentally, details of these editions of Op. 1 and Op. 2 are given in the critical report of the *Klavierwerke* volume of the new Wagner edition (Vol. 19, Mainz, 1970). The C.F. Meser piano-vocal score of *Rienzi* is adequately described by Klein, but he does not mention the second issue which has a completely new title page, nor the third, almost the same as the second, but engraved by Röder, not Paez, whose business Röder bought in 1853. We are told by Klein about the Fürstner edition of this score, without the interesting reason for this: Fürstner bought Meser's business in 1872 and reissued this vocal score and others (including *Der fliegende Holländer* and *Tannhäuser* neither of which are mentioned by Klein) from the original plates.

The position with *Tannhäuser* is a more serious one. The Paris version is not described in any depth at all - details are limited to a couple of lines at the end of the entries on the Dresden scores, and the piano-vocal score of the Paris version is relegated to a plate in the 'Bildanhang'. Not so the full score, which is not illustrated at all. This version should have a quite separate entry, given the considerable changes which took place. Fortunately, *Tannhäuser* has been dealt with exhaustively by Cecil Hopkinson in *Tannhäuser: an examination of 36 editions* (Tutzing, 1973), a study which Klein does not mention.

The information given by Klein on the piano-vocal score of *Parsifal* is inaccurate. He states that the first printing was "gestochen" (engraved) and that it was published "vor

dem 10. November 1882." A few months ago, James J. Fuld very kindly sent me a copy of a document from the Schott archives relating to this edition. The details are quite clear: the printing was done on April 25th 1882 and 1000 copies were produced (by lithographic transfer) with twenty further copies printed by "Kupferdruck" (engraving). These twenty engraved copies are listed after the 1000 regular copies on the Schott document. The wayward dating of this edition by Klein is inexcusable as James Fuld supplies all the necessary information in his *Book of world-famous music* (New York, 1966, revised and enlarged 1971). He tells us that Schott wrote to Wagner on May 1st 1882 telling him that the work was published, and a copy was entered at Stationers' Hall, London on May 9th, the entry stating that the edition was published on May 1st. The illustration of this edition in Klein's book has no plate number at the foot of the title page. Though this may be correct, it seems unlikely, as the very early copyright deposit copy in the British Library has the plate number on the title page. At any rate, this is a problematic feature of the edition and Klein should at least have supplied some evidence, or better still an explanation.

The question of whether the first issue was printed by transfer or engraved processes arises again with the piano-vocal score of *Siegfried*. Klein states that this was "gestochen". This is not so: as with *Parsifal* and *Götterdämmerung* a few engraved copies were produced probably for presentation *at the same time* as the first regular transfer printing.

With the *Rule Britannia* overture Klein is almost certainly quite wrong. He claims that this work (and the other early overtures *König Ezio, Christopher Columbus* and *Polonia*) was first published by Breitkopf & Härtel in 1907. In fact, the evidence suggests that these works were first published in London by Metzler & Co. some three years earlier, in 1904. Unfortunately I have only been able to find a copy of *Rule Britannia*, the details of which are given below:

> RULE BRITANNIA/OVERTURE/Composed by/RICHARD WAGNER/1.: Copyright U.S.A., 1904 by Metzler & Co., Ltd. London W. r.: 11 arrangements including two for piano solo, and the full score/METZLER & Co Limited,/40 to 43 Great Marlborough Street, London, W./ This Composition may be had for the "Metzler Piano Player"/All rights of representation and performance reserved. Applications for terms for/performance to be addressed to Metzler & Co., sole proprietors for all countries.
>
> Transfer, folio, 16pp, PN M.8200. A note at the foot of the first page of music repeats the 1904 copyright claim of the title page. Dark green wrappers.

This work, along with *Polonia* and *Christopher Columbus* was included in a concert on January 2nd, 1905 at Queen's Hall, London, under Henry Wood. Inserted into the original programme book is a leaflet announcing that Metzler have exclusive rights to these overtures and *König Ezio*. The programme itself states that Metzler are "sole proprietors of the right of performance and publication for the whole world". Copies of this edition in the version for piano solo can be found in the British Library and at Cambridge University Library (who also have the programme and leaflet referred to above).

A muted welcome, then, for this book. The descriptions of all the major operas, including the *Ring* are much more substantial and detailed in Fuld (op. cit.) than here. In short, it is useful to have the pictures, and descriptions of some lesser works, but the level of accuracy is not all it should be.

Nigel Simeone

FOOTNOTES

1. Hofmann (Kurt) *Die Erstdrucke der Werke von Johannes Brahms*. Tutzing, 1975 *and Die Erstdrucke der Werke von Robert Schumann*. Tutzing, 1979.
2. For information on this subject see: Strecker (Ludwig) *Richard Wagner als Verlagsgefährte*. Mainz, 1951.

Eric Sams *The songs of Hugo Wolf*. Eulenburg Books, 1983 401pp £15.00 ISBN 0 903873 32 X

Eric Sams's *The songs of Hugo Wolf* was first published in 1961 and was hailed as a major achievement as well as being the most important study in English of the work of one of the greatest writers of lieder. In the twenty two year period following publication, culminating in this new edition of his book, Eric Sams has remained faithful to his original intention of centering his study on the 242 published songs for voice and piano; in addition there is a discussion of the three Ibsen songs for voice and orchestra which Wolf also arranged for voice and piano. These three songs were part of a commission which also included some choruses and instrumental preludes for an Ibsen production at the Vienna Burgtheather in 1891. In the light of recent research and the discovery of new material, the introductory essay on Wolf as a song-writer has been revised; the section dealing with musical motifs has also been expanded to include fifteen more. Other useful information which has been included for the first time includes the compass of each song (employing the Helmholtz system) and the key, as well as the date of any orchestration made by the composer. The English translations have been thoroughly revised and the general index has been greatly expanded.

Since the first edition appeared, coinciding with the appearance of the *Hugo Wolf sämtliche Werke* (Musikwissenschaftlicher Verlag, Vienna, 1960-), Wolf's genius has gained acknowledgement as a result of the publication of most of his output as well as through the advocacy of a number of internationally acclaimed performers and a growing number of recordings. Nobody with an interest in Wolf and the lied, be they scholar, performer or listener, can afford to be without this book.

Raymond McGill

James A. Hepokoski *Giuseppe Verdi: Falstaff* (Cambridge opera handbooks). Cambridge U.P., 1983 181pp £10.95 ISBN 0 521 23534 0 (pb £4.95 0 521 28016 8)

It would be easy in writing about a work so fully integrated as *Falstaff* to over-emphasise one particular aspect. This admirable study manages to balance the demands of plot, structure, music, musicology, stagecraft and literary interpretation with a skill worthy of its subject. Apart from an unfortunate metaphor in a chapter title ("forging" is more appropriate in a Wagnerian context), there is everything to praise, little to blame. Unlike others in this series, this is essentially a one-man book, except for a final chapter on *Otello* and *Falstaff* by a literary critic, Graham Bradshaw, which suffers somewhat from the sort of seriousness which I abandoned with relief once I had finished my English degree! Neither he nor Hepokoski manages to explain why the character of Falstaff, which seems the more unpleasant the more one looks at him, whether in Shakespeare or Verdi, arouses such public sympathy. Comparison with Elgar's portrait of twenty years later might have been of interest.

Hepokoski is the author of a thesis on the compositional history of the work. He manages to make what could so easily have been a rather dry, academic account seem important. It is certainly useful to have the various versions – not widely different, but sufficiently so to confuse – clearly set out. He explains why the standard full score is less accurate than the vocal scores, and prints passages from the first issue of the latter which were later suppressed (though the clarity of reproduction is not of the best). The defects of the full score, incidentally, have nothing to do with the 27,000 differences between it and the autograph which Denis Vaughan publicised; Verdi was extremely closely involved in rehearsals, and the detailed changes made there would have been inserted

in the conductor's score, not the autograph. There is a general tendency for the musicologically unskilled conductor to place too much weight on autograph scores, irrespective of whether they include the composer's revisions.

Verdi's concern that *Falstaff* have a good French translation, by Boito himself, is a reminder of the curious fad for incomprehensible performances now current. Background reading such as this book is one aid to understanding; but seeing a performance without being able to hear and understand every word which the composer intended to be audible (obviously, not all words in ensembles come into that category) seems to violate the preoccupations of the composer while he was creating the work, so clearly set out here. At least there is a vernacular production touring the country as I write - though ironically it will perform the work in the city in which this is published just before publication day! Anyone seeing the opera, or listening to it on record (the discography lists a dozen complete sets, plus a couple of 78s of two of the original cast) will benefit from the closer understanding a reading of this guide will give him.

Clifford Bartlett

Richard Strauss. Der Rosenkavalier: comedy for music in three acts, story adaptation by Anthony Burgess, introduction by George R. Marek (The Metropolitan Opera Classics Library). Boston, Toronto. Little, Brown & Company, 1982 £9.95 204pp ISBN 0 316 56834 1

This is the first in a new series of opera guides aiming 'to bring readers a greater appreciation of opera as literature', by retelling the plot in the form of a 'novelisation' by a leading writer, in the hope that the story will be made clearer, and therefore enjoyment of the music will be enhanced.

The premiss of this series seems wrong. I can see no clear reason why it is assumed such an adaptation will do this for listeners. While many operas have been based on plays and novels, the prime purpose of an operatic plot is to be seen and heard in the composer's and librettist's conception, not to be read in another adaptation. This adaptation could easily confuse newcomers to the opera, as they wouldn't be sure what happens in each act, even though a brief synopsis by the producer John Cox is also provided. The 1981 English National Opera guide makes no attempt to tell the plot in a fancy way. It has a detailed synopsis allied to an excellent commentary on the work, and a musical analysis which identifies the major numbers in the score. It is a much clearer approach than in the Met guide.

This first volume is a disappointment. Even though the novelisation is the main selling point, it only occupies a quarter of the book. Burgess tells the story in a straightforward manner, but although it has not happened in this case, there is always the danger with such an adaptation that the writer will impose his or her own views and interpretation on the story, embroider on the original plot and characters and obscure the composer's and librettist's treatment.

The aim of appreciating opera as literature is carried to the extreme in that there is virtually no musical analysis or even mention of music in the three introductory articles; nor are there any musical examples. This contrasts with the excellent thematic guide in the ENO book. Any newcomer to the opera would therefore find it difficult to identify the major numbers and highlights of the score.

Apart from the introductory articles (an introduction to the opera and an essay on Strauss and Hofmannsthal), like the ENO guide, this book also has a German/English libretto, illustrations, bibliography and discography. In addition it has a list of Metropolitan Opera casts for this opera.

The articles do not have much substance and make rather boring reading. The translation of the libretto is Alfred Kalisch's of 1913, which includes extensive stage directions. This is also used in the ENO guide, though both books make minor amendments allowing for performing traditions and American and English idioms. Other Americanisms (in phraseology and spelling) which appear elsewhere in the book could irritate some readers.

There are twenty-four pages of plates (mostly coloured), the illustrations mainly coming from the current Met production premièred in 1969. Some of the pictures taken at that time now look rather dated, and the colour reproduction is poor.

The only valuable aspect of this book is the detailed discography which gives casts and exact recording dates of complete recordings (the only major omission being a 1949 live performance from Salzburg on Cetra) and lists the major excerpts from the work available. The disadvantage is that American as opposed to British catalogue numbers are listed.

Those fascinated by opera statistics will enjoy reading through the reasonably complete list of casts. The complete cast lists of nineteen Met performances are given, as well as a listing of artists in major roles through the years, conductors and the number of performances in each season - a total of 217 in thirty-eight seasons up to 1979-80.

After reading any introduction to a work, the reader should be stimulated enough to want to hear the work being discussed. *Rosenkavalier* is not a work I have responded to in the past, but after reading the ENO guide I did feel I wanted to try to get to grips with the piece again. The Met guide, with no information on the music, and something of a denigration of Hofmannsthal, made uninteresting and tedious reading and didn't make me want to experience the opera. As this series is obviously aimed at educating the relative newcomer to opera, this is not a good sign.

Even in paperback, this book is far less useful and value for money than the ENO guide, which is only £2.50 for 128 pages, twenty black and white illustrations, thirty-six pages of introductory articles (only twenty in the Met guide, if the fifty-four page story adaptation is removed) and the eight page thematic guide. Although its bibliography and discography are not very detailed, in all other respects it is a better produced, livelier and more informative book.

I hope that future Met guides (including *La traviata* told by Mary McCarthy and *La Bohème* told by V.S. Pritchett) will devote more space to a musical commentary, and better articles. In its present format, other than for the discography, it cannot be recommended and the ENO guide is distinctly preferable.

Diana Wray

Gustav Holst *Collected facsimile edition of manuscripts of the published works. 3. The planets, opus 32. 4. First choral symphony, opus 41.* Faber Music, 1979 & 1983 254 & 173pp £25.00 & £30.00 ISBN 0 571 10026 0 & 0 571 10044 9

Of the three composers who will be particularly celebrated in Britain in 1984, Elgar is benefiting from a traditional "collected works", while Delius and Holst have gained from a careful revision of many of their publications over the last few years. In the case of Holst, this has been linked with the publication of his main works in facsimile. What distinguishes this from many facsimile publications, in fact, is the care with which Colin Matthews has worked through the scores, pointing out where the existing editions were inaccurate, where the editions presented a more correct version than the autograph, and, occasionally, where both seemed to need alteration. These two volumes present the composer's most popular work and one which, perhaps, sorts out those who love his music as a whole from those who react to it more selectively.

The planets as reproduced here is a complicated manuscript. It certainly needs the thorough annotation it receives here, since several hands were involved in its compilation. The implication given in the preface is that the sections not in the composer's hand were copied out straight from the two-piano version. Further amplification would have been welcome here. At a glance, it would seem that there was not enough information in the two-piano version for an amanuensis to produce the exact scoring the composer had in mind. Was there also a full score sketch? Did, at least in some cases, the pages not in Holst's hand replace pages originally part of the score at a revision stage? There is no collation of the manuscript which might indicate whether the latter is technically a possible deduction. But Imogen Holst, with her experience both of her father's manner of working, and of acting as an amanuensis for another composer, is probably better placed than anyone to decide on this, so it is a pity that the point is passed over. An appendix reproduces the two-piano version of *Mars*; this is clearly a reduction for playing, not a sketch, even if it was produced before the final full score was copied. Holst wanted to hear the work, and the only way feasible at the time was to produce this version. An interesting version of *Neptune* for organ duet is also reproduced.

The manner in which modern composers seek assistance in the labour of writing out full scores complicates the musicologist's task in presenting an accurate text. With *The planets* there is no difficulty in reading the authoritative document. But there are, as always, discrepancies. The editor has to decide when an apparent incongruity is in fact intentional, when an oversight. Is it, for instance, an accident that in *Jupiter* the famous tune is marked "non legato" for the horns, but that there is no such mark for the strings? Does the fact that the score at this point was written out by Vally Lasker rather than the composer make it more justifiable for an editor to add that direction to the strings (as is done in the new Faber full score, which incorporates all the corrections listed here)? Whether significant thus or not, the user will want to know whose hand appears where, so the careful listing of that information by Imogen Holst is most valuable. Nothing specific is said about bar lines, though the mention of barring the opening of *Saturn* (on p. 10) suggests, as one might expect, that other hands were involved.

The *First choral symphony* is a less complicated score, in that all the music is in the composer's hand, though some of the words were added by Jane Joseph and there are a few notes from Harold Brooke of Novello with instructions to a copyist: the engraved score was made from an intervening copy, as happened with *The planets* too – neither of these intermediate scores have survived, so we cannot tell whether changes to Holst's sometimes idiosyncratic orthography were made intentionally by the publisher or accidentally because a copyist decided to normalise. Although both volumes are presented slightly smaller than original size, this only causes inconvenience in the Symphony; *The planets* is generally easier to read, and it is surprising that the change from twenty-eight to thirty stave MS paper makes so much difference. But the Symphony is a neat score, and again very much a final version, not a working copy. An appendix includes a sketch for the Prelude and the first movement; since three stages of sketches survive for the work, it might have been more interesting if sections from each had been included. Another appendix includes the much sketchier fragments of the projected *Second choral symphony*.

Studying a composer's second (and later) thoughts may be a matter of idle curiosity, but it is both satisfying and instructive to see how particular felicities arose. Take, for example, the passage with ostinato bass in the second movement, "Who are these coming". The original version (reproduced, not in the Faber volume, but in the booklet with the recording of the movement by Peter Aston and the Aldeburgh Festival Singers, UEA82015) cadenced rather tamely on "garlands drest"; while a few bars later the rhythm of "is emptied of this" was more conventional. It is also interesting that in the sketch he was happy to write a tune on E with a flat seventh with a three sharp signature, but later felt it necessary to change it to four sharps, and make the sevenths more self-conscious with accidentals.

Both these volumes are good value, considering their size and handsome binding. While smaller libraries may make do with the revised editions of the scores (from Faber and Novello), these handsome facsimiles should become widely available.

Clifford Bartlett

Lewis Foreman *Bax: a composer and his times.* Scholar Press, 1983 491pp £27.50 ISBN 0 85967 643 9

"That so brilliant and enjoyable a score as *Spring fire* should never have been played by a professional orchestra is a major loss ..." – and as I read that passage, on page 109 of Lewis Foreman's new biography of Bax, flooding into my ears was *Spring fire*, in its first professional performance, by the BBC Symphony Orchestra, live on Radio 3 from the Royal Festival Hall. In this double anniversary year – the centenary of Bax's birth, and thirty years since his death – there had been a wide variety of attempts to rectify the neglect of this major figure in British music. Many rare works have appeared in concert programmes, and above all the extensive broadcasts by the BBC, including a twenty-programme series, have covered nearly all the major works of Bax's prolific output. Complementary to this exposure, Lewis Foreman's book provides an invaluable companion. Foreman has been a staunch advocate of Bax for many years; the fruits of his exhaustive researches are compiled into nearly five hundred pages of narration, description and extensive appendices. And it is a fascinating story he tells: Bax was an unashamed romantic ('brazen' was his own word), who led a passionate and picaresque life, which was tragically overtaken by history. After discovering the poetry of W.B. Yeats at the age of nineteen, a life-long obsession began with Celtic culture and traditions – even in his last years he could claim that Yeats's poetry meant more to him "than all the music of the centuries". He learnt Irish Gaelic, writing poems under the pseudonym Dermot O'Byrne, in support of the Irish cause, which were banned by the English censor. In later years Scotland became the location for his inspiration – yet he himself was an Englishman, brought up in Streatham and Hampstead.

Bax was trained at the Royal Academy of Music, a breeding ground at the time for a wealth of far more neglected British composers, whose careers Foreman covers with invaluable expansiveness. Bax achieved fame in the years after the First World War, through his tone poems and a number of chamber works. A prime inspiration was the beautiful young pianist Harriet Cohen, who held an intimate relationship with him to the end, and for whom many of his works were written. From his adolescence Bax was involved with fascinating young women – after flirtations at the Academy he developed a passionate attachment to a young Russian girl, whom he chased all the way to the Ukraine (only to be thwarted by being a witness at her betrothal to another). But the music of Russia made an indelible impression on him. Almost on the rebound he married the daughter of a leading musical family, though within a few years they had parted. Harriet Cohen took over, becoming the pivot of his life. Yet she in turn was to be usurped, in the late twenties, by Mary Gleaves. She was, as Foreman relates, "the exception among his many liaisons, most of which were unsuitable women ... Arnold launched too often into relationships which were based, not on reality, but on the vivid fantasies which he imposed on the objects of his desire: a constant search for an elusive, fleetingly-imagined nymph; an intriguing mixture of child-like, wide-eyed innocence and wanton sexuality". Harriet (formerly) and Mary (later) fulfilled these roles success-

fully, though even in 1937, aged over fifty, Bax still could write in adolescent passion to a new love, Christine Ryan, "... there are not many faery princesses exiled in the world of 1937". He knew his time was past; his tragedy was that, as he was only too desperately aware, his muse was well-nigh exhausted by the age of fifty, though his passion survived, without a true means of expression, to the last.

Far more than is true of most composers, Bax's works were a quite specific reaction to the shifting passions and fortunes of his life. Foreman rightly recognises them as part of the chronicle; hence he decides to treat them chronologically, as they occur in Bax's life, rather than taking the life and the works as separate areas in the book. The drawback of this system is that each individual work therefore ends up with rather a potted programme note, with little in the way of comparative analysis, so that no overall view or argument emerges regarding Bax's style or his position in twentieth-century music. (*The new Grove* article, by Anthony Payne, errs in the opposite direction: it concentrates primarily on analytical procedures, to the virtual exclusion of the biographical aspects of Bax's life.) Bax himself was quite clear on his position, and he expressed firm, if blinkered, views on central European developments in music. The output of the Second Viennese School he dismissed thus: "as a means of expressing emotional states [it] must be confined to those deriving from the major diseases of soul and body". His own subjective expression was open and heart-on-sleeve, in music clearly harmonically grounded, though the harmonies are primarily the result of contrapuntal procedures, rather than the cause of them, conveyed by a genius for orchestration.

Lewis Foreman's problem in telling this colourful tale is that he knows too much: he cannot persuade himself to omit issues which are not strictly relevant. Too often small details inhibit the flow of his argument, as in a passage from later in Bax's life, on p.296:

> "Bax kept up his old friends, too. For example an acquaintance from the early 1930s encountered him on top of a bus in 1934 or 1935, and he remarked that he was on his way to Lady Cholmondley's for dinner ..."

The dating of the acquaintance, and the fact that the meeting was on top of a bus, are quite superfluous details, obscuring the point Foreman is making. Throughout the book also Foreman encumbers his sentences with one-word (generally adjectival) quotations, as though he seeks justification of his own sentiments, viz. p. 171:

> "Bax's music was already appearing in post-war recital programmes. Myra Hess, for example, included May Night in her 'delightful'[14] recital on 6 February ..."

If we look up reference 14 in the notes at the back of the volume, we discover "Musical Times April 1919, p. 128". If we can lay our hands on that volume, we find the original review reads:

> "On February 6, Miss Myra Hess gave a recital that was in all respects delightful ..."

Again the implication of the reference is that there is a matter of significance being referred to, whereas in fact there is not.

But these are small complaints about a book which should clearly be on the shelves of every self-respecting music library. There has been one previous major biography of Bax, by Colin Scott-Sutherland (J.M. Dent, 1973). Scott-Sutherland too is passionate about Bax, and in his book, at half the length of Foreman's, the passion comes through the prose. He is distinctly uneven in his representation of Bax's output, concentrating on only a handful of works, though with greater analytical attention and stylistic conclusions than Foreman, yet the portrait of the artist that emanates is absorbing. Foreman's prose style is unexciting, which, combined with his encyclopaedic approach, makes for a heavy read, but the territory he covers and the story he tells are fascinating in their own right, and the backup of documentation is invaluable.

The common fear of the Bax lobby is that, when by the end of the year the anniversary celebrations are over, Bax's music will sink again into obscurity. That would indeed be a tragedy for British music, and let us hope that Lewis Foreman's book will help to keep this inheritance alive.

Guy Protheroe

Paul Hindmarsh *Frank Bridge: a thematic catalogue, 1900-1941*. Faber Music, 1983 185pp £15.00 ISBN 0 571 10032 5

Bridge's image has changed over the last two decades from that of a contributor to the English early-twentieth century song repertoire to a much tougher one, with more emphasis on the orchestral and chamber music. His most effective advocate was Britten, once his pupil; my first encounter with Bridge's music was at a concert in which he accompanied the first British performance of the *Cantata academica* with *There is a willow*. It is presumably thanks to his influence that Faber Music have played such a large part in the recent republication of Bridge's music, so it is appropriate that it has issued Paul Hindmarsh's excellent catalogue, supported by the Frank Bridge Trust.

The catalogue is arranged chronologically. This means that, almost invariably, access to individual entries will be via the index. I generally find that the best place for any index which is as vital as the "Index of titles and first lines" of this catalogue is right at the end of the book. But here, the book ends with five blank pages, and a five-page General Index, which includes two columns of references to individual Bridge compositions mentioned in places other than their main index entry: this can cause confusion. The title index is not faultless. All the entries for Piano appear out of alphabetical order after *Processional*, and the catalogue number for *Isobel* is 102, not 104. More consideration should have been given to entering the title on the publication. *Sonata for piano* appears only under *Piano sonata, 3 poems* only under *Three poems*. Another annoying feature of the arrangement is that no. 49A, the revised version of the *String quintet*, is placed between 105 and 106; it would have been easier to find had it been given a separate number.

192 works are listed. When groups of songs were written separately, and only linked for publication, they have been separated, though coherent groups are given a single number. Thematic incipits are thorough, with significant solo parts given when they enter after the printed incipit also included, and each movement's incipit given. I noticed a few minor differences between incipits and printed scores, and wondered whether they resulted from differences between autograph and printed edition, or were copying slips; none were significant. Orchestration/instrumentation is given, and source of vocal text; the latter could have been more thorough, since it is useful to know the exact source, not just the name of the poet, and whether Bridge took the poem from an anthology or from any particular edition of the poet. For no. 143, Henry Dawson Lowry's initials have been mis-ordered D.H., which is repeated in the index; the original publication of the song *Into her keeping* has them correct, and quotes the source, Lowry's posthumous collection *The hundred windows*. Durations are given for completed works, number of bars for sketches. Manuscript sources and printed editions are listed, in the case of the latter subsequent publishing history also being briefly mentioned. Dates of compositions are given, usually deriving from an explicit dating by the composer; but Hindmarsh's normal form of wording "Bridge added the date at the end of the last movement" has an air of ambiguity, suggesting, not that he dated the work when he finished it, but that at some time he went through his manuscripts adding dates. But I don't think that the ambiguity is intended. Dates of first performances, and related

reviews, are given, and the entry for each work concludes with an often generous amount of apposite comment.

In spite of occasional criticism, I thoroughly recommend this catalogue. It is reasonably priced, considering how expensive thematic catalogues tend to be, and the reproduction from typescript is acceptable (though with the increasing accessibility of wordprocessors with proportional spacing and justifying programmes, such an appearance will, in the future, seem characteristic of a very small period in publishing history). I suspect that its publisher will soon make out of date some of the information it contains, by reissuing more of Bridge's works, particularly since such a catalogue is in itself a promoter of interest in those which are unavailable; and perhaps someone will find the manuscript of No. 1 in the catalogue, a piano trio performed in 1900 and 1902, but subsequently lost.

Clifford Bartlett

David Ewen *American composers: a biographical dictionary.* Robert Hale, 1983 793pp £22.50 ISBN 0 7090 0692 6

David Ewen's biographical dictionary lists nearly 300 composers from William Billings (1746-1800) to some of the youngest composers of today. It is always going to prove difficult to decide who to include and who to exclude in this sort of reference work; the basic line of demarcation is that all the individuals listed are regarded as 'serious' composers and have achieved some degree of success in terms of performances of works, recordings and publication of their music etc. Composers of 'popular' music are not usually included unless they have contributed works for the concert hall and opera house. As a result we find entries for Duke Ellington, Gershwin and Victor Herbert but not for Stephen Foster, Sousa and Joplin. Those composers who held or still hold American citizenship are included and in that category we find Rachmaninov, Hindemith and Schoenberg; Bartók, Milhaud and Martinu are not included as the time they spent in America was rather more in the nature of an interlude. It can be difficult knowing precisely where to draw the line.

Nearly each entry falls into four sections: the first and usually the longest is biographical. The composer is set in his or her musical and stylistic domain with discussion of important or major works. A section entitled *The composer speaks* is a statement from the figure under consideration in which his or her musical philosophy is set forth. A lot of these statements were specially prepared for this book while some have been culled from published articles and interviews. The other two sections are given over to a list of works and a short bibliography. An appendix gives an index of programmatic titles so that if you've forgotten who wrote *The decline and fall of the sonata* for violin and piano, you can check that it is by Elliott Schwartz (b.1936). Compiling a dictionary of any sort is a massive undertaking and not least when it is the work of one person. David Ewen has drawn on his vast wealth of knowledge and deserves full marks for a fascinating and absorbing book.

Raymond McGill

Pieter C. Van den Toorn *The music of Igor Stravinsky.* Yale U.P., 1983 514pp £25.00 ISBN 0 300 02693 5

Recent literature on Stravinsky has embraced all aspects of this diverse and important composer's life and works. The recent translation of Drushkin's *Igor Stravinsky: his life, works and views* gives a broad overall view of the composer and makes no attempt at

detailed analysis of any of his works. By complete contrast and in a sense complementing Drushkin, Van den Toorn offers us a study of the composer's entire output and an extremely detailed analysis of twenty works. The works chosen for close scrutiny range from the *Firebird* (1910) through to *Abraham and Isaac* (1963). A cursory glance at the selection of works analysed at once reveals an area which has been largely ignored - the theatrical works. *The rake's progress* is unquestionably one of the operatic masterpieces of the twentieth century but in this study it is merely allocated a page or two. As for *Le rossignol*, scarcely any mention is made at all; it's irritating that the references to this work are all under *The nightingale* and that there is no cross-reference under the French title.

The three distinct 'periods' into which Stravinsky's output falls are central to any study. These sudden changes of style and direction were not consequential in the Beethovenian sense; indeed they were almost what might be described as 'revolutionary' - at least in their impact. The sudden adoption of serial techniques in the composer's later years has always posed one of the greatest problems for the Stravinsky scholar. It is curious trying to decide why relatively little attention has been paid to such works as the Septet and the totally serial *Threni*; there is no question as to the importance of these works.

This study is particularly well illustrated with musical examples and the other useful feature is that each work under analysis is prefaced with an account of its composition. While Van den Toorn's work probably represents the most detailed analysis to date of a substantial part of Stravinsky's output, it is not easy reading. It is, in fact, only fair to say that it is such heavy going that the average reader will probably only want to dip into it. But in conjunction with another more general study such as Drushkin, it is both worthwhile and useful.

Raymond McGill

David Schiff *The music of Elliott Carter.* Eulenburg Books, 1983 371pp £22.50 ISBN 0 903873 06 0

Carter is probably the most important American composer of his generation - indeed, he might also be regarded as a significant figure in the hierarchy of twentieth-century Western composers. He has produced a steady stream of what are probably regarded as masterpieces from his earliest to most recent works. This is an achievement which few others could lay claim to, least of all any other Americans. The high esteem in which Carter is held extends to England, and thanks are due to Sir William Glock, who, as BBC Controller of Music in the 1960s, was a powerful force in promoting Carter's music. It is also a fitting tribute that an English publisher has produced the first major study of Carter under the general editorship of Sir William.

David Schiff was a pupil of Carter, and the title of his book reveals that it is a study of the composer's *music* and is not a biography. There is a short introductory chapter which covers his family background and education, and the following two chapters examine his style and compositional technique. In a book of this sort it would not be possible to provide detailed analyses for every work; instead there are numerous musical examples (120 to be precise) with details of form, harmonic features and themes identified. This sort of information is particularly useful for the listener who may not have access to the scores. For those who may want to pursue detailed analysis of individual works, there are charts giving details of chords, intervals, tempi and so on. There is an excellent discography and what is described as a *selective* bibliography of writings by and about Carter and his music - *comprehensive* would probably be a more fitting description. In his

foreword, David Schiff describes the book as a 'guide for listeners, performers and composers'. Coupled with his other aim which is to relate Carter's compositional techniques to other non-musical arts, he achieves an ideal balance.

Raymond McGill

British music yearbook 1984. Editor: Marianne Barton. Classical Music, 1983 640pp £9.50 ISBN 0 9508479 1 7

The 1984 issue has appeared, commendably on time, just as we go to press. There are no drastic changes, though the enormous effort involved in the continual updating of information cannot be underestimated. All users will no doubt find the odd lapse (if so, do report it to the editor); but the overall accuracy continues to impress. This issue drops some of the more general reference sections (e.g. income tax, VAT, copyright), which are due to reappear in a separate handbook - we heard that some years ago about the international section of the original Yearbook! Most libraries will regret that the list of publishers is still split into two sections; though the typographical advantage of the format is clear, it has generally been found less convenient. This is, incidentally, one of the areas of the Yearbook which covers popular music; other sections, such as the general surveys, ignore it completely. I would not, however, want the more popular publishers omitted.

There are the usual surveys of the past year, both articles and lists. Simon Mundy has some acute remarks on the change of Radio Three organisation; listeners should read it, and react (to the BBC) if they notice any decline in standards that may be traced to this. Gavin Henderson's comments on *Orchestras* is also worthy of serious attention. The *Contemporary music* section suffers from a lack of relationship between the prose of Roger Wright, which concentrates on a few strands of current compositional styles, and the subsequent list of first concert performances, which is much more catholic.

Although the price has increased by a pound since last year, the size is virtually the same. The Yearbook is still very good value, and indispensable. How did we manage without it?

Clifford Bartlett

Northern Ireland recorded music list 1982. Edited by Felicity Ehrlich, Gerardette McSourley and Frances McClelland. Dept. of Library and Information Studies, The Queen's University of Belfast 22pp, 1983 £1.95

This list, published for The Audiovisual Panel of the Library and Information Services Council (Northern Ireland), appeared last June (just to late for mention in the last issue of *Brio*), and it is intended to appear annually, each edition covering issues from Dec. 1st to the following Nov. 30th. This issue, covering Jan. 1st - Nov. 30th 1982, lists 139 discs: 50 classified as Country & Western, 45 as Popular Music, 25 as Popular Irish Music, 11 as Traditional Irish Music, 2 as Classical and 6 as Religious; 19 labels are involved. Criteria for inclusion are not defined: is a James Galway disc included as one of the two classical items because he is Irish or because Irish music is included? It is sad that the only other classical item is of Hamilton Harty, since composition apparently flourishes still in the Province. Perhaps this category will have increased for next year.

Clifford Bartlett

IN BRIEF

Unsigned contributions by Clifford Bartlett

Elizabeth J. Markham *Saibara: Japanese court songs of the Heian period*. Cambridge U.P., 1983 2 vols £25 each ISBN 0 521 24583 4 & 0 521 24584 2

After detailed study of the early tablatures, the author demonstrates the relationship between them and the surviving (or revived) examples, relating them to the courtly togaku and komagaku repertoire as well as to possible folk origins. The melodies are analysed into families, while vol. 2 prints all fifty-five examples, with various appendices. The methodology is of interest even to those who are not Japanese experts; though, imagining how frustrated I would be if an important study on troubadour song were published by an inaccessible Japanese University, in Japanese, I'm puzzled at so specialised a book being published here.

Dance and music in South Asian drama: report of Asian traditional performing arts, 1981. Academia Music Ltd. under the auspices of The Japan Foundation, 1983 354pp Yen 13,000 No ISBN

This is a report of the 1981 event of the Asian Traditional Performing Arts project sponsored by the Japan Foundation. The report is part of a 'package' of documentation in various media, including films and discs produced with the aim of providing those interested in Asian performing arts with new insights into the cultural heritage and the performing arts of Asia. It falls into four sections, preceded by attractive colour photos of some of the dances. The first: an introduction to the traditions presented; the second: transcripts of the session discussions; third: individual research reports and fourth: appendices. These last include an illustrated mask catalogue, detailed and illustrated descriptions of musical instruments, Yankshagana song texts and bibliography.

Helen Mason

David P. Appleby *The music of Brazil*. University of Texas Press, 1983 209pp ISBN 0 292 75068 4

English language material on the music of Latin America is notoriously scarce. Gerard Behague's excellent 'Music in Latin America: an introduction' (Prentice-Hall, 1979) gives a tantalising overview of a variety of musical traditions which, to Europeans, seem to be not only part of our own musical traditions but also feel strangely unfamiliar. David Appleby's new book on the music of Brazil is a welcome extended study of the largest single geographical area in the continent. He considers both 'Art' and 'Popular' music, drawing the two strands together frequently in order to explain the essential Latin quality of even the most familiar (European) Brazilian music. General historical points are emphasised when they are of significance in the artistic sphere. Reading the book is slightly laborious whilst terms found in the glossary are still unfamiliar, but on the whole Portuguese is kept to a minimum. There are copious musical examples. Sadly, most of the music quoted is not readily available on recordings here, but this book should provide an impetus to further aural exploration of this much neglected field.

Helen Faulkner

Carl Dahlhaus *Analysis and value judgment*, translated by Siegmund Levarie (Monographs in music No. 1). Pendragon Press, 1982 87pp ISBN 0 918728 20 7

When this book first appeared, as 'Analyse und Werturteil' in 1970, it was seen as part of the new radical approach to analysis and criticism. Things have moved on since then, but we have had to wait thirteen years for this translation which closely follows that of Dahlhaus' earlier *Esthetics of music* (see *Brio* 19/1). Both books are difficult to penetrate, though this translation is considerably more awkward than William Austin's of *Esthetics*. The analytical examples given in this book are more extended, though still essentially within a narrow tradition coming no closer than Schoenberg. Apart from these seven analyses which conclude the book, there is little precise material reference in the main body of the text. It is in the examples that he is most persuasive. Otherwise Dahlhaus argues round the same seemingly irreconcilable poles of analysis and aesthetic judgment from a variety of angles. Of course he is not naive enough to imagine that concrete rules for the evaluation of music could ever be formulated. I wonder quite what he either expected to achieve or believes that he has achieved beyond the certainly impressive examples?

Helen Faulkner

Walter Salmen, general editor *The social status of the professional musician from the middle ages to the 19th century*, annotated and translated from the German by Herbert Kaufman and Barbara Reisner. (*Sociology of music, 1*) New York: Pendragon Press, 1983 281pp $36.00 ISBN 0 918728 16 9

Of particularly musico-bibliographic interest is a chapter by Klaus Hortschansky on "The musician as music dealer in the second half of the 18th century", which discusses how the subscription system operated, and describes the various backgrounds of those whose careers turned to full-time music publishing. Other chapters are of varying quality, the earlier ones being somewhat unfocused, but those on the 18th century more precise and more interesting. The word *German* should appear somewhere in the title, an index is needed, and several cross-references still appear as p. 000.

John M. Ward *Sprightly & cheerful musick: notes on the cittern, gittern and guitar in 16th- and 17th-century England.* The Lute Society, 1983 234pp £13.50 ISSN 0460 007X

Libraries which subscribe to the *Lute society journal* will receive this as a belated vol. XXI for the years 1979-81. Those that do not, but try to cover the basic output of current scholarship, should buy it as an authoritative survey of an aspect of the popular music of the late 16th and 17th centuries. It is a difficult book, not perhaps for general reading. But it contains a thorough survey of the relevant sources, enlivened with a variety of facts illuminating other related subjects.

Franklin B. Zimmerman *Henry Purcell, 1659-1695: his life and times.* Second revised edition. Philadelphia U.P., 1983 473pp £28.50 ISBN 0 8122 7869 0 (p/b £15.00 0 8122 1136 7)

A life of Purcell in itself would take up only a fraction of Zimmerman's 473 pages; but the biography is fleshed out, not with an account of the music, but a vast amount of background information. The original 1967 edition has over the years proved itself immensely useful, so its reappearance is welcome. But I am not convinced that a complete resetting is the best way of repackaging it. It is frustrating for a scholar to deal with page references to one edition when he only has a copy of the other at hand, but the book has not been rewritten to such an extent that it could not have been reissued merely with annotations correcting and supplementing the original. As it is, libraries will need to stock both editions; the first should be kept anyway, because its illustrations are much clearer. The removal of the separate index of Purcell's works is inconvenient; they are incorporated under Purcell in the main index, but not at all clearly set out.

Donovan Dawe *Organists of the City of London 1666-1850.* Author, 1983 178pp £18.00 ISBN 0 9509064 0 9 (Distributed by Quill Printing Services Ltd, 6 Cross St, Padstow, Cornwall PL28 8AT)

This thorough compilation from the surviving documents lists some 1000 organists who served at, or are known to have applied for jobs at, eighty-four City institutions, mostly parish churches, not including St Paul's Cathedral, Christ's Hospital and the Temple. The material is arranged, first by church, listing organists chronologically, and with a brief account of the instrument; there is also a substantial annotated index of names, which adds considerably to the biographical information available. There is even fresh information on Charles Burney, in spite of his having received elsewhere closer biographical study than any other name in the index. The number of female organists is surprisingly high. Dawe discusses this and other individual topics in a series of interesting introductory essays. An essential reference work.

Kerry S. Grant *Dr. Burney as critic and historian of music* (*Studies in musicology,* 62). UMI Research Press/Bowker, 1983 381pp £50.00 ISBN 0 8357 1375 X

Burney is one of the most readable of music historians; Grant's study stresses that Burney was particularly concerned with writing what his audience wanted to read, and that there is a difference between his public and his private opinion on various topics. His attitudes and prejudices were not consistent, either in themselves, or with his public position. His writings are therefore not to be accepted always at face value. This is a valuable study of what lies behind the pages; while reading its critical comments, I sometimes wondered "If Burney is so incompetent, why should anyone bother to read him, or write about him at such length?" But Burney still has much to offer, which can be interpreted more usefully as a result of Grant's study.

Thomas B. Milligan *The concerto and London's musical culture in the late eighteenth century* (*Studies in musicology*, 69). UMI Research Press/Bowker, 1983 376pp £41.75 ISBN 0 8357 1444 1

This study is limited to one particular aspect of London's concert programmes of the 1790s, complementing studies of Haydn in London, which naturally are more concerned with symphony than concerto. There is useful bibliographical information on the editions of the composers concerned (of whom Dussek is probably the most important), including a thematic catalogue of the repertoire (which does not, unfortunately, refer back to the detailed discussion in the text of the book), and discussion of the musical form and style. There are lists of all concertos known to have been performed during the decade, arranged both chronologically and by performer. While it seems a pity that the author concentrates on one form for his statistical information, when it would have been little extra work (and considerably more use) if his computer print-out had covered the whole concert repertoire of the decade, this is an interesting survey of a little known topic which I suspect is likely to be revived in performance and recording by the authentic classical orchestras.

Dezsö Legány *Ferenc Liszt and his country, 1869-1873.* Budapest: Corvina Kiadó, 1983 325pp ISBN 963 13 1541 X

This interesting and informative book, originally published in Hungarian in 1976, throws much new light on the composer and on Hungarian musical life at the time. It reveals a wealth of personal, social and historical detail drawn from hitherto unpublished documents - letters, reports and journals of the period. There are excellent reproductions of contemporary photographs, and extensive appendices. It is to be hoped that the publishers will follow this up with translations of other documents of Hungarian music history, a subject too little known to Western musicians.

Frida Knight

Julian Rushton *The musical language of Berlioz* Cambridge U.P., 1983 303pp £25.00 ISBN 0 521 24279 7

I can imagine Berlioz himself pouring scorn on a book as unreadable as this. But musical analysis has necessarily become more technical as it has become more precise, and the motive, to justify the efficiency of Berlioz's inner ear, is a worthy one. It is accomplished here successfully, and Berlioz's originality is demonstrated to be less irrational than some commentators have suggested.

John G. Doyle *Louis Moreau Gottschalk 1829-1869: a bibliographical study and catalog of works* (Bibliographies in American Music, 7). Detroit: Information Coordinators, 1983 386pp $25.00 ISBN 0 899990 015 1

More in the nature of a statement of research so far, rather than a definitive catalogue, the curious arrangement with separate sections for manuscripts, list of works, modern editions and recordings is likely to infuriate the casual user. But the nature of the material seems to justify it, and the cross-referencing is thorough. It is, however, a nuisance that the reader has to consult alphabetic entries in each chapter, as well as the index, since the latter does not refer to them. There is an extensive annotated bibliography, and the beginnings of a catalogue of references to the composer in contemporary newspapers.

Richard Wagner *My life*, translated by Andrew Gray, edited by Mary Whittall. Cambridge U.P., 1983 786pp £22.50 ISBN 0 521 22929 4

This is a new tranlsation, based on the German edition of 1976. It thus includes sections omitted from the previous version of 1911. While hardly presenting the fullest and most unbiased portrait of the composer, it is important, not only as a source for facts not known from elsewhere, but as a statement of how Wagner wished his past to be seen by two of the most significant figures in his life - Cosima and Ludwig. It makes entertaining reading, and illuminates areas beyond the composer's life - read the section of Wagner in London, for instance (p. 514-526). But it is a difficult book to find one's way round: no chapters, and no index. There are notes to correct Wagner's specific errors, and comments on variants in the text.

Friedrich Nietzsche *Untimely meditations*, translated by R.J. Hollingdale, with an introduction by J.P. Stern. Cambridge U.P., 1983 256pp £15.00 ISBN 0 521 24740 3 (p/b £4.75 0 521 28927 0)

Though most libraries will classify this far from its music section, it is of relevance to musicians in that the last of its four meditations is entitled *Richard Wagner in Bayreuth*, written in 1876, the year Wagner's famous theatre opened and when Nietzche separated from the composer. The counterpoint between the apparent enthusiasm of the meditation and the more critical attitude that lies behind it is one of its chief points of interest. The translation makes it as readable as it is ever likely to be; but the aesthetic and intellectual world shown here seems in many ways as remote as that of the middle ages, not merely a century ago.

Wilhelm von Lenz, ed. Philip Reder *The great piano virtuosos of our time*. Kahn & Averill, 1983 112pp £3.95 ISBN 0 900707 77 1

Von Lenz was a Beethoven enthusiast and he wrote at length on the work of that composer. His serious writings tend to have been eclipsed by the essays in the present volume, which was first published in German in 1872; the first English edition appeared in New York in 1899. Von Lenz was a pupil and friend of Chopin and Liszt and also knew Tausig, Henselt and Cramer. These short essays are refreshingly simple and remind us that the musicians were not only keyboard giants but human beings too.

Raymond McGill

Lionel Carley *Delius: a life in letters. I 1862-1908*. Scolar Press, 1983 458pp £25.00 ISBN 0 85967 656 0

Delius' polyglot correspondence is presented here in a uniform English, which loses the original flavour, though is more comprehensive for most readers. Letters to Delius and his wife are included as well as those written by them; but the book does not make clear the extent of surviving letters which are omitted. Much of the contents concerns practical arrangements for the promotion of Delius' music, travelling, and keeping in touch with friends; there is little of a more aesthetic nature. But there is useful information on the musical world of the 1890s and 1900s, elucidated by the editor's annotations. Various other autobiographical documents covering the earlier period of his life, from which there are few letters, are appended.

Christopher Palmer *Szymanowski* (BBC Music Guides). BBC, 1983 104pp £3.75 ISBN 0 563 20136 3

The latest addition to the useful series of BBC Music Guides is not confined to one particular area or aspect of the composer's output, as is often the case. Instead, Christopher Palmer has charted a chronological survey of Szymanowski's major works from the Second Symphony (1909-10) to the Second Violin Concerto and the *Symphonie concertante* (1932-33). This is prefaced with a short biography and a perspective, in which he sets Szymanowski in the context of his cultural world. Less technical than Jim Samson's *The music of Szymanowski*, this is a welcome introduction for the general reader, though a chronological list of works would usefully have complemented the index.

Raymond McGill

Eric Walter White *Benjamin Britten: his life and operas* (2nd rev. edn.). Faber & Faber, 1983 322pp £15.00 ISBN 0 571 18066 3 (p/b £7.95 ISBN 0571 11946 8)

As the title of this book suggests, the emphasis is on Britten's works for the theatre, including the parables for church performance. About half is devoted to these works, justifiably, since it is perhaps in this field that Britten's contribution to music is particularly significant. There are two new chapters devoted to the last two operas, *Owen Wingrave* (1970) and *Death in Venice* (1973), and the biographical section is extended to cover the last six years of the composer's life. The entire text has been thoroughly revised and re-written by John Evans, Research Scholar to the Britten Estate. The chronological list of published compositions has been updated to include those works published posthumously by Faber Music; in addition the bibliography has been expanded to take account of books which have been written about Britten since his death in 1976. There are many new photographs as well as copious musical examples. The overall result is probably the best introduction to the music of one of the most significant figures in English music this century.

Raymond McGill

Peter Heyworth *Otto Klemperer: his life and times. Volume I 1885-1933*. Cambridge U.P., 1983 492pp £15.00 ISBN 0 521 24293 2

While Klemperer's reputation for many young people today rests chiefly on his performances of the classical repertory from Mozart and Beethoven to Mahler, in his early career he was also a champion and advocate of modern music. He knew Mahler and was associated with some of the great names in twentieth century music: Busoni, Strauss, Schoenberg and Stravinsky. This volume includes a vivid and fascinating account, the first to appear in English, of the Kroll Opera in Berlin while Klemperer was opera director there. He remained there until Hitler's rise to power and his flight from Germany in 1933; the Kroll was destroyed during the war. Peter Heyworth has done an excellent job in this first volume – biographies of performing artists are all too frequently anecdotal and not very penetrating. Here every page is packed with a wealth of detail and information, setting a new standard for this sort of biography. Michael Gray has compiled a discography of Klemperer's commercial recordings made during the period covered in the book, and there is a very thorough index by Frederick Smyth.

Raymond McGill

Sir Adrian Boult *Boult on music: words from a lifetime's communication* (Musicians on music, 1). Toccata Press, 1983 196pp £9.95 ISBN 0 907689 5 (p/b £4.95 ISBN 0 907689 04 3)

'I wonder whether a man whose life is devoted to speaking for other people doesn't lose the power to speak for himself altogether.' So wrote Sir Adrian in 1949; but he had a very clear manner of expression, and although this collection of miscellaneous writings and talks is somewhat repetitive, there is much good sense and wisdom to be found in it. Everything here is intended for the general reader/listener, not the specialist, though the latter can profit from it, even if he might wish for more technicalities. Having just heard a concert with 1st and 2nd violins placed opposite, I would recommend Sir Adrian's remarks on that topic; I also found it interesting that he recognized that there could be advantages in having vocal soloists with the choir rather than separated from it by the orchestra. Alas, although Shostakovich and Britten were, as he hoped, in 1949, eventually able to visit each other's country (and, indeed, to become friends), it did nothing to improve relationships between the UK and USSR as a whole. I was glad to see that he favoured the part of the Albert Hall where I first heard much of the orchestral repertoire - lying on the floor at the back of the gallery. An enjoyable book, though frustrating that each item is so short.

Wim Mertens *American minimal music*, translated by J. Hautekiet. Kahn & Averill, 1983 128pp £6.50 ISBN 0 900707 76 3

The Belgian performer and musicologist Wim Mertens has produced a study of a particular type of experimental music which, although quintessentially American in expression, has had a large-scale effect on many European musical traditions, not least in breaking down cultural barriers by attracting large audiences (especially with the music of Steve Reich) more attuned to popular music. The book is concise (128 pages) but intense, beginning with a useful section on background and a definition of terms, a hard but rewarding task in this case. The author then discusses the music of the four most important composers in this field: La Monte Young, Terry Riley, Steve Reich and Phil Glass. Biography is confined to a minimum. These short sections outline the major compositional procedures used by the composers; there are also many useful musical examples. Following that the basic concepts and ideology of the music is discussed with reference to Adorno, Freud and Lyotard amongst others. A useful and comprehensive bibliography concludes this stimulating thesis which captures the essential ingredients of minimal music very clearly.

Peter Simmons

Early music history 3: studies in medieval and early modern music edited by Iain Fenlon. Cambridge U.P., 1983 202pp £21.00 (£14.00 to individuals) ISSN 0261 1279

This issue begins with an article of particular bibliographical interest by R.J. Agee on the Venetian printing privilege, which among other matters suggests that privileges were obtained particularly for publications which were in some way special, and that Gardano and Scotto were not necessarily rivals. Martin Morell produces biographical information on the Gabrielis, and implies that the Venetian

records might well produce more. Two articles relate to Landini, and more recently discovered sources of English music are described. A detailed index of vols 1-3 is appended.

Popular music 3: producers and markets, edited by Richard Middleton & David Horn. Cambridge U.P., 1983 363pp £20.00 (£12.50 to individuals) ISSN 0261 1430

This is divided, slightly artificially, into three sections: 'In the past', 'The contemporary music industry: organisation and ideology' and 'Modes of musical production'. As with Rushton's Berlioz study from the same publisher, the feeling that the practitioners of the music described would be unable to relate to the analytical language used does not necessarily invalidate it. But those who do not favour musicological study of the music itself will find the study of the industry itself of interest. There is an extensive review section, with a further annotated booklist.

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LETTER

To the editor

Cornwall may be regarded as the Ultima Thule of the United Kingdom's public library network, but I wouldn't want our omission from the list of libraries in the South-West Region (*Brio*, Vol. 20 No. 1, p. 7) to give readers the impression that the Sons of Cornwall have achieved their ideal of an independent Celtic nation: the Tamar river may separate us from the rest of England but so far we're still part of it.

Joe Lloyd-Roberts
County Music and Drama Library
St. Austell

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BUCOS

As widely reported, the *British Union Catalogue of Orchestral Sets* (BUCOS) was published last January. Given the various teething troubles the catalogue had experienced, it is not entirely surprising that the final published version still contains a few errors. These occur mostly in the encoded locations given. As mentioned in the last issue of *Brio*, the holdings of Nottinghamshire and Somerset County Libraries have been somewhat scrambled. Other non-existent locations have been recorded in places. The British Library Lending Division is trying to correct these errors as part of the general process of updating the information held in BUCOS. Any libraries coming across any such errors should report them to Dr Tony Reed, at the Lending Division Music Section.

As several libraries have already sent in updated information, the Lending Division is now in a position to offer a locations service, in those cases where the published catalogue fails. Naturally, the success of this service will depend in large measure on the co-operation of *all* the contributing libraries in also continuing to send in updated information on their holdings! A regular "BUCOS news" should be appearing in the IAML (UK) Newsletter.

Tony Reed

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DREXEL LIBRARY QUARTERLY

Each issue is devoted to a particular topic: those for vol. 19 are 'Collecting popular music', 'Foundations of library practice', 'Fee-based information services to the business community' and 'The state of art librarianship'. It is available from University City Science Center, 3508 Market St, Philadelphia, Pa 19104, U.S.A.

IAML (UK)

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Computerised catalogues: dinosaurs to crush flies
(Brian Redfern)

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