

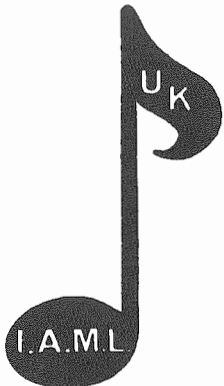
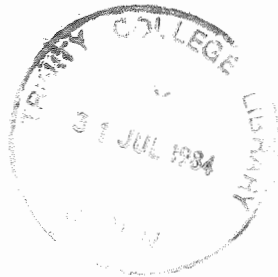
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BRIO

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Spring/Summer 1984

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INTERNATIONAL ASSOCIATION OF
MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES

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BRIO

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Spring/Summer 1984

EDITOR: Clifford Bartlett

ASSISTANT EDITOR: Raymond McGill

1984 SOUTHAMPTON CONFERENCE

Roger Taylor

When the Editor requests a conference report from a member of the Courses, Conferences & Meetings Sub-Committee, he must be possessed of either great faith in the writer's powers of objectivity or an editorial skill to excise any tendency to narcissistically consider one's own navel. Assuming the former, I doubt whether anyone present would profess a view other than that this was yet another highly successful IAML (UK) conference. It was held at the Chamberlain Hall of the University of Southampton, from Friday evening to Monday morning, April 6th - 9th 1984.

As in recent years, major sessions were held on Friday evening, and Saturday, Sunday and Monday mornings. Sunday afternoon was given over to the IAML (UK) A.G.M., and an information and report session which has become an established (and thankfully informal) feature of recent conferences. Alan Hood's well-respected ability to deal on these occasions with the unexpected was tested to the extreme with the arrival at very short notice of Stanley Sadie. He sought to promote the forthcoming (February 1985) New Grove Dictionary of Musical Instruments and Instrument Makers.

First off, as it were, on Friday evening was Dr. Christopher Roads, Director of the National Sound Archive since August 1983. He is very much in the hot-seat as the NSA learns to live with The British Library. He perceived thirteen roles for the NSA since all depended entirely on levels of funding by BL (and hence by central government), his manner reminded one of a man perusing life insurance policies while awaiting his physician's verdict from the X-ray room on his life expectancy.

Saturday morning's sessions were held in the Turner Sims Concert Hall on the main University campus. On paper, this part of the Conference Programme may have appeared of only slight relevance to music librarianship. Those who did attend were thoroughly rewarded. First, Robin Bowman, of the University Music Department, managed to link Prokofiev, Webern, Elgar, Stokowski, J.S. Bach, Peter Philips and Caccini in addressing "The Composer or the arranger - to whom does the composition belong?" He started with the differing concepts of authorship inherent in arrangements of J.S. Bach by Stokowski, Elgar and Webern (and one thought of the topical controversy surrounding The Beatles and George Martin), and speculated about exactly who is the true author of those late Prokofiev works where the composer handed rough drafts to secretaries for completion. He then proceeded to explore the interrelationship between the Giulio Caccini solo madrigal *Amarilli mia bella* (Florence, 1602) and the keyboard reworking by Peter Philips (London, 1603); they appear side-by-side in Arnold Schering's *Geschichte der Musik in Beispielen* (Wiesbaden: Breitkopf & Härtel, 1931/1959, Nos. 173, 174, pp. 193-197). In terms of basic cataloguing, one could see unfolded an early example of the authorship dilemma posed by Liszt transcriptions and paraphrases.

Next, Carl Dolmetsch and Joseph Saxby gave a lecture-recital of early music. This year sees the Diamond Jubilee of the Haslemere Festival, and it is no mere cliché to say that both gentlemen have devoted a lifetime to music. Carl Dolmetsch reminisced about his early days in the Dolmetsch family, required to learn and perform whatever instruments were in demand, and let drop those pearls of wisdom which should never be lost

for ever. Like some religious sects, he said, early music practitioners may be prone to worship of the letter while forgetting the spirit. Remembering some of the soul-less, dryly academic performances of 'early music' fashionable some years ago, one can but applaud the warmth, humanity and simple love of music with which he has helped to return this repertoire to the fold of true music-making.

Saturday afternoon presented a choice for delegates. Back at the Turner Sims Concert Hall was a choral workshop of baroque music led by Ian Graham-Jones and members of the Southern Early Music Forum. Those not possessed of baroque voices departed to Winchester for visits to the Cathedral Library and to the Winchester College Libraries. Thanks were due to Paul Yeats-Edwards for plundering the strongroom to emerge with a range of fascinating documents. The evening saw a concert by The Consort of Twelve of baroque music by Telemann, Destouches, Vivaldi and Mudge.

Great interest had been shown at two one-day courses held in the summer of 1983 concerning library computerisation in general and the Circo stock circulation system in particular. It had been decided therefore to devote an entire Sunday morning session to the umbrella title of "Integrated Computerised Systems" and to explore further the current trends in U.K. libraries and their implications for music libraries.

Shirley Adams, Library Analyst for the User Support Section of BLCMP, explained the history, current practices and ambitions of the Birmingham-based cooperative. Provided that a library system adopted Circo, BLCMP could provide a complete package for stock circulation and cataloguing. She was followed by Peter Evans who introduced his relatively new computer consultancy service, Biblio-Tech. He is already working with the Royal Northern School of Music Library to develop a tailor-made system. Feeling like a New Guinea tribesman confronting the First White Man, one was led almost incredulously to the very brink of the 21st century. With talk of integrated and disintegrated systems (the former apparently when one computer chats directly to another), and the potential for the digital relay of music from a catalogue entry ("Your Hundred Best Incipits ...?"), some were seen to shy away from the edge of the technological cliff. At one stage loomed the prospect of some diabolical, digitally-transposed soprano Tony Hodges; this might well have been the fruits of a fuse-blown analogue imagination, however ...

The Plan at this stage called for Geac to present its new integrated system. The company had had to withdraw only on the previous Friday afternoon (April 6th), and at less than 48 hours' notice delegates received an excellent exposition of "Geac in Somerset" by David Taylor, Deputy County Librarian, and Dora Lockyer, Head of Bibliographical Services, Somerset County Library. While hesitating to eulogize one's own library authority, it was difficult to envisage gaining from Geac itself. A selection of slides demonstrated the first Geac system to be installed in a U.K. public library authority, and the commentary was both authoritative and entertaining.

Geac is also in use at the London Borough of Camden, and its Principal Audio-Visual Librarian, John Morgan (no stranger to IAML circles and "music librarian despite the title") concluded the morning with a discourse that Chaucer would have called 'The Music Librarian's Tale'. He was at pains not to be seen as an advocate or detractor of Geac. This was the system selected by Upper Management for the whole library authority, and one "just had to get on with it." He was disturbed by the adverse psychological effects of a slow (2-second) response rate (although David Taylor interjected that this was still less than one second in the Somerset system), and felt restricted by the system's limited analytical capacity. This demonstrated how a system more than adequate for general library requirements failed to meet music library demands. How, for example, should an item (printed or recorded) comprising ten component pieces

be accommodated within a maximum of four analytical entries? This was not the fault of Geac itself, but of those who designed the system to that specification. On the credit side, the system could respond to various fields within an entry, such as to provide a register under performer.

The general theme of Monday's session continued with an evaluation of current cataloguing practices. In a paper to the 1982 IAML international conference at Brussels (reported in *Fontes Artis Musicae*, vol.30/1-2, January-June 1983, pp.60-61), Brian Redfern had commented that "... librarians have produced enough catalogues for the present ... I am not convinced that computers are being used properly by librarians. Their on line potential is largely unexploited. The use of them to produce catalogues seems a good example of the use of a dinosaur rather than an elephant to crush a fly. As an ordinary user I find library catalogues less helpful than they used to be." In an address entitled 'Dinosaurs to crush flies: an examination of the role of computerised catalogues in music libraries, with a plea for the return of sanity', the esteemed "ordinary user" gave vent to his post-retirement experiences (in the good-humoured manner of a laughing scorpion ...). He quoted Ranganathan's dictum that the time of a library user should be saved, not wasted, by library procedures. To these ends, catalogue entries (particularly in cooperative schemes) were found to be unduly complicated, regarded as bibliographic tools rather than as a finding guide to library shelves. Author, title, edition and classification were all that was necessary. Adherence to original languages was not always helpful - witness *Bluebeard's Castle* in Hungarian (and one remembered the transliterated mouthful for *The Tale of Tsar Saltan* in the New Grove worklist - vol.16, p.35). Even that sacred cow the Uniform Title was called into question. A speaker from the floor endorsed this on grounds of cost effectiveness: the sheer economics of staff time involved in adopting any sets of rules, or retrospectively recataloguing, might prove inhibitive.

A panel comprising Malcolm Jones (Birmingham), Robert Tucker (Barbican) and Patrick Mills (BLBSD) developed a lively discussion. The Circo system used at the Barbican, for example, cannot provide the standard of analytical cataloguing available on catalogue cards. It was also absolutely necessary to identify compatible editions for performance material in multiple copies, and a catalogue of orchestral parts really ought to cite orchestrations.

The discussion gradually turned away from specifics to become very much a summary of the general conference feeling. John Morgan on Sunday had stated that it was up to the music librarian both to define his specialist requirements *viz-a-viz* computerisation and to negotiate with upper management for the right to state these requirements. Both Albert Mullis (BLBSD) and John May expressed views that certain problems in the past were of music librarians' own making and resulted invariably from their relatively low positions in management hierarchies. Only if IAML itself could raise its profile (and hence its "political clout") within the profession as a whole could it seek to enhance the standard of music librarianship and music provision with the likes of the British Library, the Library Association, chief librarians and music publishers. Complacency is our greatest danger.

As President, I wish to say what Roger Taylor, as one of the Conference organisers, cannot say himself: how much the Branch owes to every member of the Courses, Conferences & Meetings Subcommittee. Months of preparation followed by work actually at the Conference, with a capacity to handle those emergencies which afflict even the best-organised events, have given us a happy and useful weekend. Particular thanks are due to Jane McGrave of Hampshire who carried a special burden for the local arrangements, which contributed so much to the success of the 1984 Conference.

Roger Crudge

**DINOSAURS TO CRUSH FLIES
COMPUTER CATALOGUES, CLASSIFICATION AND
OTHER BARRIERS TO LIBRARY USE**

Brian Redfern

Based on a contribution to the Southampton Conference

In *The Bessie Smith Companion* the author, Edward Brooks, writes:

“During the period of her recording career jazz underwent tremendous changes, but Bessie Smith hardly noticed. A dinosaur, but a magnificent one.”

The same is surely true of computer catalogues. The computer is of equal importance in the history of mankind as the invention of moveable type. The next two hundred years will be as releasing to mankind as was the same length of time to Europeans following the invention of this method of printing. Historians like to find all sorts of reasons for the surge forward in European development which occurred in the sixteenth century, but it must surely be due to the sudden way in which information could be duplicated quickly at that time, compared with the old manuscript method. Now we have an even more powerful method of reproduction, a very sophisticated piece of machinery which offers extraordinary options to mankind. These are really much greater than those offered by nuclear power and with much less dangerous side effects.

So what have librarians done? So far very little except produce computer catalogues and computer charging systems, neither of which appear to produce the same flexibility as the older systems which they replaced. When the computer was first offered to librarians as a tool of library management there was much discussion about its possible uses. Some librarians with vision said it could be used to provide large data banks, if libraries could co-operate more efficiently than they had done in the past. Unfortunately the timid won the day. The Post Office, as it then was, the BBC and ITV went on to produce the data banks, while librarians vanished into their corners and produced catalogues, which more than half their users never consult anyway. What creature is nearer to these twentieth century monsters than the dinosaur?

Furthermore the computer now provides catalogues much more swiftly than the old methods. Unfortunately the catalogues now being made available in libraries are based on a most labyrinthine code, which gives the impression that its compilers have never heard of library users and consideration of their needs. AACR2 convinces me that a committee constituted for the construction of cataloguing codes ought to have a majority of its members drawn from those who are in daily contact with readers. The cataloguing room ought never to be seen as the power house of the library; it has too rarified an atmosphere. It is the public departments which are the reason for the existence of libraries and it is there that the evidence can best be found for the kind of catalogues libraries need.

I have even heard it said that readers never use catalogues, so librarians should design catalogues for librarians to use. Surely the proper approach is to try to establish why readers do not use catalogues, what sort of information they require from them and how this can best be arranged. From my observation as a librarian working in public departments for many years, as a library school lecturer trying to teach and justify such codes as the 1908 one and AACR2, both of which seemed to successive generations of students to be full of unnecessary obscurity, and as a reader in many different kinds

of library I would guess that the following points might be made:

1. Entries contain much too much information. The essential is the author's name, title, edition, possibly publisher, and class mark.
2. The author's name should be given in the form in which it is generally known. By that is meant that Beethoven is called Beethoven, not Ludwig Van Beethoven. If there are two composers or authors with the same name then usually the most famous is known universally by his or her surname, so why waste time adding forenames. Everybody knows who I mean when I say Bach. Nobody ever says “The famous Mr Churchill”; everybody says “Mozart” and “Leopold Mozart.”
3. Catalogues should be arranged alphabetically. They are much easier to use. How right the Americans are to stick to the dictionary catalogue and think our veneration of the classified catalogue strange. For all its faults the dictionary catalogue is so much more reader friendly.
4. As far as possible material should be arranged on the shelves to avoid the necessity for readers to consult catalogues. Thus reference materials such as full scores should be arranged A/Z by composer, sub-arranged A/Z by title. Any material, lending or reference, which lends itself to alphabetical order should be so arranged with its catalogue similarly ordered. Music materials which could be so arranged are miniature and vocal scores and biographies of composers.

It is often said that cataloguers need to give all the other information found in catalogue entries because some day a reader will appear like Marley's ghost and demand to know how many pages a particular publication has and where its principal place of publication is or which study scores have portraits of their composers. Those who try to justify the excessive and useless detail given in so many library catalogues by this argument are missing the point. The function of a library catalogue is to serve as a finding guide to the stock of the library. It should not be asked to be a bibliography. Librarians spend a great deal of money on bibliographies, so why do they expect their catalogues to duplicate the function of these bibliographies?

I suspect that many librarians who want detail of the kind required by AACR2, together with its extraordinary punctuation, may feel that it gives their work prestige. A lawyer colleague at the Polytechnic of North London commented that it would be a disaster, if laws were simply framed. There would be no need for lawyers. Do librarians sometimes feel the same about cataloguing codes? To me librarianship was an exciting job, which I thoroughly enjoyed. I believe that in my working life I helped a lot of people to find books and music which they wanted and that, in common with many other librarians though sadly not all, I had a professional skill for finding information, which set me apart from other people and justified my money. That for me is what being a librarian is all about. In doing that I wanted my catalogue to tell me where the items I wanted were. I did not want it to justify my salary by its obscurity.

In teaching I often referred to the archaeological layers to be found in library catalogues, by which I meant the different approaches successive cataloguers had to their trade and which were revealed by different forms of catalogues and different layouts of entries. This process can be seen most clearly of course in large library catalogues and in the varying physical forms it has produced. Thus there may be an early catalogue in printed book form, followed by a sheaf catalogue and a card catalogue, with the newest dazzler in the microfiche reader. This shows the readiness of each cataloguer to move with the times. Or does it really show each cataloguer's wish to impose his or her special mark on the library catalogue? Whatever the reason it is all terribly confusing

for the reader. It leaves a feeling a little like that one feels on reading the instructions on a crate: "Keep bottom side uppermost. NB In order to avoid confusion, the bottom has been labelled top and the top bottom." But there should not be such confusion in a library. Libraries should be reader friendly. Dinosaurs appear not to have been very friendly towards our ancestors. No more do many library catalogues appear to be friendly to readers.

Ranganathan's five laws of library science are very important guidelines and we ignore them at our peril.

1. Books are for use
2. Every reader his book
3. Every book its reader
4. Save the time of the reader
5. A library is a growing organism

I suspect many readers do not use catalogues because they do not fulfill the fourth law, so they stand like dinosaurs in museums, relics of a past glory which never was and now, unlike dinosaurs, breeding faster than ever, because of the misuse of the computer to aid in their production.

At this point it is important to stress that I am not against the production and use of catalogues. I believe they are vital to the proper running of a library, but I am convinced they must be kept in their place. One of the great rules of cataloguing which I was taught was that a catalogue must be consistent. I used to teach this for a long time myself until I realised that it really was a lot of nonsense. The archaeological layer business to which I referred above makes a nonsense of it straightaway. If one wants to stamp one's own identity on a catalogue, the need for consistency is conveniently forgotten by the purist. But that does not really matter. Different kinds of library materials require different kinds of cataloguing treatment and I believe they should receive it. I have already mentioned some materials which need not be catalogued at all. The vast majority requires very simple entry with author, title, edition and class number, but a number of items may require very full cataloguing. This may well apply to a special collection of a composer's works, especially when autograph manuscripts are held. If catalogues have to be produced by central cataloguing agencies, and I have yet to be convinced that they do, then the flexibility of the computer should be used to enable libraries to use only those areas of the agency's full entry which those libraries require. I am not impressed by the standard of cataloguing of at least one agency. I know many librarians scoffed at the first issue of the MPA's *Music in Print* for its very evident faults, caused largely because the publishers unwisely attempted to use AACR2. Perhaps those who scoffed need to look to their own catalogues, to judge by some that I have occasion to use. Is this really because the code has got too complicated for its own compilers to understand? The dinosaur still figures in our terror movies and our nightmares.

But there were other creatures in the prehistoric world which fill our minds with terror and in libraries there are other barriers to effective use. One of these is classification. Human beings classify all the time of course. Some of the classifying we do is essential to our survival, thus we learn to classify things such as fire as potentially dangerous to us and we learn very quickly to treat them with respect. Classification theorists in this country have built a whole edifice on this idea which has resulted in the very detailed classification found in the BNB and in use on the spines of library books which were never meant for such indignities. We have to have order on our shelves, but I cannot believe that readers' interests are best served by the very detailed classification to be found in the so-called Phoenix 780. If there has to be a revision of 780, and sanity demands that there should be, then it needs to be in the direction McColvin took, that

is towards simplification. His scheme is used by more libraries than any other scheme. It has imperfections I know, but after prodigious efforts by theorists such as Coates and Sweeney, schemes such as BCM and Phoenix offer few advantages over McColvin, which is so simple to use both for the classifier and the reader.

David Clark, Music Librarian at Oxford Public Library, is keen to establish co-operation between libraries using McColvin, so that all libraries would benefit from revisions introduced at different libraries. Like all great librarians McColvin always thought from the readers' end of the spectrum, a weak librarian is only concerned with librarians' problems. This means that McColvin's scheme tries to group music in the way it is actually used by the musicians. He has not always been successful in this, but so simple is the scheme it is capable of easy revision. He groups like families in broad categories rather than the narrow families found in other schemes. This makes browsing very revealing and effective. Also it is much more like the arrangement used in music shops, frowned on by many music librarians but familiar ground to many readers. And of course the scheme anticipates the arrangement by broad categories being used in many public lending libraries now.

As a library school lecturer I had the opportunity to visit many libraries. I observed over the years that industrial librarians were much more flexible in their approach to cataloguing and classification than were public and academic librarians. Industrial librarians were always called on to justify their existence in the same way that other librarians are now being required to do. Whatever the reason they seemed to me to be much better at saying: this is what my reader wants and so this is the way I am going to do it. I recall the librarian of British Overseas Airways Engineering Division apologising that he used alphabetical order to arrange the repair manuals to different aircraft. This of course was very quick and effective, but how sad that he felt guilty and that he had somehow failed as a librarian because he had not used classification. He was saving the time of his reader in a very vital way. Yet such is still the domination of classification theory in this country that he felt himself a failure. It is probably a legacy from the days when classification and cataloguing dominated the Library Association's examination syllabus. It is time these dinosaurs were laid to rest and librarians got down to their real professional skills.

By that I do not mean that there should be no cataloguing and classification. Far from it. These tasks are essential management tools to be used by librarians in the running of libraries, not the crown jewels of library science. As such they should be seen in the same light as statistics, O & M, personnel management and other management techniques. Good examples of the sort of approach I would applaud are the publication of regional catalogues of vocal sets, when a definite user need is being met. In individual libraries I like the use of visible index strips for cataloguing gramophone records and cassettes and the use of the Gramophone Classical Catalogue to save the library having to provide indexes to artists and orchestras.

Other Barriers

There are a number of barriers to library use apart from those dealt with so far. I would like to mention one or two, of which I am much more aware now I am an ordinary reader again.

Guiding leaves much to be desired. Many music departments are in separate rooms, but the signs to these are not always clearly to be seen. If they are missed on entering the library there is often nothing in the main library to indicate where music may be found. There needs to be a shelf guide where music would normally be in the classification sequence. The best guided music library I have used is in the Central Library in Hull.

Here the department is in a very out of the way corner, but the guiding to it is excellent. A reader does not have to ask, and many will go away dissatisfied from other libraries rather than ask. It is no good the librarian saying they *should* ask. It is a fact that many people are too nervous or shy to ask and librarians must cater for that failing, as much as they attempt to cater for the blind. It is interesting to study commercial guiding in shops, where pressure is on to sell. Librarians could learn much from such study.

Security has become a major problem in many libraries. This of course can be something over which the music librarian has little control, but it is important not to scare users away. Large stores have an even greater obsession about theft than have libraries, but their security systems are very unobtrusive, whereas some libraries have security systems clearly visible as well as burly security men very much in evidence. I am sure many thieves would see this as a challenge and a provocation, while more timid readers might be deterred from using the library. It certainly adds to the public institution image of the library. The curious thing is that some libraries where security firms provide the service seem to allow these firms to dictate security policy. An unfortunate development, I would think.

Two final barriers are rather more subtle. One is that I feel music librarians are in danger of separating themselves from the rest of the profession. We do have a tendency to go on about how essential it is to have a qualification in music to work in a music library, but there are a number of excellent music librarians who disprove this point. Further I believe that a good librarian is capable of working with any kind of material and I detect a certain annoyance among other librarians, when they are faced with an attitude which implies they are totally incompetent in handling this material. Sometimes this is true, but by no means always and it is dangerous to separate ourselves too much from our own professional colleagues by this kind of professional arrogance, when so many problems face all of us.

Finally I have long held the feeling that most music libraries are too specialised in concert or classical music. Too often the term 'serious music' is used to describe this type of music, while all others are lumped together under popular. Jazz, folk and brass band music could never be described as popular styles to judge by the number of people interested, which in each case is probably as small as the number interested in concert music. In all these kinds some of the most exciting musicological research is now being done and they along with other styles deserve as much attention as concert music. I know all about the problems of funds, but many people interested in a very serious way in music do not use music libraries, because there is nothing there to interest them. They could be valuable allies in the battle for funds.

* * * * *

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1984 CONFERENCE - REPORT ON THE INFORMATION SESSION

Anna Smart

Over the last few years the report and information session has gained in importance during our weekend conference programme. It offers delegates the opportunity to share news and views in a formal setting but without the constraints of an agenda.

The work of the UK Branch depends on the sub-committee structure and each group is asked to give a brief report of its activities over the past year to "launch" this session. The Publications sub-committee has had a mixed year, with increased advertising for "Brio" and the news that BUCOS will break even after the sale of a few more copies. However, publication of BUCOMP has experienced several setbacks which were noted in the Branch Annual Report for 1983. The Editors of the newsletter and "Brio" continue to welcome contributions from members.

The Bibliography sub-committee has been trying to obtain information from the Library schools about dissertations on subjects related to music and bibliography. This has met with some success but the Chairman asked members to tell him about their own dissertations so that the information could be checked. He also asked for news of bibliographical work in the U.K. which could be reported at the International conference as it was felt that the Branch was not always in a position to make a contribution on this topic. It was reported that activity on RISM is concerned with cataloguing manuscripts 1600-1800 in British libraries, updating work previously done on this area. It was noted that charitable status was being sought in order to enable fund raising for the project. Some difficulties had been experienced with work for RILM but it was hoped that these had now been overcome.

The Trade & Copyright sub-committee has just completed its first year of service, during which the members have been considering the possibility of a Standard Numbering System for Printed Music (SNSPM) and the problems involved in its implementation. Judging by the report there is still a great deal of work to be done and the Branch will continue its discussions with other interested bodies. Items for attention during the coming year include that of the acquisition of foreign published music through UK agents.

(The business of the sessions was put aside at this point in order to allow Dr. Stanley Sadie the opportunity to speak about future publishing plans by the New Grove Dictionary, including further additions to the Composer Biography series, the New Grove-Norton handbooks, and the largest project, a Dictionary of Musical Instruments. A period of questions allowed some of those present to ask him about 'Grove' policy and some aspects of the New Grove dictionary with which they were unhappy.)

Normal business resumed with the report from the Cataloguing & Classification sub-committee whose work has been concerned with participation in the talks on UKLDS, discussion of SNSPM and a list of thematic catalogues and the recommended method of citation. It was noted at this session that comments on the proposed revision of Dewey 780 should be submitted by December 31st 1984.

The Courses, Conferences & Meetings sub-committee had spent the majority of its time organising the conference and making preliminary plans for 1985. Some problems had occurred concerning speakers which had affected the overall programme. Members should note that in future this occasion will be entitled Annual Study Weekend and that in 1985 it will be held at the University College of N. Wales, Bangor, on April 12th-15th. It was not possible to announce final details for meetings but two dates were given: a visit to May & May in Tisbury on Sat. June 23rd, and to the Performing Rights Society on December 6th.

There were two items of regional news. Alan Hood, the chairman for this session, spoke about the music librarians' (sorry, audio-visual!) group in the North East, who had been pleased to make the acquaintance of IAML(UK) at Durham in 1983. He was pleased to announce that the 5th edition of "... by any other name" would soon be available. Malcolm Lewis reminded members that the E.Midlands choral catalogue "Music for Choirs" has now been published.

Liz Hart, music librarian at Barnet, has been monitoring cuts and changes in music library services for the Branch. The production of a questionnaire should enable the collation of statistics in a relevant way and provide the officers with necessary information when making representations on behalf of music library services. Particular cases include: Richmond, where a renewed approach has been made; E.Sussex, following reports of possible severe reductions in the library service; Cleveland, where it was proposed to abolish the post of Music Librarian; Bradford, where restructuring may cause the division of the music library service into lending and reference departments. The Branch is to make representations in the last two cases. It was encouraging to hear of the promotion of the service in Gloucestershire. Several members emphasised the need for the Branch to promote itself both in this and other related areas.

The ERMULI Trust (Education & Research for Music Librarians) was set up by the Branch some two years ago and has now started to seek ways of raising money. John May reported that the trustees were looking to the International Conference to be held in East Germany in 1985 and wanted to ensure a good attendance by the UK Branch. It is hoped that the procedure for applications will soon be established.

The Secretary reminded delegates that she would need comments about Fontes within a week if the Branch were to make a submission to the Association. She drew attention to the request for information from the Bantock Society concerning the work of Granville Bantock.

Dr.A. Reed reported that the Music Bibliography Group (MBG) was no longer meeting as it did not appear to be serving any purpose. Referring to courses, he suggested that regional courses might be more appropriate and said that representatives from the MPA MCPS & PRS were willing to attend at their own expense.

It is very difficult to describe the benefits of a session such as this and to report adequately the comments made but I think that those present would testify that this is a very beneficial part of our meeting together and it was felt important that some of the points raised should be conveyed to a wider audience.

* * * * *

Cum notus variorum, the Newsletter of the Music Library, University of California, Berkeley, has issued as No. 79, Jan/Feb. 1984, an interesting survey by its editor, Ann P. Basart "Editorial practice and publishing opportunities in serious English-language music journals". This takes 81 journals and tabulates their replies to a questionnaire; although written primarily to provide information for the prospective contributor, this gives much information about the state of our musical journals. The May issue will have an article by Garrett Bowles on his exchange with David Horn at Exeter last year. Libraries wishing to receive copies should contact the editor (Music Library, University of California, Berkeley, Calif. 94720, U.S.A.). The Jan/Feb issue is out of print, but photocopies can be ordered from The Library Photographic Service, Main Library, University of California, stating that the original is in the Music Library.

THE ROBERT SIMPSON ARCHIVES AT ROYAL HOLLOWAY COLLEGE

Lionel Pike

The Robert Simpson Society has deposited its collection of archives in the Music Department Library of the Royal Holloway College (University of London). It is hoped that the collection will be consulted by those wishing to study this composer's music.

The archives contain manuscripts, published scores, recordings and other memorabilia. The composer's manuscript scores of Symphonies nos 1, 2, 3 (two copies), 4, 5 and 7 are preserved, along with the *First string quartet*; the *Quartet for horn, violin, cello and pianoforte*; the *Trio for clarinet, 'cello and pianoforte*; and the *Quintet for clarinet and strings*. Autograph scores of the *Canzona for brass* and of *Volcano* are held in the collection, and also the manuscript scores of the *Concerto for piano and orchestra* and the *Sonata for two pianos*. There are Xerox copies of the manuscripts of *String quartet no.10*; the *Quintet for clarinet, bass clarinet and three contrabassi*; and of the *Variations on a theme of Nielsen*.

A collection of twenty-four reel-to-reel tapes and one cassette preserve performances of Dr Simpson's music which are not available commercially, and also a series of broadcast talks by the composer himself. There are recordings of the Symphonies nos 1, 2, 3, 4 (two recordings), and 5; and of the String quartets nos 4, 5 (with two different versions of the slow movement), 6, 7 (two recordings) and 9; the *Quintet for clarinet and strings*, the *Trio for clarinet, 'cello and piano*; the *Quartet for horn, violin, cello and pianoforte*; and *Volcano*. Recordings of interviews and talks about various subjects are available: these include an interview on Havergal Brian's *Gothic symphony*, and discussions of Dr Simpson's own 4th, 5th, and 6th quartets as compared with Beethoven's Op.59 set. There is a talk on Beethoven's Op.95, and two talks on that composer's *Fidelio* and *Leonore*. A talk on "Authentic Beethoven" is concluded by a performance of the *Eroica symphony* played by an orchestra of chamber proportions, conducted by Robert Simpson himself. There are also talks on *Composing*; *Berlioz now*; and there is Dr Simpson's manifesto, *The ferociously anti-pessimist composer*.

Two scrap books contain many newspaper articles, reviews and criticisms collected over the years 1957-80. These make fascinating reading, and help to chart the progress of some aspects of the musical life of this country. Reviews of the composer's own music are, of course, preserved: but a collection of reviews of his lectures, articles, and books gives a picture of the gradual acceptance of the works of previously neglected composers whom Dr Simpson has particularly championed - Bruckner, Nielsen and Havergal Brian in particular. The typescript of Robert Simpson's book *The Proms and natural justice* is in the archive collection, as are some letters and many articles.

Those wishing to consult these articles are asked to contact Dr Lionel Pike, Department of Music, Royal Holloway College (University of London), Egham Hill, Egham, Surrey TW20 OEX. The society is anxious to increase its holding, and would like to hear from anyone willing to deposit in the archives manuscripts or any other documents, or photographic copies of such material.

* * * * *

Disabled Living Foundation Music Advisory Service Music News is available from The Disabled Living Foundation, 346 Kensington High Street, London W14 8NS. It is edited by Daphne Kennard. No. 1 was circulated in 1983, No. 2 is dated Feb. 1984, with No. 3 promised for the coming autumn. Contributions are welcome: are any music libraries involved in particular projects for the disabled?

**COMMERCIAL RIGHTS AND THE MUSIC LIBRARY.
FEBRUARY 4th 1984**

Helen Faulkner

This course, organised by the Library Association in conjunction with IAML(UK), was attended by nearly 40 music librarians from academic, local authority and national libraries. The fact that the course was over-subscribed is proof of its appeal to librarians; the fact that all but one of those attending were funded by their authority, and only four provisional bookings were cancelled due to lack of funds, proves that commercial rights are a live issue clearly affecting the whole library spectrum. This was increasingly emphasised during the day.

With Brian Redfern in the chair, the three speakers in turn gave brief histories of their organizations and statements of the current functions of each body. The Music Publishers' Association, The Performing Right Society and The Mechanical Copyright Protection Society have efficient public relations operations and can supply substantial amounts of literature on their organizations to anybody requiring it. This is well worth having, particularly if you missed this course (addresses given below).

The course itself really came alive at the question and answer session. Almost everyone attending had questions to ask, some of a general nature and many more referring to specific problems, though the number of nodding heads suggested that these too had a familiar ring. Questions covered the areas of responsibility of all three speakers fairly equally. Particular problems emerged in the matters of reproduction of recorded material, international rights and, of course, photocopying. The answers given were somewhat less substantial than the questions. Too many times the term 'grey area' was heard. In a situation where the rights experts are confused and imprecise, it is too much to expect librarians to be absolutely clear to their public on these matters. There could be no more emphatic statement than this course that there is the utmost urgent necessity for new, up to date, internationally binding copyright legislation.

Music Publishers' Association
103, Kingsway, London WC2B 6QX

Performing Right Society Ltd
29/33 Berners St, London W1P 4AA

Mechanical Copyright Protection Society
Elgar House, 41 Streatam High Road, London SW16 1ER

* * * * *

**CATALOGUE AND DATABASE OF PRE-1801 LIBRETTOS
HELD IN THE BRITISH ISLES**

Janet Smith

This project is part of the wider scheme of RISM to catalogue worldwide holdings of the librettos of operas and related works of the 17th and 18th centuries, and runs parallel to two already advanced catalogues, that of West German holdings (in card form at the Bayerische Staatsbibliothek, Munich) and the *Primo tentativo di catalogo unico dei libretti*

italiani of Claudio Sartori (of which a few libraries in this country hold photocopies). Our role, as a national RISM centre, is to locate and catalogue all holdings of the period concerned, of whatever genre or language of origin, and to supply other centres with data corresponding to their national interest, receiving in turn relevant data from them.

The libretto, or wordbook printed for the performance of a musical dramatic work, served in the 17th and 18th (and indeed well into the 19th) centuries much the same purpose as the modern programme. In addition to the text it usually contained a good number of the following details: the name of the theatre, composer, librettist, translator, singers, director of the orchestra, choreographer, set designer, machinist, painter, costume designer, and dedicatee; often a preface concerning the origin and composition of a work or comments on its reception; other information such as the indication of omitted or substitute arias in a particular performance. Consequently the libretto is a valuable source, often surviving where the score does not, and frequently complementing other sources such as playbills. In order to provide a comprehensive tool for the music and theatre historian, the scope of libretto cataloguing needs to be very large. First, the material represents developments which inter-relate across national boundaries and needs to be collected on an international basis. Secondly, the definition of what constitutes a musical dramatic work needs to be very broad, so that a coherent picture of the whole musical stage in a particular country or city can be presented; in the English language alone the variety of genres includes sung opera, ballad opera, opera with newly composed songs and instrumental music interspersed with spoken dialogue, masque, pastoral, oratorio, pastiche entertainments, musical afterpieces, ballet and pantomime. Thirdly, if librettos are to be catalogued separately from other literature, entries ought to indicate as fully as possible the features mentioned above; much of this detail is in the form of names or terms which can be indexed easily, particularly by computer. A single, internationally available database would be the desirable solution.

Entries in the British catalogue, as in the example below, consist of: full title page transcription; imprint; collation; notes on the form or number of acts; notes on authorship, if not on the title page, supplied from elsewhere in the item to hand or from external sources; notes on features of the preliminary pages; supplementary information from external sources; locations.

ARTAXERXES

Artaxerxes. An English opera. As it is performed at the Theatre-Royal in Covent-Garden. The music composed by Tho. Aug. Arne, Mus. Doc. London: Printed for J. and R. Tonson in the Strand. 1761. (Price one shilling.)

47 p.

- In 3 acts.

- Text: Translated and adapted from Metastasio's *Artaserse* by Thomas Augustine Arne. - p.3-4, suppl. by Lbl GK3.

- "Preface", written by the translator, who speaks of "this first attempt of the kind". On Metastasio's idea of good operatic poetry. - p.3-4.

- "Argument".

- "Dramatis personae": Peretti (Artaxerxes); Beard (Artabanes); Tenducci (Arbaces); Mattocks (Rimenes); Miss Brent (Mandane); Mrs Vernon (Semira); etc. GB Lbl 841.b.33.(1.), in ms., substitutes the name of "Miss Thomas" for that of Mrs Vernon.

- "The dances by ... Poitier and ... Sodi".

- First performed 2 February 1762.

GB Lbl 841.b.33.(1.)

1250

The data are stored on and the catalogue produced by computer (currently the University of London Amdahl 470/V8 using INFOL/2 software). In addition to the title arrangement as above, the catalogue can be organised by composer, librettist, place of performance or publication and date of performance or publication. The availability of free text search reduces indexing work at input stage. Information can be retrieved by the specification of a field and a character string; the above example could be the result of a search for a particular singer, Beard for instance, the theatre, publishers, choreographers, or even for the existence of a preface containing discussion of Metastasio. Character strings need not consist of whole words, but merely sufficient letters to be unambiguous. Searches can be broadened, for example, to cover alternative spellings of a name, by the logical operator *or*, or narrowed by *and*. Searching need not necessarily be for a specific term, but may also be applied to a category such as a period of time.

Some 7,000 entries, representing some 4,500 titles in different editions, have been transcribed by David Bryant from the holdings of libraries and accessible private collections (notably the British Library, Garrick Club, Royal College of Music, National Art Library, Victoria and Albert Museum, Theatre Museum, London University Library, National Library of Ireland, Trinity College Dublin) and are being prepared for input. Titles beginning with *A* are already on the database. The project has been financed by the Institute of Advanced Musical Studies, King's College London, the University of London Central Research Fund, and the British Academy. Further funding is being sought in order to complete transcription or matching of remaining holdings, in particular those in Oxford and Cambridge.

Enquiries and notification of additional holdings will be welcomed by the coordinator, Janet Smith, c/o Music Library, King's College, Strand, London WC2.

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THE LONDON BRAHMS CONFERENCE 1983

Nigel Simeone

1983 was a busy and valuable year for Brahms research with several important conferences celebrating the 150th anniversary of the composer's birth. The London Brahms Conference was held at Goldsmiths' College from July 9th-11th, ably organised by one of England's leading Brahms scholars, Michael Musgrave.

The opening paper, given by Dr. Musgrave himself, was particularly appropriate: "Brahms and England". This set out to demonstrate that there was a flourishing authentic Brahms tradition in this country during the composer's lifetime, even though he never visited England himself; many concerts were given by some of his closest associates, among them Clara Schumann, Joachim, Hans Richter and Richard Mühlfeld; moreover there was a particularly strong contingent of English-based friends and admirers including Stanford, Grove, Macfarren, George Henschel and August Manns. The latter's extraordinarily adventurous concerts at the Crystal Palace included numerous early performances of Brahms, especially the Second Symphony, which seems to have been a particular favourite with the concert goers of South-East London.

The next paper, by Siegfried Kross, examined "The formation of a Brahms Repertoire from the end of the 19th century to the First World War". This thorough statistical survey drawn from the performance listings in the *Musikalisches Wochenblatt* sheds an interesting light on the taste of concert programmers during the twenty or so years from Brahms's death to the outbreak of war. Unlike so many other composers, performances of Brahms's music did not go into a decline after the composer's death.

Imogen Fellingner tackled Brahms's enigmatic remark to Richard Heuberger in 1896 about his "way" as a composer: "Schumann went one way, Wagner another, I a third". Dr. Fellingner's paper focussed on how Brahms might have understood his "way" in contrast to Schumann on the one hand and Wagner on the other, and how the composer himself viewed his historical position.

The afternoon session of Day 1 began with a paper by Robert Pascall on "The Brahms Chronology - Problems and Revisions". This is a subject on which Dr. Pascall has already done a great deal of valuable work and his paper was therefore of considerable interest. Suggestions for redating several works were made, using various sources as evidence - notably correspondence, Brahms's own running catalogue of his works and his diaries. Max Kalbeck's biography was shown to be demonstrably inaccurate in dating a number of works: Kalbeck's often perilously creative approach to biography was to be something of an *idée fixe* throughout the conference, though its value remains, of course, undisputed, if not untarnished.

Otto Biba gave a most interesting and often amusing paper about the extraordinary circumstances surrounding the Brahms estate after the composer's death. The majority of the Brahms Nachlass found its way eventually to the Gesellschaft der Musikfreunde in Vienna (where Dr. Biba is head of the Archiv) as Brahms had intended, but not before well over a decade of legal wrangling had established the facts of the matter. It was particularly entertaining to hear about the parade of fictitious "legal heirs" who were produced in court to refute numerous claims and counter-claims, and distressing to learn that a number of important letters were destroyed very shortly after Brahms's death. The history of the Brahms Nachlass has often been misunderstood and inaccurately described: it was very useful to have the whole tortured story discussed with lucidity

and accuracy.

The first day ended with a long paper by George Bozarth on "Brahms' posthumous compositions: editorial problems and questions of authenticity". Brahms himself declared that 'all that I leave behind in manuscript (unpublished) should be burned'. Happily his instructions were ignored, but, as Dr. Bozarth demonstrated, the first editions of some posthumous works are dreadfully inaccurate and a few of the so-called posthumous works are not by Brahms at all. The discussion which followed this paper centred on one such - the Piano Trio in A, published by Breitkopf & Härtel in 1938. The source of this work is dubious in the extreme - a copyist's manuscript without title page, which has been lost since Ernst Bücken produced the Breitkopf edition. Nevertheless, there are at least three commercial recordings of the piece each of which claims that this is a genuine work. If for no other reason, the extraordinary amalgam of styles (notably Schumann, Wagner and Brahms) suggests that this piece is an as yet unidentified work by a lesser contemporary or, possibly, a forgery.

The second day of the conference was largely devoted to analysis. The morning session comprised an "analysis forum" on the three string quartets. The papers were given by Arnold Whittall, Allen Forte and Jonathan Dunsby. Prof. Whittall's paper was a highly articulate and elegantly delivered comparative study of the finales to the two op. 51 quartets. This was a clear-sighted and perceptive paper, uncluttered by analytical jargon. Allen Forte's paper which followed was a different matter altogether: "Motivic designs and structural levels in the first movement of Brahms's Quartet in C minor op. 51 no. 1" was a long and complex post-Schenkerian analysis which provoked some lively discussion, including some which disagreed sharply with Prof. Forte's approach to analysis.

The afternoon session came as a complete (some might say welcome) contrast to the analytical rigours of the morning. Virginia Hancock has worked extensively on Brahms's choral works and their indebtedness to German Renaissance music; in this paper, Dr. Hancock described briefly Brahms's large library of the music of this period and went on to demonstrate stylistic traits in Brahms's choral writing the origins of which can clearly be traced to Renaissance models. These links were demonstrated by live performances, by an *ad hoc* choir which had been very effectively rehearsed by Dr. Hancock (a gifted choral trainer) for an hour or so beforehand.

The final day (in fact half-day) of the conference returned to analysis. The first paper was given by Louise Litterick on "Brahms the indecisive: notes on the first movement of the fourth symphony". This interesting paper took as its starting point the four bars which the composer added to the opening of the symphony after he had already made a fair copy of the first movement; this very late addition was, still later, deleted (this can clearly be seen in the Eulenburg facsimile of the work). Dr. Litterick examined the possible reasons for these bars being added at such a late stage and demonstrated, by way of harmonic relationship to the rest of the movement, and particularly the final cadence, why Brahms put them there. Their subsequent removal is a rather more speculative subject, though on both aesthetic and structural grounds Brahms was unquestionably right to do so.

The conference ended with a paper by Christopher Wintle on Brahms's "progressive harmony", examining the role of harmony in creating dramatic structures, with a close examination of Neapolitan relationships in Brahms and their possible links with Schubert on the one hand and Schoenberg on the other.

In addition to this varied and largely excellent collection of papers, the conference also included an exhibition and a concert. The exhibition reflected Michael Musgrave's theme of Brahms and England and comprised important letters, proof copies, auto-

graphs, first editions, photographs and programmes loaned by the Royal College of Music and two private collections. The concert, given at the Ranger's House, Blackheath, included the Violin Sonatas op. 78 and 108 and the "FAE" Scherzo. It was given by Vanya Milanova and Jonathan Dunsby and produced exciting results: these were remarkable performances, fresh and invigorating, in the elegant ambience of the Ranger's House.

We must hope that the papers for this conference will be published together before too long: this was a highly successful conference which yielded some significant contributions to Brahms research in the composer's anniversary year.

* * * * *

BOOK REVIEWS

The acquisition and cataloging of music and sound recordings: a glossary compiled by Suzanne E. Thorin and Carole Franklin Vidali (*MLA technical report*, 11). MLA (P.O. Box 487, Canton, MA, 02021, U.S.A.), 1984 40pp \$14.00 ISBN 0 914954 32 6 (ISSN 0094 5099)

This is a useful compilation, listing various standard technical terms which may present problems to non-specialists dealing with music acquisition and cataloguing, and may also help in standardising terminology. The lists for music and sound recordings are presented separately. Considerable ingenuity has been expended on the definitions, most of which are excellent. A few, however, raise doubts, or require modification for UK use.

alto The glossary only deals with voice-types in the context of songs being for **high, medium or low voice**. **Alto** and **contralto** are treated as synonymous, and counter-tenor is omitted. Gentlemen altos are high voices, not low voices. The distinction: male voices, female voices, mixed voices is not made at all. This group of entries needs reconsideration.

Aufführungsmaterial The literal translation "performing material" is as common as the one given - "set of parts"; there should be a cross reference under that and under "material" - do Americans say "a material" for a set of orchestral parts? It crops up when European orchestral librarians speak English.

brasses Add that the English is brass (similarly for woodwinds).

canzone But at certain periods (c.1575-1650) **canzona** means a contrapuntal instrumental piece.

chanson Meaning changes according to date. In 15th century, a composition for 3 or more voices, as preserved in various **chansonniers** (see the review of *A Florentine chansonnier*); in the 16th century, it is a different style of vocal composition, as in the Parisian chanson. In neither of these contexts is "song" an appropriate translation.

choir The ecclesiastical connotation of the word **choir**, as opposed to **chorus**, is not as strong in the UK as is implied here, though the glossary is right to state that **chorus** is not used ecclesiastically to describe a body of people, though church songs can, of course, have choruses.

definitive edition Apparently given as a translation of **Urtext**, though not normally used as such here.

miniature score/study score Given as identical; the attempt of BS14754:1982 to

distinguish between miniature score (up to 20cm) and study score (smaller than full score, but larger than 20cm) was a useful attempt to standardise UK terminology, and is recommended for American consideration.

partsong English usage tends to avoid this term for renaissance music, tending to use madrigal rather loosely; **partsong** has rather Victorian connotations here.

score order Insertion of vocal parts between viola and cello is sufficiently common to deserve mentioning.

thematic catalog/index There is a difference between a catalogue and an index.

tonic sol-fa notation This term specifically refers to John Curwen's invention, not generally to earlier solmisation systems.

Clifford Bartlett

Oscar Sonneck and American music edited for The Sonneck Society by William Lichtenwanger. Illinois U.P./Harper & Row, 1983 277pp £19.25 ISBN 0 252 01021 3

Sonneck's claim to our interest as librarians is primarily for his achievement in virtually creating the Music Division of the Library of Congress; he is also important for his research on early American music and for editing *The Musical Quarterly* for its first 14 years. This volume collects over a dozen scattered articles; there are also reprints of obituaries and centennial tributes, and a bibliography compiled by Irving Lowens. It is, with its varied origins, a rather repetitive book, but of considerable interest, both for the information it contains, and for the changes of attitudes it documents. How many institutions would today allow an appointment to be made in the way Herbert Putnam appointed Sonneck?

Sonneck's industry seems immense. One has only to contemplate those distinctive, maroon Library of Congress publications which seem to have been compiled by him personally just as part of his job to realise how much work he must have achieved in his Library of Congress years. One wonders how many current librarians could devise a classification scheme still not only used but respected 80 years later, plan a comprehensive acquisitions scheme, and compile thorough catalogues (showing an awareness of current taste and scholarship, and including original research, such as the 6-page discussion of the *Dafne* libretto), while at the same time doing much of the routine of running a busy library?

There are weaknesses, however, which are a useful caution that we should not be too confident in our own wisdom. In spite of his interest in contemporary American composition, and his apparent ability to distinguish between the competent and the incompetent, he singularly failed to recognise the one composer of the period who now seems to have achieved the status of a master - Charles Ives: indeed, his attendance at a performance of part of the Fourth Symphony merely provoked a flippant response (though one that is not far from what some currently fashionable composer might well produce as a serious composition!) And although he was ahead of his time in studying music as a sociological phenomenon, he may well have been startled at the other books in the same series as this, mostly devoted to manifestations of popular music culture: he still believed most popular music to be rubbish. Perhaps he was right: comparative value-judgments are out of fashion - part of a discarded elitist culture - but that doesn't invalidate them, and a lack of critical awareness afflicts the "serious" music as well as the popular areas, especially modern and early music. Sonneck wrote poetry in his youth, and composed: it's a pity that the editor did not include brief specimens in this publication, which is otherwise a fine memorial to a great librarian.

Clifford Bartlett

South African music encyclopedia General editor: Jaques P. Malan Volume 2(E-I). Cape Town: Oxford U.P., 1982 513pp £21.00 ISBN 0 19 570285 9

Considered as an entity, the *South African music encyclopedia*, of which volume 2 has recently been published, will be of little interest to British music libraries. The majority of entries are short biographies of purely parochial interest. However, a single entry from volume 2 may give this single volume more appeal. Almost half the volume is given over to the entry 'Indigenous musics'. This article comprises ten sections. Four are on general considerations of the music of the area, including an excellent introduction by John Blacking, and an extended essay systematically charting relationships between speech rhythms and melody by D.K. Rycroft. These, and other eminent contributors (Kirby, Johnston & Huskisson), then deal with the music of specific tribal peoples, in contributions which are well illustrated by pictures, charts and musical examples.

It should be obvious to OUP that this entry should be produced as an offprint. It would make a good sized single volume of almost 250 pages. If this is not to be, then acquisition of the single volume of this encyclopedia can be recommended.

Helen Faulkner

A Florentine chansonnier from the time of Lorenzo the Magnificent: Florence, Biblioteca Nazionale Centrale MS Banco Rari 229 edited with an introduction by Howard Mayer Brown (*Monuments of renaissance music*, 7). Chicago U.P., 1983 2 vols £127.50 ISBN 0 226 07623 7

There are three ways the modern editor can approach the comparative: large numbers of 15th century chansons: he can publish them grouped by composer, by milieu, or present them as they survive in the major sources of the period. (A fourth way, that of presenting a selection chosen by the editor himself rather than one chosen at the time only seems to arise with very small anthologies.) The major composers obviously need to be covered individually. Dufay (*Corpus mensurabilis musicae* 1/6) and Binchois (*Musikalische Denkmäler* 2) have been covered fully, though the editions have been criticised. Other composers too have been included in *Corpus mensurabilis musicae* (Agricola, Compère, Hayne van Ghizeghem, for instance) or in separate publications (excellently in the case of Morton, infuriatingly for Caron). There are still two big gaps, though: Busnois and Ockeghem (though the latter's chansons are available complete on record - a very unusual situation). An attempt at publication by milieu was J. Marix's *Les musiciens de la cour de Bourgogne au XV^e siècle* (L'Oiseau Lyre, 1937), though most of the chansons have since been re-edited elsewhere. One of the first editions of the repertoire used the approach by source: *Dufay and his contemporaries*, which J.F.R. & C. Stainer transcribed from Bodleian Canonici misc. 213, published by Novello in 1898. This approach has flourished recently, with the thorough edition of the *Mellon chansonnier* by Perkins & Garey and various others less lavishly presented. Approaching the repertoire from the other end of the century, we have editions of Petrucci's first two anthologies, the *Odhecaton* and *Canti B* (though not, alas, of *Canti C*) from Helen Hewitt.

The expectations of editions of these anthologies has grown in recent years. No longer can the editor merely transcribe his source and print the result. Even if he is presenting the version known to the compiler of the anthology he is editing, the user expects to be told something of the pattern of textual variants, while the editor himself will need to relate the textual history of each piece in the manuscript so that he can understand the sources available to the compiler. He also needs to understand fully and edit properly any verbal text. There are some old editions where the editor prints a

garbled text as it is written in his source; that could be justified if the editor is making the point that the compiler did not understand the text, but we still expect the editor to print a proper version of it in his notes, and the commendable habit has recently grown up of printing a translation as well: it is unreasonable to expect all users of the edition to be medieval or renaissance linguists.

This edition by Howard Mayer Brown is one of the most lavish that has been published. Its high price needs to be considered against its size: 2 fine, stoutly bound volumes, one with 322 double-column pages of text, the other with 645 pages of clearly-printed music. The instigator of the series, Edward Lowinsky, established the principle of editions with comprehensive introductions: Brown follows it admirably. There is the expected study of the manuscript itself, spoilt only by the parsimonious illustrations - a few colour plates are needed to give the user an overall impression of the manuscript, even if the detail on the monochrome ones is clear. Then a study of the music produces a thorough account of the chanson in the second half of the century. The texts, too, are given thorough attention. A particular feature of the notes on each of the 268 pieces is that any text is given, not only in a prose translation, but in a verse one too. But mention of the texts brings one to the inconsistency of the edition.

When dealing with the music, Brown aims to present basically the version of his source, though he quotes significant variants. With regard to the text, however, he not only produces the best version he, or his colleague Brian Jeffery, can, but underlays texts which are underlaid in other sources even when his Florence MS has none. He thus gives the user a false impression of how the original user might have performed from the manuscript. It is no longer believed that the words were only added sketchily because they were sufficiently familiar for it to have been unnecessary. For some sources, one can argue that the words circulated separately. But for these Italian sources of French music, it seems that the Italians wanted the notes, not the words, and that the music was often performed instrumentally. When Italian composers themselves added to the repertoire, they sometimes wrote in the same style, using the forms appropriate for settings of French verse; I suspect that some of the untraced French titles were little more than identification tags, and don't represent complete poems at all. No doubt many of the works here were originally composed to be sung (the up-and-coming theory seems to be that one should either sing all parts or play all parts, not mix them, for the earlier chansons); but the manuscript here edited probably relates to instrumental rather than vocal performance. This is not apparent to the user who aims straight for the music and ignores the volume of text (not that it is particularly clear there either); the decision not to print a proper incipit to each piece (and make sure that it showed whether any words were a complete text or merely a tag) is thus unfortunate.

In all other respects, though, this is a thoroughly commendable publication. My previous paragraph has implications on how a library should treat it. This is not a publication to be hidden away on the reference shelves. The music is the sort that should be made readily available to the bands of amateur recorder players who are always wanting to extend their repertoire. String players too should be interested: there is some evidence to suggest that both viol and violin families were virtually invented at this time to play this sort of music at the Italian courts. And, in spite of my remarks, one advantage of the editorial addition of texts is that there is much to sing here too. I hope that libraries will make their copies available for loan. Apart from the performance consideration, I for one would not want to have to read the introduction confined to a library chair.

There are two annoying features of the publication. The smaller is the identification of the volumes. Lowinsky's edition of the Medici Codex was numbered vols. 3, 4 and 5 of the series; both of Brown's volumes are vol. 7. Not 7,i and 7,ii, or any readily identifiable

differentiation, but 7 (or, to be pedantic, VII) Text Volume and 7 Music Volume. This makes for cumbersome and unnecessarily lengthy bibliographic citation: why not just vol. 7 & vol. 8? More serious, the absence of an index is a disgrace.

But it would be unfair to end with criticism. This publication is a magnificent achievement, both for the editor and his colleagues, and for the publisher. The music is not widely known beyond a few specialists, apart from some anthologised pieces. It is not, generally, as refined as the best songs of the Dufay period; but it is immensely entertaining - music to be enjoyed, not just studied. It needs to be played. I wish the publisher had faced the copyright problem honestly: it will only be played if it is photocopied. Photocopying individual pieces is not going to reduce sales (and might even, if it leads to public performance, generate performing rights fees). The publisher knows that people will photocopy. Why not insert some statement authorising up to five copies (the usual single copy rule used for periodical articles is not helpful here) of not more than, say, a dozen pieces?

Clifford Bartlett

Giorgio Pestelli *The age of Mozart and Beethoven* translated by Eric Cross. Cambridge U.P., 1984 323pp £19.50 ISBN 0 521 24149 9 (pb £8.95 0 521 28479 1)

This is one of four volumes which CUP are issuing in English translated from the Italian series *Storia della musica*: the others will be Giulio Cattin and Alberto Gallo on the middle ages and Lorenzo Bianconi on the 17th century - all sensibly chosen to fill gaps in the English-language market. I had hoped that an Italian perspective on a period which tends to be viewed from a Germanic angle would be refreshing. To a certain extent, hopes were fulfilled; we tend, for instance, to ignore the importance of Italian opera, and the closing sections of Pestelli's book are overshadowed by Rossini in a way which might surprise northern readers. But the most individual aspect is the way he continually uses Gluck as a yardstick and a source of influence: was he really that important? He has his blind spots: the late Haydn masses are dismissed for their tedious dignity and forced polyphony, and the comment on the same page (125) that 'Achieved is the glorious work' is a perfect carbon-copy of Handel shows insensitivity to the very different styles, even if Handel performances did inspire *The Creation*. And are the instrumental preludes in *The Seasons* really richer than the 'Representation of Chaos'?

The capacity for generalisation is one which is a necessity for the writer of such histories, but one of which the Anglo-Saxon mind is highly suspicious. Pestelli argues, for instance, that the metronome was an early form of opposition to the classical conception of artistic freedom. If it has any general significance at all, surely it is the opposite: that artistic freedom had gone so far, that it was no longer possible to look at a piece of music and always be sure of the appropriate range of tempos. Less clearly wrong, but rather tendentious is the relationship of sonata form to the city (p.110), and the consideration of the progression from slow introduction to first movement in terms like

by using frequent dissonances in the few bars of the introduction, like horrors born from the sleep of reason, and making them disappear when the first theme, with its promise of industriousness, looms on the horizon, sonata form simply repeated in its own new terms the parable of the victory of light over darkness predicted by the Enlightenment in all areas of civilized life. (p.111)

This is a stimulating book. It is well worth reading, for a broad outline, though it will not be particularly useful as a source of information on particular works; but they are at least clearly indexed. An appendix gives some interesting quotations from the period - Galeazzi on Sonata Form, especially, deserves the wider circulation this will give it.

Librarians should definitely categorise it as a book to be loaned, not to be confined to reference shelves. While I am not overflowing with enthusiasm for it, it was certainly worth making available in English: I look forward to the other volumes, where the Italian view-point will be particularly valuable.

Clifford Bartlett

William Ashbrook *Donizetti and his operas*. Cambridge U.P., 1983 744pp £9.95 (pb)
ISBN 0 521 27663 2

When Donizetti died in 1848 at the age of 51, he had produced between 65 and 70 operas; in addition he wrote a large number of songs, piano music, chamber music and the requiem dedicated to the memory of Bellini. The problem of exactly how many operas were written arises because some underwent major revisions and reworkings; nevertheless, the sheer number of operas is impressive. While the Verdi revival, which has taken place on a large scale in the past twenty years or so, has resulted in performances and recordings of most of his works as well as the establishment of an editorial board responsible for a critical edition, the re-awakening of interest in Donizetti has not been so rapid. Apart from a handful of operas, notably *Lucia*, *Don Pasquale*, and *L'Elisir d'Amore*, which have been part of the repertory of most opera houses, thanks are due to the pioneering efforts of several of the most important opera singers in the post-World War II period for re-introducing neglected works: Callas for *Polauto* and *Anna Bolena* (more recently Suliotis), Sutherland for *Lucrezia Borgia* and *Maria Stuarda* and Sills for *Roberto Devereux*. The association of these sort of artistes also serves to underline the element of virtuosity which is almost a pre-requisite for many of Donizetti's soprano roles.

Professor Ashbrook's biography of Donizetti, which appeared in 1965, has been out of print for some time. Thus much of part 1 of this latest volume covers a lot of the same ground as the earlier biography. Part 2 of the book is a systematic examination of all the operas, amply illustrated with a hundred musical examples in vocal score form. Professor Ashbrook concludes this part with Donizetti's last opera, *Dom Sébastien*, hailing this as his masterpiece and ending with a plea for a 'scrupulous, well-prepared revival ...' which '... should do much to raise him to the position of respect that he fully deserves to occupy'. This opera, along with several others by Donizetti, is available in a facsimile edition of the first printed score in the series *Early Romantic opera* published by Garland. There are three appendixes: the first gives a synopsis for every opera; the second details projected and incomplete works and the last deals with librettists.

Many readers will already be familiar with this book which originally appeared in 1982 in hardback. It was hailed as a major achievement when it appeared and it soon became established as the classic study of its subject. Now it appears in the Cambridge Paperback library, which should assist in its wider circulation.

Raymond McGill

Richard Traubner *Operetta: a theatrical history*. Gollancz, 1984 461pp £12.95 ISBN
0 575 03338 X

Richard Traubner's book 'Operetta: a theatrical history', fills an enormous gap, for until now, there has not been such a comprehensive and reliable book of reference covering the whole spectrum of this genre. There have been books on several of the major

operetta composers, Offenbach, Johann Strauss, Lehar, Gilbert and Sullivan and others, as well as some excellent books on the Broadway Musical, but this is the first serious study of an art form that is usually dismissed as frivolous and of lesser importance than so called Grand Opera.

From the introduction and first chapter it is obvious that this book is going to fascinate us by tracing the whole history and background of Operetta, and how it developed and blossomed in the various capitals of Europe and America. Mr. Traubner describes the origins of Operetta and shows how it developed from the Vaudeville, Music Hall and Boulevard farces of Paris into the first operettas by Hervé and Offenbach in the 1850's, although Saint-Saëns declared in 1921 that "Operetta was the daughter of Opera-Comique who went astray". Operetta as defined in this book changes its style and character as it crosses the various frontiers; it may become more Romantic and less satirical, but it is always full of catching melodies. To many it will come as a surprise that the Broadway Musical is today's Operetta: who would have thought that Offenbach's 'Orphée aux Enfers' (1858), Johann Strauss's 'Der Zigeunerbaron' (1885) were related to Kurt Weill's 'Die Dreigroschenoper' (1928) and Bernstein's 'West Side Story' (1957)? Mr. Traubner tells this whole history so convincingly that you wonder you had not realised the connection before.

This is an ideal book in every way, packed with information on every aspect of the genre: the composers, librettists, performers, performances and the music; and it is all related with the most infectious enthusiasm. The various chapters chart the different national styles, outlining operetta's popular appeal, its contagious melodies, romantic intrigue, scenic splendour and beautiful chorus girls. Although the words may often be forgotten, the lyrics did eventually become more sophisticated, and with Noel Coward and the Broadway Musical much more was made of the libretto. Mr. Traubner's research must have been prodigious for the book is packed with anecdotes and background detail, and is almost encyclopedic in its information. He succeeds in making the history lively and easy to read, filling his pages with evocative illustrations most of which are from his own collection. But above all he leaves you wanting to hear these works in performances that live up to the spirit of the originals.

Though this book covers most of the field, Mr. Traubner only gives a cursory glance at a very close relative of Operetta, the Spanish Zarzuela, perhaps because it has never travelled well outside its native Spanish speaking countries; but many of them are delightful to listen to and have as much atmosphere and charm. However, this book is essential reading and every library should possess a copy. Perhaps one day Mr. Traubner might consider giving us the equivalent to the revised edition of Kobbé's 'Complete Opera' by bringing his dedicated enthusiasm to updating and enlarging the long out of print 'Complete Book of Light Opera' by Mark Lubbock.

Renata Warburg

Rollin Smith *Toward an authentic interpretation of the organ works of César Franck (Julliard performance guide, 1)*. New York: Pendragon Press, 1983 191pp \$27.50 ISBN 0 918 728 25 8

Organists have long been aware of two major difficulties in the interpretation of Franck's organ music. One concerns an authentic musical text, particularly with regard to registration and phrasing; the other is that of performance tradition. The first has been solved by the UMP *oeuvres complètes* while the second, often portrayed as impenetrable to the non-French organist, is addressed in this book. In a sense the problems turn full circle, for the two contentious areas of Franck playing are precisely those highlighted in

reliable editions i.e. having established the composer's true registrations and phrase markings, how should they be interpreted?

Rollin Smith's book does not provide a neat answer - no performance guide could, or should, attempt this - but it amasses all the relevant material on which a performer can base his decision. Three chapters are devoted to the playing of Franck himself, culled from contemporary accounts and the evidence of his own music, then the author considers the vital matter of the Cavaillé-Coll instrument at Sainte-Clotilde which Franck played for thirty years. It is generally accepted that Franck wrote his organ music and planned his registrations with this instrument in mind, yet it has now been completely altered and no specification contemporary with Franck's tenure at Sainte-Clotilde survives. Smith solves this by comparing the nine earliest surviving stoplists, arriving at a solution which enables the player to come much closer to an understanding of what Franck's registrations actually entailed. Descriptions of the sound of the organ by Franck's pupils are also included, but most important for matters of phrasing as well as registration is the account of the Franck recordings made by his pupil Charles Tournemire on the Sainte-Clotilde organ in 1930 - the only sonic document of the sound of the same instrument that Franck played. Copies of these recordings are very rare, so it is a great pity that the Yale University discs studied by Rollin Smith were not made available on cassettes to be sold with the book. Nevertheless, this study remains an invaluable source for all aspiring 'Franckistes'.

David Kirkley

The Canadian musical heritage: I Piano music 1 edited by Elaine Keillor. Ottawa: Canadian Musical Heritage Society, (36 Elgin, Ottawa, Ontario K1P 5K5), 1983 246pp no price given ISBN 0 919883 01 X (vol. 1) ISBN 0 919883 00 1 (set)

I doubt if many readers will be able to call to mind much Canadian solo piano music, if any at all. The only piano music I can recall are some pieces by the contemporary composer Jean Coulthard (b. 1908). The forty-two pieces in the present volume date from 1817 to the 1880s and are arranged in roughly chronological order. Hardly any of the composers appear in *Grove 6*, so the introduction is particularly useful in providing background information.

Domestic music making played a particularly important role at this time, and music for dancing enjoyed a considerable success - probably second only to songs. Many of the dance pieces in this collection (there are twenty-five) are not representative of the domestic variety, as they have been chosen for their aesthetic and historical significance. The last two pieces, Mazurette's *Home sweet home with variations introducing waves in a storm* and Horatio Clarke's *A storm on the lake* are virtuoso works, which are equal in stature to other nineteenth-century genre pieces; one may draw parallels with descriptive pieces by Alkan for example. At the other extreme, Pfeiffer's *Canadian dance* makes use of Alberti-bass figures and simple two-part writing. It is a fascinating collection, one that deserves to be played and not simply confined to reference collections in libraries. A further volume of piano music is projected which will resume where this one left off; it will contain music by Clarence Lucas, Gena Branscombe and their contemporaries.

The series as a whole will consist of individual volumes devoted to a particular medium and will aim to give as wide a cross-section as possible. Where pieces have never been published, manuscripts or new handcopies are used; otherwise, facsimiles are used and any deletions from, or additions to an edition are clearly indicated and detailed in the critical commentary or identified at the relevant point in the music. The critical

commentary and associated text are published in English and French. Original covers are reproduced; the quality of these and the music is, on the whole, very good. With so many collected editions devoted to the works of individuals or early music, this anthology makes a refreshing change in that it promises to bring into circulation a wealth of music nearer to our own time which has been either forgotten or never even known on this side of the Atlantic. I look forward to what is in store in future volumes.

Raymond McGill

The complete solo piano music of Carl Nielsen edited by Mina F. Miller. Copenhagen: Edition Wilhelm Hansen, 1982 280pp £35.00

The need for a critical edition of Nielsen's solo piano music may not immediately be apparent, but there are a variety of reasons for a reappraisal and a detailed examination of the existing texts. A fundamental aim of a critical edition is to try and reflect the composer's ideas and aims as clearly and as accurately as possible with reference to the widest variety of sources. While Nielsen's output of solo piano music is not very large, it does span most of his creative output, and this, coupled with his somewhat unidiomatic style of writing for the instrument, is an important consideration to be borne in mind.

A glance at a page from any of Nielsen's piano works reveals another problem - the apparent lack of performance directions. Contrast this with, say, a work by one of his French contemporaries and the difference is immediately apparent. The result is that the performer, while having more freedom in interpretation, has an added responsibility; the challenge for the performer is less concerned with technical problems. That the performer should assume such a major role in shaping the overall final product is further emphasized by Dr. Miller in her avoidance of editorial markings. It is Dr. Miller's belief that the composer's basic performance indications should be clear and act as guidelines to an interpretation; what she provides is an 'Urtext'.

This new edition is the result of an examination of all known autographs taken in comparison with the first printed editions. Nielsen is known not to have been a very good proofreader and this goes some way to explaining the inaccuracies of the existing printed editions. The problems are further compounded by the lack of a printer's copy of any of the first editions (these are presumed lost). As a result, the ink autographs are particularly important, as they probably represent the final product of the composer's intentions. Pencil autographs are also considered where they may seem to be more explicit or comprehensive in performance terms. An instance where the pencil autograph proves to be more reliable than the ink autograph can be seen in the final bar of the *Chaconne* where the distribution of the closing chords varies. The table of sources meticulously details all of the autographs and the printed editions consulted for this edition.

There is much to commend this new edition - it is a fine piece of scholarship and from a practical point of view an excellent performing edition. The introductory essay chronicles the piano works in relation to Nielsen's overall output and development and gives valuable insights into each work. Facsimiles of pages from works are printed in this essay and also in the critical commentary. Throughout the volume the text is printed in English and Danish in parallel columns. All of the pieces in this new critical edition are available separately, with the exception of *The dream of merry Christmas* which is only included in the volume.

Raymond McGill

Paul Rapoport *Vagn Holmboe: a catalogue of his music* (2nd edition, revised & enlarged). Copenhagen: Hansen, 1979 89pp Dkr. 58.00 ISBN 87 7455 003 9

Klaus Møllerhøj *Niels Viggo Bentzon's kompositioner: en fortegnelse over værkerne med opusnummer*. Copenhagen: Hansen, 1980 160pp Dkr. 101.00 ISBN 87 7455 009 8

Birgit Bjørnum *Per Nørgårds kompositioner: en kronologisk-tematisk fortegnelse over værkerne 1949-1982*. Copenhagen: Hansen, 1983 247pp Dkr. 154.00 ISBN 87 7455 058 6

These three catalogues detail the works of what are probably regarded as the three most important contemporary Danish composers. The Holmboe catalogue (which is in English) was originally published in London in 1974; this second edition was published in honour of his seventieth birthday. It includes three essays by the composer; there is a select bibliography of articles in English, a discography and an index. The original edition ran to 78 pages (half of that devoted to the chronological catalogue of works, including details of missing scores); this new edition has been expanded and has addenda and corrigenda for each section of the catalogue. It is not an elaborately produced document: typescript on A4 paper, which at about £4.00 by current exchange rates is very reasonable.

While Holmboe's contribution to twentieth century Scandinavian music rests chiefly with his symphonic and chamber works, Bentzon's output may be paralleled with that of Milhaud. It is nothing less than prolific (works with an opus number are well in excess of 400) and equally diverse. Furthermore, Bentzon has also channelled his creative talents in other directions. He has produced paintings and drawings, poetry, and has written extensively on music as both critic and musicologist. The catalogue of works, arranged by opus number, is in Danish. There is also a systematic index of works referring the user back to the opus number, a discography, and an alphabetical index.

The youngest composer in this group is Per Nørgård (b.1932) who studied composition with Holmboe. He has taught extensively and was active as a critic for the paper *Politiken* from 1958 to 1962. His style has evolved from his affinities with Sibelius and Holmboe, experimenting with and embracing many aspects of the European avant-garde. Nørgård's output is arranged here in a chronological sequence of the 197 works composed between the years 1949-1982 (the catalogue was published to coincide with his fiftieth birthday). A distinct advantage of this catalogue is the use of musical incipits. This is a feature which is not at all common amongst catalogues of works by contemporary composers and it is especially useful when scores of works are either unpublished or are not available in many libraries. The preface and introduction as well as the explanations of the discography and the systematic index are printed in English and Danish and there is the helpful addition of a Danish/English word list.

Raymond McGill

Paul Griffiths *György Ligeti* (The contemporary composers). Robson Books, 1983 128pp £8.95 ISBN 0 86051 240 1

György Ligeti in conversation with Péter Várnai, Josef Häusler, Claude Samuel and himself. Eulenburg Books, 1983 140pp £6.95 (pb) ISBN 0 903873 68 0

Ligeti's output is not very prolific for a composer who is approaching his 61st year, but his works have an immediate appeal and a kaleidoscopic variety which is not generally a common feature of contemporary music. Despite the common ground between the two books, they do adopt different approaches. Griffiths charts Ligeti's output and creative

development, starting with an interview with the composer, and then sets about examining his works dating from the time of Ligeti's emigration to the West (in 1956). On the whole, this appraisal avoids too much technical detail without being over-simplistic. There are some music examples and photographs from the seven productions of *Le grand macabre* as well as a list of works and recordings. A bibliography is included.

The four interviews in *Ligeti in conversation* are dominated by the one with Péter Várnai in 1978, which is by far the longest. It accounts for half of the book and is the most comprehensive and interesting. It is not surprising that there is some repetition in the book - that shouldn't detract from it. The self-interview (1971) is a statement of Ligeti's own aims and views on music and composition. This is very much a document of personal expression, whereas Griffiths offers an outside and more objective look at the composer and his music; the one complements the other, and both books are well worth reading.

Raymond McGill

David Beach (editor) *Aspects of Schenkerian theory*. Yale U.P., 1983 222pp £21.00 ISBN 0 300 02800 8 (pb £6.95 ISBN 0 300 02803 2)

This is a collection of essays on a variety of analytical issues. The editor's contribution, on the teaching of Schenkerian theory, is a practical exposition on what remains (particularly in this country) a problematical area. Rothgeb presents some ideas on thematicism in Schenker's theory, a neglected area which demands further investigation. Schachter examines the connection between words and music in Schubert with subtlety and insight, whilst Kamien gives a practical demonstration of motivic expansion in a Haydn piano sonata. Burkhardt attempts to apply Schenkerian theories to performance. Schenker's theories were primarily intended for performers: perhaps when more of his work in this area becomes available it will be possible to treat this subject in greater depth. The efforts to apply Schenker's theories to music before Bach are unsuccessful: both writers misrepresent historians as well as analysts in their failure to recognise the problems of applying 20th century values to "early" music. Baker's survey of attempts to analyse post-tonal music is more successful: unfortunately he fails to take his own excellent advice in an analysis of an admittedly horribly difficult piece of Skryabin. Lastly come reprints of two articles by Schenker's pupil Oster. The volume is worth having for these alone: although, like any such collection it is something of a curate's egg, much is worthwhile, and it is all thought-provoking.

Christopher Marshall

Percival Price *Bells and Man*. Oxford U.P., 1983 288pp £12.95 ISBN 0 19 318103 7

The other night, walking wearily along a London street, I heard the familiar, insistent, boring siren of an emergency vehicle. I ignored it. A few seconds later I was galvanised by a new sound that both exhilarated and alarmed, that excited as it warned: it came from a fire engine which, as it rushed up Tottenham Court Road, was *ringing its bell*. Bells have a primitive appeal, no matter what their function, how exotic their shape, how arcane their ornament or inscription. Their sound has an undeniable power over men. This book would convince you of it, if you were not already a lover of bells.

The author is a retired North American composer, carillonneur, and collector of bell-lore. He has amassed a great deal of information about bells, much of it from published sources in many languages, and added personal observations of his own from a lifetime of interest in the subject. There are an introduction and eight chapters: bells in China; bells in East Asian areas other than China; bells in other non-Christian countries; the introduction of bells into the Christian Church; the Church's use of bells; secular uses in European culture; bells and the marking of time; and bell music. Each chapter is profusely footnoted (notes are gathered at the back, but fairly easy to find), and there are two appendixes: one giving date of casting, size, weight, note, and location of notable bells around the world; the other of typical or unusual inscriptions on bells. Throughout the text there are many photographs and line illustrations, fully captioned. The letterpress, on coated but non-glare paper, is uncommonly clear, but the boards of the review copy curled outwards under normal conditions.

Percival says almost as much about religion and sociology, the growth of towns and the history of civilizations, as he does about the casting, hanging, ringing, and ornamentation of bells and bell-substitutes. This is inevitable, given that the sound of bells has regulated or accompanied every important human activity since the invention of bell-founding (probably in China, 3,000 or more years ago). The discussions of what are not bells, and what have been used in place of bells - the Orthodox *semantron*, the Iberian *matraca* (did he see the splendid German ratchets in Freising, near Munich?) - are equally fascinating. Descriptions of casting and of the acoustical properties of bells are deliberately kept simple. Considerable emphasis is placed on the apotropaic influence of bells and their sounds - their power to ward off evil. It is not always easy to distinguish between what the author regards as fact and hearsay, though Percival scrupulously identifies his own conjectures. The myriad footnotes are not always helpful, either: several authorities may be cited for facts the educated reader would take for granted, and other assertions may be unattested, though one would like to know more. Percival sensibly relates similar uses of bells across cultural boundaries; but perhaps he need not have repeated so much. His great achievement, nevertheless, is to have garnered so much in one place; the distillation of a whole library of bell books is there, in clear and vivid English.

Despite the author's wide research on English bells, there is a discrepancy in the date given for the casting of Big Ben. On page 272 we read: "Cast in 1859, although the date on the bell is 1858", and on page 280: "[the foundry] prepared a mould with the anticipated date of casting, 1858, on it. However, it was found possible to pour the bell in 1857". For neither statement is evidence offered. A booklet published recently by the Whitechapel Bell Foundry, where Big Ben was made, says that the bell was cast on 10 April 1858. Who is right?

J.D. Josephson

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RECORD REVIEWS

New EMI Reflexe Releases:

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Monteverdi *Selva morale e spirituale*. Taverner Consort, etc, Andrew Parrott ASD1435391

J.S. Bach *Orchestral suites*. Linde Consort SLS1434843

These are a sampling of the new EMI Reflexe label issued on disc and cassette early in 1984. The publicity leaflet announces them as "a new series of early music recordings based on the research of the '80s ... The most distinguished artists in the world of early music." At a time when the record industry has been restricting the number of new issues, is the expansion of early-style performances just a publicity gimmick, an excuse to re-record the same repertoire as before, with a different slant and new publicity to persuade people to replace perfectly good older recordings on the specious grounds that they are out of date?

There has been a revolution in the performance of early music over the last 10 years. Before then, it was definitely something odd: sometimes popular (as with David Munrow), but not part of the normal musical life. But with the establishment of groups like the Academy of Ancient Music and The English Concert who played and recorded music from the standard Baroque and classical repertoire on appropriate instruments, and the success of the Consort of Musicke with its systematic recording of a repertoire which had previously merely been anthologised, early music had become an essential part of the British recording industry. Some of the early enthusiasm for the recordings was perhaps misguided: a desire for the new blinded some to the merits of the old. But even when early instrument techniques were not equal to modern playing standards, there was still some advantage in hearing the right sound for the music. Now that standards are, in most respects, as high among early instrumentalists as among their modern counterparts, the listener does not have to weigh such considerations in his mind.

One expects two ways for an "early" performance to differ from a modern one. The sound must attempt to recreate the sound appropriate for the music, using our knowledge of the instruments and style of the period. Furthermore, we expect the performers to be more generally aware of current musicological opinion concerning the accuracy of the text, manner of performance and social function of the music. The present batch of records brings this to the fore with Andrew Parrott's recording of the Machaut *Mass*. Every aspect of how the work would have been performed has been considered here. A mass is not merely a piece of music in 5 or 6 movements: it is part of a religious service, set amidst other music and liturgical action. This record reconstructs a mass for a particular feast in a particular building, and the recording even recreates the ecclesiastical spacing (with a diagram on the sleeve showing what happens where). I am puzzled, though, at the placing of the main microphone (i.e. the position from which we are eavesdropping on the ceremony) above the High Altar. I presume that the intention is to put us in the position of God; but He is omnipresent, so would hear everything from an ideal position! The polyphonic setting of the ordinary of the mass is performed by solo voices; there is no evidence for the performance of elaborate polyphony by a chorus at this period. Research on the pitch at which medieval music

was performed (if there was any consistent-enough standard of pitch for that to be a meaningful topic of enquiry) has only just begun; so, rather than assume that the notated pitch is significant, the mass is transposed down so that it can be sung by two tenors and two basses. This gives a thicker sound than we are accustomed to for the work. There are no instruments. This is an excellent example of what the ideal "early" performance should be: not only fine singing, but a thorough rethinking about the context of the music, and an attempt to recreate on a record what the listener of the time might have experienced. (The mass, incidentally, is that of the feast of the Nativity of Our Lady: so the chant is different from the Christmas one the same performers broadcast and performed in several places some years ago.)

The same thought underlies the Monteverdi record. Since James Moore's study of the St Mark's liturgy, we can now put together the various items in Monteverdi's later church music publications into coherent groups. So, though this anthology might seem to be a mixture, it has a coherence, despite the absence of any additional liturgical music. But what is most striking here is the sheer quality of the performances. With Emma Kirkby, Nigel Rogers, Rogers Covey-Crump and David Thomas as soloists, they are lively, exciting and beautiful, all most clearly recorded. The record has been criticised for the smallness of the choir; but, although St. Mark's may have had a choir of 30 at this period, nearly all the music is so obviously in the *concertato* style and clearly intended for soloists, that the choir is only relevant in the one older-style piece: *Laudate pueri II*.

After two highly successful records, I turn to one on which I have some doubts. More Josquin on record is highly desirable; but I am not sure that this one will help the composer's reputation. One side is devoted to church music, one to secular. The latter is far more successful. It is, though, a great pity that there is so much overlap with the *Musica Reservata* Josquin record (ZRG 793); any one who has interest in Josquin will already have it, and the Hilliard performances lack the impact of the earlier version. Compare, for example, the two versions of *Scaramella*, where the earlier recording has a bite, an enjoyment of consonants, which the Hilliards lack. Other performances are different, rather than better or worse; were there lots of Josquin records available, that would be commendable; but with over 60 secular works by the composer extant, duplication is a waste, even if the earlier record is not at present available. The side ends with the impressive *déploration* on the death of Ockeghem, and a musicological weakness. Lowinsky's argument for the superiority of the version surviving in the Medici Codex is so overwhelming, that there is no excuse for performing the version printed by Susato long after Josquin's death. The differences are not great (more a matter of words than notes); but an "authentic" performance of an unauthentic edition (even if it is a 16th century one) is careless. Unlike the *Reservata* record, all the music is unaccompanied, convincingly sung, with early pronunciation (curious that 16th century French pronunciation has become normal before English - though the Hilliard Ensemble have pioneered in that respect.)

Side 1 contains 4 Latin works: *Ave Maria*, *Absalon fili mi*, *Veni Sancte Spiritus* and *De Profundis a 4*. Beautiful singing, but so slow! Is it too naive to think that the singers have been influenced by the fact that editors of Josquin have tended not to reduce note values? After several playings, I managed to adjust and get some enjoyment from the performances. But the phrases become so long, and one loses one's rhythmic sense. A feature of early music performance over the last few years has been a gradual speeding up of nearly all tempi; this may be a modern fashion, nothing to do with authenticity; but this recording does not convince me that older tempi were better. It is a pity that a record that has much to recommend it is not entirely successful. (Since writing this, I have heard the Hilliard's Dunstable record in the same series; that is much more successful.)

Renaissance Music in Naples is a throwback from the 1960s: pretty sounds for the sake of themselves. It is the most superficially attractive record of the batch; but I receive no impression that the performers have attempted to think seriously about the instruments available in Naples between 1442 and 1556, what sort of music they played, and how they mixed with voices. It is interesting to try to bridge the gap between the music of the 1480s and the 1550s; but there is a genuine musical difference between these periods which the performances underemphasise. Most of the earlier repertoire comes from the manuscript Monte Cassino 871, the edition of which was recently remaindered by Oxford U.P. Performances are sometimes convincing (Montserrat Fugueras, the only singer, is a great asset), though there is a tendency for slow music to become static. Although there is some evidence for irregular playing of quavers from 16th century Spanish keyboard sources, it is anachronistic to play so much of this music like French late baroque chamber music! The director, Jordi Savall, is evidently much more at home with later styles; we are not given the details on instruments used that some sleeves provide (e.g. that for the Bach Suites), but the viols especially sound unlike anything known in the 15th century. It is, of course, legitimate to perform the music as it would have been performed at a particular time and place, even if that was not how the composer envisaged it. So, although Hayne would not have expected *De tous biens* to be played on viols (an instrument not invented at the time he composed it), it may well have been played thus in Naples, a key place in the development of the instrument. But would a Neapolitan performer of the time have been so insensitive to the tonality of the piece as to have stopped in the middle? (While there is no reason for an instrumental performance to adopt the full rondeau pattern ABAAABAB, the B section must come last.) The sleeve does not indicate which items are arrangements (e.g. the ensemble versions of keyboard pieces by Cabezon and Valente), and the title *Fantasia I-II "Salve Regina"* is a confusing one for two separate sections of Ortiz's *Salve regina a 4*, played with an unnecessary difference in scoring between them. (The work is published, incidentally, in another remaindered OUP edition: Valente's *Intavolatura*.) It is a pity that such good playing is directed to such poor ends.

But finally a record which meets with unqualified approval. The Linde-Consort's version of the Bach Suites is not startling; it makes no particular musicological points; it is not self-consciously recorded in any particular ambience. But it is a marvellous recording of the music. However much thought may have gone into solving the problems Bach's writing causes the players, and into getting an appropriately balanced sound, the result is entirely convincing. Some may be disappointed that only the conventional repeats are made (first, not second halves of overtures, and not second time round for paired dances); there is plenty of time spare, so perhaps their omission is a pity. *Suite 2* is performed by solo strings, which helps to make the flute audible without artificially close miking. In *Suite 3*, solo violin is used for certain passages in the *Overture* and the *Air*: a sensible choice, supported by an early (though not authoritative) source. The mannerisms which put so many people off early orchestral playing are barely present (in fact, they are now much less obtrusive on most performances than they were a few years ago); the instruments enable the players to produce a sound which brings the music completely to life.

A welcome feature of the series as a whole is its chronological range. As early instrument performances move from Haydn and Mozart to Beethoven and Schubert, the earlier parts of the repertoire have been somewhat neglected. It is also important that vocal music be emphasised. The series is well packaged, with a distinct appearance. Not all the cover pictures are directly appropriate; but the one for the Bach Suites is fascinating. The way the quadrilingual information is set out on the sleeves is confusing: a little more

typographical ingenuity might help. The quality of the recordings is uniformly good, with direct metal mastering. There are apparently cassettes, though I have only seen and heard the discs. I look forward to future releases eagerly.

Clifford Bartlett

Messiaen *Theme and variations*; George Flynn *Four pieces for violin and piano*; Cage *Six melodies for violin and piano*; Ives *Pre-first violin sonata*. Eugene Gratovich, violin; George Flynn, piano FINNADAR 90023-1

According to the record sleeve, George Flynn has 'concertized extensively' as a pianist; I am not familiar with his music and did not enjoy his four pieces. In each of them he has put technical limitations on his instrumentalists and has evolved his material from further restrictions - in the first he uses only five melody notes on the violin and two piano chords; the second piece begins with both instruments making one sound each, and so on. Pretty poor stuff. But then one is hardly likely to invest in the record for these four short pieces. The works by Messiaen, Cage and Ives are much more interesting.

Messiaen's *Theme and variations* dates from 1932 - that is, after the organ work *Le banquet céleste* and the orchestral *Les offrandes oubliées*; the block chords of the piano writing and the long flowing violin melody are characteristics of this piece and much of Messiaen's later music. A less relentless violin tone would help. Cage's *Melodies* are some of his most charming pieces and perhaps only outstay their welcome in being too alike. He directs that the violinist should play with minimum weight of the bow and without vibrato. Gentle music, gently played.

Ives' Pre-first sonata is partly constructed from music written originally as an organ prelude and part of this sonata was later incorporated into the second violin sonata. What is recorded here is simply a movement marked *allegro molto* - still unpublished. Interesting and typically Ives.

Ronald Corp

20th Century Ukrainian violin music:

Boris Lyatoshinsky *Sonata for violin and piano Op.19* (1926); Victor Kosenko *Two pieces Op.4* (1919); Leonid Hrabovsky *Trio for violin, contrabass and piano* (1964, rev. 1975); Yevhen Stankovych *Tryptich 'In the Highlands'* (1972). Eugene Gratovich, violin; Virko Baley, piano; Bertram Turetzky, contrabass ORION 79331

The record sleeve tells us nothing about any of the composers of these works and gives no information except biographical details of the performers. The first two composers were both born in 1895 and provide the most orthodox music on the disc. Lyatoshinsky was an important teacher and composer; his sonata has a brooding quality not unlike Shostakovich and his work is by far the best piece here - an enjoyable and often passionate essay. Kosenko's *Two pieces* are much more lyrical and often downright romantic. Side one is more appealing than side two of this disc.

The music of Hrabovsky and Stankovych lacks cohesion although the 'effects' in the *Trio* are often ear-tickling - a certain amount of playing inside the piano is called for! Stankovych's *Tryptich* failed to add up. The playing is good if undistinguished, but the recorded tone is too brittle.

Ronald Corp

IN BRIEF

Unsigned contributions by Clifford Bartlett

British journal of music education Vol.1, no.1. Cambridge U.P., 1984 £16 for 3 issues (March, July, November) ISSN 0265 0517

The first issue of this new journal, edited by John Paynter and Keith Swanwick, has two general articles, three on the experiences of new teachers, and an account of the changes the Jamaica School of Music has undergone in its first 21 years. At £4.00 for 93pp (at the cheaper subscription of £12.00 offered for individuals), I suspect that sales will be confined to libraries; in which case, the page design is most inconvenient, since there are wide outer margins, but tiny inner ones, so once volumes are bound, the centre of each spread will be difficult to read and (is that the reason?) impossible to photocopy.

Musica Asiatica 4, edited by Laurence Picken, Cambridge U.P., 1984 270pp £25.00 ISBN 0 521 27837 6

A substantial article by J. Condit on Korean 15th century scores occupies nearly half this issue, overlapping somewhat with his separate publication mentioned below. The rest is devoted to organological studies: a description of how the NE Thailand mouth organ is made, a general account of sub-Saharan instruments imported from the north and east, and various further items from the editor's vast empirical and literary experience.

Jonathan Condit *Music of the Korean renaissance: songs and dances of the fifteenth century*. Cambridge U.P., 1984 351pp £30.00 ISBN 0 521 24399 8

I suspect that few readers will have heard any Korean music, save perhaps a Sunday morning EBU broadcast from Seoul last year. Study of oriental music, however, is increasing, so such books as this should be made available. This represents the complete repertoire of the period in modern Western notation, with transliterated texts and translations (sometimes in the original metre, so underlaid; otherwise they are appended). The transcriptions look rather complicated: our notation has lost the Renaissance

simplicity in notating ternary rhythms, though I suspect that Brahms would have used duple time with triplets where necessary instead of signatures like 3/6. This is an excellent introduction for the non-specialist.

Andrew Tomasello *Music and ritual at Papal Avignon 1309-1403*. UMI Research Press/Bowker, 1983 300pp £41.75 ISBN 0 8357 1493 4

A study of the background of the music rather than the music itself, this thoroughly documents the Papal singers in the historical setting, and their function. An appendix lists them all, with biographical information. The Apt manuscript is, as it were, taken apart and put together again with a greater understanding of its compilation. Perhaps a visit to Avignon is needed to bring the cold pages to life.

Brian Mann *The secular madrigals of Filippo di Monte, 1521-1603*. UMI Research Press/Bowker, 1983 483pp £41.75 ISBN 0 8357 1402 0

Monte is the least known, though most prolific, of the major madrigal composers, so a full-length study of this part of his output is most welcome. The author is aware that, with only part of the repertoire available for study, this is only a preliminary survey. But he successfully draws attention to Monte's distinctive contribution to the genre, and prints over 20 complete works. Even when the new complete edition is finished, a guide through its bulk will be needed; this may need some modification then, but it should stand for the next decade or so as a valuable introduction to its subject.

Richard Charteris *Critical commentary and additional material for volumes I, II, and III of Corpus mensurabilis musicae No.96: the Opera omnia of Alfonso Ferrabasco the Elder...* The Author (Music Dept. of Sydney, N.S.W.2006, Australia), 1984 142pp \$A30.00 (prepayment, including post) ISBN 0 9591278 0 1

A defect of many volumes of that ambitious series, CMM, is the absence of adequate editorial commentary. This so concerned one editor that he has decided to publish a critical commentary himself. So we have here the amazing phenomenon (unique in musicological publish-

ing?) of a critical commentary published in advance of the edition it is to accompany. It is hardly a document upon which one can comment without the edition; but I hope that all subscribers to CMM will acquire this, and make sure that it stands on their shelves next to the volumes it should accompany.

Joan Swanekamp *English ayres: a selectively annotated bibliography and discography*. Greenwood Press (UK & Europe: Eurospan), 1984 141pp £32.50 ISBN 0 313 23467 1

This is organised mainly by composer, with sections for literature, music and recordings. There is a preliminary list of 150 general books and articles, but the music section only covers the substantial series - smaller anthologies can be traced only through the composer entries; similarly, anthology records receive no general listing. There is an author index (referring to entry numbers) and title index (to page numbers). The repertoire covered is basically that of the Scolar Press facsimiles, with the addition of Barley, Ferrabosco II songs from manuscript, Robert Johnson, Nicholas Lanier (not listing the items included in MB 33), Martin Peerson and Thomas Robinson. Thomas Giles is given a separate section, but the author fails to quote the editions of *Lord Hayes' Masque* which include "Triumph now". Thomas Lupo, who also contributed two songs to that masque, is omitted. Howard Brown looks odd without his middle name (item 10). Contents of volumes are usefully listed, but the annotations mentioned in the title are sparse.

Frederick Hammond *Girolamo Frescobaldi*. Harvard U.P., 1983 408pp £25.50 ISBN 0 674 35438 9

None of Frescobaldi's works can be said to be popular; but he is an important composer of keyboard music, often played without consideration of the historical and social context in which he was writing. Hammond provides a full account of his life and background, thoroughly characterises the music, and advises on instruments and performance. The ensemble and vocal music is also discussed. Highly recommended!

Monsieur de Saint Lambert *Principles of the harpsichord*, translated and edited by Rebecca Harris-Warrick. Cambridge U.P., 1984 138pp £19.50 ISBN 0 521 25276 8 (pb £7.95 ISBN 0 521 57269 6)

Dating from 1702, this is the earliest instruction book specifically for the harpsichord. It is methodically arranged, sometimes extremely basic, but valuable for showing how a good teacher of the period operated, and what points were at the time thought important. The editor helpfully relates Saint Lambert's suggestions to those of other composers and instructors of the period. Cataloguers should note that the christian name of Michel sometimes given to the author seems to be erroneous.

New Mattheson studies edited by George J. Buelow and Hans Joachim Marx. Cambridge U.P., 1983 495pp £27.50 ISBN 0 521 25115 X

This collection of papers, mostly deriving from a conference commemorating the tercentenary of Mattheson's birth in 1981, performs a valuable service in drawing attention to the significance of Mattheson as a composer and writer, and also to what we can discover from a study of his works. Since the theory of *Affektenlehre* as applied to baroque opera largely derives from Mattheson, Buelow's critical reconsideration of this is particularly notable. The close relationship with Handel and indirect one with Bach is discussed. Only one chapter deals with his music; now that the lost manuscripts have been discovered, no doubt future studies will redress the balance.

Denis Arnold *Bach*. Oxford U.P., 1984 103pp £7.95 ISBN 0 19 287555 8 (pb £1.95 ISBN 0 19 287554 X)

Bach is the only musician included in the list of 68 titles in OUP's series *Past Masters* which, with the Buddha, Jesus and Muhammad as colleagues, might lead the reader to expect a philosophical or symbolic account of the meaning of Bach's music. Mercifully, Prof. Arnold gives us a straightforward, untechnical life and works, different in some emphases from the recent one from Malcolm Boyd, but generally plausible. What is worrying is the number of incidental slips; not all professors are omniscient,

especially outside their particular specialisation, but one does expect a reputable publisher to have its output critically read before publication. When the instrumentation of the Brandenburg Concertos is described wrongly, what information can the reader trust? I would have thought that the BG and NBA were not the obvious "further reading" for the likely readers of the book.

Franz Schubert: *Verzeichnis seiner Werke in chronologischer Folge* von Otto Erich Deutsch. Kleine Ausgabe aufgrund der Neuausgabe in deutscher Sprache bearbeitet von Werner Aderhold, Walther Dürr und Arnold Feil. Deutscher Taschenbücher Verlag/Bärenreiter, 1983 303pp £4.22 ISBN 3 7618 3261 3

The revised Deutsch is essential for serious students of Schubert, but is rather expensive for the smaller library or the individual. This abbreviated version omits the thematic incipits, but manages to squeeze onto its small pages a surprising amount of information. Users not familiar with German may find the catalogue in the Grove offprint slightly easier to use, and for some purposes the latter's classified arrangement is more useful. But this has a better index (Grove only provides one for the songs, this covers all titles, with separate indices of names and poets). It is of a convenient size to keep with one's miniature scores (which can, thanks to the reprint of the old Gesamtausgabe, cover virtually the complete works) - a useful convenience for libraries which arrange them as suggested in Brian Redfern's article above.

Nicholas Temperley & Charles G. Manns *Fuging tunes in the eighteenth century (Detroit studies in music bibliography, 49)*. Detroit: Information Coordinators, 1983 493pp \$30.00 ISBN 0 89990 017 8

The bulk of this book is a catalogue of 1239 tunes, presented in a simple numerical notation which is easy to understand (though has the disadvantage of lacking sufficient parameters to be translated back into notation or sound); all sources are given, with attributions, and a formal analysis. Associated texts are merely cued by a number to an alphabetic index. Much information is thus available compactly. There is a list of sources, and a 50-page intro-

duction which expands Temperley's previous discussions of the subject. In particular, the functional difference between the ecclesiastical use of the form in England (Church incidentally, more than Chapel) and its independent cultivation in song schools in the USA is clarified. This is a valuable addition to the growing bibliography of the more popular manifestations of 18th century music.

J.S. Warren, Jr *Warren's Minstrel* edited by John Lawrence Brasher. Ohio U.P., 1984 152pp £25.45 ISBN 0 8214 0681 7

This is a facsimile of a shape-note tunebook published in Columbus, Ohio, in 1856 and reprinted the following year; only one copy of each is known. They seem to have eluded bibliographies of the subject. So, even though non-specialists might prefer a more typical example, it is useful that it can now circulate freely. The editor (and owner of the 1857 copy reproduced) provides thorough information on the Warren family and the social context. There is a considerable number of fuging tunes, but an absence of the revivalistic manner.

Philip Gossett, William Ashbrook, Julian Budden, Friedrich Lippmann, Andrew Porter, Moscow Carner *Masters of Italian Opera: Rossini, Donizetti, Bellini, Verdi, Puccini (The new Grove)*. Macmillan, 1983 353pp £8.95 (pb £4.95) ISBN 0 333 353838

This volume brings together under one cover five of the most important Italian opera composers. The essays are models of clarity and concentration, presenting the reader with essentials rather than padding. The previous association of these writers with the subject they are dealing with is indicative of what to expect. In this new format, corrections and other changes are incorporated, and the bibliographies have been brought up to date. My only quibble is that Mascagni and Leoncavallo, the composers of two of the standard operas in the repertory *Cavalleria Rusticana* and *I Pagliacci*, have not been included. This is a welcome reissue, but perhaps with future selections, minor figures could be grouped with the major ones.

Raymond McGill

John Rosselli *The opera industry in Italy from Cimarosa to Verdi: the role of the impresario*. Cambridge U.P., 1984 214pp £19.50 ISBN 0 521 25732 8 (pb £7.95 ISBN 0 521 27867 8)

This study of the economics and management of the Italian opera makes fascinating reading. The reader will acquire a more precise knowledge of the sort of social phenomenon opera was, and the sort of people who took on the responsibility of providing it. Some myths are questioned, many facts are unearthed. What could have been a dull factual survey is enticingly presented; so, although discussion of music is minimal (as it must have been in the correspondence and thoughts of the impresari themselves), this continually throws light on the whole experience of 19th century Italian opera, and interestingly supplements the biographical approach of the collection reviewed above.

William O. Cord *An introduction to Richard Wagner's Der Ring des Nibelungen: a handbook*. Ohio U.P., 1983 163pp £16.00 (pb £9.00) ISBN 0 8214 0708 2

This is a Ring primer, an introduction "for the uninitiated". Its concern is basic information, and it gives plenty of it, from the voice range and history of each character to the orchestral seating arrangement at the tetralogy's Bayreuth premiere. As usual in opera guides, the text is given fuller consideration than the music; there are, of course, many more plain facts to convey about libretto structure and source treatment than about musical style and technique. Mr Cord therefore restricts his material in this more controversial area to a compact history of the composition of *The Ring* and a short explanation of the leitmotif concept. The chief advantages of the book are the ease of finding information and the collection of basic musical and text details with material about Bayreuth and the Ring premiere.

David Kirkley

Martin van Amerongen (trans. Stewart Spencer & Dominic Cakebread) *Wagner: a case history*. Dent, 1983 169pp £8.95 ISBN 0 460 046 18 7

Martin van Amerongen's title recalls a Wagner commentary of nearly a century ago, Nietzsche's *The Case of Wagner*, and, in many ways, this

book demonstrates the same blend of theorizing, received anecdote, fact and personal reminiscence. Van Amerongen is a senior editor on a prominent Dutch weekly and his written style is informal and journalistic. So the book is an easy, enjoyable read, but the frustrating lack of footnotes means that the frequent quotations used by the author as evidence for his arguments can neither be pinpointed nor readily followed up. This case history takes the form of eighteen essays covering not just Wagner himself but also the impact of his family and Bayreuth on European culture. Like Nietzsche, the author is fascinated by the relationship between Wagner's personality and his works - there is neither space nor, it seems, inclination to come to terms with the musical scores. All the same, this is a sophisticated piece of Wagneriana, if hardly essential reading for the Wagner scholar.

David Kirkley

Roy Howat *Debussy in proportion: a musical analysis*. Cambridge U.P., 1983 239pp £19.50 ISBN 0 521 23282 1

Bartok's use of the golden section in structuring his work is well-known; the possibility that Debussy, popularly supposed to have been uninterested in formal organisation, also carefully planned his compositions by such principles seems on the surface implausible. But this book is strangely convincing: the evidence, both internal and external, is solid. Howat's study centres round *La mer*; his analysis makes musical sense, and shows how carefully the form is calculated, even if it is not clearly perceived by the listener. This is not an easy book to read, but it is an important one.

An Elgar travelogue written and illustrated by Pauline Collett. Thames Publishing, 1983 153pp £7.50 ISBN 0 905210 21 2

This is a fascinating book for Elgarians to dip into, valuable as much for the information on the friendships described as for the description of the places, though lack of continuity makes it a difficult book to read through. Sketch maps and early photographs supplement the author's drawings; but I would have thought that those readers for whom pages of scores are meaningful would have them already.

Lionel Carley & Robert Threlfall *Delius: a life in pictures*. Thames Publishing, 1983 98pp £4.95 ISBN 0 905210 23 9

Published by Oxford U.P., in 1977 (and remaindered this year), this excellently presented and documented scrapbook of pictures and comment has been reissued in paper-back by a different publisher in time for the 1984 celebrations. If you do not have the original, do buy it (for yourself as well as your library).

Oliver Neighbour, Paul Griffiths, George Perle *Second Viennese School: Schoenberg, Berg, Webern* (*The new Grove*). Macmillan, 1983 201pp £7.95 (pb £3.95) ISBN 0 333 35384 6

These three articles from the *New Grove* have each received high critical praise and their appearance in a single volume is to be welcomed. However a fine opportunity has been missed to introduce to a wider public one or two of the peripheral figures to the group. It would surely have been worth including the Zemlinsky entry, when Oliver Neighbour in his Schoenberg entry gives him such a prominent place. The less well-known composers will presumably never be included in any of these *Grove* biographies, when for very little extra outlay they could have widened some views. Nevertheless this volume is highly recommended for use at both general interest and undergraduate levels.

Helen Faulkner

Andrew Kagan Paul Klee/art & music. Cornell U.P., 1983 176pp \$24.50 ISBN 0 8014 1500 4

While *Brio* usually reviews literature devoted specifically to music, there is always room for an exception to the rule. Klee was the son of a professor of music and his mother was a singer, so it is hardly surprising that music played an important role in his life. He was especially committed to Mozart, and Mozart's synthesis of architecture and expression came to influence and dominate his own artistic development. The theoretical parallels with Fux and the music of the eighteenth century are studied in detail in this well illustrated study. It is a pity that of the 80 pictorial illustrations, none are reproduced in colour (save *Ad Parnassum* which also appears on the dust-cover); no doubt this would have greatly increased the cost of this fascinating book.

Raymond McGill

Lanfranco Rasponi *The last prima donnas*. Victor Gollancz, 1984 635pp £15.00 ISBN 0 575 03421 1

The term prima donna probably came into use in the middle of the 17th century and meant simply 'first lady'; it was not until the 18th century that it came to be used in a derogatory manner to describe someone who behaved in an outrageous and egotistical manner. The fifty-six singers interviewed by Mr. Rasponi span the twentieth century and were interviewed between 1930 and 1980. An introductory chapter studies the different types of voices and relates them to the roles for which they may be suited, and the concluding chapter examines the general state of opera today. The style of writing is journalistic - making the dauntingly heavy tome tempting to browsers; it deserves a wide general readership. The index is excellent.

Raymond McGill

James Blades *Percussion instruments and their history*. Faber, 1984 511pp £15.00 ISBN 0 571 18081 7

When this book was first published in 1970 it soon became established as the standard and most comprehensive study of its subject. None of that has changed, and this book is as engrossing as ever. The bibliography and recommended reading at the end of each chapter has been expanded, and there is an additional bibliography and discography with a selected list of modern repertoire at the end of the book. Mr. Blades provides a note at the end of the preface which lists some factual corrections and details changes relating to firms which make percussion instruments.

Raymond McGill

Geoffrey Bush *Left, right and centre: reflections on composers and composing*. Thames Publishing, 1983 158pp £7.50 ISBN 0 905210 19 0

During the short period when I was involved in the first performance of Bush's *The Equation*, I was impressed by the clarity with which he expressed himself on musical (and other) matters. This collection of essays (which incorporates revised versions of older material) makes some controversial points, but is always coherent and direct. He is at his best when advocating unpopular music which he loves; it is perhaps a

tribute to his past success that the tone of some of his remarks on Parry songs, for instance, in fact seems over-defensive. The revelation that Stravinsky thought his letters so valuable that he refused to send the original to its addressee is interesting. Bush's comparison between Soviet and British control over what music is acceptable is overstated, if only because, with the smaller forms at least, there still can be a direct link here between composer, performer and audience which bypasses the cultural establishment. There is a nice story of BBC dishonesty (p.102); but, to be fair, the BBC has not entirely ignored his operatic output, since *The Equation* received a BBC studio performance fairly recently, though the book implies a thorough BBC neglect.

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ITEMS RECEIVED

New in paperback:

Oliver Neighbour *The Consort and keyboard music of William Byrd*. Faber, 1984 272pp £8.50 ISBN 0 571 10055 4. See *Brio* 15ii pp.55-56.

Frederick Neumann *Ornamentation in baroque and post-baroque music*. Princeton U.P., 1983 630pp £14.70 ISBN 0 691 02707 2. See *Brio* 16i pp.18-19.

Norman del Mar *Anatomy of the orchestra*. Faber, 1983 528pp £8.95 ISBN 0 571 13185 9. See *Brio* 18ii p.37.

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LETTERS

To the editor

I am trying to locate the sources of manuscript material (both music and other documents) of the Scottish composer William Wallace (1860-1942), for many years on the staff of the Royal Academy of Music, London. If any readers have any information relating to this composer and his work I shall be happy to hear from them.

Paul Hindmarsh
Librarian, Scottish Music Archive
7 Lilybank Gardens
Glasgow G12 8RZ

To the editor

This Society is currently preparing a definitive catalogue of the music of Granville Bantock (1868-1946).

We feel this to be worthwhile since although interest in Bantock's music is growing, much of it remains unexplored, and there is a general lack of information as to where the music may be obtained or viewed.

In the catalogue we intend to include an indication as to the whereabouts of as much of the music as possible, and this open letter is a request for this information. We would be very grateful to hear from any library with holdings of Bantock's music. Most useful of all would be to have photostat copies of the relevant files. The Society will of course be willing to pay all reprographic and postage costs.

C R Bantock
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* * * * *

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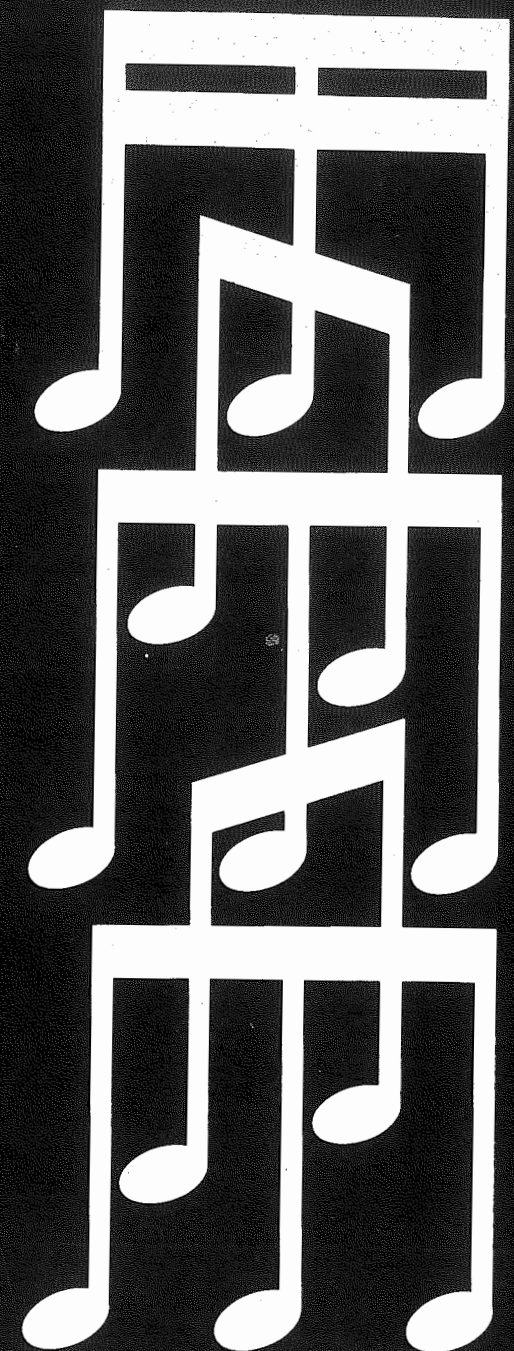
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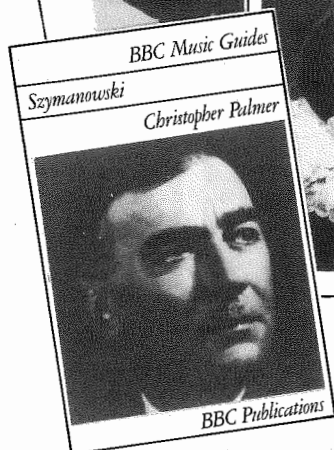
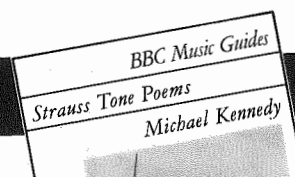


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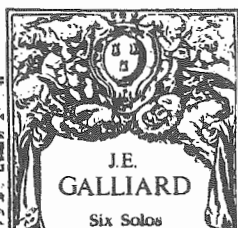
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