

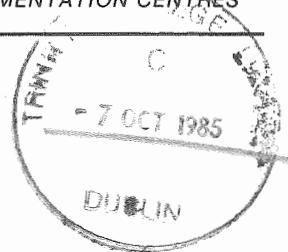
Per 71-665 Music Library.

ISSN 0007-0173

BRIO

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

- 1: Editorial
- 2: Ian Ledsham: Study Weekend, Bangor
- 5: Anna Smart: Report and Information Session
- 9: Royston Brown: Holdings versus Access
- 15: Reviews
- 35: In brief
- 42: Letter



Spring/Summer 1985

Volume 22, No. 1

INTERNATIONAL ASSOCIATION OF
MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES

United Kingdom Branch

President: Roger Crudge (*Avon County Libraries*)
President Elect: Malcolm Jones (*Birmingham City Libraries*)

General Secretary: Anna Smart (*Royal Northern College of Music*)
Treasurer: Pam Thompson (*Royal College of Music*)
Asst. Treasurer: Daphne Woodward
Press & P.R. Officer: Helen Faulkner (*BBC Music Library*)
Minutes Secretary: Bridget Palmer (*Royal Academy of Music*)
Brio Editor: Clifford Bartlett. Editor Designate: Ian Ledsham
Publications Officer: John Gough (*Birmingham City Libraries*)
Immediate Past President: John May (*May and May Ltd*)

Elected committee members:

David Horn (*Exeter University Library*)
Helen Mason (*National Sound Archive*)
Alan Pope (*Blackwell's, Oxford*)
Anthony Reed (*British Library Lending Division*)
Robert Stevens (*Cumbernauld and Kilsyth District Public Library*)
Malcolm Turner (*British Library Music Library*)

Co-opted committee member:

Malcolm Lewis (*Nottingham Public Libraries*)

Offers of articles and other correspondence relating to BRIO should be sent to Ian Ledsham, Music Library, Barber Institute, P.O. Box 363, Birmingham B15 2TS. Correspondence relating to advertisements should be sent to Helen Faulkner, 75 Ewart Street, Brighton, BN2 2UP (or phone 01-927 4439). The editor's address is 36 Tudor Road, Godmanchester, Huntingdon, Cambs PE18 8DP (phone 0480 52076)

General correspondence concerning membership, meetings, etc. should be sent to Anna Smart, Royal Northern College of Music, 124 Oxford Road, Manchester M13 9RD.

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

The annual subscription is:

Libraries, institutions and associate members	£23.00
Personal members	£17.00
Retired members	£ 4.00

Overseas subscriptions to BRIO (two issues per year) £10.00 or \$US 20.00

Subscriptions for BRIO (but not dues for membership of the Branch) and enquiries concerning the distribution of BRIO should be sent to John Gough, Sutton Coldfield Central Library, Lower Parade, Sutton Coldfield, Birmingham B72 1XX (phone 021-354 2274).

Back issues and extra copies of BRIO, besides those available from subscription or membership, are available at £3.00 each (vols 1-19) and £4.00 each (vols 20-21). Orders should be sent to John Gough. These are available as a service for members, not as a substitute for subscription.

© IAML(UK) and the contributors.

BRIO

Vol.22 No.1

Spring/Summer 1985

EDITOR: Clifford Bartlett

EDITOR DESIGNATE: Ian Ledsham

EDITORIAL

It is nearly twelve years since the fine summer's day when, in a quiet moment during the 1973 International Conference, Malcolm Jones and I sat in the sun in Regents Park and discussed whether it would be possible to continue to publish *Brio*, whose demise had recently been pronounced. We decided that, with economies in production, it could survive, and our offer of editing and production was accepted by the Branch Committee. Our first issue was about half the size of what is now expected, reproduced from my typescript (done on what then seemed the height of sophistication - an IBM Golfball). The editorial to that issue laid down a policy of mixing articles of solid bibliographical value with news and discussion to keep members in touch with what is going on. In particular, reports of Conferences have loomed large, and have, as in the present issue, also generated substantial articles. Our printing, meanwhile, has become more sophisticated, and thanks to the increased support from advertising we have for the last few years been able to afford to return to the professional appearance of *Brio's* first decade.

That *Editorial* mentions one point that hindered an effective co-editorship: the difficulty of communication between London and Birmingham - a problem which still persists, since as I write I am awaiting a belated contribution for this issue from there! So the editorship devolved primarily to me some time before the credits made that clear. Individual responsibility is, however, no bad thing, and it is excellent that the editor of *Brio* has been given a free hand to get on with his job as he thought fit. I hope Ian Ledsham is given a similar degree of freedom.

I had intended to write a valedictory editorial for the next issue. But the Branch President seems to have decided (for reasons which have not been made sufficiently explicit) that this issue should be my last - a statement to that effect has even been inaccurately inserted into the minutes of the last Branch Executive meeting, though nothing was in fact said to contradict my statement that this would be my last year (not my last issue) as editor. I have not been a music librarian for the last two years, so it is more appropriate that someone who is, and is more in contact with the activities and preoccupations of music librarians, should edit *Brio*. I have every faith that we have made a good choice as the new editor. I would ask that members give him the support he deserves.

The most frustrating task of the editor is chasing contributions that have been promised but which have not been received by the appointed time. Taking the reviews in the present issue as an example, not a single one had reached me by the date for which they had been requested. In several cases, the response to my reminder was a return of the books - mostly ones sent out last autumn! In other cases, even after follow-up reminders, I still have not received the reviews! No wonder I have written so many myself: at least they are written in time!

A mystery has been the fact that, although there has never been a pile of articles awaiting publication, something has always turned up for each issue. For once, the next issue is already taken care of, and the new editor will receive enough material for a substantial vol.22 no.2. But members seem reluctant to offer anything. The editorial in vol.11 no.1 listed certain types of contributions which would be welcomed: little came, not even news snippets. Do make your new editor's job easier by giving him material: the job of editor is twice as hard if there is nothing to print!

Clifford Bartlett

IAML (UK) STUDY WEEKEND, BANGOR, 1985

Ian Ledsham

As the five members of the Birmingham Contingent disembarked from Malcolm Jones' Astra, saddle-sore and travel-weary, stretched their legs and tried to stimulate the circulation, I was struck by the enormity of my task as conference reporter. Apart from the demands of concentration on the proceedings, how can one do justice to a weekend whose value lies not only in the formal sessions but also in the informal contacts at meal-times, the friendships formed over a coffee, the misunderstandings ironed out by personal contact?

This year's gathering of the Music Library clan was the first to be styled 'Study Weekend'. Whether or not the educational implication of the new title persuaded training officers to unbutton their purses, the weekend was certainly better attended than recent conferences, with a total attendance of 78. To reinforce the 'study' side of the weekend, speakers were asked to consider the topic *Selection in Music Libraries*, with a sub-plot *Music in Wales* paying due courtesy to our host country.

It was this 'second subject' which had first airing, with an introductory session on Friday evening given by William Mathias, Professor of Music at Bangor, and entitled *The development of music in Wales in recent years*. Professor Mathias outlined a brief history of music in Wales, pointing to the influence during previous centuries of the bardic tradition, the negative effect of unification with England in 1536 and the consequent loss of court patronage, the strong non-conformist tradition and its effect on secular music, and the dominance of the harp in instrumental music. A number of significant factors have contributed to the re-awakening of new music in Wales during the 20th century, and especially since 1945: amongst them the founding of the BBC Welsh Orchestra, the Welsh Arts Council, the National Youth Orchestra of Wales, Welsh National Opera, and the Guild for the promotion of Welsh Music. Professor Mathias' examination of these institutions and their effect left one with the impression of a healthy and growing musical life in Wales, giving the lie to the usual English view of Welsh music as consisting of 'Cwm Rhondda' and Saturday afternoon at the Arms Park.

The theme of Music in Wales was taken up again on Saturday night with two short talks and a recital. First on the soap-box was Heward Rees, Director of the Welsh Music Information Centre in Cardiff. He explained the work of the Centre in preserving the national musical heritage - a task which has been shamefully neglected until recently. The Centre has about 4000 items at present, but is always happy to accept donations of music by composers who are Welsh by parentage, birth or domicile. The second part of this session was concerned with the recorded musical heritage. Dafydd Iwan, founder and director of Sain Records, introduced and described this Welsh record company, which began by recording the songs of young Wales in Welsh, and which, though now supported by income from recordings of male voice choirs and MOR music, still aims to record aspects of modern Welsh musical culture... including rock music in Welsh!

The Saturday evening session ended by exchanging the musical Welsh lilt of two gifted and witty speakers for the musical strains of a young Welsh harpist, Bethan Davis, who beguiled her audience with pieces by John Thomas (a nineteenth-century Welsh composer with no interest in gamekeeping), Ann Griffiths and herself.

The main theme of the weekend, *Selection in Music Libraries*, was first tackled at the Saturday morning session when Lewis Foreman, himself a librarian, put forward the user's view, based on his experiences on the other side of the music library counter. He

pulled no punches in setting out what he saw as serious flaws in music library provision. These he itemized as a lack of strategy for provision of materials, lack of measures of (in)effectiveness, and lack of communication, both between individual sections of the library service and between users and librarians. In particular, he was critical of the lack of public accessibility to music librarians, whose undoubted expertise is often not available to users of the more far-flung parts of particular library systems. He acknowledged that some of these problems were the result of administrative or managerial decisions beyond the control of music librarians, and reluctantly admitted that, in his case, private libraries had proved more effective than public ones. His suggested remedies involved the music library community assuming a higher profile, and thus gaining greater managerial influence over such basic matters as staff selection. Staff training, he said, should be aimed at broadening the sympathies and knowledge of staff, to enable them to cope more efficiently with a wide range of requests, and respond more readily to readers' requirements. Acquisition policies should be broader, and not tied solely to issue figures, and the inter-library loan mechanism should be kept in good order. In the wider context, Mr Foreman felt there was need for a musical resource plan to ensure adequate provision of materials. This could involve catalogues of specialist materials, directories of specific resource centres, and co-ordination of periodical and major reference work provision. The talk provoked lively discussion, which was not entirely defensive, though the very high cost of specialist provision was pointed out. This paper set a standard, which was maintained throughout the weekend, of hard-hitting but constructive criticism.

Some of the wider issues of strategic planning, especially in an increasingly harsh economic climate, were taken up by the next speaker, Royston Brown, who spoke on *Holdings v. access*, in the light of the recent LISC discussions on future Library and Information Service Provision. His paper is reproduced in this issue of *Brio*. Discussion afterwards raised several important questions about the feasibility of the kind of co-operation and strategic planning outlined. In particular, speakers from the floor were concerned about their financial viability, and about the commitment required at the local political level to carry through such programmes.

Saturday afternoon was set aside for relaxation, and delegates were able to take advantage of an organized outing on the Ffestiniog railway. Others took the opportunity to visit the town of Bangor, to take part in a choir-training workshop led by George Guest, or, in at least one case, to attempt Snowdon!

After the larger-scale picture of overall planning drawn at Saturday morning's sessions, the Sunday morning was devoted to the more immediate problem of how to select material for the music library. In the first session, three music suppliers (Blackwells, Cramer, and Randall & Swift) outlined the pre-selection services they offer to music librarians. These ranged from Cramer's quarterly bulletin, or R & S's 'Good Music Guide' to the more sophisticated blanket ordering system developed by Blackwell's. This was very much an information session, with questions being fired at the speakers. In the second session, Chris Clark, Jazz Curator, British Library National Sound Archive, discussed the selection of jazz material. He described in some detail the various aids to selection, and examined the considerable problems involved in obtaining jazz recordings. Because of the problematical nature of jazz selection, and its importance to a lot of music libraries, it was felt worthwhile to reproduce Mr Clark's paper in its entirety in *Brio*. It will appear in the next issue.

It has become the pattern in recent years for Sunday afternoon to be given over to the AGM, followed by a general Information Session. After the controversy at recent AGMs over name and constitutional changes, this year's was a relatively low-key affair. The

information session, however, was as lively as ever, and provides an important opportunity for music librarians to keep abreast of current developments. The secretary has, as usual, provided a report of the afternoon's proceedings.

By the time Monday morning comes round, hearts are often beginning to sink, and heads to reel, and it was fortunate that this session was given by Bob Usherwood, a lecturer from Sheffield University Department of Information Studies. As a professional speaker he commanded immediate attention - his dramatic opening shot (a library campaign jingle from New York State) ensured that! His brief was to speak on staff selection. As he pointed out, some 50% of a library's budget goes on staff costs, so it makes sense to concentrate some effort on appointing the right kind of people. He examined the procedures involved, from drawing up a job specification (and he produced some fairly horrendous examples) to the interview. Despite the attention given to alternative methods of selection in recent years, the interview remains an important method of assessing potential candidates. Mr Usherwood suggested that much could be gleaned from application forms. He also pointed out the importance of continuing evaluation once staff are in post.

Turning from the mechanics of selection, he asked what characteristics a good staff member required. The public's evaluation of a particular library service, he said, will be based on the response of and reaction to counter staff. The average 'encounter' would involve four stages: the initial reception ('first impressions'), the perception and interpretation of the customer's requirements, the attempt to satisfy those requirements, and the final impression. Staff training should help to develop self-awareness, to try to avoid the instinctive reactions of fear and embarrassment when faced with people or situations we do not understand. In many situations staff need a greater political awareness (not necessarily party political), and an understanding of cultural and socio-economic differences, which could be developed by using books, films and television to broaden one's horizons.

The weekend ended with a general discussion session, with Saturday morning's speaker, Lewis Foreman, setting the ball rolling, but with many of the questions being directed at Bob Usherwood. Not surprisingly, the themes which emerged from the discussion were closely related to the morning's paper, and can be summed up as training, communication and political awareness.

At the end of his report of the 1984 Conference, Roger Taylor commented on the need for a higher profile for the profession as a whole. It was encouraging during this weekend to see a continuing willingness, both on the part of individuals and within the Association, to tackle this problem, and to comment on matters of concern.

The organization of the Study Weekend is no easy task, and our thanks are due to David Horn, chairman of the Courses, Conferences and Meetings sub-committee, and to the members of that committee, for their part in ensuring the success of this weekend.

* * * * *

REPORT AND INFORMATION SESSION

Anna Smart

Once again the Report & Information session enabled those attending the Annual Study Weekend to hear more about the work of the Branch, activities of colleagues around the country, and other issues of more general concern.

Subcommittee Reports

Bibliography (O.W. Neighbour, Chairman). The subcommittee had obtained a list of dissertations of musico-bibliographical interest from the library schools, but both the committee and the editor of *Brio* felt unable to make use of it as it stands. This was due to the uneven response and the variable availability of items reported. But there is some prospect of using it if further work is done on the list. The committee had also investigated whether there were any special collections of musical interest which might benefit from expert advice, but there had been no response to a request in *Brio*. It was felt that it was important to continue with this enquiry, since there was a need to correct and update the information in *Music in British Libraries* and ascertain the existence of collections outside music libraries. Work on *RILM* is progressing and *RISM* now has charitable status.

Cataloguing & Classification (R. Hughes, Secretary). The first meeting had been reported in the newsletter. The sub-committee has now completed its work on the list of recommended abbreviations of thematic catalogues for use in uniform titles. These are to be made available for comment. It was reported that the Dewey Phoenix 780 schedule will go through in an altered form, although this will primarily affect books rather than music. The sub-committee is now turning its attention to the rules in AACR2 for Sound Recordings and is seeking advice from the National Sound Archive. There is a need on the subcommittee therefore for a new member(s) who is working with sound recordings. Malcolm Jones raised the matter of a cumulation of *British Catalogue of Music* (for which the Branch has been pressing for a considerable time). Albert Mullis replied that the matter was under consideration by the British Library.

Publications (H. Faulkner, Chairman). The subcommittee has met 4 times during the year and there have been 2 issues each of *Brio* and the Newsletter.

Annual Survey of Music Libraries. Despite an advertisement in *Brio* there had been no orders. Members were reminded that copies are available from the Publications Officer, Ian Ledsham.

BUCOMP. This had been published by Library Association Publishing but no sales figures were available as yet.

BUCOS. All copies have now been sold and there have been preliminary discussions about a second edition. Dr. A. Reed reminded members of the need to continue sending notifications as the BLLD have been using this information. They wish to encourage a policy of continuous updating.

The subcommittee hopes to establish a Publications Series.

Trade & Copyright (M. Lewis, Secretary). The subcommittee met 4 times during the year and has discussed the following issues:

- a) *Copyright*. The subcommittee advised the Executive committee on the response to the MPA concerning items listed in *BUCOS* which were claimed to infringe copyright.
- b) The subcommittee helped to draft a leaflet produced jointly by the Branch and the MPA "Copyright: your obligations".
- c) *Copyright Licensing Agency*. This was raised in relation to the blanket licence for education authorities. It does not apply to printed music.
- d) *Green Paper on the Recording and Rental of Audio and Video Copyright Material*. This has been discussed by the subcommittee, which will be making a response to the Executive so that a submission may be made by the Branch to the Department of Trade & Industry. It will include the point that libraries should not be considered as a commercial operation. During later discussion the point was raised that there is no fair dealing on records which are out of print.
- e) *Problems in acquiring foreign music*. This discussion arose out of a paper by Dr. A. Reed. The subcommittee concluded that the agents were not susceptible to pressure.
- f) *ISMN*. This was included in the last issue of the Newsletter. The subcommittee have formulated a system but there would be problems in implementing it. It is necessary to find a number which will uniquely identify a piece of music and which is compatible with numbering systems already in operation.
- g) The Branch had learnt recently that the MPA is in the process of revising the Code of Fair Practice for copying music and that there is likely to be a new code within the next year. The Branch expects to be involved in consultations.

Courses, Conferences & Meetings (J. Cooper, Secretary). This has been a busy year with the idea of Courses as a major development. The Annual Study Weekend has taken up a great deal of time and the subcommittee expressed their thanks to Liz Bird, the local representative, for her hard work. The 1986 Annual Study Weekend is at the planning stage and will be held at Wantage Hall, University of Reading, 4th-7th April. The call for papers will go out shortly, and members were asked to think about themes for the weekend.

Meetings. It was felt that the response to these had been disappointing. The visit to May & May had been postponed due to lack of support, although this may have been affected by a late mailing. This meeting has now been rescheduled to June 15th 1985. The meeting at the National Sound Archive had been attended by 12 people and the Performing Rights Society just over 20. The joint meeting with the LA Local Studies Group at the Royal Northern College of Music was quite successful, although there had been some organisational difficulties.

Courses. This will have a new method of organisation, with 1 course per year but in 3 or 4 venues over that period. It will be administered by a sub-group of the committee, with one representative from each region and 2 full-time members of the subcommittee. The suggested venues are Newcastle, Birmingham and Reading, but this will be open to review. It is intended to begin in the Autumn of 1985. The courses will be aimed at various levels, and it is likely that the first one will be for unqualified junior staff and draw on the experience of the Northern Region for this. This would be based on a course already run (and over-subscribed) and would include reader service and bibliography and other reference books. It will be important to aim the publicity at the right level, to personnel as well as music librarians. The courses will be re-assessed after the first group. In response to the point about poor attendance at meetings, it was suggested that publicity should be given farther in advance and that the *LAR* could be

used to promote advance information.

ERMULI Trust (L. Barlow, Trustee). There have been no invitations for applications as yet because the Trustees wish to place the Trust on a firm financial footing. They have completed a draft prospectus to attract potential donors.

Arts Council Working Party (R. Buxton, Chairman). The terms of reference for the Working Party were as follows:

To investigate:-

- 1) The information and availability of printed and non-printed music now provided for librarians and users;
- 2) The nature and scope of existing schemes for inter-library co-operation in acquisition, cataloguing etc. in this field, and the possibility of their extension;
- 3) The practicability of increasing national co-ordination of music provision in libraries and the most suitable method of achieving such increase;
- 4) Possible sources of finance for provision and circulation of information on the availability of music in libraries to users, potential users and librarians.

The Working Party has investigated the availability of music and co-operative purchase, storage and disposal. A questionnaire was devised and sent to Regional Library Bureaux, a cross-section of libraries, members of the trade and other organisations such as the NFMS and composers' societies. The Working Party was also able to make use of the results of a questionnaire from the British Library to Music Information Centres. A study of performance resources in a local area (Huddersfield) e.g. churches, schools music centres, had shown that such organisations would be willing to participate in a local inter-lending scheme. This points to the need for further regional investigation.

The Working Party will consider the area of charging for services since this must be considered as a possibility for financing new developments (one of the areas of the terms of reference). This will include hire and subscription libraries and any other known charges.

Finally, it is anticipated that the majority of the grant will be spent on producing a document of good quality so that it will be noted as a study of importance by those who receive it.

Regional Developments

- 1) *London.* Libraries within authorities due for rate-capping are obviously concerned about the effect this may have on their funds. The London Music Librarians have been meeting at the member libraries, rather than at the LA, and this has been found to be beneficial. The Association of London Chief Librarians (ALCL) has taken a renewed interest in GLASS; folk is now included selectively in the scheme.
- 2) *West Midlands.* The Regional Library Bureau has an editor on temporary contract to work on the catalogue of vocal sets. Birmingham Public Libraries are the repository for the English Organ Archive from the British Institute of Organ Studies (BIOS). It includes the working papers and drawings of many organ builders, although there are some gaps.
- 3) *Northern.* Work has begun on a Song Index, on computer. This uses key words with the title, first line, and first line of chorus. This means that an enquiry may be specific or general. It is hoped to print the index in the future.

The Guildhall School of Music & Drama reported briefly on its new on-line computerised catalogue. It is still in the process of being tested but it should be on-line by the start of the new term (April). It has a basic menu for readers and command functions for cataloguing. [It is hoped that it will be possible to arrange a meeting at the GSMD to see this new system].

LA Futures Working Party

J. Cooper spoke about the Futures Report and the implications which this will have for the future of the profession. Members were challenged as to how the Branch wants to look at the future. The Secretary gave details of the response made to the report by the Branch which concerned the area of education and approved courses.



In a unique publishing agreement between publisher and retailer, **Oxford University Press** has responded to **Blackwell's** invitation to publish a subscription set of some 25 scores in study score format. These scores are taken from the hire library catalogue of O.U.P., representing both contemporary and classic 20th-century works which with one exception have not previously been available for sale.

The first scores have just been released and comprise four works by Martin Butler, five works by Anthony Powers and one by Alan Rawsthorne. The remaining scores - works by Gerald Barry, Richard Blackford, Gordon Crosse, Edward Harper, Robert Sherlaw Johnson, Constant Lambert, William Mathias and R. Vaughan Williams - will be issued later in the year. They are available as a special subscription set of 25 works, and the price for the first eleven issues is £96.50.

These scores will only be available from Blackwell's Music Mail Order department and the retail showroom of Oxford University Press.

Orders and enquiries regarding subscriptions should be sent to Alan Pope.

BLACKWELL'S MUSIC MAIL ORDER
38 HOLYWELL STREET, OXFORD
Tel. 0865 244944 ext. 294

HOLDINGS VERSUS ACCESS

Royston Brown

Paper delivered at the IAML (UK) Annual Study Weekend, April 1985

May I begin by saying how delighted I am to be meeting with a group of music librarians. In case that sounds rather odd coming from someone who left the library profession over 4 years ago let me explain that I passed the "Literature and Librarianship of Music" Optional Papers in the Fellowship Examination of the Library Association and was the first Music and Drama Librarian to be appointed to Essex County Libraries. Although all of that was over 20 years ago music has remained a very important part of my life, and whenever other pressures permit I still find it positively therapeutic to climb onto the organ stool in my local parish church. You will see therefore that although I am by no means an expert in your field I am not entirely unfamiliar with the delights and the problems which you face both from the point of view of a practising librarian and a practising musician.

However, I am here today as Chairman of the Library and Information Services Council and it might be helpful to begin by a brief mention of the Council's role and function. I would then like to remind you of the Council's report on the future development of Libraries and Information Services in which the concept of a "Holdings versus Access" strategy was first launched and to clarify what it meant, before going on to describe events since the publication of the report and in particular the work of a further LISC working group, which I am currently Chairing, which is taking the concept further and developing proposals to be submitted to LISC in the autumn. Finally, I should like to consider how music libraries fit into this emerging picture and some of the questions which need to be addressed.

Firstly, then, what is the Library and Information Services Council? It began life as the Library Advisory Council for England having been established under the 1964 Public Libraries and Museums Act as the Minister's National Advisory Body. Since that time and following a number of national reports and recommendations, its remit has been broadened and its title changed to the Library and Information Services Council. In view of recent developments in the last few years the current Minister for the Arts and Libraries, Lord Gowrie, has just approved new terms of reference for LISC which are as follows:

1. To advise the Minister for the Arts and Libraries on matters which fall directly within his sphere of responsibility for library and information matters, or which, though the direct responsibility of other departments of government, have a significant impact on his interests.
2. To provide guidance, advice and comment on Library and Information matters for providers and users of the relevant services, and to promote consultation and co-operation between them.
3. To promote investigation and encourage debate on those aspects of Library and Information Services which it considers merit examination in depth."

Members of the Council are appointed personally by the Minister and not as representatives of any particular organisation or group. They are drawn from the Public and Private Sector, and represent public libraries, university libraries, polytechnics, special libraries, public and private sector information services, local authority association

representatives and representatives from the DES and DTI. LISC produces an annual report which is presented to Parliament alongside the Minister's own report, and which summarises the year's activities and highlights issues of major concern. In addition, LISC produces a series of reports for the profession at large, and holds an annual open meeting with members of the Library and Information Community, at which there is a two-way exchange of information.

In 1982, LISC published a major report *The Future Development of Libraries and Information Services*, which drew together two pieces of work subtitled, 1. *The Organisational and Policy Frame Work* and 2. *Working together within the National Frame Work*. It was in the latter report that the concept of a "Holdings versus Access" strategy first emerged. The report was based around 6 main guidelines which had emerged explicitly or implicitly from its own consideration, and from the contributions of many other bodies to its work. The guidelines were:

1. The need to treat the Library and Information Resources of the United Kingdom as a major national endowment which requires a conscious national effort to maintain and develop.
2. The importance of providing economic and social institutions and the individual citizen of the United Kingdom with appropriate and realistically convenient access to those resources.
3. The opportunities created by new technology and the growth of library co-operation in various forms to make more effective use of Library and Information Resources in the United Kingdom.
4. The requirement that, in devising any new institutional structure of procedures, one should recognise existing patterns of autonomy, preserve existing strengths and respect past achievements. The need for economy during a period of stringent limits on public expenditure also suggests improvements by the evolution of tested services rather than by devising new and potentially expensive organisations.
5. The need to facilitate co-operation across section boundaries, for example, between institutions funded by local authorities and those funded by central government.
6. The need to co-ordinate international library activities, particularly those concerned with the EEC.

The report and its recommendations cover a wide field and have produced considerable discussion and debate, and LISC was greatly heartened by the feedback it received from bodies such as the Library Association, ASLIB, SCONUL, the Local Authority Associations and others. One of the major conclusions of the report was that the time is now right for a reassessment of the balance between a Holdings Strategy and an Access Strategy in developing a national library and information network.

How was this conclusion arrived at, and what exactly does it mean?

The report noted that we have a very rich and varied heritage of Library and Information Resources in this country, which has grown up over the years and is provided and funded by a variety of independent institutions separately constituted and primarily designed to serve a particular client group. We thus have public libraries, university libraries, polytechnic libraries, college libraries, school libraries, special libraries, the British Library, government departments, learned societies and a host of other bodies, together with the rapidly growing private sector provision, exploiting the opportunities provided by new technology for brokerage and added value services of various kinds. In the current economic climate many of these institutions are under extreme financial pressure, particularly in the public sector, and are in effect competing

for scarce resources as they endeavour to maintain their stocks, buildings and staff. The cost of books, periodicals and other source materials is rising rapidly, and there is a growing sophistication in the nature of the media which these services have to handle, extending far beyond the printed page. On the other hand, new technology is offering exciting forms of service provision and communication providing ease of access to bibliographical data and greatly simplifying the location of wanted items whether locally, nationally, or internationally, through an expanding variety of computerised methods. With declining resources, expanding materials to acquire and store, and increasing demands for services, Library and Information Services have had a choice of three possible strategies by which to pursue their objectives.

1. To spread their resources as satisfactorily as possible over the whole range of possible objectives.
2. To be selective as to the needs which they will aim to satisfy.
3. To develop more effective means of drawing upon the Library and Information Resources of the country as a whole to supplement or even replace their own resources.

The customary practice has been to seek some kind of balance between these options. Strategy 1 has usually been paramount but strategy 2 has been growing in importance. The LISC report argued that strategy 3, hitherto regarded mainly as a safety net, should have a major place in policy formulation. The report said "it is in our view desirable that Libraries and Information Services should move more purposefully from a mainly holdings strategy requiring the accumulation of large stocks, towards a mainly access strategy in which emphasis is placed on the efficient procurement of material and information as required. This trend is already established in industry. The speed and extent of its adoption elsewhere will vary but will be assisted by the increasing use of electronic methods of information retrieval and by informal networks of personal contact. The Library or Information Service which is acting as intermediary must be equipped to handle the information regardless of the medium by which it is conveyed." Of course, it is obvious that there cannot be an access strategy, unless someone is pursuing a Holdings Strategy, and this was also recognised by the report, which went on to say "in spite of this predictable trend, there will remain throughout the foreseeable future a store-house role for many libraries and information services, particularly in the fields of art and humanities. So long as some co-operative arrangements remain slow, expensive and unreliable, there will continue to be some justification for attempting to provide locally as much as is practicable of the material which the user might require. But this has also proved to be expensive and unreliable as a means of meeting the more specialised needs. The existence of the British Library Lending Division, which has been able to offer a generally efficient and near comprehensive service of printed materials in certain fields, has been particularly influential in enabling each institution to reassess the balance between its roles as storehouse and as gateway." The report recognised that if there was to be any change in current methods, attitudes and approaches to the provision of library and information services, one major factor should be a greater emphasis on working together as part of a national information network. The report noted that co-operation will bring maximum benefits only if it means more than a willingness to make the accumulated resources of one library available within limits to others. Something closer to planned interdependence is needed, although clearly such planning should take fully into account the interplay of market forces as the development of the information industry gains momentum. What has happened since the publication of the report?

LISC established a working group which is known under the cryptic title of FD3 and asked it to take on board the response to the first report, to carry some of the concepts further forward, and produce explicit proposals for action. I have been Chairing the Group for the past year and it will be reporting back to LISC in the autumn. It is, of course, not only concerned with the 'Holdings versus Access' argument but with the full range of recommendations in the previous LISC report. It began its work by looking at four main themes. *Theme 1* was to define the existing and potential role of local authorities within the national structure of Library and Information provision, and to explore the possible future relationships with other public and private sector agencies. We recognised that public library authorities covered the whole country under the legislation, and that whereas, particularly since reorganisation in 1974, they had concentrated on building up their own stocks, buildings and staff, they also had a duty under the Act to ensure that there was full co-operation between the agencies providing services in their area, and that this had often more been honoured in the breach than the observance. We recognised that there is an important potential role for the local authority as honest broker to bring together the other public and private sector providers of Library and Information Services within its area, to sit down and consult with them, and to agree jointly on the best way to build on the strengths and to compensate for the weaknesses in terms of the total resources of the area. *Theme 2* was to explore and propose new forms of collaborative enterprise to promote better access to and use of the nation's Library and Information Resources: new contractual forms of partnership between agencies providing services, the desirable relationship between the public and private sector, the role of national regional and other forms of co-operation, and the concept of centres of excellence and their place within the national network. *Theme 3* was to consider the desirability and feasibility of promoting an electronic communication network as a means of improving interaction between Library and Information Services and building on local initiative and experimentation. This was to include the growing impact of the future technology and its potential for Library and Information Services, the concept of local area networks and how these developments could be funded. *Theme 4* was to explore and define the need for more effective national co-ordination of Library and Information Services, and the value of LISC and the government concentrating on issues which by general agreement could not be solved locally or regionally. This was described as a bottom-up approach as opposed to a grand design, centrally imposed. This latter theme included the question of planning for the whole of the United Kingdom, and the necessary relationships between the four national Library and Information Services Advisory Councils; the question of Ministerial responsibility for the range of matters affecting Library and Information Services; the responsibilities of the Office of Arts and Libraries; and the British Library and its relationship with the Library and Information Service infrastructure.

We very quickly came to the conclusion that, although there had been a long tradition of voluntary co-operation in certain fields and at certain levels between Library and Information Services, the fact that they were not required to consult each other, and that there was no formal machinery enabling them to do so, was a major drawback. We are therefore developing the concept of Management Plans which each local authority would take the initiative in preparing. Building on its honest broker role as previously mentioned it would call together representatives from the major providers in its area, for example the public library, the university, the polytechnic, college, school and any major private sector providers, to decide what the total resources were; who could best do what; the nature of co-operative agreements; access to each others stocks and services; joint staffing and training; new technology investment; and a host of other potential

agreements covering transport networks, the provision of specialist services, relationships with national providers and any other matter which affected their services or their clients. We have commissioned research to test the feasibility of this approach, and produce a methodology, and I am confident that it will feature in our final proposals to LISC.

Joint planning of this kind, over say a five year time period and with the commitment of, not merely professionals, but the senior managers and authorities providing the service, could have a major impact on the combined use of resources in the future, although I do not underestimate by any means the practical and political difficulties involved in putting this into effect. If the Minister was to require local authorities to produce such plans under the present legislation, and if he was to provide any pump priming finance to enable such an exercise to be undertaken, these would be powerful incentives to action.

What would result of course, would be a quite different mix of services, authority by authority, which is as it should be. The resources would differ, the needs would differ, the political will would differ, the professional resources would differ, the mix of provision between public and private sector would differ, but each would be the result of local consultation and agreement and the exercise would provide tremendous scope for initiative, innovation and professional input, on a scale not at present possible. If these five year plans were also required to take full recognition of the impact of new technology then some radical re-thinking would be possible and again traditional ways of responding to need and providing services would be challenged. Such an approach to the planning and provision of Library and Information Services would pose exciting challenges to all of us, including music librarians. I should like to suggest that the UK Branch of IAML might well consider setting up a working group to consider the implications of such developments on your services. It is not too early to get some thinking in the bank and to start examining the implications of what I have been saying and to formulate ideas and extend the debate, so that you are ready to respond to national initiatives. Among the questions I would put to such a working group would be the following:

1. How can you identify and distinguish between centres of excellence of local, regional or national significance, prior to their inclusion in local library management plans?
2. What should be the guidelines for providing convenient access to music materials within a local authority area regardless of the holding library?
3. What scope is there for joint agreement on stock acquisition, holdings and exploitation, within the context of a local management plan?
4. What opportunities do you see for new technology to produce new forms of service delivery over the next five years?
5. What opportunities do you see for public/private sector agreements for the buying in or contracting out of services in the field of music provision, both in traditional and new forms of media?
6. Should the existing forms of co-operation eg., regional library bureaux, or dependence on major stock holding music libraries, continue to exist and be made available as external resources to any new local co-operatives emerging, or is there an opportunity for a radical re-think of centres of excellence in music provision?
7. What research priorities can you identify for further investigation, in order to prepare for changes ahead?

8. What financial arrangements would you envisage for local co-operatives, regional and national support services in the field of music provision?
9. What is the impact of electronic publishing in the field of music going to have on library provision and direct relationships with the end user?
10. What influence can music librarians exert on the process of change, and how would you organise yourselves to monitor developments and promote the interests of your clients and staff?

I am quite sure that there are many other questions that you as experts could think of to add to my initial list. I have tried to convey to you today that the mere title "Holdings versus Access" is the tip of an iceberg, and that what we are faced with is potentially the wholesale restructuring of Library and Information Services over several years, particularly if the present government's philosophy is pursued rigorously. Even if it were not, the present recession, with its decline in public sector resources plus the opportunities that new technology is giving, is a golden opportunity to think fundamentally and reassess traditional habits and forms of service. LISC is determined to give a lead in this field and to raise issues and promote debate across a broad spectrum and help to formulate advice for government and other agencies. I very much hope that music librarians will play a part in their field and not adopt an ostrich-like attitude, hoping that the problems will go away, and allow them to continue traditional forms of service unhindered. I am confident that this will not be your response because I know that in many areas you have much to offer from your present experience. The difficulties that you face over the unique nature of much of your material, from multiple copies of vocal scores to orchestral parts, sound recordings, historical manuscripts and sheet music, to say nothing of the vexed problems of copyright, mean that you are already well aware of many of the problems other sectors of librarianship will face as they move towards closer co-operation in the provision of specialist materials. I know that LISC would welcome any contribution that the IAML feels able to make to national debate on this topic, and I hope that my remarks this morning will help to heighten awareness of the problems and the potential, and encourage some original and constructive thinking.

A IAML: UK working party is now studying Royston Brown's paper, and preparing comments for submission to LISC. Members may wish to express their own views on the important issues raised here. Any correspondence should be sent to Ian Ledsham.

The Cataloguing and Classification Sub-committee of IAML(UK) has compiled a list of Thematic Catalogues, together with recommended standards of citation. This is intended for cataloguers, especially those working with AACR, for use in uniform titles in particular. The recommendations have been agreed (informally) with the British Library. It is now available, free of charge, in draft for comment from Malcolm Jones, Music Library, Birmingham Public Libraries, Chamberlain Square, Birmingham B3 3HQ, to whom comment should be addressed not later than 1st September 1985.

REVIEWS

The New Grove dictionary of musical instruments, edited by Stanley Sadie. Macmillan, 1984
3 vols £250 ISBN 0 333 37878 4

Publication of *The New Grove* has become a continuing process. Not only has there been a series of separate composer (and groups of composer) issues, some with extensive improvements on the original articles, but this is the first of the more substantial spin-offs (to use a word not favoured by their editor), to be followed soon by an American Grove. The problem for the librarian with a limited budget who managed to acquire *The New Grove* (abbreviated below as NG) is whether the new material is sufficient to justify acquiring this (NGI) as well. For the few libraries used by specialists in non-Western music, the answer is clearly: yes. In those areas, the coverage is vastly expanded, and there is nothing else comparable. I am not competent to judge the quality of the information (attempts to find a specialist reviewer who was not a contributor were unsuccessful), but my use of these sections of NGI have on the whole produced satisfaction. Illustrations are not always the best available; that for the **ngombi** in NGI, for instance, is much less clear than the one in the article **Central African Republic** in NG; and in some cases, line drawings might have shown more detail than small photographs. Cross-referencing is not as thorough as it might have been: readers of the **Algaita** article, for instance, are not told of an illustration of it being played in ensemble under **kakaki**. The user may, too, need to use some imagination in finding the appropriate spelling under which to find the instrument he is seeking; but that is a problem previous reviews have exaggerated.

Whether this is necessary for the library without such specialised users, however, is less clear. Although a few entries, especially those for early instruments, are revised, and contemporary instruments are covered more thoroughly, most of the alterations are matters of detail, with some extensions to bibliographies. Is this updating enough to justify an expensive publication, most of whose contents will be unused? I am sure there is a need for a collection of the articles on Western instruments at a price private buyers could afford; similarly, there is a smaller market for a thorough survey of non-western instruments (though that might have been more useful had the other articles on non-western music such as the area and national surveys also been included). But this combination seems not to relate to the natural categories of users. Although it seems as if sales are going well, it does seem to me to be a pity that the organological information of NG is repackaged in this expensive form rather than in groups of related articles in the paperback format of the separately issued composer articles. Perhaps that may still happen.

Clifford Bartlett

We print below comments on two separate groups of articles.

Woodwind

All of the articles on the principal modern woodwind appear to be straight reprints, with updating confined to their bibliographies. Nicholas Shackleton, writing on the **clarinet**, scores highest with eight post-1980 references: the wooden spoon goes to Philip Bate and J. Bradford Robinson on the **saxophone** with nothing after 1980 and only fourteen in toto (ten in NG). Some gaps, however, remain. William Waterhouse's article on the **bassoon** still omits the treatises by Majer and Eisel cited by Raymond McGill in his review of the original (Brio v.18/1). Bruno Bartolozzi's seminal *New sounds for woodwind*

is referred to by several writers, but only cited in their bibliographies by Nicholas Shackleton and Howard Mayer Brown (**flute**). The latter overlooks Pierre Pierreuse's *Flute literature* (Paris: Editions Jobert/Editions musicales transatlantiques, 1982). Nowhere, not even under **band**, is mention made of Whitwell's *The history and literature of the wind band and wind ensemble* (Northridge: Winds, 1982-3), whose nine volumes constitute something of a landmark in wind bibliography. On the whole, repertoire bibliographies are poorly served by all articles. Greater consistency of layout would have been welcome here too. Some bibliographies offer a straightforward chronological list of items, others separate tutors from other literature. Books and periodicals are distinguished by typeface as in NG, although I know from experience that even academic readers can fail to appreciate the distinction. NG's infuriating policy of not giving publishers is retained - despite pleas at our Southampton Conference.

The articles themselves are generally of a high standard, commendable for their scholarship and generously illustrated. Each is subdivided into several sections, although the choice and number of sub-headings seems to have been subject to no overall policy and left to the authors. So we are treated to a chronological survey of the development of the **bassoon** and **oboe**, but discussion of the **flute** starts with the modern instrument. The acoustical properties of the **oboe** follow straight after the general introduction: those of the **clarinet** are expounded near the end of the article. **Bassoon** devotes a section to the reed, whereas other relevant instruments discuss it *passim*, and shares with the **oboe** a discussion of performers and teachers. All of the articles do include a section on their 'related' instruments, even though many of these are given a separate entry and in some cases a separate bibliography, although this last tends to duplicate entries in the main bibliography. A very useful appendix to each main entry is a list of cross-references to instruments, principally non-western, of the same generic type.

Lack of overall policy for format necessarily creates disparity in internal balance. We might expect discussion of the recorder's repertoire to centre on pre-1800 music, but not the flute's. Its contribution to the music in the present century is understressed (the **oboe** article is good in this area). Similarly we might welcome a substantial part of the **saxophone** article being given over to its use in popular music and jazz, but be disappointed to find so little of the **clarinet's** activities in this area. There are a few factual inaccuracies sprinkled about as well. Handel did not use the descant recorder in his operas, and the bass appears as 'basso de' flauti' in *Giustino*, not *Riccardo primo*, which specifies a 'traversa bassa'. Nicholas Shackleton's article on the **bassett horn** confuses Mozart's obbligato to 'Non più di fiori' in *La clemenza di Tito* with that to 'Parto, parto', which is for bassett clarinet.

The organological classification system used throughout is the Sachs-Hornbostel one, but one looks in vain for an article on either, or for that matter on Galpin, or Langwill. Nor are there any articles on performers, past or present, although they are frequently cited in the text. These, I think, are serious omissions. It may have been editorial policy to exclude them (although instrument makers are included), but is such a policy defensible in a publication which aims to be as comprehensive as this? I for one would rather have found an entry under 'Baermann' or 'Nicholson' or 'Goossens' than one under 'Musica ficta' which, although an important element of performance practice, has little direct relevance to instruments as such. Perhaps this is indicative of the bias towards 'early' music which threatened to upset the balance of the parent publication.

In conclusion I would say that the articles which I have looked at reproduce the strengths and the weaknesses of their predecessors in Grove 6, but have the advantage in most cases of a slightly more up to date bibliography. The real strengths of the

dictionary from the woodwind player's point of view would appear to lie in the wide range of ethno-musical articles which are beyond the scope of this review.

* * * * *

Hard on the heels of the NGI comes *Woodwind, brass, and percussion instruments of the orchestra*, a most useful bibliographical guide compiled by Allen Skei and published by Garland.* Bibliographies for individual wind and percussion instruments are, of course, reasonably numerous, but it is good to encounter a publication which collates otherwise scattered material in a single volume, and one which, moreover, goes some way towards supplying information overlooked by NGI.

The book is divided into sixteen main sections, chief of which are those that list general and specialised discussions of each family of instruments, each being subdivided into sections dealing with literature for specific instruments. Other sections deal with, *inter alia*, acoustics, makers and performers, performance practice and repertoire. The compiler pre-empts the obvious remark that some sections are likely to overlap in scope in his preface. Where citations do appear under more than one heading they are cross referenced: each individual citation is allotted a number (from 1 to 1195) which not only makes cross referring easy but allows for uncomplicated indexing as well. There are two indexes, one a subject index, the other listing authors, editors and translators.

The bibliography is an annotated one, the annotations on the whole being models of compactness and objectivity. In short this is a very welcome book which should be especially valuable in the libraries of our music colleges and university departments.

* Allen B. Skei *Woodwind, brass and percussion instruments of the orchestra: a bibliographical guide*. New York: Garland, 1985 271pp \$39.00 ISBN 0 8240 9021 7

Geoffrey Thomason

Organ

The main article, one of the most substantial in the whole work, is a balanced summary of the history of an instrument which has only recently recovered from the view of history as one of continuous development and improvement. There is something here not only on the earliest organs, whose music we shall never hear, but also on the significant national schools. Anyone interested in the organ should read it, and many whose interest is only casual (such as a reference librarian answering an enquiry) will find that its clear explanation of technical terms and its abundant line drawings of mechanical detail, in addition to its other illustrations, makes a clear subject often thought daunting.

The article is that of NG, with only minor additions amounting to a few lines of text and an illustration or two in seventy-odd pages, and that in turn leans heavily on Peter Williams' separate book *A new history of the organ* (Faber, 1980). A large number of subsidiary articles relate to it. A few of these are referred to in the introductory paragraph, such as **regal** and **positive**, though there are also separate entries for **cinema organ** and **theatre organ** which could be easily missed. There are, however, no automatic signals to cue such separate articles, so the reader needs to be alert to pursue entries for organ makers and technical terms (e.g. **Werkprinzip**). Reading an article can become an ever-increasingly circular - or perhaps helical - process. I wonder, in fact, whether some smaller articles could not with advantage have been included in the main one. Although that would have made it even longer, its reorganisation is made explicit at the beginning: it depends on the kind of user envisaged. A cinema organ buff will probably be happy with a separate article, but a chamber organ is not different in kind, only in

size from a larger instrument, while few interested in the 18th century organ and its use are likely to turn to the entry **theatre organ**. Perhaps the most useful adjunct would have been some kind of thesaurus of entry words: since the dictionary is produced by computer, this might well be possible.

Malcolm Jones

* * * * *

English Organ Archive

This seems an appropriate place to mention that the English Organ Archive, formerly at the University of Keele, is now housed at the Music Library, Birmingham Central Library. The Archive, the property of the British Institute of Organ Studies (BIOS), is held on deposit. It consists of order-books, shop-books, accounts, plans and letters from a number of builders from the early 19th century to the present day relating both to new instruments and to the rebuilding and maintenance of existing ones. A programme of microfilming has begun, thanks to a grant from the British Library. There is an extensive index by place-name. There is some ancillary material, including a microfilm of the Sperling notebooks at the R.C.O.

In addition, the collection of the Reference Library is strong in this area. Serious researchers in organ design, professional advisers and organ builders are welcome to call on this resource (by appointment before a personal visit, please), and interested library colleagues are of course welcome, again with notice. The non-archival material is of course available at the usual opening times.

The British union catalogue of music periodicals compiled by Anthony Hodges and edited by Raymond McGill. Library Association Publishing, 1985 145pp £50.00 ISBN 085365 517 0

Ten years since the project was initiated, BUCOMP has at last arrived and deserves the warmest of welcomes – the wait has been very worthwhile, not least because several libraries were updating their holdings until as late as last August. The user can therefore be reasonably confident that, at least for the time being, the information is up-to-date.

The entries are arranged alphabetically, with holdings listed beneath the title entry. A minor irritation for the user is the typeface employed for these listings: library sigla and their holdings are printed in the same type and the effect (especially with something as frequently encountered as *Gramophone* or *The Musical Times*) is somewhat perplexing. In many cases runs which are incomplete are simply followed by an asterisk, without specifying what is missing. The reasons for this are wholly understandable, but it does mean that further enquiries have to be made at a particular library.

The level of accuracy is pretty high, though there are one or two careless slips (this writer was somewhat startled to see, in the list of sigla, his home town spelt as Tonbridge Wells – neither one place nor the other), and there are a handful of double entries; for example, the *Bay City Rollers Magazine* and the *Official Bay City Rollers Magazine*, the former held by the National Library of Scotland and the Bodleian, the latter held by Cambridge University Library, are one and the same.

These are very minor criticisms and do not in any way detract from the overall excellence of this catalogue. What it demonstrates very strikingly is how slender the country's holdings of continental periodicals are: *Die Musik*, one of the most important of all, exists in a relatively small number of patchy and incomplete sets. Other significant

German periodicals fare similarly badly, among them *Musikblätter des Anbruch* and *Melos*. With any luck, this catalogue may act as a stimulus to those librarians who would like (and who are able to afford) to improve their collections of such crucial material, to do so in the knowledge that these periodicals can be seen in few other libraries in the British Isles.

I have already found this publication of immense practical value in tracking down several publications and look forward very much to occasional lists of addenda and corrigenda: there is already one page of last-minute additions at the end of the book and the publication of a supplement every few years would ensure the continuing reliability of BUCOMP.

The price asked is entirely reasonable, and the binding is sturdy. By now I am sure that this volume will have taken up residence on many library shelves, but if it has not done so yet, it should do so now. In a word, essential.

Nigel Simeone

It is hoped to keep the information in BUCOMP up-dated; corrections and additions should be sent to Raymond McGill, 110 Brondesbury Villas, London NW6 6AD.

Since I was closely involved with work on BUCOMP until the final stage, I would like to draw attention to one significant area of inclusion which deserves further comment, and which should have been mentioned in the preface. Since the Lending Division of the British Library was unable to produce a list of relevant holdings, IAML is grateful to Miss Connie Hawkes of London University Library for donating a copy of the microfiche of the Lending Division's current holdings. This was checked through by Monica Hall, Raymond McGill and myself; but with so many thousands of titles, we could not guarantee that every musical one was spotted though some queries were sent to Dr Reed for clarification. Furthermore, in most cases there is no information on the length of run held. So BUCOMP should not be taken as an authoritative guide to the holdings at Boston Spa. It is curious that the editor makes no acknowledgement for a private financial subsidy made to help pay for his work at a time when IAML funds were stretched elsewhere and before Library Association Publishing was involved in the project.

Clifford Bartlett

Thematic index of music for viols: third instalment compiled by Gordon Dodd. Viola da Gamba Society of Great Britain, 1984 £18.00

This is the culmination of 20 years work by Gordon Dodd. In 1965 he took over a card index originally compiled by Robert Donington for his Oxford B. Litt. thesis (1045-6) and continued by Nathalie Dolmetsch. Initially, work was concentrated on the English consort repertoire; thematic indexes to the bulk of this were published in the first two instalments. The new issue (of about 150 pages) concentrates particularly on tablature sources, an area of investigation which has been more prominent in recent years. The problem of the various Playford lyra-viol editions is solved by a separate concordance table. Music for voices and viols is also covered extensively, particularly useful since R.T. Daniel & Le Huray give no indication of instrumentation in *The sources of English church music*. There are 32 pages covering anonymous works, sensibly subdivided. The catalogue also ventures abroad. Where the repertoire interlocks with the English

repertoire, as with some mid-17th century composers, this is sensible. But French 18th century music is a distinct genre; only a few names appear here, not enough to make the potential user remember to consult the catalogue for them. Perhaps it would be better for any continuation in that area to be planned as a separate volume. (An advantage of the loose-leaf system, though, is that users can arrange it as they like.)

This flexibility in format, while a great advantage to individual purchasers of the *Index*, is likely to be a problem in the library situation. If by any accident (or even deliberate) cause the pages come loose from the file, the absence of a through numeration makes replacement difficult. And the assembly of the three instalments into the single file in which they are intended to stand is quite time consuming. This is not helped by slips in the instructions. An introductory note lists earlier pages to be removed (because they are replaced by new ones); to that list, add MASON-1 and WHITE-1. Furthermore, the introduction to ANONYMOUS is printed on the wrong sheet; this can most simply be remedied by:

- photocopying BIBL-16 as a single-sided *recto*
- photocopying AMNER-1 as a single-sided *recto*
- pasteing ANONYMOUS introduction over BIBL-16

There is still the problem that, as an economy, various composers of small output have been squashed onto sheets which cannot be placed in an exact alphabetical sequence; it is thus difficult for anyone not familiar with the *Index* to consult it quickly.

With this third instalment, virtually all the English repertoire is covered. There are various areas where a decision has had to be made about the appropriateness of inclusion, and there are a few ragged edges; why, for instance, include an incomplete version of Blow's *Ground* in g minor for two violins and continuo, and the trio sonata in A without citing its main source? The mid-century music probably written for violins is thoroughly covered - Lawes, Jenkins, Locke, etc. But another awkward area is that of masque music. There are several items here whose occurrence in that skeleton collection of masque dances, GB-Lbl add.10444, is not noted, and further concordances can be traced through the notes to Andrew J. Sabol's edition in *Four hundred songs and dances from the Stuart masque*: e.g. Anon 1603 = Sabol 76; John Cosyn 1, 5 & 6 = Sabol 204, 111 & 99; Farnaby Maske = Sabol 237; Ives lyra 50 = Sabol 222. This leads to a general problem also relevant to the "mixed consort" pieces: how far should the cataloguer go listing other settings of the basic piece rather than just concordances?

The compiler offers a substantial list of further names for whom cards exist in the *Index*. There is plenty of work needed on foreign music, though whether the present project will be continued in the same way is not certain. In addition to extending the scope, and keeping up to date on current scholarship in the areas it covers, there is more that needs to be done. The *Index* in its present form can only be used to the full if you know the composer of the piece you are looking for (and, if there are attribution problems, know who is currently favoured as composer). But a scheme for a computer-generated index of incipits is announced, which will alleviate that problem.

Congratulations to Gordon Dodd for producing so magnificent an index. While he would, I am sure, modestly disclaim the entire responsibility and credit, since a large number of people submitted information, the presentation, so clearly devised, is his, as was the skill and labour of sorting out so vast a quantity of information. It is nice to find that, in these days of specialisation and professionalism, a true amateur can produce so distinctive and valuable a contribution to music bibliography. The *Index* is available from Caroline Wood, 93a Sutton Rd, London N10 1HH at £18.00 plus postage.

Clifford Bartlett

Georg Philipp Telemann. *Thematisch-Systematisches Verzeichnis seiner Werke. Telemann-Werkverzeichnis (TWV). Instrumentalwerke: Band 1* herausgegeben von Martin Ruhnke. Bärenreiter, 1984 246pp £47.25 ISBN 3 7618 0655 8

Identifying the works of Telemann is one of the major cataloguing problems of pre-19th century music. Once despised as a minor contemporary of Bach and Handel, his reputation has risen, partly because of the demand by players for chamber music for forces which the "greater" composers hardly provided for, and partly because the music itself has its own intrinsic merits. The *Musikalische Werke* has, apart from a volume of miscellaneous concertos (which are also thoroughly documented in the catalogue appended to Siegfried Kross *Das Instrumentalkonzert bei Georg Philipp Telemann*, Hans Schneider, 1969), concentrated on editing coherent collections of works, leaving a mass of individual items surviving in manuscript awaiting thorough and accessible bibliographical cover. The orchestral suites, comprised under the TWV system as TWV55, were catalogued by Adolf Hoffmann in his *Die Orchestersuiten Georg Philipp Telemanns*, Mösel 1969 (why do all books about Telemann print his christian names in full?) Recently the vocal works have been dealt with in two volumes by Werner Menke: *Thematisches Verzeichnis der Vokalwerke von Georg Philipp Telemann*, Frankfurt: Vittorio Klostermann, 1982-3. The first of these covers 1739 cantatas for the church year, the second the remaining vocal works, both sacred and secular. The list of works in *The New Grove* was a great disappointment; but it seems that it will be greatly improved for the paperback version.

This new catalogue comes as a supplement to Telemann's *Musikalische Werke*, being bound in the appropriate brown. It contains keyboard works and the beginning of the chamber music. Each category of works is given a number, with individual works identified either by a single numerical sequence or by key and number. There is also a broader division into *Abteilung*. Abteilung 1 comprises Gruppe 1-15, sacred vocal music, and 20-25, secular vocal music (there are thus several gaps in the sequence); these are covered in Menke's volumes mentioned above. This volume contains Abteilung 3, numbers in the 30s: music for keyboard and lute, and the first two groups of Abteilung 4: chamber music.

30 comprises the sets of 20 and 6 fugues, plus a few isolated examples. **31** has the 48 *fugierende und veränderne Choräle* and six other chorale settings. **32** has 18 keyboard suites: note under **32:3** the useful list of the contents of *Essercizii Musici*. Most libraries will have **TWV32:14** as **BWV 824** (W.F.Bach Klavierbüch: BG36 p.231 & NBA V/5 p.78). **33**, keyboard fantasies, sonatas and concertos, comprises the *Fantaisies pour le clavessin*, 3. *douzaines* (though Telemann's own French title is here, as with other such titles, given in German) and one 5-movement Sonata. The Anhang includes as *Anh.33:2* J.G. Walther's c minor concerto after a lost Telemann original; the Hinrichsen edition is not listed. **34** lists the 1728 & 1730 sets of 50 (or rather 7x7+1) minuets. **35** has 6 short pieces which do not fit anywhere else. **36** lists 168 arias, minuets and marches of varying origins as they appear in **D-brd** Mbs, Mus.ms. 1579. **37** has the intriguing title *Lustiger Mischmasch*; but this 1734/5 publication is lost. **38** is not allocated, and **39** has two suites for the surprising combination of two lutes.

This volume has the first two groups of Abteilung 4: chamber music without continuo and chamber music for one instrument and continuo. **40** lists the music without continuo in a single numerical sequence in order of number of instruments and date of publication. The string quartet in A, **40:200**, seems a little out of place here, even if it is not supposed to have a keyboard continuo accompaniment. The number 200 should not alarm readers into thinking there are as many works as that in this category: the system leaves

plenty of gaps. Most of the items here have been included in the *Musikalische Werke*. The final section, 41, has 114 works, subdivided by key; so the form of citation is as for the orchestral suites: number, key, number. So if the sonata number is used without the full TWV prefix, the form should be *Sonata in C No. 2*, not *Sonata No. 2 in C*. Arrangement by instrumentation is sensibly eschewed: too many works have alternative instrumentations. This, I suspect, will be the most-used section of the catalogue.

The volume concludes with documentation of Telemann as publisher of his own works, a list of other 18th century publications of his music, and a table of the contents of *Der getreue Music-Meister* (which is, incidentally, available in facsimile from *Arte Tripharia* as well as the Zentralantiquariat der DDR).

Ruhnke seems to have done a very thorough job. All one expects of a thematic catalogue is here. Themes are clearly printed on two staves. Sources are fully listed. The coverage of modern editions is extremely thorough, with even odd movements in popular anthologies and arrangements covered. Some modern arrangements are even given separate Anh. numbers under the section appropriate for the arrangement, so they can be easily linked with the parent work. It is surprising how many of the items included here have been published: I was expecting the catalogue to reveal many more unknown pieces. The most disappointing feature is the note from the publisher stating that the next volume is not expected until 1988.

Clifford Bartlett

John Caldwell *Editing early music*. Oxford: Clarendon Press, 1985 125pp £15.00 ISBN 0 19 816143 3 (pb £6.95 ISBN 0 19 816142 5)

In 1963 three of the leading publishers of early music in Britain, Novello, OUP and Stainer & Bell, issued a booklet compiled by their leading editors, Walter Emery, Christopher Morris and Thurston Dart. Caldwell's more substantial work takes the former title, and is intended as a replacement. This may lack the authority of its predecessor, since it bears the imprint of only one publisher (and does not even emanate from Oxford's Music Department). But I hope it is granted respect in the publishing world, since an editor can often need the help of some outside authority to convince his publisher that his standards are not mere academic fads but of importance to anyone who wishes to perform the music.

One point which Caldwell considers in great detail is the notation of accidentals. It is of fundamental importance that any performer knows what the composer wrote (or at least what the sources transmit). Until well into the 18th century, notational conventions differed from ours and lacked consistency. Since the first time I saw a facsimile of a page of the "48", it has annoyed me that editors have suppressed repeated accidentals in long, complicated bars where even a player used to modern conventions would prefer "redundant" accidentals to be repeated. But once an editor starts changing the convention, he faces the problem of indicating the exact status of each implied change; and to do so conscientiously makes the resulting notation more complicated than the original, or gives an unreadable critical commentary. The table on p.58 of different ways of dealing with a simple renaissance cadence makes the difficulty clear. I suspect that the tendency will be to print accidentals more and more according to earlier conventions, with cautionary accidentals added to help the non-expert reader.

One recommendation goes against current practice: 'My own preference is for unbroken bar lines through the whole score' (p.48). This is in a renaissance context, and example 9 on p.111 makes clear that he does not favour reverting to the practice of

failing to break bar lines between sections of the orchestra (which makes some 19th century scores more difficult to read than they need be). But having bar lines crossing the text interrupts it unnecessarily, apart from drawing more attention to the lines than they deserve. It is certainly quicker for the transcriber to rule his page with continuous bar-lines; but most performers prefer to read the text uncluttered. *Mensurstrich* is not clearly rejected, though it causes unnecessary problems to all but the most experienced singers. The Mapa Mundi practice of omitting the bar line of an individual part instead of writing a tie is favoured in a footnote (p.49). There are cases, though, in which bar-lines linking the staves can help. In polychoral music, it is a convenient way of grouping the choirs (demonstrated in example 8, p.111), and in complicated late-medieval music, use can sometimes be made of the device of two levels of barring. In ex.3(c), p.108, it is not clear how the numbering of bars in the contratenor part if issued or copied separately would be effected.

The examples quoted come from Appendix III, which sensibly demonstrates some sample score layouts. These are mostly acceptable ways of handling differing editorial problems. But one looks very odd: ex.5, p.108-9, where the clefs used for a Byrd *In nomine* are Tr, Tr, A, T, B. This would seem to imply performance by cornetts and sackbuts: not impossible, but against the nature of the source (London B1 add. 31390: 'solfainge songes', i.e. a collection of textless music to be sung) and the most likely modern instrumentation, a consort of viols. In the main text, p.53, Caldwell advocates the retention of the alto clef in instrumental music (rightly for editions most likely to be used by string players or sackbuts, but not for those designed for recorders and other wind instruments), but reserves the tenor for high-lying passages in bass parts. His text is better than his example.

The short list of abbreviations omits those for original clefs. I favour: Tr, S, mS, A, T, Bar, B, sB, with Tr8 for the modern octave-transposing treble. In any context where other clefs are used, the system G2, C1, C2, C3, C4, F5, F4, F3 allows further expansion. The dangers of labelling renaissance voice-parts are not adequately stressed. The names 'altus' and 'tenor' are too confusingly familiar, and lead naturally to the performer thinking erroneously in terms of modern voice-types. But for at least some renaissance repertoires (perhaps most) the implied vocal distribution is falsettists (or boys or, nowadays, women) on the top line, tenors on the 'altus', baritones on the 'tenor' and basses on the bottom. One often sees editions where, in a composition originally written in 'high clefs' (Tr, mS, A, Bar) the part in alto clef is transcribed for tenor into Tr8, while a composition in 'low clefs' (S, A, T, B) will have its alto-clef part of identical range in untransposed treble clef for alto. But if we assume that it is the two 'altus' parts which should have the same range, not the two parts which happen to use the same clef, should there not be a stronger recommendation to transpose? The counter argument, however, is that, since most modern choirs have an SATB line-up, it is easier for them to sing high-clef music (perhaps reading down a semi-tone or a tone) than low-clef music, which generally for modern use needs to be sung at a pitch higher than most singers are prepared to transpose mentally. (This is a practical point, unrelated to certain theories of English renaissance pitch.)

The value of intelligent editing is often criticised by performers. One of the most distinguished 'authentic' performers, Ton Koopman, for instance, in a promotional booklet issued last year in connection with his Archiv recordings of Bach organ music, writes: "I suppose in the last analysis that it's better to use only one source rather than a new text which is a composite of several sources." The fact that some performers now work from the original sources is commendable. Much 18th century music can be played from contemporary prints; it is ironic that players now want photocopies of such

material when most librarians have ceased to be prepared to put such material on the photocopier. But the great advantages in the use of such editions, or of facsimiles of manuscripts, should not be allowed to obscure the fact that the establishment of an accurate text can be a complicated matter. By all means, play from early sources; but the player needs to be aware that the text they offer may need modification. It is therefore disappointing that Caldwell does not say a little more about the complexities of establishing the text. Fortunately, the first section of the bibliography provides references to editorial techniques in the literary field. Especially in biblical and classical literature, editorial sophistication is much higher than has been normal in music, so an editor should read some of the works listed.

More stress could also have been put on the dangers of following an autograph. The guidelines to the Rameau complete edition evidently appeared too recently to be cited; but they clearly make the point that an autograph is usually the first, not the conclusive version of a work. Even with a Bach work like the B minor Mass, with an autograph readily available in facsimile, Joshua Rifkin's recent studies have shown that all is not what it seems: the parts of the *Missa* have interesting variants, while not all the corrections in the score are in the composer's hand. Many of Bach's organ works present a different sort of problem, surviving only in late copies. There the editor needs to examine the characteristics of each source before he can attempt to evaluate them and see what might lie behind them. This is a difficult, complicated art, whose success can only be confirmed by someone with as detailed a knowledge as the editor himself, whose conclusions are always subject to improvement. But that is no excuse for trying to simplify the problem by reverting to a single, secondary source.

I am not convinced that it is always necessary for an edition of a baroque work to have a keyboard realisation. More and more players are capable of playing from the bass; if the edition is not aimed specifically at the broader market, it really is rather a waste of space, editorial time, and expense. But when it is included, perhaps the Hänssler Schütz edition practice of varying the stave and tail-direction of the notes to indicate clefs other than bass might be followed. There is a case to be made for providing full figures in editions of late baroque works. Why should the player have the convenience of a fully-figured bass in only those Bach cantatas which survive in parts as well as score? I am sure that I am not the only player who has hunted out an otherwise unreliable Arnold edition of a Handel oratorio to save having to figure Chrysander's more accurate (and sparsely-figured) representation of the sources. On the other hand, I recently saw an unpublished edition of a 17th century work which had been anachronistically figured throughout!

Our authentic players are accustomed to recognising unmarked hemiola patterns in baroque triple-time movements, but it is still worth marking them, at least in editions aimed at the general public. Caldwell omits this. I favour the Hänssler practice of a single cross line with 4 verticals rather than three separate brackets, which prevents confusion with the ligature sign.

This book assumes that there need be no difference between the requirements of the scholar and those of the performer. This is basically commendable. I have made remarks above about editions aimed at different markets, and I think that some editions may well give more practical assistance to the performer than others, while at the same time being as thoroughly scholarly. The choice of editorial conventions adopted should relate to standard editions of the appropriate repertoire. If, for instance, you are publishing a newly-discovered work of Fayrfax, it is sensible to adopt the editorial practice of the CMM complete Fayrfax. But if you are producing a separate edition of some works already covered by such a collected edition, there is much to be said for making your edition have an independent value by deliberately choosing a different editorial policy.

If several sources have equal value, use a different one as your base text; adopt a different reduction of note values if it might help some users; if the likely performing pitch is more than a tone or so from that notated, transpose (but by a tone, fourth or fifth, not a minor third!) if the previous edition has not done so. Thus the user is offered more information and greater choice. The existence of a good edition can also sometimes reduce the necessity for a detailed critical commentary in such secondary editions, even though basic facts should always be given.

All prospective editors should read Caldwell's suggestions. They derive from considerable practical experience as an editor, as general editor of a series, and as a teacher of editing. They will surely find points of disagreement, and areas where there is no firm recommendation. But they should not reject his advice without good reason.

Clifford Bartlett

David Whitwell *The history and literature of the wind band and wind ensemble*. Northridge, Calif: Winds, 1982-3 9 vols \$335

The first five volumes of this massive study deal with the history of wind ensembles and bands (distinguishing the two terms by using the former for an ad hoc group, the latter for a regular one), divided chronologically into pre-1500, renaissance, baroque, classic and 19th century. The four following volumes comprise a catalogue of relevant music, divided similarly (except that everything pre-1600 is in one volume). In the historical sections, Whitwell concentrates on who played what instruments when, quoting masses of information from a wide range of sources. In particular, he stresses the three basic categories of baroque ensemble - court, civic and military - and doubts the general assumption that the classic wind-band derived chiefly from the military. The subject is generally approached nationally, and all who are interested in the social circumstances of music will find much of interest here; and since he tends to quote as many early sources as possible, the occasional unawareness of recent research is not too serious. But he needs to be read more critically the further back he goes, and there are some howlers (e.g. a Gabrieli writing for trumpet, vol.III, p.57, and Xenophon writing in the early 5th century B.C., I, 19).

The problem with the four catalogue volumes is the difficulty of defining who is likely to use them and what repertoire to cover. In the fifteenth century, for instance, one sort of music that was particularly characteristic of the wind band was the basse dance, generally played by shawms and slide trumpet (I, 144). Whitwell devotes 2 pages (VI, 23-4) to listing sources of this repertoire, which will be of little use to anyone who is not already something of an expert on the subject (who will be able to go direct to the sources or to more comprehensive writings on the subject without consulting this). B:bc MS 9085 and the Toulouse print, the two chief sources of tenors, are listed, but no reference is made to the facsimiles or to the editions by James L. Jackman or Frederick Crane. The reference to E:Mp MS 2-1-5 fails to inform that the piece called here "La Spagna" is ascribed to a composer, Francisco de la Torre. References to other Spagna settings listed elsewhere might also have been worth giving, e.g. the one by Ghiselin mentioned on p.20. The list of 15th century manuscripts without instrumental designation also seems rather pointless; more useful would have been some general remarks that, at least in Italy, the 15th century chanson was often (usually) played on instruments, with references to the main modern editions which include surveys of the source materials (e.g. Perkins & Garey of Mellon, Atlas of Cappella Giulia, Brown of Florence BR229). The assumption that items without text are specifically worth comment oversimplifies the hunt for

possibly instrumental music. Instruments are known to have played music that is texted; while, conversely, music without texts (e.g. GB:Lbl 31390) can be intended primarily for voices. (Whitwell quotes on p.34 the heading to that source, 'solfainge songes ... for voyces or Instrumentes', but then describes it as containing '65 instrumental works').

Turning to vol.VII, there is an even more annoying duplication of material more usefully presented elsewhere. Arguing that there is no documentary evidence that the English repertoire generally considered to be for viol consort really was intended thus, he attempts to catalogue it, very properly including thematic incipits (which he had not used in vol.VI: they appear sporadically for the rest of the catalogue). Unfortunately, he takes as his source of information Meyer's 1934 catalogue, which has been completely superseded by Gordon Dodd's *Thematic index of music for viols*, the first instalment of which was published in 1980 (the third is noted elsewhere in this issue). Even if Whitwell's study was prepared by 1980, the existence of the Viola da Gamba Society of Great Britain's thorough index to viol literature (of which Commander Dodd is the custodian) is widely known to musicologists, and it has been available for consultation for many years. The works of Coperario were covered in a thematic catalogue by Richard Charteris published by Pendragon in 1977. All that was really needed here was a comment that the author questioned the common assumption about the performing forces required for this repertoire, with references to the existing thorough catalogues.

There are curiosities elsewhere in the catalogue. I list here a few comments on the *England* section of vol.VII.

- p.11 In view of the importance of the Fitzwilliam wind MS, a complete list of the contents would have been useful (much more so than, for instance, the list of Simpson's *Taffel Consort* given on p.22, which is listed elsewhere - curiously, in Sartori - and is anyway probably string music).
- p.12 Adson. A more accessible modern edition is that from London Pro Musica EM 3 & 4.
- p.12 Blow. Why is one particular work chosen: there are others with wind (and anyway, on that criterion, virtually all Handel's choral works would need to be listed)?
- p.12 Clarke. To say that the suite in D is scored for 'winds, instrumentation unknown' is misleading. The four surviving parts are obviously for strings, which may have been doubled by oboes; the missing trumpet part has been reconstructed (publ. Musica Rara). Incidentally, Clarke's Music on Purcell's Death (GB:Bl add.30934, VSc publ. Schott) includes a movement entitled 'Mr Purcell's Farewell' scored for strings, recorders, trumpets and kettle drums.
- p.13 Handel. The absence of strings in the Fireworks Music seems to have been the result of pressure from the king; the composer preferred to include them.
- p.14 Handel. The *Concerti a due cori* (a convenient, if 19th century, title) are only mentioned as part of the entry for a March. Here, and elsewhere, Whitwell seems to think there are only two such Concerti, rather than three; perhaps he used the original issue of Chrysander vol.47 rather than the corrected one. In general, the Handel pieces need clearer description and reference to editions.
- p.16 Parsons has strayed from vol.VI; he died in 1570. The title cannot mean that it was played by trumpets, though it might work with slide trumpets and sackbuts.

Overall, the user gets no sense from reading these few pages of what sort of repertoire is being covered, nor does he feel that the compiler is doing more than taking information from catalogues about sources he does not understand. There are valuable things in

vols VI & VII, but they are volumes to be used with caution.

Vol.VIII is much more substantial, and covers a more coherent repertoire. It begins with 169 pages devoted to 'opera, ballet, symphonic and keyboard literature arranged for Harmoniemusik'. Here all the Mozart opera arrangements, recently become popular, are shown to be merely a few among a vast quantity. The chronological range of the title's 'classic period' runs to Auber, Rossini and Weber; the MS full score of an arrangement of Oberon in GB:Lam is not listed. Individual original works are then listed nationally, often with thematic incipits. Haydn's English Marches come under Austria. This will be an invaluable source for all wind ensemble players, and one can anticipate a vast expansion in the range of works played.

I have not seen vol.IX, covering the rest of the 19th century.

I have been rather critical, but before summing up rather more positively, there are three bibliographical points which run throughout the 9 volumes. It is correct to refer to *Grove*, or *The New Grove*, or, I suppose, *Grove's*, but not *Groves*: he was a singular gentleman. If there is an IRA branch in Northridge, I hope the author is not attacked for inventing a country called ERIE (in the RISM sigla). There is no longer a library GB:Lbm; it changed to GB:Lbl some years ago.

As a one-man effort, these nine volumes are a considerable achievement. There is much information available here which is not conveniently available elsewhere, and the whole pattern of music for wind is set out more clearly than previously. The author has not only written a mammoth study of the uses of wind instruments and compiled a vast catalogue; he has published it himself (and, I would guess, probably typed it himself too). The volumes are reproduced from double-spaced, justified typescript, which is printed clearly enough, though the footnotes (which are at least at the foot of the page) are not always quite where you expect them. They are ring-bound, which means that they will not stand heavy wear, yet are difficult to bind. But the inner margin is wide, so it is probably worth having them bound before putting them on the library shelf. They are available direct from WINDS, Box 513, Northridge, California 91328 (not, as is stated, via dealers, though I know at least one copy thus supplied). I have quoted above the complete price, but the volumes are available separately. There is no ISBN. Every large library should have a set.

Clifford Bartlett

Perspectives on music: essays on collections at the Humanities Research Center, edited by Dave Oliphant & Thomas Zigal. Austin, Texas: The University Humanities Research Center, 1985 235pp \$16.95 ISBN 0 87959 102 1

The University of Texas Humanities Research Center has a wide collection of valuable musical materials. This volume contains essays relating to a considerable range of its holdings. The first two cover quite general subject areas: printed items in the collection of the violinist Edwin Bachman, and the sacred vocal music section of the better-known Alfred Cortot library (this latter with a short-title list). French music features prominently: Robert Orledge discusses some Fauré manuscripts, Susan Youens writes on Debussy's *Trois Ballades de François Villon*, and, curiously separated to the end of the book, Marie Rolf examines Debussy's various versions of *En Sourdine*. Much of Walton's *Façade* material has found its way to Austin; this is surveyed and listed by Stewart Craggs. (Incidentally, the present writer has recently catalogued what is held by Oxford University Press, and hopes to write about it in due course.) Ezra Pound and Ronald Duncan are both poets whose activities have impinged on the musical world; Pound's

letters to Duncan in connection with the magazine *Townsman* show his sometimes odd ideas: a sample of the violin transcription of Francesco da Milano's lute transcription of Jannequin's *Reveillez-vous* would have been worth reproducing! Pound had one progressive idea which publishers and editors are now taking more seriously: NO edition of old inedited music is valid or contemporary unless it be accompanied by the photographic verification now COMMERCIALLY possible ...' (though this is not so relevant when dealing with works for which there is no single authoritative source to reproduce). The Ross Russell collection of Jazz offers links with a wide range of American music, extending beyond jazz to Schoenberg: a typed letter from him to Russell is reproduced, which includes the remark 'Webern and Berg are to me great composers, I would almost say: in spite of their belonging to the method of composing with twelve tones'; the link with Schoenberg, as with Charlie Parker, was Russell's Dial Records. A short account of a visit to the composer turned novelist Paul Bowles incidentally draws attention to the quantity of his music at the Center. Dimitri Tiomkin is perhaps best known for the classic *High Noon*; a less familiar film, David O. Selznick's *Duel in the Sun* (1946), is used for a fascinating description of the business of composing for films. Moving back 300 years, William Penn describes a curious Italian tablature manuscript from about 1620 purchased from Richard Macnutt in 1971 which Thurston Dart improbably suggested was for two trumpets or *trombe marine*; the latter is just plausible, but a convincing solution hasn't yet been found.

This volume provides welcome publicity for the Center's holdings, and indicates areas of research which will lead scholars to Austin. Interesting portraits are included, but a few more facsimiles would have been welcome. One important source has already been reproduced complete: the Gostling Manuscript of restoration anthems (see *Brio* 15/2 p.58). Let us hope that others will follow.

Clifford Bartlett

Stephen Banfield *Sensibility and English song: critical studies of the early 20th century*. Cambridge U.P., 1985 2 vols, each £27.50 ISBN 0 521 23085 3 & 0 521 30360 5

English song of the first thirty years or so of the present century forms an essential part of many singers' repertoire, yet many other musicians can pass it by almost completely. In fact, the major works are on the fringes of that repertoire, being not so much songs with piano but works for voice and instrumental ensemble: Vaughan Williams' *On Wenlock Edge* with piano and string quartet (the recently-recorded orchestral version is much less successful), Warlock's *The Curlew* with flute, cor anglais and string quartet, and *Façade*, with speaker rather than singer and a mixed instrumental sextet. Banfield includes these within his scope, discussing *The Curlew* and *Façade* at some length; but, in spite of frequent references to its importance, *On Wenlock Edge* escapes such treatment.

Banfield has devoted much effort to surveying a large number of songs, many of which he finds second rate. He is rather less in favour of Parry and Stanford's output than many of their admirers, and a little superior about popular Victorian song; but even if Balfe's *Come into the garden*, Maud does misunderstand Tennyson's words, it has a panache that is sadly wanting in most of the songs discussed! He is happier at criticising than praising; though it is clear that he admires *The Curlew*, he can only bring himself to express that allusively. He can describe it: 'the result is 25 minutes of the most sublimely depressing music and poetry imaginable', but needs to quote Colin Wilson for an evaluation: 'possibly the finest piece of English music written in the present century'. Does he agree? There is a thorough and illuminating technical analysis; but the expected conclusion is missing. There are throughout the book enthusiastic comments; but even the praise of

Howells' marvellous *King David*, not alas discussed in any detail, comes chiefly as a quote from the composer himself. There is an inhibition in the author here which may perhaps be explained by an unease at the value of his whole subject: he seems distinctly more enthusiastic as he moves out of it!

He is concerned particularly with the relationship of composer and poet, especially contemporary poets; so Finzi's Hardy songs are covered thoroughly, his Shakespeare songs given only passing commendation. The book is arranged chronologically and thematically; some composers are discussed in one place, others are split between chapters. The range of works covered is remarkably wide, and the level of comment high, even if Banfield seems like a latter-day Stanford, weighing the merits of the labours of young composers and mostly finding them wanting! (He seems in some doubt as to how to spell Stanford: a superfluous d creeps in at least twice; I also noticed more misprints than I have previously seen in a CUP publication, and the hyphenation Vau-ghan Williams on p.3 is nasty.)

Of the 619 pages of this substantial work, 124 are devoted to a thorough list of songs by 54 composers, arranged chronologically under each, and all listed alphabetically in the 77-page, three-column index; so this is an invaluable reference book. Where known and relevant, composition and publication dates are given, and the author of the texts. All the songs by the composers included are listed, not merely those relating to the themes of the book, including titles of songs not extant. It needs to be used with some care: I can imagine someone looking at the entry for *The Curlew* to list the titles for a programme, and including two not included in the published version! But this is an extremely valuable piece of work, which will be an essential reference tool. It is, however, more than that. I have no wish to exhibit the same fault as that which I have criticised in the author: finding fault rather than commending. So I will conclude by stating that I found this a most impressive book; even if I was tempted to skip some of the discussion of works which I did not know, I am sure that I will continually return to it, and that all singers and accompanists will benefit by reading it. A book this size is necessarily expensive, too expensive for many individuals to afford; so it needs to be widely available in libraries.

Clifford Bartlett

David Osmond-Smith *Playing on words: a guide to Luciano Berio's Sinfonia* (Royal Musical Association Monographs, 1). London: RMA, 1985 104pp £10.95 ISBN 0 947854 00 2

The first in a series of Royal Musical Association monographs, David Osmond-Smith's 'Playing on Words' promises well for that series; presentation is superb, with many music examples, and the referencing system is a model, clear and concise. This guide is also the first comprehensive study of the whole of *Sinfonia*; it is not, and I trust would not claim to be, a definitive analysis of this multicoloured masterwork from the late sixties.

I would have wished for a less consistently clipped style; it is at first refreshing, but as time passes, becomes exhausting and dull. I would have wished for analysis, when offered, to amount to more than observation.

Not enough is revealed of movements 1 and 2; it cannot be sufficient to say that the harmonic principles are simple and then to abandon the reader to unravel for himself the profusion of detail and relevant anticipatory material crammed into the first movement, a movement that serves as exposition for the whole work. I recall the programme-note supplied by Berio for the first London performance; it contained a more useful demonstration of the pitch/rhythm matrices of movement 2 than is shown here. The principle of 'harmonic field' is assumed to be understood and is not shown; neither is it

made clear as to what happens to the total-chromatic field as this movement progresses, nor is an explanation given as to how cluster-groups are arrived at. In fact, very little is explained.

However, each movement is closely scrutinized and matters improve enormously once we enter the labyrinthine movement 3. Osmond-Smith assumes the mantle of Virgil and is a most erudite guide as he leads us through this musical and textual commentary on the 'scherzo' of Mahler's Second Symphony. Mahler's oceanic surge of a scherzo is made to carry with it a fair amount of detritus - our heritage of western music. Berio's interweaving of many quotations is staggeringly virtuosic and the marrying of text and music so astonishingly apposite that Mahler's original movement is unforgettably enriched. Here, Osmond-Smith is at his liveliest and best, and at his most helpful, taking pleasure in showing not only how the music proliferates but how it acts and responds to the dominant text, that of Samuel Becket's 'The Unnamable'. The rightness of music and text here is little short of the miraculous; I refuse to believe Berio's story that he worked this movement on holiday in some small resort, using only the scores provided by a local library. It may be that our perception is limited during live-performance, only fragments of sound and sense are evidently as one, yet there can be no doubt that sparks are flying and Osmond-Smith succeeds marvellously in demonstrating Berio's outrageous experiment at work.

Movements 2 & 4, balanced either side of Mahler, are closely related and movement 5 is not only the proper conclusion to movement 1 but is a deftly wrought resounding of material from all four movements. I believe Osmond-Smith does say as much, certainly the read through the fifth movement contains enough pith for those inclined to pursue the matter further.

Levi-Strauss served his apprenticeship as an anthropologist in Brazil; he researched tribal myths, notably those of an ancient tribe of Xingu indians - the Bororo. The experience and research helped to form his first book - 'Tristes Tropiques'. 'Le Cru et le Cuit' (The Raw and the Cooked) written at a distance, looks at just one myth of the Bororo concerning the origin of rain. This myth and its proliferation, its many variants, happily concerns itself with a process dear to Berio, notably 'from ... to'; from the raw to the cooked, from the most undefined spread cluster to the single precisely placed pitch etc., etc.. Osmond-Smith has burrowed his way through *Sinfonia* and revealed the myth to be consistently at work; it keeps going, going on, from young life to death, from fire to water, a rite of passage always ready to start again, and then must come a moment of change, from one thing to another, peripeteia.

Berio's treatment of text as opposed to setting a text is cogently explored; we are shown beneath the surface brilliance of the work and pointers are made to a central pre-occupation: our young lives, fully lived, nevertheless sooner or later must pass that point of change when we die. With this slim study and his companion volume 'Luciano Berio - two interviews' Osmond-Smith has served as a fine apologist for Italy's greatest living composer. I would urge him, now, to turn his attention to Bruno Maderna; Massimo Mila's study of this composer requires a sympathetic translator.

Vic Hoyland

The essential jazz records. Vol. 1: Ragtime to swing by Max Harrison, Charles Fox and Eric Thacker. Mansell Publishing Ltd., 1984 595pp £28.00 ISBN 0 7201 1742 9 (pb £15.00 ISBN 0 7201 1708 9)

Jazz discographers have been busy for many years compiling lists of recordings, mainly

of individual artists, and many books on jazz have contained lists of recommended recordings. However, so far as I know, this is the first publication which attempts to do for jazz what the *Penguin stereo record and cassette guide* does for concert music. The nature of the two forms is so dissimilar that the approach of necessity must be very different, but the three compilers have produced a publication which can be worthily set beside its concert music counterpart.

Unlike concert music, jazz is an improvisatory form, so it is something of an anomaly that so much of its history is tied to the gramophone record. Britten, somewhat hypocritically in view of the number of recordings he made, attacked the recording of concert music, claiming that it gave unreasonable importance to one version of a work. How much more might one question the permanence given to one performance of a jazz number, when the essence of its art is transitory. Yet many jazz enthusiasts never attend live performances and rely entirely on the gramophone record, even being so conservative as to view the cassette with suspicion. Not for them the heady atmosphere of Ronnie Scott's or Pizza Express, where the walls have been seen to move outwards on occasion in acknowledgment of the superb music being generated and lost forever in the fleeting moment.

For that kind of aficionado this book is essential reading, if only to bolster his ego because he already has so many of the recommended recordings. The jazz club enthusiast may not be interested if he never buys records because they reflect a pale imitation of the pleasure to be shared in clubs; but many will be as enthusiastic browsers as their monastic brothers and sisters, if I can be forgiven the solecism.

The book is a mine of information on the history of jazz in the very full discussions of each recording included. Altogether 250 recordings are listed, some covering more than one record. With major artists such as Duke Ellington and Louis Armstrong the authors recommend what they consider to be the most representative recordings at different periods in their recording careers. No doubt many artists will appear in the second volume as well as this first one, as there is so much overlapping of chronology and styles. Jazz is the despair of those who like a neatly organised life!

Issues and reissues are an unhappy confusion in the concert music area, but that is as a Victorian tea party to a bun fight in relation to jazz reissues. It is therefore important to the value of this book that this aspect of discographical information is provided by Derek Langridge, who combines the dual qualities of jazz expert and indexing specialist. Even so, it is as well to order jazz items from a specialist shop, as there are many cheap issues available from Italy, which do not have sleeve notes but do have details of performers and date and of course the music. They are often two or more pounds cheaper than the American issues of the same recording. Secondhand records are always worth considering as well. Contrary to popular belief, jazz records are usually very carefully handled by their owners. They are reasonably priced and can make a limited record fund stretch further.

I hesitate to use the phrase in these hard times, but this book is essential for any library which has pretensions to be a music library, whether it has a collection of jazz records or not. It will be a valuable aid in selection, but also it is full of useful information on the recordings and musical history of many of the most important musicians of this century, with an excellent index, again compiled by Derek Langridge. The three writers all bring their own specialist knowledge and each review is signed. Knowledge of its possession by your library might even draw in some of the missing millions.

Brian Redfern

Paul Oliver *Blues off the record: thirty years of blues commentary*. Tunbridge Wells: Baton Press; New York: Hippocrene Books, 1984 £12.50 ISBN 0 85936 153 5 (UK); 0 88254 751 8 (USA)

The name Paul Oliver is almost synonymous with blues commentary in this country. His classic text, *The story of the blues*, should be in every self-respecting music library. Much of Mr Oliver's published writing, however, has appeared not in book form, but as articles in a host of specialist periodicals, or as record sleeve-notes. The problems of access to such material are considerable (try finding a copy of *Jazz & Blues* or *New Contact*, not easy, even with the aid of *BUCOMP*). The solution is this 300-page book containing Mr Oliver's personal selection of his own writings from the last three decades. The double-column page layout of the book reveals the origin of the material, but the book is well produced, printed on opaque paper, and apart from a proof-reader's instruction on p.61 which has crept into the final printing (ironically, since the error referred to has been corrected), the book is remarkably 'clean'. My main complaint is that Mr Oliver's many references are not listed, nor is there a bibliography - a serious omission, I think.

The material is not presented chronologically, but is grouped into seven chapters of varying length, each one built around a specific theme. The first and last chapters provide, respectively, an introduction to the blues and their origins ('Going on record'), and a few speculations on a range of otherwise unrelated topics, including possible future developments ('Sittin' here thinkin'). A brief central chapter documents the transition of the originally rural-based blues to an urban setting. Three of the four remaining chapters are devoted to specific groups of performers (guitarists, vocalists, pianists), the fourth being based on interviews with performers. This is arguably the most important chapter in the book, presenting original source material unavailable elsewhere.

The book is obviously well-researched, and reveals in many cases a personal acquaintance with the artists or their immediate circles, as well as an encyclopedic knowledge of the repertoire. There are plenty of transcriptions of song lyrics, showing both the breadth of subject matter and the remarkable humour of the blues. I found the least satisfactory element of the book to be those articles taken from record sleeves. Perhaps the limitations of space enforced by a record sleeve are too great a constraint. Certainly my impression was that the journal articles showed Mr Oliver's undoubtedly stylish writing to best effect. There are many instances, not least in the autobiographical introduction, where Mr Oliver manages to transmit to the reader his enthusiasm for the subject, and the excitement generated as new worlds are explored, new boundaries of knowledge crossed. All this is tempered with a wry sense of humour admirably fitted to the subject under study.

This is a highly recommendable book, combining a wealth of knowledge with readability (by no means a common attribute). The inclusion of a bibliography would have gained it an extra star.

Ian Ledsham

Paul Taylor *Popular music since 1955: a critical guide to the literature*. Mansell, 1985 528pp £35.00 ISBN 0 7201 1727 5

Barely a week passes in the world of popular music when the bookshelves of the local record shop are not replenished with shiny new publications containing photographs and details of the eating habits, lifestyle and favourite colour schemes of the latest shiny new pop star. These publications invariably sport the key words 'definitive' or 'official' in a desperate attempt to prise yet more money from the pocket of the young pop fan,

and present a headache for those seeking objective and accurate material on the artists in question. The fickleness of the average consumer of popular music has led to many record companies adopting a philosophy of making a great deal of material available in the hope that some of it will stick sufficiently for them to gain a return on their investment, and this is all too often reflected in the quality of hastily-assembled literature produced to cash in on the fleeting success of the latest big thing. So how is the archivist/librarian, quite possibly not a specialist in popular music, expected to determine from a mere title in a catalogue or a gushing press release that a particular work is anything more than a hapless hack's attempt to fill the pages with the sparse details of a group of youngsters' life stories before the publisher's deadline?

The answer may well lie in the pages of Paul Taylor's book. *Popular music since 1955* is an impressive compilation of books, periodicals, fanzines and other publications relating to all aspects of popular music. Covering over 1,800 titles, it is divided into eight chapters including social aspects of popular music, the popular music business, fiction and periodicals, which offer the reader a choice of approaches to the contents; in addition, thorough indexing by author, title and subject enables the reader to quickly pinpoint more specific information.

Perhaps the most impressive feature of the book is that Paul Taylor has managed to track down such a wide range of publications and offer an informed opinion on their contents. I checked his pronouncements on a number of publications, and found his summaries generally fair, concise and not too subjective - he is obviously a knowledgeable fan!

The greater part of *Popular music* is occupied by the 'Lives and Works' chapter, which is itself a mini hall of fame of successful artists over the years, from the Beatles to Slik, Tiny Tim to the Rolling Stones. A flick through the pages brings back many memories. How many people, I wonder, remember Andy and David Williams, the young nephews of the famous singer Andy Williams, who were offered to the public as the latest teen idols in the early 1970s? And how many people purchased their moment of glory in print, 'Andy and David on The Beach' (Daily Mirror Books, 1973), described by Paul Taylor as "an interesting example of faded ephemera"?

Such intriguing titles as 'How the planets rule the superstars' and 'Murray the K tells it like it is baby' reveal the range of the material documented and the extent of Paul Taylor's research, the only frustration being the probable difficulties one would encounter in trying to obtain such obscure yet tantalising titles. Alongside these titles lie the more serious works by such as Greil Marcus, Charlie Gillett, Derek Jewell and Simon Frith, who have won popular music literature the degree of respectability that it deserves, and inspired an increasing number of publications that take a semi-academic (dare one say 'adult?') approach to popular music and culture.

In scope and detail, Paul Taylor's book is most impressive; his attention to detail is admirable, but he may have been too ambitious in his attempts to categorize different types of music in introducing different sections - it is a brave man who attempts to describe 'Punk' music in a mere eight and a half lines, and I would certainly take issue with his assertion that Boney M were among the leading artists of the late seventies Disco music boom. A glossary of popular music terms appears in the book, though it is not really necessary. But these minor criticisms can in no way detract from the undoubted usefulness of this work, and Paul Taylor should be congratulated on filling a troublesome gap in the field of popular music research; what is now needed is the publication of regular supplements to *Popular music since 1955* to ensure that Paul Taylor's valuable work is kept up to date - I would not envy anyone the task!

Andy Linehan

Contemporary music review editor-in-chief Nigel Osborne. Vol 1, part 1: *Musical thought at IRCAM*. Harwood, 1984 230pp \$40.00 ISBN 3 7186 0272 5 ISSN 0749 4467 (Available from 42 William IV St, London WC2N 4DE)

In the post-Webernian decades of the 1950s and '60s the leading new composers worked out the future of music as much in words as in notes. Periodicals and pamphlets abounded, and as the theories became more cerebral and technical, the music developed ever further away from the average musical listener. The 1970s and '80s have seen a subsequent fragmentation and diversity, perhaps even more bewildering to the bemused listener who tries to rationalise his experience, though most of the resulting musics are, thankfully, moving towards a much closer relationship and empathy with audiences. The revolutionary and redoubtable journals of the 1950s are well-nigh dead: *Perspectives of New Music* has become more a vehicle for concrete poetry than musical analysis and philosophy. There are a few more recent journals which now do valuable service picking amongst the varied aspects of modern trends; *Contemporary Music Review* is a welcome and complementary addition to their number. The policy of the Editor-in-Chief, Nigel Osborne, is to chart and investigate the new developments in music: to 'provide a forum where new tendencies in composition can be discussed in both breadth and depth'. The main concern of the journal is 'composition today in all its aspects - its techniques, aesthetics, technology and its relationship with other disciplines and currents of thought.'

The first issue examines 'Musical Thought at IRCAM', where for the last few years some of the most important advances in music and technology have been made. The issue is a compilation of writings by many composers and technicians involved in the IRCAM story so far. Most composers work at IRCAM for short periods, researching and realising compositions; the future of the institute is oriented more by the evolving requirements and discoveries of the creative minds working within it than by any external policy. Advanced technology is perhaps the greatest attraction of IRCAM to composers, and with the technical assistance it supplies to them it is almost unique in the world in permitting composers without previous computer experience to realise projects. So it is fascinating to read of the birth of major works by some leading composers, notably Boulez, the progenitor of the institute, York Höller and our own Jonathan Harvey. The composers' descriptions of their projects are complemented by more detailed discussions by others involved, including technical staff, of certain specific processes involved in the realisation of the compositions. Composing with the aid of computers, or indeed through computers, begs many aesthetic and philosophical questions: several leading personalities in IRCAM draw their interim conclusions.

It is not the aim of the issue to map out a full picture or indeed history of IRCAM: it concentrates on the creative results, and the means by which they were achieved. For those who want more technical information, it is available in various computer music journals: this volume is aimed at musicians with a serious interest in contemporary music, though without any special knowledge of computers and electronics. Subsequent issues will concentrate on a wide variety of topics: Auditive Analysis and Composition, Varèse, Music and Video, Music and Film, New Music and Dance, Opera, Electronic Music and Computers, Music in Australia, and Psychoacoustics. In addition to the current European-based advisory board, editorial committees are being established in the United States, the Soviet Union and Japan, which will give an even broader outlook to this stimulating magazine. If subsequent issues continue to be as interesting, thought-provoking, informative and educative as this first issue, then they deserve a prominent position in any serious music library.

Guy Protheroe

IN BRIEF

Clifford Bartlett

Giulio Cattin *Music of the Middle Ages I* translated by Steven Botterill. Cambridge U.P., 1984 246pp £22.50 ISBN 0 521 24161 8 (pb £8.95; ISBN 0 521 28489 9)

This is devoted entirely to monody, mostly liturgical, of whose prehistory and history Cattin gives a succinct account, fair to the various theories which have surrounded the subject. While he speculates on the antecedents to liturgical music, discussion of non-liturgical music is kept to a minimum. A brief anthology from eight medieval authors gives the flavour of early writers. There is a glossary, and the excellent bibliographies have been updated for this edition.

Lewis Lockwood *Music in Renaissance Ferrara 1400-1505: the creation of a musical centre in the fifteenth century*. Oxford: Clarendon Press, 1984 355pp £27.50 ISBN 0 19 316404 3

Anyone studying 15th century music will inevitably come across references to Ferrara, and will have read some of Lockwood's articles relating to the city. Now we have a continuous account of music in the life of the Este court, with a mass of documents made to reveal much interesting detail. Ercole d'Este (Josquin's Hercules Dux Ferrarie) established a large chapel, whose singers are listed in full, together with other court musicians. There was less music before his accession in 1471, but much information for that earlier period is assembled too. Surviving manuscripts are related to contemporary documents, and the wide links between Ferrara and the rest of Europe are traced. An exemplary study!

Bach, Handel, Scarlatti: *tercentenary essays* edited by Peter Williams. Cambridge U.P., 1985 363pp £27.50 ISBN 0 521 25217 2

These 19 essays are mostly for the scholar and specialist; but there are some which are of interest to any who play the music, with useful (if inconclusive) discussion of slurring, phrasing and fingering. The traditional view of *well-tempered* meaning *equal-tempered* is convincingly argued, BWV 534 rejected from the canon, Handel's stays at Hanover and Canons described

and his early London copyists distinguished. Scarlatti often seems to be included out of a sense of duty, as in other tercentenary celebrations.

Ralph Kirkpatrick *Interpreting Bach's Well-tempered Clavier: a performer's discourse of method*. Yale U.P., 1984 132pp £14.95 ISBN 0 300 03058 4

Anyone who attempts to play the 48 will profit from the wisdom of this little book. If Kirkpatrick undervalues some of the insights which musicologists may still offer, especially with regard to phrasing and fingering, the various approaches described for the performer should stimulate a much more intelligent response to the music.

Jonathan Keates *Handel: the man and his music*. Gollancz, 1985 346pp £12.95 ISBN 0 575 03573 0

Unlike the identically-priced Hogwood and Landon contributions to the tricentenary celebrations, this offers an account of Handel's music as well as his life. There is less emphasis on excerpts from contemporary documents (though Keates has many well-chosen quotations), but the essential facts are clearly presented. Each opera and oratorio is described and convincingly evaluated in non-technical terms. This lacks the visual attraction of its rivals, but is fluently written and will probably be more generally useful.

David Schulenberg *The instrumental music of Carl Philipp Emanuel Bach* (Studies in Musicology, 77). UMI Research Press/Bowker, 1984 192pp £3.75 ISBN 0 8357 1564 7

This closely analyses the language and forms of Bach's instrumental music, leaving the reader less prepared to see the composer as a harbinger of the classical style than he may have been previously. This viewpoint gives the book a slightly negative flavour, but the keyboard music in particular is nicely characterised.

Christian Gregor *Choral-buch: a facsimile of the first edition, 1784*. Associated University Presses, 1984 50+272pp £18.95 ISBN 0 941642 00 3

Gregor's collection of 469 melodies, arranged

in metrical groups, was the culmination of 18th century Moravian hymnody, and the foundation of its present traditions. This has thorough introductory material by Martha Asti and James Boeringer, a translation of Gregor's preface, and a complete facsimile of the original Breitkopf printing. The tunes are in soprano clef, with figured bass accompaniment; an incidental use for the volume could be as a source of examples for harmony exercises! Many of the tunes are generally familiar, but others are specifically Moravian.

Wolfgang Hildesheimer *Mozart*. Dent, 1985 408pp £4.95 pb. ISBN 0 460 02401 9

What could have been a stimulating book is spoiled by the self-conscious way in which it is written: if there were fewer rhetorical questions and less reflection on the nature of biography, this would be an excellent attempt to explain the relationship between the composing genius and the disappointing person Mozart was otherwise. Particularly interesting is the author's sceptical analysis of the written documents. It is a difficult book to use because it lacks chapter divisions, and the general chronological progress is not followed clearly enough to locate particular references; but its availability as a paperback is most welcome.

The Creation and The Seasons: the complete authentic sources for the word books Foreword by H.C. Robbins Landon. University College Cardiff Press, 1985 194pp £7.95 pb ISBN 0 906449 88 X

This contains van Swieten's autograph libretti to both works (whose marginal suggestions to the composer are translated), the printed German texts from the 1798 and 1801 performances, two 1800 English translations of *The Creation* (those for the performances by Ashley and Salomon, both of which show signs of knowledge of the English behind the text Haydn set) and a modern translation of *The Seasons*, there being no such authoritative English versions. In view of the recent discussion on the origins of these works, it is a timely publication, though a collation of the differences between the libretti and the texts in the scores would have been a useful addition. When is an edition going to include the English words of the 1800 *Creation* score?

Alice M. Hanson *Musical Life in Biedermeier Vienna*. Cambridge U.P., 1985 241pp £25.00 ISBN 0 521 25799 9

This is a fascinating account of the political and social background to music in Vienna between 1815 and 1830, with information on who performed music where and for whom. There are interesting statistics: if we think that the cost of buying or hiring music is expensive, note the expenses for the Gesellschaft der Musikfreunde between 1821-30 tabulated on p.88 which show that about 20% of its total concert budget was devoted to copying parts or buying them from the composer (but not from publishers!) The composer most illuminated is Schubert; Beethoven was by this time distant from the musical world around him. The circumstances which led to the popularity of the waltz are shown, and music of all types - church, opera, concert, domestic, military and popular - is placed in context.

Peter Ostwald *Schumann: music and madness*. Gollancz, 1985 370pp £15.00 ISBN 0 575 03546 3

In spite of a natural suspicion of books which aim to show what a mess composers make of their lives and for books which make dramatic starts at the end of their story, this is an excellent account of Schumann by a psychiatrist who is also a musician. He could perhaps have made more of the self-fulfilling nature of Schumann's disease: as with some types of pop musicians now, the artist then was supposed to have psychological problems. But the thorough medical account is a welcome counterbalance to amateur psychologisings or the automatic assumption that syphilis must be responsible, and is incorporated within a sensible biography.

Lawrence Kramer *Music and poetry: the nineteenth century and after*. (California Studies in 19th Century Music, 3.) California U.P., 1984 251pp £25.75 ISBN 0 520 04873 3

This is an ambitious attempt to relate the formal procedures of music to those of lyric poetry. Even if the reader may not be entirely convinced, the author offers some valuable insights into the works discussed - the *Appassionata*, op.59/3 and the Choral Symphony; *Gretchen am Spinnrade* and *Erlkönig*; *Dichterliebe*, the Chopin *Preludes*,

the *Alto Rhapsody*, *Das Buch der hängenden Gärten*, the *Concord Sonata* and Carter's *Syringa*, to mention only the musical items. It is, though, a pity that the book uses such dense literary-critical and musicological jargon (the former mostly excluded from the glossary) that only those accustomed to heavy academic prose in both subjects are likely to persist. The following remark on the 'basic design for the *Appassionata*' shows the style of writing: 'the creation and obliteration of a transfigured time that is restored, briefly, not as an ecstasy but only as a therapy'.

Analyses of nineteenth-century music. Second edition: 1940-1980 compiled by Arthur Wenk (MLA Index and Bibliography Series, 15). Boston: Music Library Association, 1984 83pp \$13.25 ISBN 0 914954 29 6 (ISSN 0094 6478)

Analyses of twentieth-century music. Supplement. Second edition compiled by Arthur Wenk (MLA Index and Bibliography Series, 14). Boston: Music Library Association, 1984 132pp \$14.25 ISBN 0 914954 28 8

The 19th century volume repeats all the information in its predecessor, extending its coverage by a decade, but also including references to earlier literature that was previously omitted. The chronological definitions are odd, but at least consistent (though making an exception for Verdi but not Dvorak seems perverse). The 20th century volume replaces the previous supplement, but not the original compilation (no.13 of the series).

Charles Osborne *The complete operas of Verdi*. Gollancz, 1985 487pp £4.95 pb ISBN 0 575 03591 9

Verdi scholarship has expanded so rapidly over the 16 years since this was first published that an unrevised reissue might seem pointless. But as a general introduction (and not just to the operas: there are chapters on the Requiem and the other works) this has worn very well, and its inclusion in the publisher's new paperback series is most welcome.

Margaret G. Sleeman & Gareth A. Davies *Variations on Spanish themes: the Spanisches Liederbuch of Emanuel Giebel and Paul Heyse and its reflection in the songs of Hugo Wolf*. Proceedings of

the Leeds Philosophical and Literary Society, Literary and Historical Section, Vol. XVIII Part II pp.155-274, 1982 £8.00 (\$12.00 in USA)

The sources of the poems set by Wolf are identified and discussed in the context of German interest in Spanish poetry. An appendix collects for the first time the original Spanish texts, printing them alongside the German. This is well worth acquiring to share a shelf with other books on Wolf, even if your library may already have it bound with the Leeds *Proceedings*. The Society's address is City Museum, Calverley Street, Leeds LS1 3AA.

The Opera Quarterly: Autumn 1984 [Puccini issue]. North Carolina U.P. 1984 230pp £6.50 ISSN 9736 0053

This special issue of a quarterly journal started in 1983 is of interest to the general opera-lover, not just the musicologist. Articles on the composer's life and works and on performances of the operas include one by the composer's granddaughter on 'Puccini and the painters', and 'Puccini the Poet' (literally, not a metaphor); there are extensive record reviews and a crossword. This is available in the UK from Scolar Press; the subscription price for 4 issues is £20.00. It should be more widely available than a handful of academic libraries.

Harold Truscott *The Music of Franz Schmidt. 1. The orchestral music*. Toccata Press, 1984 190pp £9.95 ISBN 0 907689 11 6 (pb 0 907689 12 4)

Chapters on each of the four symphonies, the orchestral version of the organ Chaconne and the Hussar Variations are preceded by recollections by Hans Keller and Oskar Adler (only the former name makes the title page) and followed by a substantial autobiographical sketch. The descriptions of the works are enthusiastic, and it is probably that as much as the logic of the analysis which will make the reader want to test his own reaction to the music.

George Perle *The operas of Alban Berg. 2. Lulu*. California U.P., 1985 315pp £32.25 ISBN 0 520 04502 5

As an account of the dramatic organisation and compositional processes of one of the important

works of this century, this will long remain the standard work. But Perle does not go further and discuss the relationship between the composer's conscious plans and the actual musical experience his work may give the listener; and attempts to evaluate the opera as a whole or any part of it are minimal: for much of the book, he could be writing about an ingenious failure! Other post-Wozzeck compositions are more briefly discussed, and there is a concluding chapter on the suppression of Act III. There is also much valuable documentary information.

Alastair Chisholm *Bernard van Dieren - an introduction*. Thames Publishing, 1984 40pp £3.50 ISBN 0 905210 26 3

This brief account gives considerable biographical information, particularly on the Dutch family background, with various illustrations. The remarks on the music do not take us further than those by Hugh Ottaway in *The New Grove*; but this is a convenient reminder of one of several composers of his generation who are now attracting further interest.

Michael Trend *The music makers. Heirs and rebels of the English musical renaissance: Edward Elgar to Benjamin Britten*. Weidenfeld & Nicolson, 1985 268pp £15.00 ISBN 0 297 78403 X

That English music became both better and more distinctively English at the hands of composers who came to the fore around 1900 is an accepted historical statement that revival of some works by slightly older composers has not yet seriously undermined. There may be some originality in continuing the renaissance to include Tippett and Britten; but Trend fails to discuss how this renaissance seemed from abroad, and does not step back far enough from his selected individuals. But on the whole this is a useful non-technical recounting of the lives and attitudes towards the Englishness of their art of some 35 composers.

Ian Copley *Robin Milford with a memoir by Anne Ridler*. Thames Publishing, 1984 112pp £6.50 ISBN 0 905210 28 X

Milford's music has vanished almost entirely since his death in 1959, except for what is on the Hyperion record and a few recorder pieces.

Copley does not make too extravagant claims, but suggests that there is some worthwhile music awaiting revival. There is a thorough list of works, and a selection from his letters.

Paul Oliver *Songsters & saints: vocal traditions on Race records*. Cambridge U.P., 1984 339pp £20.00 ISBN 0 521 24827 2 (pb £6.95 ISBN 0 521 29642 3)

Just as English folk-song collectors and scholars at the beginning of this century concentrated on one strand rather than the whole repertoire, so those who have investigated the 1920s 'Race records' have concentrated on the blues. This impressive pioneering study of the full range of these popular black recordings and the musical and social traditions to which they belong combines enthusiasm with scrupulous scholarship, and reveals a complex of stylistic relationships. The appetite is whetted for the accompanying records, available from Matchbox Records, The Barton, Ingatestone Common, Badminton, Glos. GL9 1BX, two pairs of discs MSEX 2001/2 & 2003/4.

Bonnie C. Wade *Khyal: creativity within North India's classical music tradition*. Cambridge U.P., 1984 314pp £37.50 ISBN 0 521 25659 3 + cassette £6.95 + VAT 0 521 26494 4

After chapters on the historical and social contexts and a definition of the genre (which the non-specialist reader might have preferred to have been less condensed), this studies the various performing traditions, relating musical styles to a network of family and master/pupil relationships. There are extensive music examples, using both a specially-designed system and normal staff notation; but the reader can also hear 44 of them on the accompanying tape, whose content is considerably more substantial than CUP's tape to Lindley's *Lutes, viols and temperaments*, which has recently been issued.

Atarah Ben-Tovim & B. Douglas Boyd *The right instrument for your child*. Gollancz, 1985 144pp £9.95 ISBN 0 575 03489 0 (pb £4.95 ISBN 0 575 03547 1)

This simply-written book attempts to guide the bewildered parent through this crucial matter by not only setting out the options

instrument-by-instrument but by suggesting how parent and child might make a decision on more evidence than mere hunch, whim or the immediate needs of the school band. There is a slight problem that, if the child-centred approach is followed too literally, the days of the orchestra are numbered: there will be hardly any violinists available. We cannot use the superfluity of flautists to play the violin parts instead! I would be interested in the statistics of the age at which professional players started their instrument: the minimum age suggested here of 8 might diminish the chances of outsiders breaking into their hereditary preserves, since they themselves will expect such of their children as do not react against the parental activity to start much earlier.

The Book of the violin edited by Dominic Gill. Phaidon, 1984 256pp £20.00 ISBN 0 7148 2286 8

This has many virtues, particularly the chapter on the making of the violin by that fine instrument-maker David Rubio. The earlier parts of the repertoire are covered by Nicholas Kenyon, the later by William Mann, Andrew Clements and Richard Bernas; Wilfred Mellers writes on folk and jazz. There is a strange chapter by Hans Keller, mostly on the playing of chamber music (which is regrettably omitted from the historical surveys), arguing that present styles are wrong, and so is the attempt to revive early styles. The book ends with a chronology of violinists and a discography, which undermines the tone of the earlier sections of the book (accepting the unmodernised violin as being admirable for the music composed for it) by ignoring recordings on such instruments, and generally under-representing early composers. Kenyon devotes a whole page to Biber: the discography omits him. There are many fine illustrations, though more of violins in performance and fewer portraits of composers would have been more valuable.

David Dubal *The world of the concert pianist*. Gollancz, 1985 400pp £12.95 ISBN 0 575 03654 0

This comprises interviews by Dubal of 35 famous pianists from Arrau to Wild (alphabetically) and to Pogorelich (chronologically). As broadcasts (the origin of some of them), they would be fascinating, though on paper topics are

passed over too quickly. The interview format makes continuous reading tiring; but the book will be useful both for browsing and for reference. It is frustrating that the heading for the selected discography states that in many cases, they represent the pianist's own choices, but does not specify which cases. American readers should note that this was published in the USA in 1984 under the title *Reflections from the keyboard*.

Joseph Banowetz *The pianist's guide to pedaling*. Indiana U.P., 1985 309pp £27.50 ISBN 0 253 34494 8

The first section is an account of modern pedal technique, clearly presented with many musical examples. Then come a series of essays on individual topics, outstanding being one by W. S. Newman on Beethoven's uses of the pedals. Maurice Hinson's remarks on pedalling Chopin are valuable as far as they go, though the subject needs thorough discussion in the light of a full survey of all the sources, printed as well as manuscript, not just a few readily-available facsimiles. But for those who feel that how a composer may have expected his music to be played matters, these are the only useful sections. The author touches on the late-19th century change between pedalling on the beat and pedalling a fraction after it: a change of fundamental importance; but there is no suggestion that the player should vary his technique accordingly. Similarly, the 3-pedal instrument is assumed to be the norm, although it is as relevant to most piano music as instruments with pedals are to most harpsichord music. When will pedagogues stop trying to apply one technique to all music?

Tom & Mary Anne Evans *Guitars: music, history, construction and players, from renaissance to rock*. Oxford U.P., 1984 479pp £11.95 pb ISBN 0 19 318512 1

Well received when it appeared in 1977, this was well worth issuing in paperback. The price may seem high, but there is a mass of well-arranged information, and a wealth of apposite illustrations. The plural of the title gives a clue to the book's arrangement, with separate treatment of the classical, the flamenco, the latin-american, the steel-string acoustic and the electric guitars. Those interested in the historical sections

will find that a recent record will add an aural dimension to their reading: Nigel North's excellent recital of music from the 1540s to the 1840s played on 9 early-style guitars entitled *Guitar Collection* issued by Amon Ra (SAR 18).

Peter Stacey & Stevie Wishart *Bagpipes and hurdy-gurdies*. Sinfonye Publications (63 Lonsdale Rd, Oxford OX2 7ES) 1984 28pp £3.75 ISBN 0 947955 00 3

This is a non-technical, clearly written account of the two drone instruments which are most likely to appear in early and folk music. The simple presentation conceals considerable expertise on the part of the authors. There is a list of records, but only three other books are referred to: no mention of the substantial articles in *The New Grove* and the publications of John Ralyea.

Nicholas Johns *Opera*. (Oxford Topics in Music) Oxford U.P., 1984 64pp £3.25 pb ISBN 19 321335 4

This is one of a series primarily intended for schools, but worth having available to children who meet less enlightened musical education; and, in fact, the general reader will find the opening sections on the opera house and the preparatory work which lies behind an opera production fascinating; the omission of librarians from the chart of 'the people in opera' is a pity! The choice of operas featured is ambitious, but well handled; the chapter on *Carmen* should warn that some productions still use Guiraud's recitatives. It is a pity that it would be so expensive to issue an accompanying video-cassette.

Andrew Farkas *Opera and concert singers: an annotated international bibliography of books and pamphlets*. Garland, 1985 363pp \$50.00 ISBN 0 8240 9001 2

This lists about 2,000 monographs in 28 languages. Many are, of course, included in standard bibliographies (e.g. in *The New Grove* for the singers who rated an entry there); but there are others less known, and the annotations, from a team of eight writers, are useful guides to the rarer items in particular. The earliest singer included is Caccini, referred to in the introduction under the wrong first name. There are surprising recent items: the only entry for

Gwyneth Jones, for instance, was published in Paris in 1980. The limitation to books is an artificial one: the seeker of information is not concerned whether it comes in a book or an article; but the compiler must limit his work to a manageable span. Farkas asks for omissions and corrections to be reported for a second edition; no doubt there are many, but the coverage here is already impressive.

Dorothy Stahl *Discography of solo song: supplement, 1975-1982*. (Detroit Studies in Music Bibliography, 52) Detroit: Information Coordinators, 1984 236pp \$25.00 ISBN 0 89990 023 2

Readers will be familiar with the previous volumes, so comment is unnecessary, except to welcome the continuation of this useful, if not comprehensive discography. But might not cumulation be more useful than such a large supplement?

R. Murray Schafer *On Canadian music*. Arcana Editions, (Box 510, 510, Bancroft, Ontario KOL 1CO, Canada), 1984 105pp \$16.00 (pb \$8.00) C84-098989-X

This is a collection of essays written between 1963 and 1983, full of insight but also provocative. Schafer's fears of cultural administrators, however well-meaning they are (I am in a small way one myself), should be taken seriously; it is easy to imagine Schafer's comments on *The Glory of the Garden!* But I would question the importance of national styles for a composer: the personal influences which combine with natural genius to make a composer are both much more local and much wider than national boundaries; whether the resulting product sounds international or parochial is of less importance than its vitality and excellence. But, nationalistic or not the product, the country does have some responsibility for cultivating its composers and performers, though in a way that avoids putting too many decisions in the hands of bureaucrats.

Sacred choral music I Clifford Ford: editor. (The Canadian Musical Heritage, 2). Ottawa, 1984 238pp ISBN 0 919883 02 8

Apart from a handful of 17th century catholic examples, this is primarily a collection of 19th

century music, the chief composers being Antoine Dessane (1826-73) and Ernest Gagnon (1834-1915) from Catholic Quebec (though Dessane was born and trained in France) and the Anglican Bishop John Medley (1804-92). The contrast between the styles is interesting: the Catholic seems more successful. The music is sensibly published in corrected and annotated facsimile when there is a printed source.

David Tunley *Harmony in action: a practical course in tonal harmony*. Faber Music, 1985 128pp £5.95 pb ISBN 0 571 10056 2

Originally published in Australia in 1978, this is as civilised a harmony text-book as one is likely to meet, with extensive exercises which are likely to be particularly effective for students working in isolation - the sort of student who most often seems to find harmony textbooks of the most rigid sort!

Paul Nordoff & Clive Robbins *Therapy in music for handicapped children*. Gollancz, 1985 191pp pb £4.95 ISBN 0 575 03658 3

This classic account of Nordoff's inspiring work in the late 1950s and early 1960s well deserves wider circulation this paperback issue should bring it. Previously a composer, he discovered later in his life a vocation for this, and seems to have been able to produce an enormous effect on the children with whom he worked. The weakness of the book is an excess of theorising; what matters is whether other people can acquire his skills and operate them. One would have welcomed more details on what he did; many of the more general considerations could have been inferred by the reader himself.

Frans Vester *Flute music of the 18th century: an annotated bibliography*. Monteux: Musica Rara, 1985 573pp £92.40 (pb £52.80) ISBN 2 9500646 0 4

This is a vast and thorough compilation. The main sequence is by composer, listing titles, instrumentation, publisher (original and modern) and a number for easy cross-reference. There follows a condensed index by combination, reference being merely to composers - space-saving but adequate. There is bibliographically considerably more information than in Vester's

earlier work, *Flute repertoire catalogue* (Musica Rara, 1967). One useful feature not normal in such a publication is the listing of libraries holding copies of printed sources.

Guy A. Marco *Opera: a research and information guide*. Garland, 1984 373pp \$45.00 ISBN 0 8240 8999 5

This lists 704 books, obviously a highly selective choice. "What I have done is to discover the core of the literature", which Marco lists with the expected bibliographical precision, and with concise annotations; these concentrate particularly on the presence of bibliographies and indices. Opera singers are excluded in view of Andrew Farkas' similar publication (see p. 40 above) though there is a section for collective biographies. There is some inconsistency as to the inclusion of general books on composers: the only author listed for Purcell, for instance, is the hardly-adequate Robert Moore, though there is a passing reference to Roger Savage's important article. Attitudes to Rameau have changed vastly since Girdlestone, but no articles are listed to link the reader with more recent literature. This is, however, a useful guide, and provides many leads for the enthusiast to pursue.

Carl Dahlhaus *Realism in nineteenth-century music* translated by Mary Whittall. Cambridge U.P., 1985 131pp £17.50 ISBN 0 521 26115 4 (pb £6.95 ISBN 0 521 27841 4)

Realism is a treacherous term: the normal activities of a brothel are no more "real" than those of a tea party, yet the representation of one is more likely to be called realist than the other. Dahlhaus takes the various uses of the word and explores some links between them. I find him more interesting when he writes about specific musical works: *La traviata*, *Boris Godunov*, *Carmen* or more generally on Janacek, and find the opening criticism of untenable marxist views superfluous (and likely to put off the prospective reader); but that is probably the result of my typically English suspicion of philosophy! He pinpoints neatly a crucial problem of 20th century music: "Ever since the aesthetics of the beautiful was replaced by the aesthetics of the true, the problem of what 'true' reality 'really' is has plagued compositional practice, as well as theories about music."

John Rockwell *All American music: composition in the late twentieth century*. Kahn & Averill, 1985 286pp £6.95 pb ISBN 0 900707 87 9

Rockwell approaches his subject from an avowed post-modernist (and post-pop and post-jazz) stance, choosing 20 composers or groups as representatives of points in an argument. So, though not a comprehensive survey of the whole current US musical activity, it is more coherent for being seen through the eye of someone with a wide, but not all-embracing taste. He is concerned "with composers, as opposed to defiant entertainers or humble craftsmen or embodiments of the folk spirit", and he is impatient of those who equate "complexity and excellence". Publication here (this appeared two years ago in the U.S.A.) is well timed for this summer's increase in the scant availability of American music here.

Wilfrid Mellers *A darker shade of pale: a backdrop to Bob Dylan*. Faber, 1984 255pp £6.95 pb ISBN 0 571 13345 2

In a world where overlap between the various types of music can be minimal, one can only admire the catholic understanding of Wilfrid Mellers, a composer who has written books on Couperin, Bach, Beethoven and the Beatles, and who incidentally is one of my co-contributors to *Early Music News*. The first half relates quite closely to his *Music in a new found land*, setting the folk, race and popular background before a record-by-record survey of Dylan's output. He argues strongly for Dylan's continued vitality: he is not just a figure surviving on nostalgia for the 1960s. The red-indian relevance seems exaggerated - perhaps it is more an idea among those with guilty social consciences than a reality!

Max Rostal *Beethoven: the sonatas for piano and violin, thoughts on their interpretation*. Toccata Press, 1985 219pp £12.95 ISBN 0 907689 05 1

Books by famous players and teachers giving a detailed account of how to perform part of the repertoire are rare; this will be invaluable to any violinist or pianist studying these 10 sonatas. It is one of those books with which one may disagree, but with which one should not disagree without careful thought. It is, however, slightly

disappointing that the points made are all matters of detail: missing are the comments on how a particular way of phrasing or placing of a note can illuminate the structure of a movement which some teachers can provide. Rostal considers the pianist to some extent, and in an appendix Günter Ludwig writes on the particular problems of Beethoven's pedal marks. Paul Rolland contributes remarks on authentic performance. This 1981 German book well deserves its translation.

LETTER

Dear Colleagues,

I cannot let Clifford's coming retirement as Editor pass without thanking him on behalf of the Branch for his many years of service. In 1974 it seemed that BRIO, after ten useful years under Ruzena Wood, was in danger of ceasing publication. Clifford, with Malcolm Jones, both among the youngest members of the Branch Committee, took up the work as joint editors. In the previous year Clifford had taken on the job of Programmes Secretary, and for the next seven years he continued to organise a valuable series of meetings in addition to working as Joint Editor. In 1981, following the re-organisation of the Branch Committee, the post of Programmes Secretary disappeared, and Clifford took over sole responsibility for BRIO. In spite of some personal and professional difficulties he has shouldered this burden ever since. Our new constitution provides that officers shall not serve in a post for more than five years. This is Clifford's fifth year as Editor. He has served the Branch in one or more capacities for thirteen years, and if his service as Programmes Secretary and with BRIO is added together it amounts to twenty years.

It would be difficult to overstate his contribution to the Branch, and in the last decade BRIO's circulation has increased and it now has a significant overseas sale, carrying with it the name and the voice of the Branch.

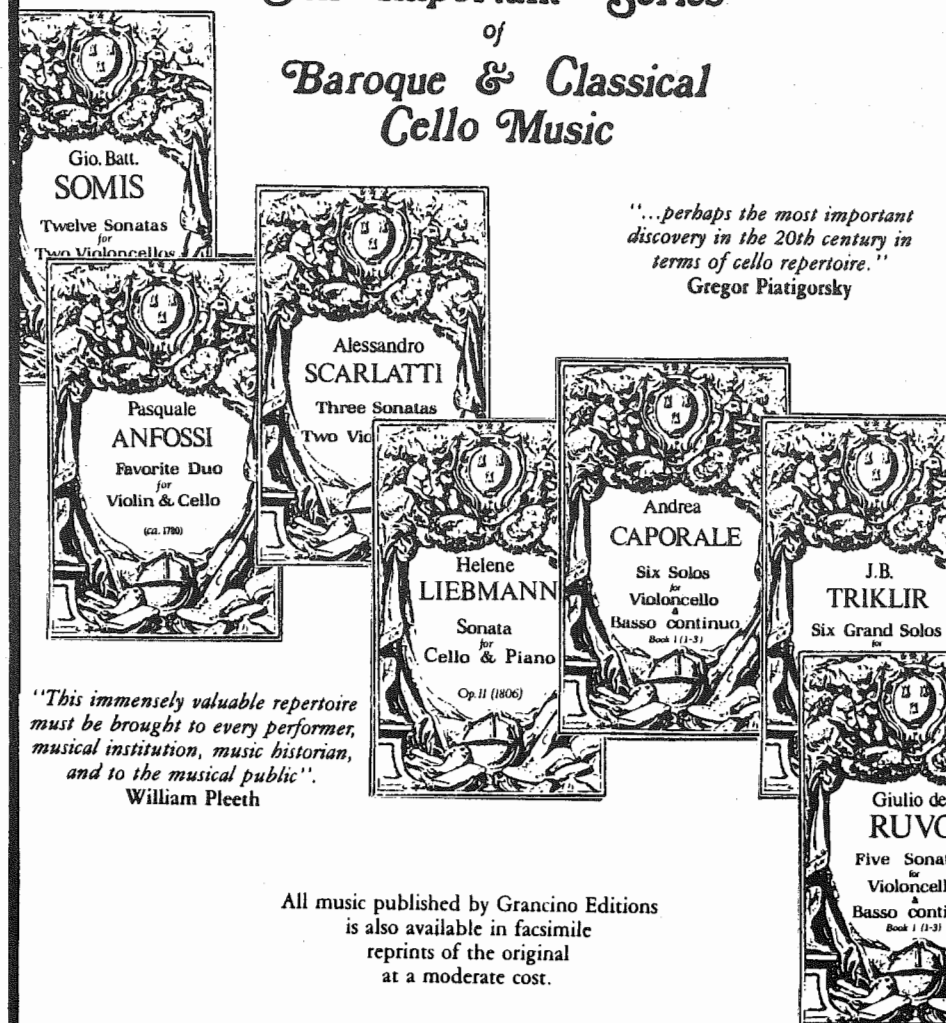
Clifford's work with King's Music will no doubt keep many of us in touch with him, but now is the time for me to thank him, both personally, and on your behalf for his work for the Branch, and to wish him and his family well.

Roger Crudge (Branch President)

Grancino Editions

An Important Series of Baroque & Classical Cello Music

"...perhaps the most important discovery in the 20th century in terms of cello repertoire."
Gregor Piatigorsky



"This immensely valuable repertoire must be brought to every performer, musical institution, music historian, and to the musical public".
William Pleeth

All music published by Grancino Editions is also available in facsimile reprints of the original at a moderate cost.

European Distribution
Grancino Editions
2 Bishopswood Road
London N6 4PR
(01) 341-4014

COMPLETE CATALOGUE
AVAILABLE UPON REQUEST

U.S. Distribution
Grancino Editions
305 Bloomfield Ave.
Nutley, New Jersey 07110
(201) 667-0950

MAY AND MAY LTD

New, Secondhand and Antiquarian BOOKSELLERS

Specialists in Books on Music, Musicians
and related subjects.

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

Arundell House, Tisbury, Salisbury SP3 6QU, England.
Telephone: 0747-870353

Are You a Music Librarian?

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

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

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

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



J. B. Cramer & Co. Ltd.,

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

SQUIRES GATE MUSIC CENTRE

The finest library supply service in the world for recorded music

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

ANNOUNCING: The LPRL Compact Disc Display Rack. Our attractive, newly designed Compact Disc Display Rack will hold over 100 CDs, facing the borrower, overlapping horizontally, but still showing full details of the music. It is sturdy, very reasonably priced and can either fit on a wall (£75 + VAT) or stand free on robust legs (£100 + VAT). Packing & Carriage (by Courier) extra. Available in wood grain or plastic white finish. Send for illustrated leaflet.

The LPRL Record Carrying Bag is attractive, robust and cheap. (13p + VAT and carriage.) Sample on request.

The LPRL Cassette Display Rack is robust and designed to hold about 180 cassettes in a wall space of 4' x 2'. (Details on request).

THE LONG PLAYING RECORD LIBRARY LIMITED
SQUIRES GATE STATION APPROACH, BLACKPOOL, LANC'S FY8 2SP
Telephone: 0253 44360

JAZZ CASSETTES

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

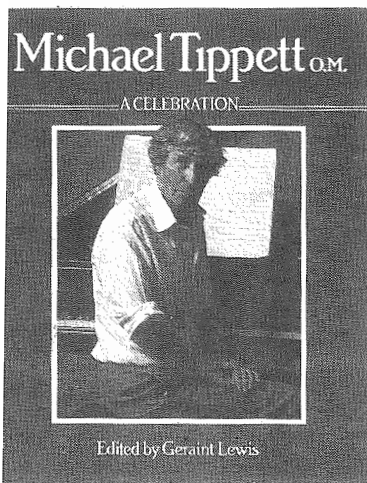
To give an indication of some of the artists, styles and periods of jazz available we have compiled a short list of selected items. This list could well be used as a reference for an initial basic stock, and is available on request.

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

AGATE BR

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

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



Michael Tippett, O.M.

A Celebration

Edited by Geraint Lewis

A magnificent collection of scholarly essays, articles and greetings for Sir Michael's 80th birthday from a wide range of distinguished writers and musicians, and, as a special tribute a number of pieces of music especially written for the book.

The contributors include William Mathias, Meirion Bowen, Paul Crossley, Paul Driver, Oliver Knussen, André Previn, Wilfrid Mellers.

Many beautiful photographs enhance this superb volume.

ISBN 0 85936 140 3 Price £12.95 Cased
Published May 1985 276 x 219mm 256pp
42 b/w illustrations.

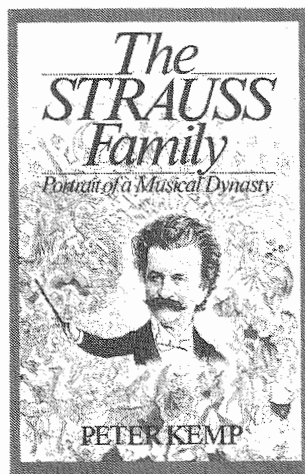
The Strauss Family

Peter Kemp

This is the first book in English about the Strauss family to be published for eleven years and it successfully dispels the many myths that have grown up around this famous dynasty of composers.

Peter Kemp, the Chairman of the UK Strauss Society and personal friend of the present day Strauss Family has had access to much previously unpublished material to make this book a real asset for lovers of the Strausses and their music.

ISBN 0 85936 265 5 Price £9.50 Cased
Published June 28th 234 x 156mm 182pp
64pp plates.



The Baton Press Limited

44 Holden Park Road, Southborough, Tunbridge Wells, Kent TN4 0ER. Tel: (0892) 43015.