ISSN 0007-0173

BRIO

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

Autumn/Winter 1984

Volume 21, No. 2

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES

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Libraries, institutions and associate members	£22.00
Personal members	£16.00
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The price of BRIO (two issues a year) is £10.00

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MORE ON DINOSAURS AND FLIES

Malcolm Jones

I found myself at the Southampton Conference very much agreeing with the general thesis of Brian Redfern's paper (printed in the last issue of *Brio*), if less sure about some of the detail. The discussion which followed was described in the report of the meeting as 'lively'. But there were various ways it could have been taken further, so I have tried to set out here some of my thoughts.

I am sure that Brian Redfern is right when he says that computer catalogues and present classification practice are barriers between our readers and what they seek; I can give some reasons why this has come to be, but I am less sure that we are likely to be able to improve much in the near future. Ten or twelve years ago I was enthusiastic about the application of computers to library processes, and so were most librarians I met. This is not so now. Where did we go wrong?

If we are going to catalogue our collections at all (I'll beg that question here), it is an expensive operation. The last figures I saw for music cataloguing in an automated system (in 1978) suggested an average unit cost of £4.50 - £5.00, the sum of the staff costs to compile the entry and the cost of membership of the system running the computer and producing the catalogues. This was about three-quarters of the average cost of acquiring an item at that time. The way local government accounting is divided into a great many departments tended to blunt the impact, but the conclusion seemed inescapable: the shared catalogue, with central support, was the only responsible way for the future, especially as money was becoming very scarce. Neither was new, but with a computer they seemed much more practicable. So we were all keen to go in for co-operation, with high hopes of the central agency, especially when it stopped being BNB Ltd and became a part of the British Library. We knew even then that we should have to give up the right to decide cataloguing standards on our own (but how many music librarians had that executive power anyway?) and work together - we even referred to the analogy of marriage. We might, in fact, reasonably press that analogy as far as to say that in both situations effective communication is a vital factor, and that each partner needs to understand the other's point of view. But judged on results, our communication has been poor, though not for want of meetings, of which there have been many.

All this, of course, is secondary to the real problem for librarians, and of no interest at all for their users. The more important questions about catalogues themselves need asking; and again I find it easier to talk about where we have gone wrong than about how we might go right. When computers were first applied to library catalogues, everyone thought of the computer as a tool for producing the same sort of catalogue as that which we always had, but better - more quickly, more cheaply, etc. No-one asked fundamental questions about the catalogue itself. We had the MARC format, with its implied questions about the catalogue itself. We had the AACR. Our acceptance was caused, not only by a sort of mental inertia or myopia, but by the sort of computers available then. It might have been better if we had had a 20-year moratorium on computers in libraries. The most frustrating thought is that the computer releases us from the need to take a universal position on most of the

famous 'chestnuts' of music cataloguing: do librettos go under author or composer? is it sonata, piano or piano sonata? what language do we use for the title? how do we spell Russian names? We may need to decided how to show these in our own catalogues, where we cannot do both at once, but we can easily carry all options in the computer. We can also help the cataloguer by prompting him with previous decisions in a built-in authority file. I know of few systems that do any of this, and none in the MARC situation.

Several of Brian Redfern's points of detail are of this kind. Our print programmes could easily suppress forenames and print Beethoven, Bach, Mozart. We may not take advantage of it, but the facility is there. Incidentally, did many libraries do it before the computer age? Similarly, we can suppress information held in the computer to prevent it appearing in the printed catalogue or on screen. If catalogue entries as they appear to the public have an excess of detail, that is not the fault of computerised cataloguing as such.

Nevertheless, the standard used does affect much of the result, so it too must be questioned. I suppose this is the worst heresy of all! The thinking of AACR (1 & 2), ISBN and all associated standards is now so firmly established across librarianship that I wonder what music librarians can do. As a British Library speaker mentioned at the Southampton meeting, there is a huge capital investment in a large number of institutions in systems to which it is fundamental. So do we just wait for these dinosaurs to die?

Perhaps there is the possibility of gradual change. To explore further, consider the following problem. AACR2 seems to contain two basic and conflicting principles. One is that the code is based on a set of principles which can be applied consistently to the cataloguing of the various kinds of library material. The other is that we are describing objects, and should use the terminology most familiar to the user. The first, which in the AACR2 preface is apparently referred to Lubetsky, is presumably the kind of logic which produces the consistency reviled by Brian Redfern, who seems to be appealing to the second in his references to 'what the reader wants'. There are several places where AACR2 has the worst of both worlds, notably where in providing for headings for sound recordings, having rejected corporate authorship as a principle earlier, it tries to make a distinction between the way 'popular' and 'classical' music should be entered, presumably because it envisages a different kind of user approach for each. This begs several questions at once. I groan when, as a member of a cataloguing co-operative, I see a rule which uses a phrase like 'best-known form of name' because I know that it means endless discussion among librarians, let alone users, of which form is the best-known. This is true even in the community of one library, let alone in wider groups. Yet in our present situation, decisions are necessary.

One more insoluble problem before I attempt to be constructive - the sheer cost of making any but minor changes to cataloguing or classification in a library of any size. This may well put such a change beyond the available resources. Brian Redfern complains of the several sequences of catalogue to be found in many large libraries, the 'archaeological layers'. Of course, no-one wants them, but ...! When I first worked in Birmingham Reference Library in the mid-1960s, there were three such: acquisitions to 1919, acquisitions 1919 - 63 and acquisitions post 1963. The pre-1919 was generally agreed to be quite hopeless, but it took nearly 15 years to recatalogue it. Perhaps we shall look up from our hand-held VDUs in 1994 at CPM in the same way; but we are glad enough to have it, even though its cataloguing rules were obsolete before even vol.1 was published.

If I were free to organise a music library from scratch (though I don't expect to get a second chance!), what would the general guidelines be? First, the layout of the library. I thoroughly agree with Brian Redfern's point 4 (p.5). Avoid making readers use the catalogue if you can (they won't, anyway). We shall find two obstacles. If any material is

kept on closed access, the catalogue is essential, and unless the material is shelved by composer alphabetically we shall need some sort of classification, though not necessarily with a notation. Brian Redfern cites miniature and vocal scores - by separating them from everything else, he has performed the act of classification. The nature of music seem to produce large numbers of separate sequences, and, given the variations of size, a single alphabetical sequence by composer would waste a great deal of space. Most music libraries have a basic division by medium of performance, derived from D.C. This assumes that most users of the library approach the music in this way - to look for operas, clarinet music, etc. Is this true? In my experience, I think that the balance is in favour of the approach for a work whose title (and composer) is known. But few large music libraries are shelved this way. What does seem true is that the traditional public library approach of using a classification (almost invariably DC or some variation of it) for shelf order and class catalogue is not at all helpful for music. Some experiments in lending libraries in what is called 'stock categorisation' seem to be moving in the same direction.

A catalogue must, at its most simple, be a package of information describing an item, and a means (one of several) of finding it among others. I cannot entirely agree with Brian Redfern's irreducible minimum (p.5, point 1). Even if 'edition' implied kind of presentation (score, parts, etc), I think that the language of the words is, where relevant, vital. I do agree that the description prescribed in AACR2, derived from ISBD, is too complicated, causing wasted time and irritation for both users and cataloguers. It must be possible to draw up a means of reducing such a package, by suppressing some parts, and for public presentation clarifying the format to one simpler than that in which the system is stored within the system.

As far as finding the entry is concerned, as we have said, a machine has no problem with multiple entries. The bigger problem with music is the large number of entries under one composer. The uniform title/file alphabetically approach of AACR2 causes many problems, yet some rationalisation of the order is essential. The uniform title as required by AACR clearly puts off many users, both by the rather clumsy conventional titles and the Berlitz School of Languages approach to distinctive titles which has been almost universally condemned. I wonder whether some 'classified' arrangement might be more satisfactory; some libraries, in fact, do adopt it. The alphabetic-classed catalogue was universally reviled in my student days, but in the form of the *Gramophone Classical Catalogue* it is one of the easiest to use that I know. As for the subject approach, I do agree that the dictionary catalogue has a lot to commend it.

Much work has been done in recent years on various international forms of catalogue: short-title catalogues and reduced descriptions in particular. It seems a pity that no-one, as far as I know, has worked similarly on music catalogues. Hints to the Bath Centre for Catalogue Research have not so far been taken up. Perhaps we should make an opportunity in the 1986 Conference programme.

This article reflects my own situation: rather frustrated and uncertain, and much less sure of direction than I would want to be. I can only take some comfort from finding that I am not alone. I am not only referring to Brian Redfern's dissatisfactions, for I think the feeling is fairly general. If I am right, perhaps other members will think it worth joining the discussion. The Cataloguing and Classification Subcommittee would be glad to hear from anyone with views on the subject.

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IAML/IASA CONFERENCE 2-8 SEPTEMBER

Martin Cotton

This year's IAML/IASA Conference took place in Como, at the foot of the western branch of the lake of that name, about 40 minutes by train from Milan. Some delegates arrived in a state of confusion as to which hotel they were staying in - the information previously received from Italy had been either over-generous, naming three hotels for one person, or non-existent. Nevertheless, as the Ristorante de Pietro in the Piazza del Duomo began to fill up with familiar faces on Saturday evening, it became obvious that IAML had arrived, knowing where it was staying or not.

On Sunday, the opening session took place in the Teatro Sociale, an early nineteenth century building with vertical tiers of boxes in the classical horseshoe pattern. There were speeches from the director of the Como Autunno Musicale (one of the organisations sponsoring the Conference), the Mayor of Como, the President of the Milan Conservatory, and the President of the Italian branch of IAML. A common theme running through these speeches was that of the importance of music libraries and musicological research to the continuing health and development of musical performance. It was particularly bewailed that, in Italy, this link was either not perceived or not given due weight by politicians at all levels, and, therefore, that the necessary finance and manpower were not available. Mariangela Donà went as far as to say that there were *no* music librarians in Italy: in his brief reply to the speeches, Anders Lönn, the new President of IAML, said that, for non-existent persons, they seemed to do a remarkable amount of work.

A reception at the Casino Sociale then gave the opportunity to renew old acquaintances before the final event of the day: a concert by the Baroque Ensemble, directed by Alan Curtis. This was given outdoors, in the courtyard of the Palazzo Cernezi, and the instrumentalists battled valiantly with the prevalent conditions of high temperature and humidity.

Monday saw the start of the sessions of the various professional branches, commissions and project groups. These took place in the Villa Olmo, a splendid building of 1782, which has been owned by the municipality since 1927. Those delegates who found themselves in the more far-flung hotels were ferried in and out by bus every day. As these sessions will be fully reported in *Fontes*, I will say little about them here, apart from a few general remarks later on, when I come to the closing session.

On Monday evening, there was a boat trip up Lake Como to Bellagio and back. Unfortunately, there was a heavy mist, which prevented a comprehensive view of the scenery, but among the landmarks which were visible were the Villa d'Este (sans *Jeux d'eau*, and now a hotel), the Villa Passlacqua (where Bellini often stayed), the Villa Serbelloni (where Cosima Liszt was born) and many other fine houses of greater or lesser antiquity, most of which, we were told, are second homes for rich Italians from Milan or elsewhere.

Two days later, the oppressive weather had broken into thunderstorms and heavy rain, coinciding with a coach trip to Milan. The main purpose of this visit was to see the Library at the Conservatory, and hear a concert of Gastoldi and Palestrina by some of the students. On the way through Milan, we were able to stop and see Leonardo's *Last Supper* in the Church of Santa Maria del Grazie. This painting is undergoing extensive restoration at the moment, and much of it is concealed by scaffolding. No restoration will ever restore Leonardo's original colours, however, and it was sad to see something so

far from the original conception that, even if it had been a masterpiece once, it isn't now and won't be in the future. Once at the Conservatory, we found that the Library is small by English standards. This is no doubt due to the lack of money, though some financing has been found for the recataloguing of the material, which is partially completed.

After the concert, Sig. Marcello Abbado, the Director of the Conservatory (and brother of the conductor), addressed the delegates. He picked up the theme of the opening session, saying that he hoped that those in authority would note that music librarianship, research and musicology were taken seriously elsewhere, as evidenced by the presence of 250 scholars from all over the world (which description surprised some of us not a little). There followed another reception, before we were driven back to Como, by a route which took us past Milan Cathedral and La Scala, to the enthusiastic approbation of at least one member of IAML (UK).

Sessions continued on Thursday and Friday morning, and the working week ended on Friday afternoon with the closing session. Anders Lönn reported the death in July of Otto Albrecht, one of IAML's oldest and most respected members, and there was a short silence in his memory. It was also announced that Wolfgang Rehm had retired as Treasurer, and that his place had been taken by Don Roberts, from Northwest University, USA. The editor of *Fontes*, André Jurres, then spoke, inviting members of IAML to submit articles to him. During the preceding week, he had visited various sessions, reminding delegates that *Fontes* is written *for* the members of IAML *by* the members of IAML, and hoping for increased and varied contributions from all quarters. Articles, news, information, problems and requests for help are all welcome, and if a member is in any doubt as to the suitability of a potential contribution, he should send it to André, who will be pleased to give advice.

The reports of the various professional branches, commissions and project groups then followed. As I said before, this aspect of the Conference will be covered fully in *Fontes*, but I should like to single out a few points which may be of interest to UK members. Tony Hodges, Eric Cooper and Richard Andrewes have ceased to be Presidents of their respective professional branches (Music Teaching Institutions, Public Libraries and Research Libraries), and Liz Hart has ceased to be Secretary of the Public Libraries branch. Thus the British presence in IAML, which first became pronounced in Cambridge in 1980, has finally worked its way out of the system.

I should like to mention two papers given during the week which I found particularly interesting. The first was given by Bruce Wilson, and was an introduction to methods of dealing with archival material, not itself musical, but relating to a musical or musical organisation. The second was by Harry Price, and suggested a revision of the classification system used by the Library of Congress (and, therefore, by many other American libraries) for jazz and popular music.

Barry Brook introduced a new project entitled 'Music in the Life of Man', sponsored by UNESCO and the IMC. This will be an international endeavour, dealing with music across political borders, and using the services of scholars and musicologists worldwide. It will be published in twelve volumes with supplementary recordings. At least, that's the theory at the moment ...

After an invitation from Heinz Kohler to next year's Conference in East Berlin from 8th-14th September, the delegates dispersed to prepare themselves for the farewell dinner, which took place in the Villa Olmo. The highlight of this dinner was the pudding which consisted of an enormous cake, iced so as to resemble an open book of music. It was also delicious. Farewells or arrividercis were made, and the delegates dispersed to their various hotels, or to one of the many bars in Como for a final chat.

The following day, fifty survivors boarded a coach for the post-conference excursion to Bergamo, unaware of what was in store for them. After a brief tour of the old walled town, we were taken to *La Pergola*, reputedly one of the best restaurants in Italy. There we were regaled with a nine-course, three-and-a-quarter hour lunch, in which we sampled the specialities of the house. All gastronomic delights of the previous week faded to nothing in the face of this assault. Afterwards, we staggered fatly to Donizetti's birthplace and the Museum, weighed down, not only by lunch, but by two volumes of the proceedings of a Donizetti symposium of 1975, and a hand-painted plate, with both of which we had been presented at *La Pergola*. I don't think that our hearts were in the Donizettiana on offer, and we were all glad to get back to Como and our beds before the final departure on the following day.

REVIEWS

Greek musical writings I: the musician and his art edited by Andrew Barker (Cambridge readings in the literature of music). Cambridge U.P., 1984 332pp £27.50 ISBN 0 521 23593 6

Addressing prospective musicologists, Vincent Duckles advised 'Unless one is a student of scholarship, he should be advised to stay away from the subject of early Greek music. The historiographer is one of the few who have a valid reason to concern themselves with the futilities of this particular area of speculation.' (*Perspectives in musicology* ed. Barry S. Brook; New York, 1972).[1] It is certainly a frustrating topic. There is a considerable amount of information surviving, including many illustrations of musical performance and instruments, accounts of the use of music in the general literature, and theoretical discussions of the music's underlying structure. But there is virtually no music to give this information any life. And, while the notation of a few late fragments can be read, the result fails to match the innumerable descriptions of the power of music, for good or ill, which is one of the distinctive characteristics of Greek writing on the subject.

Greek music is an isolated subject. The organologists can trace the relationship of the instruments to those used elsewhere, while those interested in medieval and renaissance music can discuss the effects of Greek writings on modal theory or the place of music in society. But Greek music itself seems to have decayed. It suffered from the curious academic approach of post-classical writers, who even when living several centuries later, considered the 5th century BC as the norm, and wrote of the changes of style then in terms as anachronistic as a modern writer objecting to the modernity of the monodic style and preferring renaissance polyphony; so they were hardly likely to be interested in what was happening in their own time.

Barker has made an excellent job of selecting references to music from Greek literature. He approaches his task chronologically, rather than by subject, except for the division between volumes: technical discussion of acoustics etc. will follow in vol.2. The earlier sections are quite general, but by the time we come to Plato, comments on the power of music are intertwined with complex arguments about rhythms and modes. His chronological limit is the fourth century BC, with Aristotle as the last major author, except that he includes two later sources whose information is mostly from the earlier period: the pseudo-Plutarch *De musica* complete, and excerpts from Athenaeus.

For whom is this intended? I find it difficult to conceive who would wish to study Greek music in the detail implied here without having a knowledge of the Greek language. Some passages are certainly of interest to the student of renaissance culture: but a selection intended for such use would differ from this, would include Latin and later Greek authors, and would perhaps present them in the order of their discovery rather than chronologically. But for the serious student of Greek culture, an anthology which printed the Greek texts as well as translations might have been more valuable. But most of the originals are easily accessible, and Barker does his best to avoid the problem of dealing with technical words by quoting key ones whenever possible (and including them in the thorough index); I suppose that the annoyance of reading them in roman characters is less for the Greek reader than that of the non-Greek reader had Greek type been used.

In spite of Barker's detailed commentary, no-one will understand Greek music after reading this. But he will have some awareness of how important music was in classical culture, and may also sense the curious compulsion which draws scholars into the subject. And, while its relationship to any actual music which we know may be remote,

the Hellenistic attitude to music which the later excerpts printed here display forms a background to James McKinnon's forthcoming volume in the series which collects quotations on music from the early Christian writers, whose influence on the medieval attitude to music was great, even if there is still an almost complete ignorance of the music itself.

[1] Verdi had a similar opinion: 'Research into the art of Greek music is pointless' and, referring to the *Hymn to Apollo*, 'I saw it, but I understood nothing'. (Quoted in Marcello Conati *Interviews and encounters with Verdi*, p.282 & 347, reviewed below)

James J. Fuld *The book of world-famous libretti: the musical theater from 1598 to today.* New York: Pendragon Press, 1984 365pp $36.00 ISBN 0 918728 27 4

"Fuld" has till now been one of those names which can be used to stand for a standard reference book. Now, the command "look it up in Fuld" must be qualified, since another bibliographical work has come from that meticulous compiler and bibliophile. This to some extent is a companion to *The book of world-famous music*, which omitted information about libretti, on the grounds that they needed a separate study. But Fuld has approached his new task from scratch. He has selected, with the aid of experts, 168 operas; the earliest is Rinuccini's *Dafne* (1598) - this if no other clearly must be identified by author, not composer - the latest *Fiddler on the roof* (1964). He prints a facsimile of the title page of the earliest traceable libretto, and opposite it gives the date of the first performance, a detailed bibliographical description of the document, and various notes (often describing later versions.) An introduction discusses, among other topics, the difficulties of identifying the earliest edition, and there are indexes by librettist, composer and date. No attempt is made to give all locations, but Fuld always states where at least the copy described exists, and often others (many in his own extensive collection).

Any opera enthusiast making a list of the 168 most important operas will come up with titles that differ to some extent from that of Fuld. There are omissions caused, one suspects, by New York tastes differing from those of London. We would expect, for instance, all Janacek's mature operas to be included, not just *Jenufa* and *Katya*; Prokofiev's *War and peace* as well as *The love of three oranges*; perhaps one or two of the Lloyd Webber output in addition to the New York musicals. The early repertoire is erratic. The expected two Monteverdi works are there, but no Cavalli; Lully, Scarlatti, Handel and Rameau each have a single example, presumably chosen as representative, though in terms of performed repertoire Lully and Scarlatti could have been omitted, and further Handel and Rameau titles included. 19th century obscurities are included more generously, such as *The Bohemian girl, Czaar und Zimmerman,* Nicolai's *Merry wives of Windsor* and two Meyerbeer items: all once-popular works which have their current advocates, but no more so than *Rinaldo, Hippolyte* or Gluck's *Armide.* At the modern end of the repertoire, if Britten's contribution is to be confined to two operas, most critics' choice would couple *Peter Grimes* with *The turn of the screw* rather than *Billy Budd. The ballad of Baby Doe* hasn't had the success of any of the other items included, while post-war opera by non-Anglo-Saxon composers (apart from Menotti, whom New Grove calls an American composer) is represented solely by *The Carmelites*! But the core repertoire is there.

The major justification for the book is that the original libretti tended to be issued before the vocal scores were printed, and often give information relating to the first performance that is not otherwise available. This is true, and a curious feature of libretti is that even later printings are often done without checking changes made to the score, so

that they can preserve the original version when the musical sources have been revised. Fuld does not try to give a history of subsequent versions: his job is to provide the basic information for scholars to work on. Nor does he comment on discrepancies between the libretto he describes and the earliest edition of the music. The libretto of Monteverdi's *Orfeo*, for instance, prints a completely different end to the opera, which was probably used at the first performance but changed (because it was too unpleasant) before publication of the score. The next item in the book (which is sensibly arranged alphabetically by title) is another *Orfeo* - that by Gluck; here we are given both Italian and German copies, but the fact that the later French version is so changed as to be virtually a new work (and worthy of separate treatment) is ignored. While it is sensible to include the earliest extant libretto, it is a pity that the entry for *Dafne* only deals with the mostly-lost 1598 music, and does not mention that it was used again in 1608, with a setting by Gagliano which has been performed and recorded several times.

The inclusion of musicals and the like is legitimate in principle, unless Offenbach and Gilbert & Sullivan are omitted. But I suspect that in most cases the librettos have ceased to be of any textual value. The earliest libretto of *West Side story*, for instance, that Fuld has found appeared the year following the première and subsequent to publication of at least excerpts of the music; *My fair lady* was first performed on March 15th 1956, but the text was not issued until Nov. 21st of that year. More serious operas, too, have librettos issued long after composition - *Moses and Aaron*, for instance, or *Porgy and Bess*, which first appeared in libretto format with a record album as late as 1951. Bibliographical details of such secondary publications are of minor importance, and deserve merely a place in a table of operas without contemporary word-books rather than full-scale treatment.

Fuld touches on the inconsistency with which libraries categorise and catalogue libretti. It is clearly one type of material which demonstrates the inadequacy of single-entry cataloguing, and it is important that any future catalogues should work on the sort of multi-access system such as that being used for RISM as described in our last issue. Their value to research is being increasingly realised. This book is a most useful document, not only in itself, but as a basis for further investigation on its topic. Although its limitations may frustrate, and users will regret that there are no references to lead to the research that has been done already, this, while probably not appropriating to itself the monosyllabic identity of Fuld's earlier book, will for many years be a well-used item on the reference shelves.

Make sure that your copy has the errata slip securely inserted at page xxiii: the table there is garbled as it stands.

Clifford Bartlett

Marilou Kratzenstein & Jerald Hamilton *Four centuries of organ music, from the Robertsbridge Codex through the baroque era: an annotated discography* (Detroit studies in music bibliography, 51). Detroit: Information Coordinators, 1984 300pp $25.00 ISBN 0 899990 020 8

This is a practical anthology, concentrating on records that are likely to be available (at least in the USA), so it covers comprehensively only those issued or reissued between 1970 and 1980 (with a few from 1981-2). The editors have tried to draw attention to items likely to be current by asterisking those available after 1978, though record availability fluctuates so wildly that this may not have been worth the effort. The arrangement is historical, with three parts (Late Medieval, Renaissance and Baroque), the latter two being subdivided nationally. In each section, anthologies precede individual

composers, with mixed-nationality anthologies coming at the end of the parts. An Appendix lists Bach's works by BWV number (the authors use the outmoded abbreviation S), and there are indices of organs, performers and composers. The entries for individual composers in the body of the book do not include cross-references to anthologies, so the index will need frequent use. The entries for indivual records list the contents, though do not always go far enough to identify each piece unambiguously: if a record includes both of Bruhns' E minor preludes, there is no problem, but if only one, it should be distinguished. Buxtehude items lack BuxWV numbers. Information is given on the instrument, and references to reviews (though not to the standard record review magazines). Dates of issue (or recording) are sometimes given.

The chief problem in using this anthology is the difficulty in finding specific pieces: if what you want is not included in the section on the individual composer, you have to look up all other references to that composer in the index. Cross-referencing anthologies under the composer headings would have made the book more convenient, even if somewhat larger. Finding composers in the main body of the book is made slower than it might be because the italic composer-headings stand out from the page less than the bold performer names under which each sequence of entries is arranged. Coverage is thorough, and the subject arrangement will make it useful for others to use it for the purpose for which its authors originally compiled it: to find illustrative material for teaching purposes. But organ enthusiasts will also welcome it and it supplements one aspect of Trevor Croucher's *Early music discography*.

Clifford Bartlett

Dan Fog *Musikhandel og nodentryk i Danemark efter 1750. I Musikhandel 1750-1854; II Nodentryk efter 1750.* Copenhagen: Dan Fog, 1984 507 & 224pp Dkr.406.00

A remarkable pair of volumes which provide an immensely detailed survey of every aspect of the music publishing business in Denmark during the nineteenth century. As much of the material is presented in the form of lists and tables, and volume II contains numerous illustrations, the language (Danish) does not constitute a serious obstacle to those who might wish to consult this book. The significant contents of the two volumes are briefly as follows:

Volume I. A substantial chapter on the character and contents of Danish music hire libraries is followed by an exhaustive analysis of periodical publications of music from 1795-1921, including complete listings of individual issues. The majority of the volume is devoted to chronological listings of music published in Denmark 1802-1845 and, of more general interest perhaps, a catalogue of the repertoire of operas, ballets and other music-dramatic works performed in Denmark from 1748-1854.

Volume II. This opens with a short essay on the problems of dating printed music, and the rest of the volume is devoted to discussion of music printing methods (with some illustrations of music engraver's tools) and a very useful directory of Danish music publishers, arranged alphabetically, and including listings of plate numbers.

Such a brief summary cannot possibly do justice to the wealth of information contained in these two volumes. Much of it is entirely new, drawn in the main from thorough and patient studies of contemporary newspapers and journals. Mr Fog's long and distinguished career as an antiquarian music dealer has of course been invaluable in his examination and listing of music publishers and their output.

In short, then, an outstanding contribution to our store of bibliographical information, though I am bound to say that these volumes are unlikely to enjoy a wide circulation in this country, partly on account of the language, partly because interest in 19th century Danish music cannot be said to be especially strong. Nevertheless, this book can reasonably be described as essential not only to serious music bibliographers but also to historians of opera and ballet; the listing of these in volume I is invaluable. A warm welcome, then, for a book which should be on the shelves of every serious research library.

Nigel Simeone

H. Robert Cohen *Les gravures musicales dans* L'Illustration *1843-1899.* Quebec: Les Presses de l'Université Laval, 1983 3 vols ISBN 2 7637 6833 4

These magnificent volumes, comprising nearly 1500 pages, are the first issue in a series *La vie musicale en France au dix-neuvième siècle: études et documents* (the fact that the formal statement that this is no. 1 only appears on the binding may be a problem to cataloguers). Published under the auspices of RidIM, and with a preface by Barry Brook, this is a document of great iconographical significance. *L'Illustration* was the French equivalent of *The Illustrated London News*, which had set the example of a weekly illustrated magazine in 1842. As a source for social history, these magazines are valuable, not least for the wealth of generally accurate illustrations. This publication catalogues all illustrations appearing in its chosen period which have musical connections.

The methodology behind the publication was described in *Fontes* 31/2, so need not be introduced here. It results in an index volume which is easy to use, with choices of subject-heading that are logical even if one hasn't read through the introduction. Introductory material is in French and English, though the index is in French only; it is not, however, likely to strain one's linguistic ability. Engravers are separately indexed, and so are the photographers (since in later issues engravings were sometimes done from photographs). There is a summary list of engravings of marginal music value which have been omitted from the catalogue.

The two main volumes chiefly comprise small (three-to-a-page) reproductions of each musical illustration, arranged in chronological order, opposite each of which is printed a concise identification, name of the engraver, and original size. While the smallness of some of the illustrations prevents all the important detail from being clear, one can always see at least their general intent; so this anthology of around 3500 pictures gives a fascinating glimpse of Parisian musical activity, particularly valuable because its selection shows what seemed interesting at the time (though that is, of course, frustrating too). Having, for another review in this issue, been thinking about Verdi, I was interested to be able to see 87 illustrations, including 8 of the sets for the 1867 *Don Carlos*, though none from *Macbeth* (confirming its failure). Theatrical matters are naturally to the fore, but wherever the books fall open, one is led to interesting speculations. Why, for instance, is an article on horn players from 1893 (2607 F-K) illustrated entirely by valveless instruments? Those requiring better reproductions are given a Paris address from which they may be ordered.

Reproduction of the illustrations is slightly faint; but with so many, it would have been impossible to adjust individual exposures, so that is an error in the right direction. Otherwise, production is excellent. The price is high, but not outrageously so. Although the books themselves state that Pendragon has 'distribution exclusive' in the U.S.A. and Frits Knuf in Europe, the review copies came from Editions Eska, 30 rue de Domremy, 75013, Paris, with a quoted price of F.F.1,600.

Clifford Bartlett

Werner Schwarz *Guitar bibliography: an international listing of theoretical literature on classical guitar from the beginning to the present.* K.G. Saur/Library Association Publishing, 1984 257pp £29.50 ISBN 3 598 10518 5

This thorough bibliography has 4705 entries – and that without including any editions of the music, except for a few with substantial introductions. Chapter 1 lists 145 specialist periodicals, arranged by country (which is not very helpful when trying to check a reference elsewhere in the catalogue). Other chapters cover bibliographies/discographies/catalogues, handbooks/encyclopaedias, history, players and composers, writings about the music, technique, teaching, guitar-making, and the guitar in society and civilisation (the German version – the bibliography is bilingual – Kultur – und Gesellschaftsleben sounds better!) There are indices of authors and of names. Each chapter is usefully subdivided, but within these divisions, arrangement is chronological, as inconvenient here as it is in The New Grove. Entries in that and in MGG are listed individually. Reviews of books are noted under the main entry for the book.

The compiler has cast his net very wide, within his defined scope. There seems to be a convention whereby guitar studies include the vihuela repertoire; but although the vihuela is related to the lute, in terms of its normal tuning and the sort of music written for it, it is nearer the guitar: music by Mudarra, like that of Dowland, needs transcribing or retuning before it can be played on the guitar. It therefore seems slightly odd that Dowland's name only occurs because it comes in a Britten title, while the Spanish vihuelists appear, even though guitarists probably play more Dowland than Mudarra. Perhaps it would have been better to have only covered the guitar. But, that point aside, this is likely to be an invaluable compilation, of use to the ever-increasing numbers of classical guitarists.

Clifford Bartlett

Verdi's Macbeth: *a sourcebook* edited by David Rosen and Andrew Porter. Cambridge U.P., 1984 527pp £30.00 ISBN 0 521 26520 7

Marcello Conati *Interviews and encounters with Verdi* translated by Richard Stokes. Gollancz, 1984 417pp £20.00 ISBN 0 575 03349 5

The *Macbeth* book is a marvellous compendium of information about both versions of the opera. It is in part the report of a conference held in Danville, Kentucky, in 1977. Normally one would be critical of the seven-year delay in publication – this is a fast-moving area of scholarship. But the editors have added so much to make this a true sourcebook that the delay is justified. It begins with 125 pages of correspondence on the opera, sensibly printed with Italian (or French) and English in parallel columns, and useful explanatory notes. This, including previously unpublished material and with text freshly checked against the sources, is an excellent basis for the further, more detailed discussions on its genesis and revision. A previously unknown libretto discovered by Francesco Degrada in the Museo Teatrale alla Scala in Verdi's hand with corrections by Maffei is printed in full. The 1847 libretto appears in facsimile, as do pages of the 1847 vocal score which were changed in the 1865 revision. A selection from the original reviews (in English only) is fascinating. I hope that producers do not take too seriously the information on the Paris sets presented here – there is no evidence that Verdi approved them, and they are perhaps more relevant to the study of Parisian stage-hostory than to the illumination of our understanding of *Macbeth*. There is a wealth of other contributions, bibliographical and analytical, and the relationship with Shakespeare is discussed by several writers. Congratulations to the publishers for putting footnotes where they belong, at the foot of the page. (The book was produced by Norton.) Would that such background volumes were available for other problematic works in the repertoire.

Conati's book is translated from *Interviste ed incontri con Verdi*, Milan, 1981. It collects from a wide range of publications 50 accounts from people who met Verdi. These are set in context, and fully (and discursively) annotated – the book is a mine of information about Verdi and the various people who came into contact with him. As such it is most useful, so an English version is welcome. But it is also disappointing; most of the reports are of meetings with the aged Verdi, though he was already a famous figure by the time of *Macbeth*, over half a century before his death. Yet the reminiscences of the first Lady Macbeth are item 4, and we have reached *Don Carlos* by page 57. Moreover, the impression we get of the man Verdi is not substantially different from the familiar one, interesting though some of the details may be. The book is a reminder of the vast quantity of information to be gleaned from 19th century periodicals; but the annotations make clear how dangerous such material is without a guide as knowledgeable as Conati to sift and signpost the embroidered and dubious recollection that abounds.

Clifford Bartlett

Walter Frisch *Brahms and the principle of developing variation.* California U.P., 1984 217pp £20.00 ISBN 0 520 04700 1

Walter Frisch, who teaches at the Music Department of Columbia University, aims to do two things in this book. The first is to present thoroughly and systematically the technical process first discussed by Schoenberg – as 'developing variation' – in *Style and Idea*, as it is manifested in the music of Brahms. The second is to demonstrate how Brahms' developmental style matured. While it is laudable for a fundamental analytical text to take historical elements into account, Frisch falls into the trap outlined by Leonard B. Meyer in *Explaining Music*: the failure to distinguish style analysis (which is normative, isolating those features works have in common, and ignoring idiosyncrasies in favour of generalisation) and critical analysis (concerned to explain a single work in its own terms - what makes it different from other works).

Frisch's intention is to show how Brahms 'attempts to reconcile the procedures of developing variation and of his beloved sonata form'. He starts by discussing Schoenberg's concept of 'developing variation' (which has always seemed, to me at least, an eminently subjective analytical tool) without setting it against a background of purely tonal theory – presumably Frisch would subscribe to Schoenberg's theories as laid out in the *Theory of Harmony* and *Structural Functions of Harmony*. We are then thrust into a detailed motivic analysis of the Piano Sonata op 5. This is before Frisch has defined his ideas on sonata form (which, from the snippets gleaned later in the book, would be most stimulating); one feels lost without those distinctions (surely drummed into any analytically-minded musician by now, thanks to Hans Keller) between statement (tunes) and development (everything else) – the relationship of which is surely central to such a study as this – and between the sonata principle as thematic (Prout) or tonal (Tovey) or both (Keller).

The discussion of the early music, opp 1-8, shows Brahms using the technique of Lisztian thematic transformation – an aspect of his work not widely discussed – as a crude precursor of his later sophisticated continuous development. The problem with this chapter is that although Frisch demonstrates that the technique is used, where it is

used and even how it is used, he never attempts to explain why it is used: it is, presumably, at the service of 'unity' - but without a basic definition of the contrasts this transformation technique is meant to unify, analysis quickly lapses into mere description.

Frisch moves on to Brahms' 'first maturity', and looks at the self-generation of themes from a single motive in the Piano Quartet op 25. Although the treatment of this work is more Schoenbergian (and considerably more illuminating), apart from a single sentence, 'This process - in which brief motives undergo a limited development across highly articulated themes - [etc]', Frisch is content to offer the wheres without the wherefores. Examination of opp 26 and 34 suggests that in these works the (as yet undefined) sonata principle was beginning to break down, and development was no longer confined to the development section. This was, of course, Haydn's legacy rather than Mozart's or even Beethoven's, he being far more keen to develop than state.

After some discussion of metrical development-through-displacement - which once again is not placed in the context of any wider rhythmic theory - Frisch moves on to the songs of 1864-1873. Instead of grasping the opportunity to relate all possible compositional principles - thematicism, tonality, form, metre and motivic development - to a single 'given', i.e. the words, Frisch continues to dabble in the periphery.

It is the chapter on the symphonies that is the most illuminating: in particular the discussion of the Third begins to account for the relationship between various parameters so clearly in play in Brahms' mature style. After a brief discussion of the late style (most conspicuous for the successful expansion of one of Schoenberg's more extended analyses - of 'O Tod', the third of the *Vier ernste Gesang*), Frisch moves on to an 'Epilogue: Developing Variation in Early Schoenberg, 1892-1905'. This ends the study on an unfortunate note; since most of the chapter is a rehash of Berg's *Why is Schoenberg's Music so Hard to Understand*, one is made only too well aware that Berg said a great deal more about Schoenberg in a few pages than Frisch says about Brahms in a whole book.

Without wishing to appear partisan, it would seem to be impossible to critically analyse not only Brahms but also most other tonal composers without some recourse to Schenkerian/graphical techniques - which Frisch dismisses as an intricacy behind which the analyst may hide. Anyone fortunate enough to have heard Allen Forte lecture on the Quartet op 51/1 at the Brahms conference held at Goldsmiths' College last year, or read Carl Schachter on the Second Symphony in *Music analysis* 2/1, both on the very subject tackled in this book, will recognise that through their flexibly applied and eclectic analytical techniques such complex issues can begin to be understood. And only with such well-conceived critical analysis to hand can any sort of normative process be formulated.

Christopher Marshall

Arthur Jacobs *Arthur Sullivan: a Victorian musician.* Oxford U.P., 1984 470pp £17.50 ISBN 0 19 315443 9

One work which serves to remind us that Sullivan composed 'serious' music as well as a stream of comic operattas in collaboration with W.S. Gilbert is the *Golden Legend.* During the season 1886-87 when it was premiered, it was given 17 times; and yet in the last 30 years it has not been performed by any major choral society. Ethel Smyth wrote:

> One day he presented me with a copy of the full score of *The Golden Legend,* adding 'I think this is the best thing I've done, don't you?' and when truth compelled me to say that I think *The Mikado* is his masterpiece, he cried out 'O, you wretch!' But though he laughed I could see he was disappointed.

Sad to say, she succinctly sums up Sullivan's achievement in these words. He, however, regarded the work, along with *Ivanhoe* and the *Martyr of Antioch*, as significant and important in terms of his status as a serious composer; he desperately wanted to be hailed as a serious composer. Time and posterity have not been kind to him on this count, and it is as a composer of operettas that his name is known world-wide today.

Sullivan's relationship with Gilbert was never easy. There were financial arguments, and Sullivan was at pains to try and let the music play a greater role in the operettas rather than having some sort of musical straight jacket imposed on him. It is true to say that in some of the more extended purely musical passages we are nearer to understanding what Sullivan might have really been capable of in this genre. Nevertheless, the restraints imposed on him by Gilbert's text and plot were not altogether a bad thing; they imposed a discipline on the errant Sullivan. This, combined with his musical facility, meant that he would often leave composition until the eleventh hour and sit up all night writing. The regularity with which this sort of activity occurred no doubt took its toll on his health. Despite his attitude to the fruits of his labours and collaboration with Gilbert, the financial rewards were substantial. They needed to be, for Sullivan was very much a society figure, with luxurious tastes and an extravagant lifestyle which were of his own making. In 1881 when he was 38 he was earning £10,000!

Throughout this study Arthur Jacobs achieves and maintains a balanced and sympathetic appraisal of Sullivan; yet even he cannot escape the problem of the composer's philistinism. It is this which begins to paint a less than favourable picture of Sullivan in his hostility towards anyone who posed some sort of musical threat to him. His comments on the music he heard are not only glib and born of indifference and ignorance, but they serve to underline the shallowness of the man as well. The sort of details which are found in the diaries which are now accessible to the public for the first time are largely confined to social matters, sexual exploits and other trivia; it is distressing that there is so little in the way of serious musical observation or comment. Sullivan's meetings with many of the other musical celebrities of the day would hardly seem to have registered any impact or impression at all. Perhaps it is the absence of this information which is all the more revealing about Sullivan.

Arthur Jacobs has sifted through the new material, and so thorough would appear to be his researches that it is now highly unlikely that much else remains to be discovered. It is perhaps at the expense of the biographical and the panoramic view of late Victorian social and cultural life that he has given less attention to the actual music. The riches in this book are plenty, and it is the avoidance of any detailed technical analysis which will make it so readable and will ensure a wide readership; the huge G & S audience is probably not so very interested in musical analysis anyway. This is one of the most absorbing and well written biographies to appear since volume 1 of Alan Walker's *Franz Liszt* was published last year; it cannot be praised too highly. The list of works, bibliography and index are all excellent.

Raymond McGill

Jerrold Northrop Moore *Edward Elgar: a creative life.* Oxford U.P., 1984 841pp £35.00 ISBN 0 19 315447 1

'Enigma' is the title of the second of the four sections into which this monumental biography is divided; it is a word that is appropriate to the whole story it contains. A provincial composer of only moderate promise is married by a lady of fairly limited musical ability who sees some signs of his potential. Within ten years he is famous, thanks

chiefly to the success of a set of variations on a theme which he might well have passed by had she not drawn attention to it. For a further 20 years he composes a series of masterpieces; but the 15 years after her death produce nothing of importance. Oversimplified, but that is fundamentally what an Elgar biographer has to make plausible.

There is a romantic image of the great composer as an individual who cannot adjust to the world in the manner of ordinary mortals. Beethoven and Wagner are the archetypes. Elgar is rather different, lacking the willpower to force the world to recognise his genius, instead requiring rather than demanding that recognition. This book emphasises more than its prececessors Elgar's unhappiness. He had an intense and no doubt unrealistic nostalgia for the imaginary lost world of his youth, personified in his feelings for his birthplace, Broadheath, which he left when he was two - 'There's nothing between that infancy & now' he wrote in 1920 (quoted on p.13). His wife was determined to cut him off from his roots: perhaps that cruelty enabled him to pour the emotion into his music instead.

Moore's integration of discussion of life and music is inevitable. He tries to pin down what is quintessentially Elgarian (there are few composers who can be so instantly recognised) by relating much of the output to a handful of thematic shapes. This is, however, done in passing throughout the book, but really needed a specific chapter to substantiate it. He makes much of masculine and feminine themes (using the traditional characterisation of first and second subjects). He might have linked this to the reversed sexual roles of Elgar and his wife. She was the dominant partner, he took what was (in respectable society) the feminine role of the artist. Not that there was any ambiguity in his sexual behaviour: he was properly sensitive to feminine charm (though Moore is coy about how far his extra- or post-marital affairs went), and pursued appropriate masculine interests with his male friends. How close he really was to his wife may be doubted: the marriage was certainly in his interest at the time, and he must have known that he needed her throughout their years together. But it is hardly a devoted husband complaining that her operation in 1918 'has been a tragedy for my music: alas!' (p.730).

Elgar seems to have played up to Alice's mothering concern over his every ailment by turning into a hypochondriac, which also links with his obsessive need for reassurance; after her death, a doctor diagnosed 'a neurotic, who most of all wanted reassurance' (p.773). He also looked to worldly success as a form of confirmation of his worth. But he expected that success to come in the philistine world of upper-class society, which was unlikely to show much interest in such worth, so found little security there; yet, by his social posturing, he must have cut himself off from many of those who could understand him. Rarely did the barrier between him and working musicians permit a professional relationship to turn into friendship; 'Nimrod' is the most famous example, followed by W.H. Reed and his final love, Vera Hockman. Moore's account, however, underplays the delight of friendship as substantiated most recently in connection with the Atkins family.

Elgar seems to have inspired love and affection to such a degree, in fact, that there must have been a greater warmth in his personality than comes through here. Moore concentrates on the genius and the misery, but there must have been joy too. Even to those of a generation which is remote from his world, it comes through in the music. For a composer who, to such an extent, wore his heart on his sleeve, a biography must account for the man we can hear. Nostalgic though it may have been, he had a concept of happiness which must have had some basis in reality. A key work is perhaps *The Starlight Express*. Unfortunately, Elgar tried to pin on a play which wasn't good enough an excess of emotion which is embarrassingly sentimental: a more mature treatment of the childish concepts it embodies might have produced one of his best works, since there are

suggestions in the music that he was reaching for a nostalgia that was enriching rather than escapist or regretful.

Moore has mastered the enormous quantity of sources (including 10,000 surviving letters); particularly valuable is the large number of writings which he quotes. In fact, much of the insight into Elgar's character is presented by these quotations. The mere fact that so many of his friends felt compelled to write about him is in itself a testimony to the composer: there is a wealth of informed and sensitive (if not always entirely accurate) comment which composers like Delius, Vaughan Williams and Walton failed to inspire. But the quotations are welded into a meaningful narrative, which is continually readable in spite of its vast length. But there are a few points which annoy. Moore often quotes a theme as it first occurs in sketches, without referring on to its reappearance in a composition, or referring back when the composition in which it is used is discussed; this is no problem when someone who knows the composer's works well is reading the book through; but it will also be used by those less familiar with them and for reference, so cross references in the text would have been useful, even though the index does enable them to be traced. The index itself could have been extended; the convenience of the user, not just the reader, should be considered. 'Windflower' is used rather freely, to describe both person and theme, but there is no key to the word if one hasn't read p.569. Also, Elgar's houses are so important that they should have received index entries.

In a book so long, one can hardly ask for more. But there are further points which need amplification. I have already mentioned one - the thematic resemblances. Another is Elgar and money. Like Stravinsky, but with considerably more justification, Elgar was greatly concerned with finance (his problems exacerbated by the style in which Alice thought it proper for him to live). Precise details would be useful. Payments from publishers for most works are mentioned, but there is no way of getting a more exact idea of his income to tell how justified were his complaints. There is little except passing hints about the extent of performing fees, for instance. And comparison with Novello's treatment of other composers would have added perspective. [Incidentally, can anyone explain an odd quirk of Novello pricing? My copy of the score of the orchestration of Bach's organ *Fugue in C Minor* is stamped 'proof copy - private' and is inscribed 'Eugene Goossens from Edward Elgar Oct.1921 with good wishes'; Goossens conducted the first performance, presumably from this copy (which has conductor's marks) on the 27th of that month. Yet the title page has printed on it 'increased price, ten shillings and sixpence', though it can surely never have had a previous price.]

Moore fortunately avoids amateur psychologising. However, the strange personality worked, and whether the unhappiness was quite as deep as suggested here, Elgar managed to produce two symphonies, two concertos, one oratorio, a set of variations and several other orchestral works which are essential parts of the modern repertoire, and which are so personal in language and emotion that they invite biographical interest, which Moore satisfies thoroughly and generally convincingly. His remarks on the music, too, are stimulating. This new book does not replace the same publisher's shorter one by Michael Kennedy (which has its own insights and an invaluable catalogue of works); but it demands a place on the shelf with it. Ideally, it needs to be read slowly, with scores and recordings (preferably the composer's own) at hand. One hopes that, in spite of its size, a paper-back version will be possible so that it can circulate more widely than its price is likely to permit.

Clifford Bartlett

Ernö Lendvai *The workshop of Bartók and Kodály*. Editio Musica, Budapest (distributed by Kahn & Averill) 1983 762pp £25.00 ISBN 963 330 382 6

The sort of book to make a reviewer's heart sink. Lendvai's name is well-known in connection with Bartók (*Bartók, An Analysis of his Music*, London 1971 and 1979); proportional analysis (a technique recently applied to the music of Debussy by Roy Howat: *Debussy in proportion*, Cambridge 1983); and Verdi ('The Unity of Form in Verdi's Aida', *Musical Review* 1964). Therefore a major study of the works of Bartók (Kodály, equally prominent in the title, only features as a theorist; the inventor of 'relative solmization'), running to 762 pages, is clearly an important contribution to musical literature. And yet it is equally well-known what the reader will be confronted with: a densely-argued book, which almost never draws on familiar sources, let alone analytical techniques, in a complex and wide-ranging examination of a repertoire with which one is acquainted, if not analytically intimate.

So much for preconceptions: what of the book? It rather lives up to expectations. Lendvai's thesis is that Bartók's music represents an 'organic synthesis' of East and West. He pursues it down two main avenues. The first is Bartók's approach to form: here Lendvai's dialectic is between Art (presumably the West) and Nature (the East). Art is seen in the generally symmetrical (arithmetically generated) bridge- and bar-forms Bartók used so frequently, and Nature in the asymmetrical (geometrically generated) forms related to the Fibonacci Series and the Golden Section. Lendvai discusses these latter formal moulds as they appear in the *Dance Suite*: the synthesis of these (Nature) and the more familiar structures (Art) is seen to be effected in the second Violin Concerto. Here the discussion is broadened to accommodate the so-called 'large sonata form' of Liszt, incorporating thematic transformations across the movements.

The problem with the analysis presented lies largely in Lendvai's approach to his second avenue, that of harmony or tonality. Here he identifies two main strands in Bartók's technique: western 'classical' diatonicism, and eastern 'polymodality'. The first is, according to Lendvai, a basically acoustic system. As such, the natural attributes of the overtone series produce a 'flawed' asymmetrical collection, familiar in its manifestation of the tritone and unequally tuned thirds and fifths; it forms the basis of western harmonic (vertical) musical theory. 'Polymodality' is, on the other hand, melodically generated. By superimposing various modal scales (pentatonic, octotonic etc.) the 12-note collection is produced. The tension between these two tonal worlds is discussed by Lendvai at some length; but unfortunately, without some larger framework in which to see the opposition working, analysis tends to become mere description.

Recent work by Carl Schachter on Schubert has shown the value of examining the possibility of melodic patterns shaping (or sometimes apparently contradicting) the overall tonal scheme. Schachter's work, depending as it does on Schenkerian graphical analysis, succeeds in that it provides a firm theoretical foundation (harmonic voice-leading) against which purely melodic factors can work. Lendvai fails in this respect. Thus, while the book is constantly illuminating in its examination of detail (and particularly thematic structure), it leaves the reader wondering quite how all the parts add up to the whole.

Of course a brief review cannot hope to cover even the most important elements in such a study: the book requires long and patient examination. One reason for the length and patience is the layout. Lendvai jumps from one subject to the next, leaving the reader wondering if the book has been bound together in the right order. There are also numerous spelling mistakes, musical examples pages away from the relevant text, footnotes both at the bottom of pages and at the end of the book, and lengthy appendices at the end of each chapter! The book shows every sign of being translated and edited by a non-English speaker: no translator is credited.

Christopher Marshall

Linda Whitesitt *The life and music of George Antheil 1900-1959*. UMI Research Press/ Bowker, 1983 351pp £44.50 ISBN 0 8357 1462 4

Antheil's autobiography *Bad boy of music* is called that with some justification. Something of an *enfant terrible* of American music in the 1920s, his music scandalised audiences and precipitated riots the like of which had not been witnessed since that most famous débâcle, the première of *Le Sacre du Printemps*. Copland hailed Antheil as one of the most radical and vital figures in a group which also included Sessions and Cowell. Antheil spent the years 1922 to 1932 in Europe, mostly in and around Paris. The circle in which he moved included such literary figures as Pound, Joyce and T.S. Eliot. The works from the 1920s have a machine-like quality and represent an extreme reaction against the late romantic outpourings of figures such as Richard Strauss and the twilight world of the impressionists.

The *Ballet Méchanique* of 1924 was originally to have accompanied one of the first abstract films, the result of the efforts of Léger and Murphy. However, the problems of synchronizing 16 player pianos with the film led to the film and music achieving independent existences. Having exhausted the possibilities of the machine aesthetic, Antheil turned his attention to neo-classical works and the theatre. This culminated in the opera *Transatlantic*. On his return to America in the 1920s Antheil produced much film music and devoted his energies to writing serious works in traditional forms, combining this with his own melodic and rhythmic style and assimilating elements from jazz and modern dance music.

Antheil has suffered from having been regarded as a musical oddity in many reference books, where the emphasis has tended to underline the more outrageous aspects of the man and his music, with little regard for his overall output and importance. Ms Whitesitt has chronicled Antheil's life and career admirably and she has provided a thorough overall examination of his music. There is a detailed catalogue of works, a discography and substantial bibliography. One can only hope that this study will go a long way to restoring Antheil to the significant place he holds in 20th century music.

Raymond McGill

Ian Kemp *Tippett: The Composer And His Music*. Eulenburg, 1984 516pp £21 ISBN 0 903873 23 0

Professor Kemp was the editor of the first book to be devoted to Sir Michael Tippett, *A Symposium on his 60th Birthday* published in 1965. Since this valuable collection of tributes and essays appeared, no less than five books have been published on the composer, but with the exception of Arnold Whittall's *The Music of Britten and Tippett*, these have all been general introductions to Tippett's music, setting it in a biographical context. A detailed study of the music itself was long-overdue, and now we have it; Professor Kemp's eagerly-awaited book richly fulfils our expectations.

The biographical section of the book is reduced to a minimum: a succinct 61 pages, which nevertheless contain some very illuminating comments on and analyses of Tippett's private and political motivations. Each of the ensuing four chapters deals with the music, including a detailed examination and analysis of the works of Tippett's maturity which Professor Kemp divides into two broad periods: 1934-58 (String Quartet

No.1 to Symphony No.2 and *Crown Of The Year*) and 1958-76 (*King Priam* to *The Ice Break*)

The chapter devoted to the student works (1923-34) is the most comprehensive to have appeared to date. In it, the author traces Tippett's formative attitudes and influences (including Domenico Scarlatti, Handel, Haydn and Sibelius in addition to the generally recognized influences) before examining the unpublished works which he wrote after leaving the RCM. It makes fascinating reading, not only because it is the first detailed account of the music of Tippett's prentice years, but also because it shows how characteristics of the mature composer were gradually, if slowly, emerging (in the overture to his ballad-opera *Robin Hood* for example). At least one of these early works was to influence his later music - the formal scheme of his early Symphony in B flat (1933-4) is recalled in the first movement of Symphony No.3 (1970-2).

Tippett's discovery of his individual voice is examined in detail with penetrating essays on his compositional techniques. These include an exemplary, detailed study of Tippett's rhythmic innovations and characteristics, and a very interesting analysis of his use of tonality, expounding on how, as late as 1938, he was greatly influenced by d'Indy's structural use of tonality. The sections devoted to the operas and oratorios are particularly comprehensive and revealing, the background, raisons d'être, libretti and music of the works being subjected to close scrutiny. The pages dealing with the background to *The Midsummer Marriage* contain a lengthy examination of the psychology of the opera which is without doubt the most convincing and illuminating to have appeared. The technical features of and the reasons for the radical change in style of Tippett's music for *King Priam* and his subsequent works are examined, with particularly interesting sections on *The Vision of Saint Augustine* and Symphony No.3. The only regrettable point about the book (and with a book of this size and scope this is a compliment) is that the detailed examination stops after *The Ice Break*. The final chapter 'Postscript 1976-' is a brief survey of some of the characteristics of what we may call Tippett's Third Period, covering Symphony No.4, String Quartet No.4 and the Triple Concerto. Tippett's latest major work *The Mask of Time* is only mentioned in passing. However, as the author says: ...it is obviously impossible to predict where a late period would ultimately lead,' so it is to be hoped that a second volume will eventually appear which takes detailed account of these works.

In addition to the musical and literary analysis, Professor Kemp traces Tippett's changing philosophies from the works of his early maturity as a composer in which he seemed to be expressing the view that art should not always mirror its times but rather should offer a compensation, a symbol of what might be, through to the Second Period works which abandon the broad generalized response and become more closely attuned to the specific moods of their time. The author suggests that in the works of his Late Period Tippett seems more concerned with voicing a personal philosophy than responding to the 'feel of the time', and that the newly-found richness of his latest music expresses acceptance, and at times resignation.

Despite the often technical nature of the book, Professor Kemp writes throughout with an evident love for his subject whom he calls '... the composer who has contributed more to the English tradition than any other since Purcell' But his admiration and enthusiasm for Tippett's music and his friendship with the composer do not preclude an objective attitude towards his output, which is reflected in adverse criticism of certain aspects of *King Priam* and *The Ice Break*, for example. However, the overwhelming effect of the book is to make one return to the music, having been refreshed, stimulated and enlightened. It will doubtless remain a standard work on the subject and it is indispensable for all those who are interested in the music of Tippett, or the twentieth century.

Jeremy Hayes

The Britten Companion edited by Christopher Palmer. Faber & Faber, 1984 485pp £25.00 ISBN 0 571 13147 6 (pb £9.95 ISBN 0 571 13168 9)

When Donald Mitchell and Hans Keller edited *Benjamin Britten: a commentary on his works* in 1952 there was a much smaller oeuvre to consider, for not only was there another quarter of a century of composing to come, but early works then unavailable have expanded knowledge of the composer back into his prodigious youth. This new collection, therefore, has to be more selective or general in its cover. In 1952 there were no other books on the composer, though the editors printed a substantial bibliography of articles; now there are several, at a variety of levels. A problem of this new anthology is the lack of a clear concept of who is likely to read it. Some contributions are obviously aimed at the general music-lover: Imogen Holst and Rosamund Strode on working for Britten, for instance, and Donald Mitchell's interview with the composer. But others are more technical, with an emphasis on key relationships, an aspect of a composer's technique which must always be more difficult to grasp than the melodic or rhythmic parameters.

Most of the contributors come from the circle of admirers with which the composer sheltered himself from a hostile world (real or imaginary). Adverse comment is therefore muted, which is appropriate for this sort of book. But any serious study of a work must face up to its limitations - a composition does not have to be perfect to be worth listening to. I stopped abruptly when Peter Porter, in his excellent chapter 'Composer and poet', mentions that Schubert is a greater composer than Britten; hardly a damaging admission (and one with which I imagine Britten would agree), but somehow against the tone of the book. Robin Holloway on the church parables is most honest in this respect. He is not afraid to make the obvious point that the two later examples do not match up to *Curlew River*. But he passes over the weak spot in that extraordinary work, which is unintentionally pinpointed in Rosamund Strode's account of Britten's uncertainty in how to treat the appearance of the boy's spirit. The consoling climax has always seemed to me a weakness, contrary to the tone of what has preceded. In fact, until I looked at the libretto (the boy's words are never audible) I assumed that the vision was at least ambiguous, and that the Abbot's 'sign of God's grace' was merely his interpretation of it. Such an interpretation, no more subtle than that applied to *The Turn of the Screw*, is clearly against the text as it now stands. But, curiously, this is the one place (apart from the Christian framing) in which the libretto goes against the Japanese source, *Sumidagawa* (much of it is virtually a literal translation); so I wonder whether we have the composer trying to force a conclusion his beliefs demanded onto one his subconscious would have preferred - hence the seven drafts.

Most of the contributions are newly written, but some are reprinted (and have a tone rather different from the fresh ones). One reprinted item should have been omitted: Eric Roseberry on the Purcell realisations. While possibly acceptable for its date (1961), it is now impossible for anyone who knows Purcell in his context to take the realisations seriously - the sooner they are withdrawn from circulation, the better for singers' understanding of Purcell. This is not to deny that Britten's versions are better than others on the market; but the concept of a distracting filling between the bass (whatever plays it) and the voice is irrelevant. Fortunately, Roseberry's contribution antedates the Britten/Holst *Fairy Queen*, so that isn't mentioned. The folk-song arrangements are virtually ignored. There are problems there too. While the idea that the only legitimate way to present a folksong is to put on a mummerset accent and strum a guitar to it is an equally deluded one, Britten's versions cannot escape from an incongruous air of the upper-class drawing-room.

A continual theme is that mature fingerprints of the composer's style can be detected much earlier than used to be thought. In this context, the relationship with Colin McPhee is rightly stressed. I once thought (I don't know on what authority) that Britten actually collaborated with McPhee on making the two-piano Balinese transcription in 1940, but it seems that he merely played and recorded it. This is not the only instance of something bearing fruit many years later. Two works are given prominence which until recently have generally been overlooked: *Our Hunting Fathers* and *The Prince of the Pagodas*, the latter bridging the gap between McPhee and *Curlew River*.

The book offers thoughts on most of Britten's works, and, though not drawing them together, illustrates many general themes. It has its weaknesses, as did the 1952 volume (upon which one of the original editors offers interesting reflections from 32 years later), though it is less provocative and exciting than that was. But that is hardly surprising. Britten is now established in the list of 20th century classics, not a figure still, in spite of success, viewed with suspicion. I would have welcomed more space devoted to his relationship with other composers. Elgar is mentioned a couple of times. The psychological similarity is obvious, and Britten's marvellous performances of *Gerontius* reveal that he eventually found an affinity with him. How much were their personal insecurities due to English provincial attitudes? But the book is as fat as it could be without needing two hands to hold, so perhaps that could be a chapter in another one: Britten's relationship with other composers. Shostakovich and Mahler are mentioned throughout the *Companion*, and Grainger as well as Bridge. But is the Schoenberg influence deeper than Britten's brilliant perversion of the serial idea to tonal ends? And how has Britten influenced other composers? I recommend the suggestion to the publishers.

Clifford Bartlett

Michael Hall *Birtwistle* (The contemporary composers). Robson Books, 1984 186pp £8.95 ISBN 0 86051 270 3

In his essay on Tolstoy, Sir Isaiah Berlin takes a fragment of Archilochus as his starting point and he characterizes the hedgehog as having a 'single, central vision'. Birtwistle could be described as a hedgehog, and no other description could be more fitting. If Birtwistle is the hedgehog who knows one big thing, Maxwell Davies is the fox who knows many things. This single-mindedness is a feature which characterizes Michael Hall's study. After a chapter which covers biographical details and general observations about Birtwistle, we are guided through his output from the earliest published work, the *Refrains and choruses* for wind quintet, to the *Mask of Orpheus*, the opera which he began in 1973 and completed in 1983. The opera is the result of a commission which has passed from Glyndebourne to London Weekend Television to Covent Garden; it will now be performed by English National Opera in 1986. The *Mask of Orpheus* is also the subject of the longest single chapter in the book; anyone who is interested in the work of Birtwistle cannot fail to have his or her appetite whetted by Michael Hall's lucid observations and commentary on the work.

At the other extreme of scale, *Verses* for clarinet and piano is subjected to close scrutiny and two of the verses analysed in detail. Although lasting only six minutes, the work represents the quintessential Birtwistle and encapsulates his method of work and style using the slenderest of means. It is a great pity that there is no commercial recording of this work available, as close study would be ideal for teaching purposes, before moving on to the larger canvas of a work such as the *Triumph of Time*.

Birtwistle's music is riveting and creates a tremendous impact without recourse to cheap gimmickry or surface glitter; it is uncompromising music but nevertheless utterly rewarding. In this, Birtwistle's fiftieth birthday year, Michael Hall has done an excellent job and this study is a fitting tribute to one of the most original figures in music today. This is probably the best study to appear in this series to date and it deserves a very wide readership.

Raymond McGill

Ray Coleman *John Winston Lennon 1940-1966* Sidgwick & Jackson, 1984 350pp £9.95 ISBN 0 283 98942 4

Ray Coleman *John Ono Lennon 1967-1980.* Sidgwick & Jackson, 1984 334pp £9.95 ISBN 0 283 99082 1

As the standard British rock biography wraps a poster round a press release and calls itself a book, the recent publication of *John Ono Lennon 1967-1980* is something of an event, completing Ray Coleman's two-volume, 700-page study of the late Beatle (Volume 1, *John Winston Lennon*, was published in June.) Long, certainly – but *definitive?*

There have been hundreds of books about The Beatles, but few could be considered remotely serious works. Hunter Davies' authorized biography of the mid-sixties had the advantages, and dis-advantages, of full cooperation from, and extensive vetting by, The Beatles' extended family. Wilfrid Mellers' *Twilight of the Gods*, a post-Leavisite musicological squib, appeared in 1973. *Shout!* (1981) by Philip Norman was a better-than-average showbiz biography. 1983 brought *The Love You Make*, a muck-raker by former confidante Peter Brown. As for Lennon himself, Ray Connolly perpetrated a biography in the weeks following the murder. Cynthia Lennon had recalled her years with John in *A Twist of Lennon* (1978) – a simple, unaffected account.

Though Lennon divorced her in 1968, Cynthia clearly regards herself as keeper of the flame. Coleman allows her to dominate Volume 1, giving Yoko Ono free rein in Volume 2. As assistant editor of *Melody Maker*, Coleman met The Beatles in 1962 and enjoyed an allegedly close professional and personal relationship with John, his group and his wives. He draws on these experiences – and on more recent conversations with Lennon's immediate family, friends and colleagues, though not the surviving Beatles.

Unfortunately, Coleman is not a great writer and his prose is workmanlike at best, the clichés jockeying for position. Organization is a real problem: while a strict chronological approach is neither necessary nor desirable, the constant fast-forwards and rewinds become irritating, especially in Volume 1. Because Coleman has opted for a thematic approach to chapters – 'Fame', 'Money', 'Divorce' – the books are as much a series of essays as a through-composed work. Anyone coming to this biography without a basic knowledge of Beatle lore could be in difficulty.

Coleman seems to have little grasp of the significance of events. In 1964, The Beatles' conquest of the US broke that country's 50-year monopoly of popular music, yet Coleman scarcely comments on the tour or the group's accomplishments there. Nor is sufficient space devoted to the early British TV performances. Discussion of the music itself is confined to 67 pages – less than 10% of the total. In Volume 1, the analysis (such as it is) is preoccupied with Lennon's 'toughness' v. McCartney's 'softness'. Indeed, a reference to the 'hard' Lennon with the 'softie's' heart besmirches virtually every page. By Volume 2, Lennon has become 'the cocky rocker'. Then there are the errors of fact. Of 'Let It Be', the single, we are told: 'It was a Paul McCartney epic, although he publicly voiced his dissatisfaction with Spector's doctoring of the finished tapes'. In fact,

while Spector did produce the album of *Let It Be*, Beatles producer George Martin was solely responsible for the classic 45″ mix.

Apart from a brief discussion of the advent of Elvis Presley, scant attention is paid to the socio-political milieu in which Lennon lived and worked. The 15 lines of perfunctory social history in Volume 1 (pp195/6) embrace everything from Christine Keeler to the Pope! Lennon is too often seen in isolation. In Volume 2, the Vietnam war barely impinges on Coleman's treatment of Lennon's 'War is Over' campaign.

In short, this biography lacks planning and discipline. Despite its aspirations to quality *Lennon* is riddled with tabloid journalese: The Beatles are 'the Fabs'; their playing is 'tasty'; their manager (Brian Epstein) is 'Eppy'. Grammatical infelicities are commonplace: Lennon's growing social awareness is rendered as 'an increasing interest in humanitarianism'. As regards the addenda, the selection of 'Classic Song Lyrics', in itself gratuitous, is arbitrary and out of sequence. The 'Chronology' is eccentric. Only the Index – by its very presence an advance on the rock norm – is excellent. The photos, scarcely revelatory, are captioned with rare inanity, the illustrative side of Volume 1 being salvaged only by Cynthia's brave publication of some intensely personal love letters.

Lennon was no ordinary rock 'n' roller. He fancied himself as 'the literary Beatle', as artist and campaigner for social justice. Inevitably uneven but always stimulating, his work helped fracture barriers between art and entertainment, demanding new critical approaches to the study of popular culture in society. There *is* a challenge to be met. Ray Coleman ignores it.

Instead, he tells us that 'What he (Lennon) did, inside the Beatles, long after they split, and even when he was dead (sic!), was to inject his unique personal experiences into popular music.' The statement is woefully inadequate. Worse, it doesn't make sense.

David Gutman

George H. Saddington & Eric Cooper *Audiocassettes as library materials: an introduction.* 2nd revised edition. The Audiovisual Librarian, 1984 92pp £5.95 ISBN 0 853 65019 5

The first edition of this introduction to audiocassettes as library materials, published in 1976, will be well known to all cassette librarians. This revised edition is very necessary and welcome for its incorporation of considerable technical and bibliographical updating.

Within its defined limits this book is invaluable. It is up to date in the areas of available repertory, finance, storage and copyright law. There are useful sections on planning, staffing and administration. Whilst the technical data in this new edition is widened in scope, it is at the expense of the original, useful cataloguing section. AACR 2 postdates the first edition of this work by 2 years and it would have been well worth including a discussion of cataloguing practice in the light of the experience of the past six years.

The lists of manufacturers and suppliers, although not exhaustive, will be a useful starting point for anybody beginning to build a collection, and may provide established audio-librarians with a few alternatives. The essential guide to do-it-yourself repairs, with clear diagrams, will save most libraries the price of the book in a couple of weeks.

A little more care with proof-reading and a more sensitive layout would have enhanced this publication somewhat, but nevertheless it is to be warmly recommended.

Helen Faulkner

IN BRIEF

Unsigned contributions by Clifford Bartlett

Nino Pirrotta *Music and culture in Italy from the Middle Ages to the Baroque: a collection of essays* (Studies in the history of Music, 1). Harvard U.P., 1984 485pp £32.00 ISBN 0 674 59108 9

Pirrotta's reputation as a sound and wise scholar with a broad view of cultural history is enhanced by this collection of 22 articles, reprinted from a variety of sources and all translated into English. Thus placed together, a unity of theme emerges: the relationship of notated polyphony to the unnotated music which dominated Italian culture for much of the period with which he is concerned, and the relationship of music to other artistic and social phenomena. Demotion of footnotes to the end of the book is a shame, but the addition of an index is an asset.

Prosdocimo de' Beldomandi *Contrapunctus* [edited by] Jan Herlinger. Nebraska U.P., 1984 109pp £14.25 ISBN 0 8032 3669 7

The Berkeley Manuscript [edited by] Oliver B. Ellsworth. Nebraska U.P., 1984 317pp £23.30 ISBN 0 8032 1808 7

These are the first two items in a new series, *Greek and Latin Music Theory,* which presents early theoretical works in the ideal manner: a fully-edited original text, with critical apparatus at the foot of the page, and a literal but clear translation opposite. The only problem with the layout is that the usefully explanatory footnotes to the English version are sometimes rather lengthy, and make the page layout confusing: perhaps the longer notes should have been separated as appendices. Both volumes have good introductions on the sources and the relationship of the texts to other versions. The treatise by Prosdocimo is an important one, which previously was only available in Coussemaker (who used a single, faulty source). The Berkeley Manuscript (University of California Music Library, MS.744) was acquired from the Phillipps Collection in 1965 (MS 4550); references to it have appeared occasionally since then, but it has not been published as a whole (except in Ellsworth's 1969 Ph.D. thesis, from which the edition is revised). It contains 5 treatises linked into one. An excellent feature of both volumes is the presence of both *Index verborum* and *Index nominum et rerum.*

Ian Woodfield *The early history of the viol.* Cambridge U.P., 1984 266pp £25.00 ISBN 0 521 24292 4

Combining evidence from pictures, written sources and surviving instruments, this traces the history of the viol for its first hundred years, describing the changes in the nature of the instrument, what it played and who played it. While most who play viols will have later-style instruments and play later music, this is a most valuable survey of the instrument's early history, when instruments were less standardised, the consort differently constituted (the treble seems to have been much rarer than the great bass) and the repertoire anything that fitted the instruments.

Mark Lindley *Lutes, viols and temperament.* Cambridge U.P., 1984, 134pp £17.95 ISBN 0 521 24670 9 (pb £7.95 ISBN 0 521 28883 5)

Contrary to popular belief, there was not a general progression from a medieval Pythagorean system through renaissance and 17th century mean-tone to the Bachian equal temperament. The '48' seems now not to demand equal temperament, but Lindley shows that, although from about 1550 keyboard instruments used various sorts of unequal tunings, lutes and viols were tuned thus. This is a difficult book to read – few musicians have the mathematical knowledge to follow each step in detail; but it is an important study, written as clearly as its complications permit, and of interest even if the reader skips the calculations!

Sydney Robinson Charles *Josquin des Prez: a guide to research* (Garland Composer Resource Manuals, 2). New York: Garland Publishing, 1982 235pp $36.00 ISBN 0 8240 9387 9

This is a concise manual of information, compressing in a smallish book much that will be of use to anyone studying Josquin. In particular, the index of works will be an invaluable guide to the Collected Works, so it is to be hoped that libraries will be able to shelve it alongside. There is also much information on sources, a discography and a bibliography, while those

who find the organisation of the Collected Works a mystery will welcome the two tables explaining it.

Richard Charteris *Alfonso Ferrabosco the Elder (1543-1588): a thematic catalogue of his music with a biographical calendar.* (Thematic Catalogue Series No. 11). New York: Pendragon Press, 1984 227pp £32.00 ISBN 0 918728 44 4

Charteris' critical commentary to the then forthcoming CMM edition was mentioned in our last issue; three of the nine volumes of that edition have since appeared, and now this catalogue. There is obviously some overlap in information; but there is information here (apart from the convenient biography) not included elsewhere, and it is convenient to have a single conspectus of the works of this curiously important composer. The spacious but unjustified typescript looks a bit old-fashioned in these days of cheap word processing, and contrasts with the good paper and binding. Nine slips and additions are listed on an erratum sheet which the author tells me will be inserted by the publisher.

Girolamo Diruta *Il Transilvano (1593, 1609): a facsimile edition with introduction by Edward J. Soehnlen and Murray C. Bradshaw* (Bibliotheca organologica, 44). Buren: Frits Knuf, 1984 Hfl 140 ISBN 90 6027 433 4 (pb Hfl 115 ISBN 90 6027 212 9)

Some facsimiles merely reproduce the document concerned (perhaps with a brief, general, introduction). But this, more usefully, provides a thorough bibliographical survey, indexes the large number of musical compositions quoted and the topics discussed, lists the variants between the various editions, adds a bibliography, and even illustrates the church of the Frari in Venice where the imaginary dialogue is set. The only reason which might make one prefer the cheaper, rival facsimile (from Forni) is that the size of the reproduction is rather small and some pages are not absolutely clear. Diruta is one of the most important sources for the study of Italian keyboard music of the period: any library frequented by serious students of the subject needs to have a copy of this along with Banchieri's *L'Organo suonarino.*

Walker Cunningham *The keyboard music of John Bull* (Studies in Musicology, 71). UMI Research Press (Bowker in UK), 1984 274pp £37.75 ISBN 0 8357 1466 7

This is an excellent systematic survey of the keyboard works, placing them into a coherent pattern, relating them to other music of the time, particularly Byrd's, and characterising Bull's own individual style. While much is hypothetical, it is intelligently and sensitively done, and makes what is rather a forbidding body of pieces more comprehensible. Various corrections to the Musica Britannica editions should be noted. The proof-reading was not faultless: Benjamin Cosyn, for instance (p.9), could not sign his name in 1920!

Susan C. Cook & Thomasin K. LaMay *Virtuose in Italy 1600-1640: a reference guide* New York: Garland, 1984 163pp $18.00 ISBN 0 8240 9138 8

This begins with a historical chapter describing the famous ladies of Ferrara, continuing with female singers elsewhere. The following chapter describes the music which appears to have been written for female ensembles. These are followed by an annotated bibliography and biographies of singers. While there is little here that experts on the period will not know, and although the specific attribution of much of the music to lady singers is pushing the facts too far, this publication will be useful in helping modern virtuose extend their repertoire.

Jerome Roche *North Italian church music in the age of Monteverdi.* Oxford U.P., 1984 178pp £25.00 ISBN 0 19 316118 4

Although slim for its price, this is an excellent study of music which tends to be overshadowed by that of Monteverdi. Tantalising fragments are quoted, and are set in their liturgical, geographical and intellectual contexts. The various manners of composition are categorised in a way which helps the reader to understand the functions and styles current at the time.

Curtis A. Price *Henry Purcell and the London stage.* Cambridge U.P., 1984 380pp £30.00 ISBN 0 521 23831 5

So many Purcell songs are known only divorced from their stage context, that it can be a shock to discover how a familiar setting fits into a play. This study will thus be an essential reference book for singers. But it is more than that, since it enables us to imagine more fully how Purcell's music works in conjunction with the work of the dramatist, not only in the plays, but in the 'operas'. Price also explains the political allegory and the various allusions, and demonstrates the expressive use of the composer's musical language.

Michael Talbot *Vivaldi* (The Master Musicians). Dent, 1984 375pp £4.95 ISBN 0 460 02282 2

This paperback reprint of the best general book on Vivaldi, first published in 1978, incorporates a few corrections and updatings. It is, however, disappointing that opportunity was not taken to update the list of works; without resorting to resetting, additions could at least have been briefly listed on the half-blank page 243. The review copy lacked the last page of index.

Peter Williams *The organ music of J.S. Bach. III. A background.* Cambridge U.P., 1984 309pp £32.50 ISBN 0 521 24412 9

Much that we thought we knew about the subject vanishes under Williams' close scrutiny. He asks many questions: what sorts of organs did Bach compose for? what was the music's function? how was it played? In concise form, these and many other topics are discussed wisely and clearly. But he asks many questions to which there is no answer, or for which the only answers can be supplied from understanding of the music itself. No library should be without this and its two predecessors (for which 30pp of addenda and corrigenda are included here).

Johann Sebastian Bach - life, times, influence, edited by Barbara Schwendowius and Wolfgang Dömling. Yale U.P., 1984 179pp £30.00 ISBN 0 300 03268 4

This book, in either its original German form (Bärenreiter, 1976) or that publisher's 1977 English version, will be remembered, even by librarians who have not opened it, for its distinctive shape - that of a boxed set of LPs. That is appropriate, for it derives from material which first appeared with Archiv records. It has some excellent essays on background subjects, and a wealth of illustration, which makes it an excellent supplement to more basic works like Boyd's recent Master Musicians volume. So its reissue is welcome, though it is odd that Yale claims a 1984 copyright, and makes no mention of its earlier appearance.

Richard Butt *The Cantatas of J.S. Bach: a performers' index.* Editio Abbas (12a Fulwood Gdns, Mddlx TW1 1EN), 1984 56pp £4.95

The main body of this booklet lists the church cantatas with durations, details of soloists, numbers of choruses and chorales. The type of orchestration is here indicated only as one of 5 broad categories, but there are separate listings under these categories giving the precise orchestration. Other features are a first line index, allocation of solo singers and of obbligato instruments, and a list of instrument-only movements. It will be invaluable for anyone planning programmes, and should find a place in any library providing performing materials. Although slim, it is well bound (except that the spine is not lettered).

Christopher Hogwood *Handel; chronological table by Anthony Hicks.* Thames and Hudson, 1984 312pp £12.95 ISBN 0 500 01355 1

The preface refers to this as a 'documentary biography'; it is no rival to Deutsch, but a readable account of Handel's life and works which incorporates within its narrative as many contemporary quotations as possible, some familiar, others little-known. A variety of anecdotes are quoted, set apart from the main text, and there are 100 illustrations, 10 in colour. Handel the man comes as alive as is possible for someone who even in his own time seems to have kept his personality very private. The author's understanding of the music, though rarely explicit, strengthens and adds authority to his narrative, though a page or two attempting to identify the Handelian style might have been essayed, in spite of the difficulty in doing so in non-technical language. The posthumous history

of Handel's works is very sensibly treated at length. Hicks' chronological table compresses a vast amount of useful information into an invaluable 18 pages.

Douglas A. Lee *Franz Benda (1709-1786): a thematic catalogue of his works.* (Thematic catalogues no. 10). New York: Pendragon, 1984 221pp £76.00 ISBN 0 918728 42 8

Franz Benda is an important composer, particularly for his violin sonatas. This handsome catalogue gives clear incipits and bibliographical details, and separates the authentic from the questionable and spurious. Such decisions are based on a thorough study of the source material, and the catalogue is accompanied by facsimiles of the main copyists and tracings of water marks. An index of composers to whom works included have also been ascribed would have been useful. One minor supplement: there is a complete edition by G. Jensen of Sonata III-121 as Heft 33 in the series *Classische Violin Musik.* London; Augener n.d. Ed. No. 7433, pl.no. 10452 (Lee only lists one movement). But these small points do nothing to discredit a fine piece of research and publication.

Wye Jamison Allanbrook *Rhythmic gesture in Mozart: Le nozze di Figaro and Don Giovanni.* University of Chicago Press 396pp £25.50 ISBN 0 226 01403 7

This is an excellent book. Ms Allanbrook, in a reassessment of two late Mozart operas, suggests that an accurate interpretation of these works depends as much on an understanding of the 'affekt' of Mozart's music as on the sense and ideology of Da Ponte's librettos. Rather than get involved in any general discussion of 'affekt' in the 18th century, the writer concentrates on the social significance of the various dance rhythms available to Mozart. The first part of the book describes and catalogues the dances (drawing mostly on contemporary musical and choreographical treatises) ranging from the exalted 'ecclesiastical' march through the other duple metre dances, and then through the triple metre dances (starting with the sarabande and minuet) to the galant 'terrestrial' waltz. The following two parts examine *Figaro* and *Don Giovanni* in considerable detail. The sensitivity of the writer to the problems of both being either general or over-specific makes this particularly illuminating. Unfortunately Ms Allanbrook tends to get caught up in rather abstract descriptions of such things as key structure, which rarely furthers her central thesis. The book ends with an apologia, particularly for *Don Giovanni*: it is suggested that one reason for its greatness - the very richness of stylistic variety discussed in this study - has proved a stumbling block to those unaware of its social significance; hence Dent's description of this masterpiece as 'flawed'.

Christopher Marshall

Clive Brown *Louis Spohr: a critical biography.* Cambridge U.P., 1984 364pp £30.00 ISBN 0 521 23990 7

The composers' names used in the design of Novello vocal score covers clearly demonstrate changes in status: as late as 1930, the list ran 'Handel, Bach, Mozart, Beethoven, Haydn, Weber, Mendelssohn, Spohr', Spohr's place later being usurped by Elgar. Spohr's English success was largely on the strength of the oratorio *The Last Judgment*, which was sufficiently popular for Novello even to re-engrave the full score. But he first came to fame as a violinist, and it is probably as a composer of chamber music that he is most frequently heard today. Clive Brown charts his career, and describes his works coherently, with enthusiasm, but without indiscriminate praise; he evidently knows the music intimately, though much of the biographical information is inevitably dependent on the composer's own extensive writings, which are not always entirely reliable. Even if his music was not worthy of revival, he is an important representative of the increasingly serious Germanic composer, whose influence may perhaps have eventually led to the present divorce between art and popular music. His pompous refusal to play dance music (p.14) is significant; though it is difficult to see how else he could make the social status of musician acceptable in so class-ridden a society.

Stephen Fay & Roger Wood *The Ring: anatomy of an opera.* Secker & Warburg, 1984 218pp £18.00 ISBN 0 436 15180

After the abstract Bayreuth Rings of the 1950s and 1960s, and the neo-Marxist production of Patrice Chéreau (which, in spite of initial hostility, won a 90-minute ovation at the end of its final performance), the 1983 Hall/Solti version was intended to be a romantic interpretation, faithful to Wagner's intentions. This well-illustrated account of that production admirably charts the progress of this ill-fated venture; the title, however, might more specifically and accurately have been 'Anatomy of an operatic production'.

Raymond McGill

Gustav Mahler/Richard Strauss *Correspondence 1888-1911, edited with notes and an essay by Herta Blaukopf; translated by Edmund Jephcott.* Faber & Faber, 1984 172pp £15.00 ISBN 0 571 13344 4

These are not the sort of letters which are of intrinsic interest - nothing about the meaning of life or the art of composition, and not very much of general biographical illumination. But the specialist will welcome the light this throws on the careers of the two most famous Austrian composer-conductors of the period, and the corrective to the suggestions of hostility between the composers propagated by Alma Mahler. The tensions lurking beneath the surface of these friendly documents are explored in Blaukopf's essay, entitled Rivalry and Friendship, which occupies a third of the volume. So a translation of this 1980 German book was worth presenting for the English reader.

David B. Greene *Mahler, consciousness and temporality.* Gordon and Breach 314pp $35.00 ISBN 0 677 06160 9

This is a remarkable book. Mahler's music, particularly his symphonies, have caught the attention of an increasing number of people. Compare the multitude of performances and recordings with, say, twenty years ago. Perhaps it's the sheer scale of his works which has resulted in a lack of any very detailed analyses, either in purely musical terms or with reference to psychoanalytical theory of existentialism. The latter approach was adopted by David Holbrook in *Gustav Mahler and the courage to be* (London 1975) in his extremely detailed analysis of the ninth symphony. David Greene analyses the third, fifth, eighth and ninth symphonies in which his analysis is linked with ideas and metaphors from the phenomenologists Husserl, Heidegger and Sartre in an attempt to demonstrate the composer's achievement. Much of this is thought-provoking and we are probably some way nearer to understanding Mahler and his music. One of the most elusive works must surely be the ninth symphony, and for David Greene to conclude that Mahler had 'lost faith with his own vision' is a statement which I would be inclined to question - why not? Can anyone be 'correct'?

Raymond McGill

Monica Watson *York Bowen - a centenary tribute.* Thames Publishing, 1984 112pp £6.50 ISBN 0 905210 23 9

York Bowen is one of those composers from the first half of the century who suffered in reputation when English musicians caught up with what had been happening on the continent. But there have been other times when English composers have followed their own style (Taverner, for instance, must have sounded hopelessly long-winded had he been performed abroad), so they are worth further examination. This, by a former pupil, is primarily biographical, with no attempt to evaluate the music; but it has a thorough list of works. Reading between the lines, Mrs Bowen seems to have been rather an encumbrance: one wonders whether that has any connection with his failure to live up to his early promise as a composer.

Stephen Lloyd *H. Balfour Gardiner.* Cambridge U.P., 1984 272pp £27.50 ISBN 0 521 25609 7

As a composer, Gardiner will be remembered by older readers chiefly for one work: *Shepherd Fennel's Dance.* He was a fastidious and over-critical composer, so much has been lost; works surviving or known about are catalogued here. His life and music are described in a single narrative: a separate general chapter on the musical style would have been useful. Lloyd resists the temptation to speculate on the composer's psychology. But one cannot help wondering if there was an unstated, specific reason which led to the comparatively sudden cessation of composition. While his music is rightly overshadowed by that of his friends Grainger, Delius and Holst, he was an important figure in English musical life, so this full-length biography is not only well deserved, but of general interest.

Anthony Payne *Frank Bridge – radical and conservative.* Thames Publishing, 1984 111pp £7.50 ISBN 0 905210 25 5

This is the second expansion and revision of articles, originallly written for *Tempo* 11 years ago. Time has enabled increased familiarity, especially with late works like *Oration* and *Rebus* which have benefitted from more recent performances, and also allowed the author to become more patient with some of the earlier, more conventional works. The author's knowledgeable account of the music is illustrated by a commendable number of musical examples.

Arnold Schoenberg *Style and Idea: selected writings ... edited by Leonard Stein with translations by Leo Black.* Faber & Faber, 1984 559pp £7.50 pb ISBN 0 571 12400 9

This is a paperback reissue (with some revision) of the 1975 collection of the most significant of Schoenberg's miscellaneous writings, the one category deliberately excluded being programme notes on his own compositions. Ironically in view of his striving to avoid repetition in his music, anyone reading this straight through will find recurring ideas which are restated rather than developed or varied; but it was nevertheless well worth including some of the short, unpublished notes, and it is excellent that these important writings have been made cheaply available.

Stravinsky *Selected correspondence vol. 2* edited and with commentaries by Robert Craft. Faber and Faber, 1984 544pp £35.00 ISBN 0 571 13252 9

The main subject is money, so it is a pity that only once does the editor make any attempt to suggest the present value of the huge fees Stravinsky demanded. Many of the letters will be of use only to those wanting to know his detailed movements, and when people were in and out of favour. The correspondents here are more various than vol.1, beginning with Diaghilev and ending with Boulez and Nicolas Nabokov. The correspondence concerning the copyright of *Firebird* is printed, showing Stravinsky selling the 1919 Suite to Chesters, but refusing to back them against Forberg; it would be interesting to know whether Stravinsky took the initiative in the Chester publication. (Is the letter mentioned on p.247 as being antedated to March 22 1920 the one printed on p.228 dated Aug.14?) The musical interest is chiefly in Craft's extensive appendices, with detailed remarks on the text and composition of several works, and indication of the degree of ghosting in the writings.

Charles M. Joseph *Stravinsky and the piano.* UMI Research Press/Bowker, 1983 304pp £44.50 ISBN 0 8357 1426 8

In *Expositions and developments* Stravinsky clearly states the significance of the piano as a tool: 'Whether or not I am a pianist, however, the instrument itself is the center of my life and the fulcrum of all my musical discoveries. Each note that I write is tried on it, and every relationship of notes is taken apart and heard on it again and again'. It is through the use of the piano as a compositional medium that his works are examined in this study. Stravinsky's original compositions for piano are not amongst his most interesting and inspired works – whether viewed as a part of his oeuvre or when placed against the piano music of any of his great compatriots such as Rachmaninov and Prokofiev. They do provide a key to his development as a composer and musician. Consider the path to the final version of *Les noces* and the use of four pianos – this is surely no accident. That so many of Stravinsky's works may owe their origins to the piano should in no way diminish their greatness or significance and this is considered in the final chapter of this exhaustive study.

Raymond McGill

Paul Griffiths *Bartók* (The Master Musicians). Dent, 1984 224pp £10.95 ISBN 0 460 03182 1

With the *Allegro barbaro* of 1922 Bartók broke away from the shackles of romanticism which had dominated his early works. Here was the fully fledged modernist, which is how many people still regard him. The violent and aggressive element is an underlying strain in even those late works which represent the culmination of his folk style, but equally the romantic element is never far away. However, it is in the folk music studies where his real importance lies. The modal qualities liberated him from the classical major-minor tonality and provided a way forward along a path which was to occupy him for the whole of his life and which was still not exhausted when he died in 1945. Griffiths offers here an unfussy and straightforward account of Bartók's life and music. He draws on much new material which has come to light, in particular about Bartók's personal life and relationships, although there is still much to be discovered in this area. There is the usual list of works (excluding the large body of juvenilia) and a bibliography confined to writings in English.

Raymond McGill

Donna Anderson *The works of Charles T. Griffes: a descriptive catalogue.* UMI Research Press/ Bowker, 1984 566pp £58.00 ISBN 0 8357 1419 5

When Griffes died from pneumonia in 1920 he was almost thirty-six years old. Although his musical output is not very large, this is hardly surprising, since his efforts at composition were confined to his spare time when he was not teaching. He originally intended to develop a career as a pianist and it was largely due to Humperdinck, with whom he studied, that he decided to devote himself to composition. His style is varied and eclectic, with the influence of the French impressionists and Russian orientalism much to the fore in his early works while the later pieces revel in an exoticism which owes much to Skryabin. His last works reach the zenith of American neo-romanticism. An introduction to Griffes prefaces the catalogue of completed works, which falls into seven categories. Each category is prefaced in turn with an introduction to the catalogue of works to which it refers. There is a wealth of information here: date(s) of origin, publication and performance; location of manuscripts; details and comparison of all published editions; poetic texts. Any other information is given as well as useful commentary on individual works and details of unfinished works. Throughout the text there are numerous musical examples. In 1977 Donna Anderson produced *Charles T. Griffes: an annotated bibliography-discography* and my only reservation with the present catalogue is that she did not cull discographical information from the earlier catalogue for inclusion here.

Raymond McGill

Aaron Copland & Vivian Perlis *Copland 1900 through 1942.* Faber & Faber, 1984 402pp £17.50 ISBN 0 571 13380 0

This first volume of Copland's autobiography extends up to the years of the *Lincoln Portrait, Fanfare for the common man* and *Rodeo.* It originated in a series of recorded interviews with Copland in the mid 1970s, which were at that time intended to be presented as part of an oral history project. These reminiscences provide a commentary to the copious diaries, notebooks and letters which Copland kept. His musical career is set against a backdrop of the wider artistic developments in the United States during a particularly rich and vigorous period. This copiously illustrated book is not only a very useful addition to Copland documentation and the history of American music but is a delight to read, maintaining a fine balance between the need for explanatory footnotes or parentheses and a flowing prose. Most of the photographs have never been published before, and they are frequently informal and illuminating.

Helen Faulkner

Richard Burbank *Twentieth-century music: a chronology.* Thames and Hudson, 1984 485pp £20.00 ISBN 0 500 01334 9

This book covers the period January 1900 to December 1979 and has some 15,000 entries. It is a very welcome addition to the literature on a period which has seen more changes and developments than any other in the history of music. There is currently no other reference work which offers so broad a chronological survey of music and dance in this century. Each year surveyed falls into five sections which are devoted to i) opera, ii) dance, iii) instrumental and vocal music, iv) births, deaths and debuts, and v) related events. This wealth of information is illustrated with some photographs of artists and composers, opera houses and productions and ballets. My main objection to this chronology is that the bibliography will not be very helpful to non-specialist libraries or libraries with a small collection of music books. Diverse, yes. There are about 100 titles listed; *Boulez on music today* and *Notes of an apprenticeship* by Boulez and Adorno's *Philosophy of modern music* can be found listed along with Joan Peyser's journalistic *Boulez: composer, conductor, enigma* and two books about Sousa. None of this can really be said to be very representative or

likely to appeal to a very wide general readership. I couldn't find an edition of *Kobbé* or *Grove* listed; there is no mention of a book devoted to Britten or Tippett, both of whom have made an impact in the USA. The bibliography is heavily American, so don't expect to find many of the titles in your local library; equally don't let this detract from the usefulness of the book. The index is excellent but English readers should remember that 8/31/34 means 31st August 1934 as the American style of dating is used. There is an introduction by Nicolas Slonimsky.

Raymond McGill

Rupert Christiansen *Prima Donna: a history.* The Bodley Head, 1984 367pp £15.00 ISBN 0 370 30550 7

This easily-read, non-technical survey begins with Mrs Tofts (c1685-1756) and ends with Elise Ross, covering most of the expected names between these possibly surprising extremes. The first chapter is best ignored – the author is too out of sympathy with the conventions of early opera, which are no less unnatural than those of the 19th century. There are just enough hints of the more general issues – e.g. the relationship between composer and singer, how fashions for voice types change, whether prima donnary actually benefits opera – for one to regret that they are not developed. That a book on opera singers has no index entries for Britten, Henze, Stravinsky or Tippett does suggest some limitation in the musical awareness of its subjects. More could have been made of what can be deduced about earlier singers from the music written for them, and the fact that so many voices seem to be able to change from one type to another (Janet Baker, for instance, first became well-known as a contralto) does suggest that the categories are not necessarily inherent in the nature of the voice. Joan Sutherland's 1957 Handel performance was a staged *Alcina,* not a concert one.

Ruth C. Friedberg *American art song and American poetry. 2. Voices of Maturity.* Scarecrow Press, 1984 225pp $17.50 ISBN 0 8108 1682 2

Composers covered are Mary Howe, Virgil Thomson, Ross Lee Finney, Charles Naginski, Sergius Kagan and Paul Nordoff, with almost half the book devoted to John Duke, composer of some 250 songs. The writing is descriptive rather than analytic, with enough music examples to give the prospective performer a flavour of what, on this side of the Atlantic, is a virtually unknown repertoire.

Daniel T. Politoske *Music* Third edition. Prentice-Hall, 1984 528pp £23.70 ISBN 0 13 607598 3

This is an ambitious book, covering both the elements of music and music history, with particular concern for artistic links. Martin Werner is responsible for this aspect, and a distinctive feature is the presence of well-captioned colour reproductions of paintings and sculpture (though comment on the pictures heading each chapter is omitted). The history is built round a series of studies of individual works, readily available on record, which are described in a standard, tabulated form. Unfortunately, the comment is just not penetrating enough. Does the following say anything at all worthwhile about Monteverdi's *Si ch'io vorrei morire*? 'Five-part mixed vocal ensemble, unaccompanied, basically duple meter but quite free, based on a church mode, homophonic and contrapuntal, some use of imitation, form free, with repetition of first phrase at end.' The text is translated, but no mention of the meaning of 'morire', and there is no attempt to place both poem and music in the rhetorical tradition, important in a book stressing inter-relationship of the arts. But with a good teacher, this might (were it cheaper) form a basis for stimulating class work, probably at 6th form level.

Jane Frasier *Women composers: a discography* (Detroit Studies in Music Bibliography, 50). Detroit: Information Coordinators, 1983 300pp $18.50 ISBN 0 89990 018 6

If you think that the music of Hildegard of Bingen, Francesca Caccini, Elizabeth Jacquet de la Guerre and Cécile Chaminade has more in common with that of each other than with that of Peter Abelard, Francesco Rasi, François Couperin and Benjamin Godard, you may find this useful; but this feminist approach to music produces categorisation by a classification which depends on an insignificant attribute as far as the music is concerned, so is likely to be of more interest to sociologists than musicians.

James R. Heintze *American music studies: a classified bibliography of master's theses.* (Bibliographies in American music, 8.) Detroit: Information Coordinators, 1984 312pp $25.00 ISBN 0 89990 021 6

The current UMI catalogue of doctoral dissertations in music lets three master's theses by authors with names beginning with A creep into its list of American Studies (out of a total of 23 entries); this catalogue adds another 65. So it uncovers a wealth of little-known information. There are 2370 items altogether, collected from a variety of reference sources, and from direct contact with some college libraries. Specifically educational studies without a historical orientation are excluded, but some theatrical material is included, even when it is not certain that musical matters are covered. The author occasionally provides annotations. The foreign reader might have welcomed an account of the relationship between an American master's and a doctoral thesis: few authors seem to have produced both.

Ann P. Basart *Perspectives of New Music: an index, 1962-1982.* Berkeley: Fallen Leaf Press 1984, $13.95 ISBN 0 914913 00 X

Indexes to periodicals need no justification. This is thorough, with separate indices for authors and subjects, separated by an 'index of artistic works' (such a vague term being required for the sort of works cvovered by *Perspectives*). Useful even for libraries which do not take the periodical, as a bibliography of an important outlet of American musicology.

Constantin Brăiliou *Problems of ethnomusicology* edited and translated by A.L. Lloyd. Cambridge U.P., 1984 299pp £27.50 ISBN 0 521 24528 1

This is basically a translation of a collection published in French in 1959, though with two omissions. Brăiliou was not only a distinguished collector and editor, but thought hard about the theoretical and methodological aspects of his study; so these studies, dating from 1931 until his death in 1958, are still of importance, and worth having in English, though it now seems a pity that Lloyd spent so much of his precious time translating rather than writing himself. A symbol is omitted on p.27, and it is odd that the reader, though needing an English translation of Brăiliou's French, is expected to understand the words of French songs.

Roger Wallis & Krister Malm *Big sounds from small peoples: the music industry in small countries.* Pendragon Press, 1984 419pp $15.50 ISBN 0 918728 39 8

The fate of the music industry in twelve small countries is charted, and makes very depressing reading. In countries as diverse as Wales and Tunisia, Tanzania and Denmark the power of the multi-national recording companies is slowly but surely killing off live performance and transforming all popular music into a mainstream international sound. A timely publication, this book suggests solutions, successfully tried in all too few countries, which need to be speedily implemented if unique national musics are to survive in the modern world.

Helen Faulkner

British Music Education Yearbook. Editor: Marianne Barton, research and compilation: Jacqueline Fowler. Rheingold Publishing, 1984 388pp £7.50 ISBN 0 946890 02 1 ISSN 0266 2329

This appears too late for the full review which it deserves. In appearance similar to the *British Music Yearbook*, from which it borrows a certain amount of information (though not enough to make anyone who buys both grudge the overlap), this is packed with information required by all working in music education, and by those wishing to sell their services to the educational world or to find suitable educational provision for themselves or their families. Particularly valuable is the tabulation of information on higher education courses. There are ways in which next year's edition will be able to improve: the tiny *Consultant Organisations* section, for instance, is rather a ragbag, and the first local authority I looked up, Cambridgeshire, has a cross reference to p.000. But I am sure that by then we will wonder, as with the *Music Yearbook*, how we existed without it. Public music librarians should check the list of publications which 'should be available for reference at most local public libraries' (p.375); I hope the exclusion from that category of any of the titles in the *Music for disabled people* section does not in fact imply that some of them are not widely available.

NEWS AND INFORMATION

Periodicals Catalogue
BUCOMP is at last about to be published; details are enclosed with this issue. After a long history, with delays caused first by the decision to defer publication till after the orchestral catalogue (which itself then encountered problems), then by a publisher who failed us, and thirdly by the Branch Executive's unwillingness to trust a new publisher, it will now be issued by Library Association Publishing at the end of the year. Although the basic compilation is several years old, some libraries have been sending updatings right up to the last possible moment, so at least there have been some gains from the delay. Meanwhile, its compiler is seeking another topic to consume his leisure!

Careers & Copyright
A leaflet *Careers in Music Libraries* (4 pages in A5 format) has been compiled by the Branch; copies are available on request. Further copies of the A4 leaflet *Copyright: a summary of your obligations* are also available. Please send orders to the Branch Secretary, stating how many copies of each are required; both are free.

Change of Address
Alan Pope has asked us to announce that, together with the rest of Blackwell's Music Shop mail order department, his working address is now Blackwell's Music Mail Order, Hythe Bridge Street, Oxford OX1 2EP, 0865 244944 x45.

Special Collections
Many libraries hold collections of items of special interest which are not widely known. They may relate to areas with which the library is not associated, or may be in a library which is not renowned for its holdings of musicological or bibliographical interest. They may be in the general library rather than the music library, like the collection of Handelian libretti recently discovered in Birmingham Public Library. The Bibliography Sub-committee wishes to assist the circulation of information on such collections. In some cases it would pass information of their existence to experts in the appropriate field, in others it might suggest a short descriptive article in *Brio*. If you have a collection of whose possible value you are unsure, we may be able to assist in assessing its worth. Please initially contact the subcommittee's chairman, Oliver Neighbour, Music Librarian, The British Library Reference Division, Great Russell St, London WC1B 3DG.

Similarly, the National Sound Archive is appealing for information on collections of sound recordings, for inclusion in a National Directory of Recorded Sound Collections. It is interested in hearing about the existence of holdings in all the subject areas. Information to Jeremy Silver, Research Officer, The British Library National Sound Archive, 29 Exhibition Rd, London SW7 2AS. 01-589 6603.

Scottish Music Archive
The Branch has written to the Scottish Arts Council protesting at the threatened removal of the grant to the Scottish Music Archive, and also to MPs in the Glasgow area.

Facsimiles
Two projects undertaken by members of the Branch have recently shown progress. Richard Macnutt's *Music for London Entertainment, 1660-1800* (whose first issue, containing the four volumes of *The Theater of Music,* came out in May 1983) has continued with John Eccles' *The Judgement of Paris*, the runner-up in the notorious 1700 composition competition. (Eccles, incidentally, is a better composer than his Goonish name makes people expect.) Further volumes are announced to appear shortly. The first three titles of the series of English trio sonatas published by King's Music Gmc (Gmc being, not some obscure equivalent of Ltd or Plc, but an abbreviation of the lengthy name of its home town, Godmanchester) have appeared, and the next three are due by the end of the year. A particular feature of this series is that the original has been carefully checked, and errata lists are included; in one case, Kelly's Trios, it was discovered that the figuring to the bass part was extremely inaccurate, so those customers who have taken the option of ordering a second copy of the bass part will receive both the original and a corrected version. Otherwise, though, the accuracy of the original engravers is very high.

Cum Notis Variorum
The editor, Ann P. Basart, has been continuing to send the editor of *Brio* this Newsletter of the

Music Library, University of California, Berkeley, which mixes local information with documentary compilations of general value. Issue 83 (June 1984) contains a substantial supplement to the list of societies devoted to individual musicians and composers which appeared in *Notes* September 1977. Issue 84 (July) has a checklist of orchestral concert programmes preserved in Northern Californian libraries: this is interesting, not so much because UK researchers may wish to use the information, as an indication of an area of collection which most UK libraries have not considered. It is difficult enough to find collections of local concert programmes in an area's central library, let alone collections from elsewhere. There is also 'A proposal for computer-generated directories of composers' works'. No. 85 (Aug-Sept) has the first part of a discography of early (pre-1855) pianos, and a short comparison of the use of OCLC and RLIN for music cataloguers. *Cum Notis Variorum* is available from Music Library, 240 Morrison Hall, University of California, Berkeley, California 94720, U.S.A.

Nicknames Updated

The fifth edition of the useful compilation of P. Ranson *A guide to the popular names and nicknames of classical music, and to theme music in films, radio, television and broadcast advertisements* has just appeared. It is published now by the Northern Regional Library System, Central Library, Newcastle upon Tyne, NE99 1MC at £3.00 (ISBN 0 906433 02 9). While not infallible (where is the 1984 Olympic theme, for instance), the continual updating of this invaluable aid for the enquiry desk is most useful.

European Music Year

Events related to European Music Year should be reported to Ian Keith, Secretary, EMY, 1 Surrey Street, London WC2R 2PS, stating your name, address, & phone number, the name of the organisation, date and venue of event(s) and details of them. The British Tourist Authority is preparing a calendar of UK EMY events for circulation abroad, which will include items notified to EMY. Copies of the EMY Logo, in a variety of sizes, are available from the same source.