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BRIO

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MUST HAVE OWN CALCULATOR!

Daphne Woodward, who was due to take up the post of Branch Treasurer from January 1986, has, for domestic reasons, had to withdraw. Pam Thompson has very kindly agreed to continue **for a few weeks.** It is, however, a matter of some urgency that a new Treasurer be found. Any offers or suggestions should be sent to the Secretary, Anna Smart, Royal Northern College of Music, 124 Oxford Road, Manchester M13 9RD.

EDITORIAL

It is with some trepidation that I take up the editorial quill recently set down by Clifford Bartlett. It is no easy task taking over from so long-standing an editor, especially one who has contributed so individually to *Brio*. The President has already expressed the Branch's thanks to Clifford (in vol. 22 no. 1); but I must add my personal thanks for his assistance during the transition.

Looking back at the first issue of *Brio* in Spring 1964 - price 10s 6d (55p) for two issues - I reflected on some of the changes since then. That first issue contained three articles: on music collections in the West Midlands public libraries; on card catalogues at the Bodleian library; and on American Music libraries. C. D. Batty was looking forward to Birmingham Public Library 'adopting a more positive role in the West Midlands music library world'. Our president-elect has had much to do with the fulfilment of that wish - and with your editor now also in Birmingham, the West Midlands seems well represented.

An ambitious scheme of card-cataloguing at the Bodleian was outlined by Meredith Moon. With automated cataloguing systems, UKMARC, integrated cataloguing and issue systems, OPAC and a whole new jargon-ridden vocabulary to describe such things, the 5 x 3 catalogue card seems almost as remote as the 11-plus examination I was sitting at the time of *Brio's* launch. Christel Wallbaum's classified index of periodical articles in 23 English-language music periodicals remained a regular feature of *Brio* for the first ten volumes. Given the continued tardiness of the major indexing journals, members may feel that the re-instatement of this feature would be valuable. Comments please!

There was only one review in that first issue - of the second edition of Currall's *Gramophone record libraries*. The expansion of the review section has been a notable feature of *Brio* in recent years, and we shall continue to review material of interest to the music librarian. One thing has not changed: the need for material for publication in *Brio*. Alec Hyatt King said in his introduction to the first issue: '[We] will be glad to receive suggestions for articles. We want to make *Brio* lively, varied, informative and progressive [...] So let us have your active support.' Just so!

Ian Ledsham

THE BRODSKY ARCHIVE AT THE RNCM

Geoffrey Thomason

In February, the Royal Northern College of Music played host to a joint meeting of IAML(UK) and the North West Branch of the Library Association's Local Studies Group. The subject of the meeting was the role played by music in local studies collections. The following is a much edited version of the paper which the author, representing IAML(UK), gave on the subject of the archival collections at the RNCM, and the Adolph Brodsky Collection in particular.

The archival material at the Royal Northern College of Music is really a group of collections of varying significance, acquired at different periods of the college's history. The RNCM is still only 12 years old, but even during its short life it has received donations of books and music formerly in the possession of Dame Eva Turner, Lady Evelyn Barbirolli, the conductor Jascha Horenstein, and the composer Richard Hall (best known as the teacher of the so-called 'Manchester school' which nurtured the young talents of Alexander Goehr, Harrison Birtwistle and Peter Maxwell Davies). It also possesses some 50 of the surviving manuscripts of the composer Alan Rawsthorne, and in 1980 successfully bid at auction for nearly 80 letters of Sir Charles Hallé.

Mention of Hallé, and indeed of Hall and Rawsthorne, reminds one that, even if the RNCM is a young institution, its illustrious predecessor, the Royal Manchester College of Music, flourished for eighty years. Hallé intended to call the institution the Royal College of Music, Manchester, but complaints from Sir George Grove put a stop to that. A letter from Hallé also thoroughly rejected the idea of a Royal Northern College - a fact which seems to have gone unnoticed by those who named its successor.

The RMCM possessed a good deal of material which it would have recognised as having archival value, as well as much more which has since acquired a similar status with the passage of time. The more ghoulish might like to know that the former category includes, amongst other things, Chopin's death mask, a lock of Mendelssohn's hair, and a fragment of Beethoven's shroud. The college's adminstrative records, for which the RNCM library has some responsibility, would certainly fall into the second category. A dauntingly large amount of correspondence survives; so dauntingly large, in fact, that when it was reshelved three years ago the shelves came away from the wall! Then there are council minutes, minutes of committees and sub-committees, reports on students - some quite revealing - professors' attendance books and student registers. The latter, complete for the life of the college, make particularly fascinating reading since, because all new students signed in their own entry, they double as a kind of academic autograph book. Famous names emerge from the ranks of the undistinguished, although even the undistinguished provoke interesting sociological speculation, like the early influx of well-bred young ladies who came from Manchester's leafy suburbs to cultivate a little piano or singing as a social grace and who were promptly sent back whence they came when their minimum three terms had expired; or the large numbers of ex-servicemen whose attendance was sponsored by the Ministry of Labour or Board of Education in the years after the First World War. It would be possible to devote a whole paper to items such as these, but the main substance of this article is to be that section of the archives associated with Adolph Brodsky.

Born in Tagnarog, near Odessa, in 1851, Brodsky studied in Vienna and Moscow before taking up an assistant violin professorship at the Moscow Conservatoire. In 1881, he gave the first performance of Tchaikovsky's Violin concerto, the one thing with which

he is associated in the minds of those to whom his name is at all familiar. The concerto had been written for Leopold Auer who deemed it unplayable, and it was only after overcoming considerable conservative opposition that the première was given in Vienna under Hans Richter in December 1881. Tchaikovsky learned by heart Hanslick's damning criticism of that performance - 'if music could stink this is it' - but he remained eternally grateful to Brodsky and continued to correspond with him.

In the early 1880s, Brodsky became a professor at the Leipzig Conservatoire, a position which brought him into contact with several other musicians of the day, including Brahms, Grieg, Hans von Bülow and the young Ethel Smyth. From Leipzig he moved to the United States to work with the New York Symphony Orchestra, but resigned after a quarrel with Walter Damrosch over employment of non-union players. He was in Berlin when he received a letter from Hallé inviting him to succeed Willy Hess as leader of the Hallé and the Liverpool Philharmonic Orchestras and as professor of violin at the new college. Hallé's letters show what the Council minutes don't: namely that Hallé told Brodsky a slightly altered version of the truth about Hess's resignation, offered him his post without consulting the Council, and then presented the whole affair as a *fait accompli*. This was in January 1895. Ten months later Hallé was dead and Brodsky had succeeded him as principal of the two-year-old college. He stayed until his death in January 1929.

The Brodskys lived initially in a street very near to the college, and moved out to a large suburban villa in Bowdon, Cheshire, in the first decade of the present century. This house still stands, as does that nearby in which lived Hans Richter during his years as conductor of the Hallé orchestra, and where he played host to Bartók in 1904. Brodsky's wife Anna, author of a charming book about his early career, survived him by a mere nine months and, since they had no children, the house passed to Anna's sister Olga, at one time loved unrequitedly by Christian Sinding, whose release from Soviet Russia Brodsky had successfully negotiated in 1924. Olga lived to be a hundred, and on her death the house became the property of her son Leon. A bachelor, Leon Picard became in his later years something of a recluse, allowing the house to fall into a state of extreme neglect. A party from the RMCM which entered the house in the 1950s found items scattered willy-nilly across the floor, rotting food lying around uneaten, and evidence of vermin. Thomas Pitfield who, with his Russian speaking wife, was in that party, told the author last year that well-intentioned neighbours had arranged for the corporation refuse department to move in and take all the junk they found lying around the house to the nearest rubbish tip.

When we consider what that junk included, we can only heave the most enormous sigh of relief for the fact that the RMCM got there before the binmen did. Horrendous as it sounds, we would have lost for ever seventeen autograph letters of Tchaikovsky, three of Brahms, twenty five of Elgar, some half dozen of Busoni, thirty five of Grieg and no less than one hundred from Nina Grieg to Anna Brodsky. Miscellaneous others included examples from Sinding, Halvorsen, Saint-Saëns, Lalo, Richter and Joachim. There were signed photographs of Brahms, Grieg, Elgar, Tchaikovsky and Liszt and many other lesser composers and musicians making up a total somewhere in excess of two hundred. Concert programmes and press reviews, mostly from German newspapers of the 1880s were also numerous, and included a full set of programmes from the Leipzig Gewandhaus concerts during the decade, covering such events as the première of Brahms' G major string quintet. And of course there was a pile of personal material relevant to Brodsky and his wife and to life at the RMCM during his years as principal. All in all the collection totalled around one thousand items which the RMCM prevented from being recycled into paper bags, and which became the property of the RNCM after

the demise of its predecessor. [Selected items from the collection which were displayed at the session are listed as an appendix - *Ed.*]

Such items are of immense importance on far more than a merely local, or even national, level. As part of a much larger collection they constitute the tip of a musicological iceberg, and it is to be hoped that by describing them here interest will have been aroused. Publicity is undoubtedly what this valuable collection needs most, so that it can become a major resource for scholarship at a variety of levels. Anything of this scope cannot afford to remain unknown to the researcher, or for that matter to the conservationist, even though this has been the case for many years.

Fortunately things are slowly changing. Since the summer of 1981 the RNCM has been involved in the task of going through the Brodsky collection item by item and compiling a detailed record of its contents. Everything is being recorded in a card catalogue, which already contains about five hundred and fifty entries. Progress is necessarily slow because everything has to be fitted into any spare time available - there is no full time archivist. The fact that much of the material is not even in English means that time has to be spent deciphering and then translating letters. It is hoped that this catalogue will form an important contribution to a complete catalogue of all special collections at the RNCM, a project devised by Tony Hodges the librarian, and which has the support of the college's senior management. The arrival in the library last April of a custom built integrated on-line system has given impetus to this project, raising the hope that the catalogue can eventually be transferred to and printed from a computerised database.

APPENDIX

Tchaikovsky

— A signed photograph of the composer, dating from 1891, and Brodsky's own set of parts for the violin concerto containing his markings. These include suggested cuts and alterations.

— Programmes of the first Russian performance of the concerto (8.8.1882 OS) and the British première with piano which predated it (27.4.1882).

— 4 autograph letters from the composer to Kupernik and Brodsky referring to the concerto.

— Programme for the first performance of the third string quartet (Leipzig 17.11.1888) by the Brodsky quartet.

Brahms

— A signed photograph offering Brodsky best wishes for his forthcoming journey (to the USA 1891?).

— Programme of the first performance of the string quintet op. 111 (Leipzig 11.4.1891) together with a review from the *Leipziger Nachrichten* of the concert.

— Autograph letter to Brodsky concerning the dynamic markings at the start of the first movement. An interesting letter, since it shows that Brahms himself acknowledged that the printed dynamics would have to be adjusted to enable the 'cello to be heard clearly against the other four strings.

Grieg

— Autograph violin part of the sonata for violin and piano in C minor op. 45, inscribed by the composer and presented to Brodsky during the former's visit to Manchester in 1897. Brodsky had given the first performance in Leipzig (10.12.1887).

— Reconstruction of the correspondence concerning the above mentioned visit to Manchester, which was originally scheduled for 1896 but postponed owing to Nina Grieg's having to enter hospital, using autograph letters from Grieg now at the RNCM and photocopies of Brodsky's letters to the composer now held by the public library at Bergen.

— Two signed photographs of Edvard and Nina Grieg, one from the Leipzig period, one dated 1906, and a telegram from Nina Grieg to the Brodskys, announcing the death of her husband in September 1907.

Elgar

— Signed and framed photograph of the composer.

— A photocopy of the letter sent by Brodsky to Elgar in April 1904 offering him the post of professor of harmony and composition at the RMCM, a post which Elgar declined to accept.

— Reconstruction of the correspondence concerning Elgar's string quartet, which he wrote for the Brodsky quartet, using autograph letters now at the RNCM and photocopies of letters from Elgar to Brodsky now at Worcester public library.

— First violin part of the quartet with Elgar's handwritten dedication to the Brodsky quartet.

— Poster announcing the Viennese première of Elgar's violin concerto, given by Brodsky (5.1.1914).

— Review of a concert (Jan. 1927) at which Brodsky played the concerto with the Hallé orchestra conducted by the composer, and a letter from Elgar (17.9.1926) accepting and looking forward to the engagement.

— Review of the above concert in the *Manchester Guardian* (21.1.1927).

THOMAS TALLIS AND OSBERT PARSLEY (DIED 1585)

Richard Turbet

Of all the composers from the Golden Age of English Music, the most loved - that is to say, the one regarded with most affection - is Thomas Tallis. Others are regarded as in some ways better or more interesting composers: Taverner perhaps more suave, Sheppard more scintillating, Whyte more correct; as for the subsequent generation, although most of them were born before he died, Tallis composed neither verse anthems nor madrigals, so comparisons with the likes of Tomkins, Gibbons or Morley are not straightforward. But a particularly clear guide to Tallis's stature is to compare it with that of his pupil Byrd. In a recent article (see below) I drew attention to two points. The first was that, although Byrd was acknowledged the greater composer, there are many who prefer the music of Tallis for its narrower but quintessentially English range of qualities. The second was the tendency of many modern composers to write pieces based on the music of Tallis but not of Byrd; these pieces are not arrangements but are independent creations using Tallis as their inspiration. Throughout British music, apart from a few works of Handel and the English musical renaissance, no single piece attracts more excitement than Tallis's gigantic *Spem in alium*, few are performed as often as his *Lamentations*, even fewer early keyboard works are held in greater awe than his two settings of *Felix namque*, and seldom has a rediscovered work taken off as rapidly as his mass in seven parts *Puer natus est nobis*. The present contribution to the quatercentenary of his death, his date of birth still being unknown, is essentially an expansion and updating of bibliographical information in the *New Grove*, with a selective critical discography. Its purpose, let it be clearly stated, is to bring Tallis and his music to people's attention, not merely to be an exercise in music bibliography. The same is true, on a necessarily smaller scale, of his neglected contemporary Osbert Parsley, whose ability, for all his small surviving output, seems to deserve more than the concluding paragraph allotted to him here.

Bibliography 1980-85 (with supplement to 1980)

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PILGRIM, Jack "Tallis' Lamentations and the English cadence." *Musical review 20* (1959): pp. 1-6.

MORONEY, Michael Davitt *Under fower sovereygnes: Thomas Tallis and the transformation of English polyphony*. Dissertation, University of California, Berkeley, 1980.

RAPSON, Penelope R. *A technique for identifying textual errors and its application to the sources of music by Thomas Tallis*. Dissertation, University of Oxford, 1981.

STEVENS, Denis "A songe of fortie partes, made by Mr. Tallys." *Early music 10* (1982): pp. 171-81.

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PIKE, Lionel "Tallis - Vaughan Williams - Howells: reflections on mode three." *Tempo 149* (1984): pp. 2-13.

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MILSOM, John "A new Tallis contrafactum" *Musical Times 123* (1982): pp. 429-31.

MILSOM, John "A Tallis fantasia" *Musical Times 126* (1985): pp. 658-62.

VANN, Stanley "Thomas Tallis" *Organist's Review 70* (1985).

WARD JONES, Peter *Musical anniversaries 1985: thirteen composers from Tallis to Berg: an exhibition at the Bodleian Library, October-December 1985* Oxford: Bodleian Library, 1985.

For all Tallis's ageless popularity, it remains distressingly true that over the years few articles have been written about him. In the bibliography that concludes Paul Doe's article about him in the *New Grove*, fewer than a quarter of the 45 items either have Tallis's name in the title or are devoted to him. (In view of the justifiably large amount of material available about the likes of Josquin or Schütz, the quantity dedicated to Tallis and his contemporaries, and indeed to all British composers until Purcell, is inadequate; why, for instance, has there never been a conference devoted to Tallis, or to Byrd, Taverner, Dowland, Morley, even to a grouping of any British composers from Dunstable to Blow?) Since there was so little in the first place for Doe to include in his bibliography, not much has been omitted. Nevertheless, a few points of interest emerge from those articles which he excluded. Anderton's article of 1914 is one of a series about Tudor composers some of whose anthems Granville Bantock was in the process of editing for Curwen. Despite Anderton's vagueness, inaccuracies and crass opinions about the performance of Tallis's music, his article is uniquely interesting in its description of the six performances of *Spem in alium* that were known to have taken place during the nineteenth century. Hughes' article, an introduction to a broadcast of Tallis's *Lamentations*, provides the date of their first known modern performance. Despite the appearance of Tallis's name in the title of Shaw's famous survey of the extent to which Tudor music was being sung in English cathedrals, 1950-1, there are few references to him, and the composer most comprehensively treated is Byrd. The content of Pilgrim's article is clear from its title. The article by Whittaker in Doe's bibliography may also be found in *The dominant 2* (1929): pp. 40-42.

Turning to the items which have been published since the *New Grove* the first two are doctoral theses. It is devoutly to be hoped that Moroney's will be published, as there is a need for such a substantial and intense study of Tallis's development and influence (especially on Byrd). Rapson merely uses "the sources of much of Tallis's Latin music" to present "a technique which is designed to assist the editor in identifying textual errors in musical sources". Stevens' article gives an account of the possible circumstances under which *Spem in alium* was composed; this followed a lively correspondence in *Musical Times 122* (1981) begun by Elizabeth Roche (p. 85) and continued by Ralph Leavis (p. 230), Doe and Hugh Keyte (p. 366), Stevens (p. 444) and Leavis again (p. 589). Turbet's article has already been mentioned, and Pike reflects on some music of this century inspired by Tallis. Vann's article is a general introduction to Tallis's church music, containing some valuable insights from a practitioner of long standing, but also some statements which recent research has rendered erroneous. Milsom's 1985 article reveals that Tallis's famous *O sacrum convivium* from the 1575 *Cantiones sacrae* was first composed not as an anthem, as recent scholars have suggested, but as an instrumental fantasia. In his 1982 article, Milsom announces the discovery of a contrafactum where English words have been added to a surviving fragment of Tallis's *Gaude gloriosa*. Unfortunately the printed example contains a plausible but misleading error in the very first word of the underlay.

Works

Elizabethan consort music: I, edited by Paul Doe. London: Stainer and Bell, 1979. (Musica Britannica, vol. 44).

TALLIS, Thomas. [*Mass*] *Puer natus est nobis*, rev. ed., reconstructed and edited by Sally Dunkley and David Wulstan. Oxford: Oxenford Imprint, 1980.

In respect of collected editions, the only area in which there has been an advance since the publication of the *New Grove* is that of consort music. All three of Tallis's surviving works have been published in MB 44: the two *In nomine* quartets are numbers 23 and 24 and *A solfing song* à 5 is number 36. Doe prints the spurious fifth part ("IV") to number 24. Excluded are the items which he guessed were extracts for instrumental use from presumably vocal compositions now lost: these amount to numbers 104-6 from the list of Tallis's works appended to the first edition of his monograph *Tallis* (London: Oxford University Press, 1968) and number 99 from the second (1976, both volume 4 of Oxford studies of composers).

One other advance has been the publication of the mass à 7 *Puer natus est nobis* which reconstructs the entire work with the exception of the majority of the *Credo*, which is still missing despite the recent rediscovery of enough of the rest of the mass to permit the reconstruction essayed here. This merely goes to emphasize the absence of a new collected edition of Tallis's Latin church music since the admirable but antiquated *Tudor Church Music* volume 6 of sixty years ago.

Discography

This section is intended to be a guide to the best recordings of Tallis's music. Some of these are deleted, but should still be available within libraries or collections, or, if purchase is considered, through specialist dealers.

The "doyen" of Tallis recordings is the one now entitled *Some splendours of Tudor church music* (Contour CC 7591). Although this classic by the Choir of St John's College, Cambridge, conducted by George Guest, was made in 1961, this is its third incarnation and it is still as fresh as ever. One side is devoted to Weelkes (whose *Nunc dimittis* is from his Service number 8, not from number 5 "In medio chori" as the sleeve note still claims after over twenty years). Unique on the side devoted to Tallis is the performance of his isolated *Te Deum* à 5. This was composed relatively early in the existence of the Church of England, and its lyrical and restrained nobility illustrates the extent to which Tallis encapsulated and exemplified the Anglican musical idiom for succeeding centuries. The side also contains *In jejunio et fletu* from the collection of *Cantiones sacrae* that Tallis published jointly with his then precocious pupil, Byrd, in 1575, and *Audivi vocem*, a respond which survives only in manuscript.

Twenty years later the same choir devoted another side of a record to Tallis, this time a single work, the mass à 5 *Salve intemerata* (ASV DCA 151). This was an act of mercy, as it replaced a horrible version by a histrionic adult choir, whose sole recommendation was that it was recorded in Waltham Abbey, Essex (not, *pace* Hughes, Hertfordshire) from which Tallis was pensioned off at the Reformation. If not Tallis at his most expansive, this mass contains many passages to admire, none more so than the one for male voices at the second appearance of the words "miserere nobis" in the *Agnus Dei*. The other side contains the mass *Western wind* by Tallis's younger contemporary John Sheppard.

Tallis's mass is based on his own antiphon of the same name. This has been recorded by Psallite, conducted by Grahame O'Reilly, on a casette *Music of religious upheaval in Tudor England* (Libra LRS 127). It is rewarding to hear how Tallis exploits his material, often extracting blocks rather than mere melodic lines. The rest of the tape contains music by Byrd and Gibbons.

Not to be outdone by their near neighbours, the Choir of King's College, Cambridge, conducted by David Willcocks, produced what many regard as the two finest recordings ever made of music by Tallis. They are available as a set *Tallis from King's* (Argo ZK 30) and volume one has just been released separately (411 722-1ZM). This is the issue that contains *Spem in alium* for whose forty parts the forces of the Cambridge University Musical Society and an organ bass (historically justifiable) were enlisted. The rest of the record consists mainly of motets from the 1575 *Cantiones sacrae*. The other half of the pair contains both sets of *Lamentations* on one side, and on the other, two long motets from manuscript, *Videte miraculum* and *Sancte Deus* and the organ *Lesson*. The singing is leisurely and expansive, taking the college chapel's acoustics into account, but the interpretations are deceptively penetrating.

A radically different reading of the *Lamentations* may be found on HMV CSD 3779 by the King's Singers. The surprisingly affecting sonority achieved by the use of two countertenors on the uppermost part with single voices to the other four parts compensates for the lack of spirituality in this brisk, clean version. The reverse side consists of an adventurous selection of motets by Byrd. Before leaving the *Lamentations*, it is necessary to mention the famous rendition by the Deller Consort (Harmonia Mundi HM 208 on the most recent of its innumerable manifestations). It will perfectly satisfy those who are tolerant of the ensemble's idiosyncracies when it was under the direction of the late Alfred Deller.

The alternative version of *Spem in alium* is on *Glories of Tudor church music* (Classics for Pleasure CFP 40069) sung by a very augmented Clerkes of Oxenford conducted by David Wulstan. The entire record is devoted to Tallis, and beside an evanescent performance of *Spem in alium* sung unaccompanied at high pitch, one voice to a part, there is a mixture of motets, anthems and organ music, by no means all of which comes over successfully. The anthems are recorded at too low a level for their judicious interpretations to register, while the singing of the first set of *Lamentations* (the second is absent) and the long antiphon *Gaude gloriosa* is driven too hard. Only the seven-part *Loquebantur* exhibits a balance between technique and interpretation.

Appreciably better is their record of the seven-part mass *Puer natus est nobis* (Calliope CAL 1623) plus *Suscipe quaeso*, also in seven parts, from the 1575 *Cantiones sacrae*, and a manuscript setting of *Salvator mundi*. Features of a warm and responsive performance of the mass are the kaleidoscopic *Gloria* and a mesmerizingly sustained *Agnus Dei*. This version is preferable to the one by the Choir of King's College, Cambridge, conducted by Philip Ledger (HMV ASD 4285), not only because it is sung better than the brittle Cambridge performance, but more importantly because it includes the concluding section of the *Credo* (all that survives) which King's ignore. On the reverse of this newer King's recording, the *Lamentations* are taken faster than the earlier version, and there are some shorter items as makeweights.

There has only been one recording of Tallis's other surviving mass, which is in four parts. The performance by New York Pro Musica conducted by Noah Greenberg (Decca DL 79404) uses viols instead of voices for some passages. It is a shame that this was done, apparently to prove a musicological point, for the only recorded version. The result is contrived and does nothing to enhance the music, which represents Tallis at his most austere. There is no such fiddling with the *Lamentations* on the reverse of an undistinguished album.

The absence of a good version of the mass à 4 makes it all the more unfortunate that the projected recording of all Tallis's choral works by the Tallis Scholars did not progress beyond volume 1 (Cadenza UACL 10006). This contains a selection of Tallis's Latin and English works, best investigated for the nine tunes that Tallis contributed to Parker's psalter, 1567. On page 58 of his book about Tallis (first edition, see above) Doe lists the six of these that are included in *The English hymnal*: it was the third on which Vaughan Williams based his *Fantasia*.

If it has seemed so far that the Cambridge colleges have the monopoly of Tallis recordings, the balance is restored by the Choir of New College, Oxford, in two recent releases under their conductor Edward Higginbottom. On *New College, Oxford 1379-1979* (CRD 1072) they sing five motets on a recording otherwise devoted to Taverner. This is the equal of the best singing of Tudor church music on disc. The audibility of all parts, their blend, and the decorum of the interpretations are revelatory, *Audivi vocem* and *O sacrum convivium* most auspiciously so. A subsequent record devoted to Tallis in the quatercentenary of his death (CRD 1129) approaches this standard. The long *Gaude gloriosa*, taken at a smart pace, sounds less self-consciously brisk than when sung by the Clerkes of Oxenford, and although some tempos in other items are joltingly faster than those in the same pieces on the first King's album, no detail of Tallis's thickly textured, often melancholy mosaics is sacrificed. All the items come from the 1575 *Cantiones sacrae* except *Gaude gloriosa* and the evening canticles composed for the 1560 Latin translation of the *Book of Common Prayer*, for use where Latin would be "understanded of the people".

No substantial area of Tallis's church music lacks a recording, but some of it exists on records of limited distribution. For example, his *Short Service*, one of the most cited and performed works in the Anglican repertory, besides being one of the most influential, has nine sections, but the two of these that have been recorded are only available on the excellent *Two Evensongs from Keble* by Cantores Medicini (CM 4) made as a fund raiser for the Keble College [Oxford] Appeal in the early seventies. Another problem is the proliferation of versions of a small number of individual pieces while others equally worthwhile languish unattempted. It is almost a matter of remark if a cathedral anthology manages to avoid either *If ye love me* or, to a lesser extent, *O nata lux*, a hymn from the 1575 *Cantiones sacrae* (from among dozens I recommend the version by Wakefield Cathedral Choir on Abbey LPB 776).

Encouragingly, as I write, there is word of a new record devoted to Tallis by Pro Cantione Antiqua, including *Spem in alium*, and of another by the Tallis Scholars, so at least on disc the quatercentenary will have served its purpose in advancing the cause of Tallis's music.

Tallis's keyboard music is also well served by discs, although only one record not mentioned already contains anything of significance: Alan Cuckston's engagingly entitled *Gigges and dompes and other keyborde musicke* (RCA VICS 1693), on which he plays the first of Tallis's two huge settings of *Felix namque* from the *Fitzwilliam virginal book*; we are still waiting for somebody to attempt the second. Cuckston's technique is fully up to the formidable rhythmic, figurative and interpretative demands of Tallis's conception, on an anthology also containing music by Byrd, Richard Farnaby, Aston and Handel. Of the albums already mentioned, there are good selections of Tallis's organ music on ZK 30 (King's College), CFP 40069 (Clerkes of Oxenford), CC 7591 and DCA 511 (St John's) and LRS 127 (Psallite); also, duplicating three items from these, the BIS anthology *Tallis to Wesley* by Hans Fagius (LP 141). It remains to mention Trevor Pinnock's rendering on the virginals of the keyboard transcription from the *Mulliner book* of Tallis's song *O ye tender babes* (CRD 1050).

Osbert Parsley (c. 1511-1585)

No new articles about Osbert Parsley have been published since those listed in the *New Grove*, though it may be worth mentioning that the introduction to volume 10 of *Tudor church music* (1929), in which his music appears, has been reprinted as chapter 9 in a book containing all the introductions by Percy Buck and others from the volumes of TCM (*Short biographical notes and descriptions of manuscript sources for the Tudor English church music series*, New York: Kalmus, 1973).

All Parsley's chamber music has again been published, this time in volume 44 of *Musica Britannica* (see above). The only notable difference from the edition listed in the *New Grove* is that MB 44 used the tenor clef where appropriate, though there are slight variations in editorial practice in respect of accidentals. Numberings of individual pieces in the new edition are as folows: *Salvator mundi* (3), *In nomine I* and *II* (16 and 17), *The song upon the dial* (44), *Spes nostra* (45), *In nomine III* (55). Omitted from the *New Grove* is the fact that Parsley's only surviving anthem *This is the day* is published anonymously as the second of *Two sixteenth-century anthems* edited by Maurice Bevan, London: Oxford University Press, 1962 (Oxford anthems, A173).

There are two recordings of music by Parsley, both of which are of his *Lamentations*. The one by Pro Cantione Antiqua, conducted by Bruno Turner, on *Muzik der Tudor-Zeit* (Harmonia Mundi 25 22065-6) has one male voice to a part and, though meticulously presented, seems rather severe. Utterly different is the approach of the Renaissance Group of the University of St Andrews, conducted by Douglas Gifford, on *Music of light and shadow* (Alpha APS 337). This is a large and disciplined mixed choir whose tone is warm without becoming slushy. Although with a choir of about forty, intonation is less stable than the relentless perfection of Pro Cantione Antiqua, none of the tensions created by Parsley's angular polyphony are submerged. It is a fitting tribute to Parsley that his best-known work should occasion two recorded versions of such variety but equal integrity.

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BIBLIOGRAPHY COMMISSION: Project Group on Archives

This project group was set up at the Como conference in 1984 to survey archival activities in music on an international basis; to find models of archival finding aids and directories of national archival holdings; and to publish in *Fontes* articles useful to music librarians on the processing, cataloguing and preservation of music archives. I became a member of the group at the recent Berlin conference: in practical terms this means that I have assumed responsibility for preparing a U.K. national report to be presented in Stockholm next August. I shall be writing to colleagues for information and assistance but would like to say from the outset that I would welcome news of existing directories, bibliographies or handlists of music archives.

I believe this international project is important in its own right but I hope that it will act as a stimulus to a study of music archives in Britain, and eventually to the publication of a detailed descriptive catalogue of music archival collections (including those of performance organisations and of religious houses, to name but two of what I suspect are neglected areas).

All comments and suggestions will be welcome. Please write to me at:

Arundell House, Tisbury, Salibury, SP3 6QU

John May

ANNUAL SURVEY OF MUSIC LIBRARIES

Celia J. Prescott

This short article concerning the 1985 Annual Survey of Music Libraries is not intended to be a synopsis of the final report, nor a preview of the forthcoming publication's comments, but rather a descriptive guide to what it is, intended to generate an enthusiasm and impatience towards the final published version!

Last year, 1984, the UK branch was able to publish for the first time a wide range of information relating to the condition of music library services, based upon a questionnaire sent out to 280 libraries and the resulting 145 returns. As a starting point for the 1985 study, all libraries who were sent questionnaires last year, were again circulated this year, plus one other library, the British Library's Music Manuscripts Division.

Local authority, academic, national and special libraries in the United Kingdom are included in the Survey and the replies this year are as follows:

Local authority	96
Academic	46
National	2
Special	2

The statistical tables however will reveal more returns, due to the fact that the British Library is represented in four separate returns (Lending Division, Reference Division, Music Manuscripts and the National Sound Archive), and Glasgow in two returns (Lending Services and the Mitchell Reference Library); the libraries of the universities of Cambridge, London and Oxford also have an entry for each service point. A few other libraries sent in multiple returns as well, such as Westminster where one reply related to the Central Music Library, and the other to the three main service points offering sound recordings, but these have all been amalgamated into one representation with appropriate explanation of the service points to which the statistical details relate.

A further analysis of the returns reveals 49 'new' libraries who appear in the Survey, the remaining 97 having sent in returns both years. This means that there are 48 libraries who replied to the questionnaire in 1984 but not in 1985, and a further 83 libraries who have not replied in either year, including two major English music libraries. The total number of replies from libraries this year is 151, including 5 uncompleted questionnaires due to "do not run music library", "no longer have a separate music library", "discontinued as an economy measure" and "music inseparable from a fully integrated system".

The presentation and format of the 1985 Survey is slightly different to that of 1984. The report remains A4 size but will be spiral bound and printed on both sides of the paper to give a larger spread. In order to facilitate reading, the names of libraries will be indicated alongside the actual statistics in the tables, similar to the way in which CIPFA present their Public Library Statistics.

The 1985 Annual Survey of Music Libraries is in two main sections, the first consisting of text and the second statistical data. The text is basically a commentary on the statistical returns, containing an analysis of the current situation, that is an assessment of the condition of music library services, together with a comparison of the 1984 and 1985 situation, highlighting any changes that have taken place. It would be impossible to identify trends on the basis of information covering only two years, but the continuation of this Survey on an annual basis should eventually enable this section to become more than just an indication.

The remainder of the report accommodates the statistical tables which this year include additional information, notably binding costs. Libraries appear in four categories - local authority, academic (including universities, polytechnics, colleges of higher education and colleges of music), national and special. The questionnaire asked libraries to submit data relating to the year 1984-85, that is the last year and not the current year, and this is recorded under the following headings in the report:

Details relate to: (service points included)

Population served: (a few academic libraries provided separate figures relating to staff, students and outside users, but these are included as one figure)

Financial/Statistical year ends: (only one library's financial and statistical year differed)

Opening hours per week: (it was not always possible to specify these in the case of returns which covered all service points. In the case of academic libraries, both term and vacation opening hours are given where provided)

Staff - Professional/Clerical (numbers refer to full-time equivalents). Grade/Salary of Music Librarian (or more accurately, person(s) chiefly responsible for music provision). Other staff functions (Yes or No indicated in tables - details in notes)

Expenditure - printed music/books on music/recorded music/orchestral and vocal sets/binding/total (some libraries were able to categorise their figures accordingly, but many expenditure figures related to more than one type of material - details in notes)

Music stocks - additions during year and stock at end of year of printed music/books on music/recorded music/microforms (again, figures often related to more than one heading - details in notes);. total loan stock/total reference stock, periodicals (live subscriptions and titles kept)

Music loans - printed music (may or may not include books on music - revelations by libraries included in notes); recorded music

Charges - recorded music (whether self financing and rate of charge; loan period indicated where supplied; no charge also indicated); orchestral and vocal sets (whether self financing and rate of charge); charges for other services (Yes or No indicated - details in notes)

The notes section is arranged by library so that all information relating to one individual library is in one place. An asterisk in the statistical tables indicates an entry in the notes section, thus enabling a particular statistic to be clarified. Conclusions and comparisons cannot easily be made about libraries of varying characteristics and the notes section helps set the statistical information in context.

Finally, in the report, there is an appendix detailing libraries who returned completed questionnaires, their address together with names of their Principal Officer and Music Librarian (or person responsible for music provision).

The title of the report includes the term 'Music Libraries' and this may need some qualification - the term encompasses *all* libraries offering some level of music provision, regardless of whether this provision is confined to one department or service point.

Many libraries made observations and suggestions when returning their questionnaires and feedback is welcome, preferably in the form of completed questionnaires. So come on all you libraries who have not replied at all yet - please send a reply in 1986!

REVIEWS

Baker's biographical dictionary of musicians seventh edition, revised by Nicolas Slonimsky. New York: Schirmer, 1984/Oxford U.P. [1985]. 2577pp £95.00 (£125 from Jan. 1986). ISBN 0 19 311335 X

When asked for a recommendation for a muscial dictionary by those whose needs are primarily biographical, I have, for the last 20 years, unhesitatingly said 'Baker'. The standard of accuracy is high, and the range of names included is vast. This latest edition, which again has Slonimsky sleuthing after births and deaths, with help from other biographical pedants, maintains the expected standard. Attempts to look specifically for the good and bad features are a less reliable way of evaluating than lengthy and constant use; but in general, I have found it providing the information I expect.

Its selection of librarians includes Cudworth, Squire and King (but not Smith and Neighbour), Sonneck and Spivacke: I haven't noticed an entry for any other than Lesure still in office! Having looked up King, I tried a few others from our old school (Dulwich, not, as printed, Culwich College): Mitchell and Westrup are there, but not Alan Hacker, who seems to me far more important than, to take an example from the page at which the dictionary happens to fall open, John Brecknock, an English tenor a couple of years older than Hacker. Thinking of Hacker led me on to check other early music performers: the expected conductors and ensemble directors are there (Gardiner, Hogwood, Munrow, Parrott, Pinnock, Rooley, Tyler, but not Norrington), but not many players. Kirkby and Nelson are there, but not the lower voices. Arnold Dolmetsch gets a whole column; it is odd that his son Carl is described as French.

As a check on American coverage, I used the composers featured in John Rockwell's *All American music* as sample. Of the 18 names, David Behrman, Max Neuhaus, Walter Murch and Eddie Palmieri were missing. Slonimsky often begins his entries with a commendatory adjective: this sample gave 'noted' (Krenek), 'outstanding' (Carter), 'remarkable' (Del Tredici and Glass), 'seeded [?!] (Anderson), 'brilliant' (Sondheim), while the following were not worthy of such distinction: Babbitt, Cage, Shapey, Rzewski, Ashley, Jarrett and Coleman (whose 'black' has a different function). While these adjectives are a test of Slonimsky's ingenuity, they do not add anything of value to the dictionary. Does it help to be told that Andrew Davis is an English conductor, but Colin Davis is an eminent English conductor?

How about the details of the individual entries? Since I have just read the CUP Handbook on *The Turn of the Screw*, I turned to Britten. The heading could confuse: 'Britten, Lord Benjamin' - nothing to distinguish Christian name from title, or to indicate how to refer to him. Slonimsky is always pedantic about recording honours British composers have received, so his C.H. and O.M. are mentioned at the end of the biography: but are they of any great importance in an international dictionary where space is at a premium? Writing of a 'symphon. work which he named *Simple Symphony*' is pleonastic. Are that and the *Fantasy Quartet* the only pre-war works of importance: no others are mentioned (except, of course, in the full list of works). In fact, the next piece named is *The Turn of the Screw*, with no indication in the narrative that it came almost a decade after *Peter Grimes*; do the cries of the seagull in it 'create a fantastic quasi-surrealistic imagery'? It is odd to have a sentence which mentions the church parables before *Noye's Fludde*. In fact, the reader of the article gets no sense of chronology, and that is not easily remedied from the work lists, which are only chronological within the various categories. These are, however, remarkably thorough for such a dictionary.

Most of the recently published early works are included (but not *Tit for Tat*); American premières of the operas are given as well as the first performance place and date. The bibliography is thorough, except that the author's name is omitted for Peter Evans' *The Music of Benjamin Britten* (1979).

The work list for Britten is just about manageable; I would hate to have to use those for Bach or Mozart. It is, however, useful to have the Bach Cantatas listed with date of first performance (as far as is known), and the Mozart list gives both first and sixth edition Köchel numbers. A problem with entries for earlier composers is that, although new bibliographical information has been added, earlier, now superfluous, references have not been deleted. For renaissance composers, undue stress is placed on works which happened to have early editions. This applies particularly to the article on Josquin Des Prez (listed here under Des Prez): a simple list of works would have been better. One editor of his collected works (no reference to the forthcoming replacement, incidentally) is mis-spelt, though he appears correctly in the bibliography. That omits Sparks book on Bauldewijn, so the *Da pacem* mass is still ascribed to Josquin.

The dictionary is, of course, distinguished by Slonimsky's inimitable linguistic style, seen at its best (or worst, depending on the reader's taste) in the article on himself; that on Hans Keller is also characteristic. There is a new preface, in the manner of that to the sixth edition, which is also included. With all its idiosyncracies, this is a fascinating book, as up-to-date as can be expected (though the new dates for A. Gabrieli, c.1533-85, have been missed). I am not so sure, though, whether the continual expansion in size and price is necessary. There does seem to be a considerable amount of dead-wood here: biographies of now-obscure figures which might be abbreviated to birth and death dates with a reference to previous editions. Apart from the price, the dictionary is about as heavy as a single volume can comfortably get, and I wonder how long even my carefully-used copy will last before falling out of its binding: library copies will wear out long before the eighth edition appears. A rethink will be necessary for that, which presumably will need a new editor, unless Slonimsky's longevity rivals that of Sir Robert Mayer, who is surprisingly omitted, though there is an entry for Frederick Christian Mayer, an American organist who died in a car accident while driving from Florida to California at the age of 91: Slonimsky's eye for the curious detail encourages browsing! It is an achievement to produce so invaluable a reference work with so distinctive a personality.

Clifford Bartlett

Reinhard Strohm *Music in late medieval Bruges*. Oxford: Clarendon Press, 1985. 273pp £20.00 ISBN 0 19 316327 6

Reinhard Strohm has produced here a vibrant and colourful picture of a musical city whose significance and influence has often been underestimated in the past. He sets the scene in an introductory chapter (imaginatively entitled 'Townscape - Soundscape'), in which he describes the musical life of the town in the context of daily activities, religious festivals and civic occasions. Subsequent chapters explore the various musical activities in more detail, looking in turn at the churches, the convents and confraternities, the duties of the city's minstrels, and Bruges' relationship with the Burgundian court.

The book is the fruit of painstakingly detailed research into archival sources which include account books of the city and of its churches; chapter minutes; inventories; choir lists and confraternity records; and an anonymous chronicle. Strohm uses the information thus gleaned to give a very readable account of the musicians' lives, concentrating on their work and their movements between different churches and towns, but also some-

times pausing to allude to their private lives - and to their misdemeanours.

The reader is left in no doubt as to the central position occupied by music in both sacred and secular spheres; ample evidence lies in the numbers of manuscripts produced; the many endowments for masses and other services, where attendance by musicians is specified; and the accounts of banquets, processions and other festivities.

In the closing chapter, Strohm turns to a detailed discussion of the musical repertory, identifying a number of pieces that have clear or probable links with Bruges. Amongst the manuscripts mentioned, is Strohm's own discovery - the Lucca Choirbook. This fragmentary fifteenth-century source has spent most of its life in Italy, but has strong Bruges connections.

In his preface, Strohm admits that he originally intended to write a monograph about the Lucca manuscript, but that his editors persuaded him to concentrate on its musical background. He has been able to examine the contents of the manuscript quite closely, comparing them with other pieces, and including an inventory as an appendix, but the earlier chapters provide a good balance, and will make the book attractive to a wider readership. Having said this, it is still very much a book for universities or well-informed enthusiasts of the mediaeval period.

The body of the book is supported by a substantial bibliography and extensive notes. Two useful appendices contain a list of musicians employed in Bruges churches up to 1510, and musical examples from the manuscripts discussed in Chapter 6. Items are given in their entirety, which means that they could be performed in seminars, or played through by an interested reader.

In short, this is an interestingly-written book by an established scholar. Avid readers of *Brio* book reviews will note that the book comes from the same publisher as Lockwood's *Music in renaissance Ferrara 1400-1505*, which was enthusiastically reviewed in the last issue (Vol. 22, no. 1). Clarendon's editors are clearly commissioning very good books!

Karen E Manley

Händel-Handbuch 2. Thematisch-systematisches Verzeichnis: Oratorische Werke, Vokale Kammermusik, Kirchenmusik von Bernd Baselt. Bärenreiter, 1984 800pp £99.75 ISBN 3 7618 0715 5

I wrote about the first volume in this series six years ago in *Brio* 16/2. There has been one major change of plan since then: the bibliography will be vol. 5, vol. 4 being devoted to documents (presumably an augmented Deutsch in that language!) Much of what I wrote then applies to this volume. In some ways this is the wrong time to be producing an equivalent for Handel to Köchel, Schmieder and Deutsch. Work on the dating and relating of the manuscripts, both autograph and those by early copyists, is now proceeding industriously and productively; this has enabled a certain number of floating works to be placed more precisely, and alternative versions to be more closely studied and dated. Cooperation between British scholars (who are on the spot as far as most of the manuscript sources are concerned) and those of East Germany has not always been high. One hopes that one result of the Handel Conference this summer (at which Baselt impressed - he didn't at all fit the stereotype I had of the socialist, Germanic scholar) will be much closer links between Handelians.

HWV numbers have been resisted here until this year, when the record companies started to use them quite widely. The biggest problem with them is in the instrumental works: apart from the faulty basis of allocation of numbers, some have changed since their listing in *Händel-Jahrbuch* 1979 (see *Brio* 20/2, p. 54-5). There are no such problems in this volume: the only change is minor. Previously HWV 228 comprised 31 English

songs; these have now been reduced to 24. It would have been useful to have had a list of words added to instrumental tunes; perhaps that will be in vol. 3. I expressed a hope in my previous review that the numbering of movements within the oratorios would preserve the familiar numberings of the Novello vocal scores: Winton Dean's *Handel's dramatic oratorios and masques* is unreadable without knowledge of the Novello numbering, and I suspect that most sets of performing material are thus numbered and that scholars will have pencilled them into their scores. Alas, Baselt renumbers the oratorio movements; so there is no quick way to refer to recitatives, and relating his references (such as his lists of borrowings) to our scores will be slow.

The volume contains several groups of works. The oratorios are arranged chronologically, beginning with the 1707 *Trionfo*, to which the 1737 version is linked (HWV 46a & 46b), and ending with the 1757 *Triumph* (HWV 71). The 1732 versions of *Acis* and *Esther* are listed in full (HWV 49b & 50b). The two Serenades, *Aci Galatea e Polifemo* and *Parnasso in Festa* (HWV 72 & 73) are listed separately, then the three odes. The cantatas follow in a single alphabetical sequence (HWV 77-177), then the Italian duets (HWV 178-199) and trios (HWV 200-1). Other songs include the 9 Brockes settings generally called *Deutsche Arien* (HWV 202-210) and a mixture of Italian, English and French songs (HWV 211-227), plus the aforementioned miscellaneous English songs (HWV 228) - usefully grouped together, so that any subsequent changes to this dubious area can be made without affecting the whole numbering system. The church music begins with 7 lost Halle cantatas, listed under HWV 229, and various Latin and Italian works (HWV 230-245): fortunately, there is a number for the newly-discovered *Te decus virgineum* (HWV 243: that seems to be the correct spelling, not that of Baselt or *New Grove*), a vindication of the sensible policy of including entries for works known to have existed. The Chandos Anthems appear in their Chrysander order (HWV 246-257), though with alternative versions (e.g. the four of *As pants the hart*, HWV 291) in chronological order, not as Chrysander. These are followed by the Coronation Anthems (HWV 258-261) and other anthems (Wedding, Funeral, Dettingen, Peace, and Foundling Hospital - HWV 262-8). After various Amens and Allelujas (HWV 269-277) come the Te Deums & Jubilate (HWV 278-283), and the volume ends with the three hymns to Charles Wesley's words (HWV 284-6). The Brockes Passion is treated as an oratorio (HWV 48). There are indices of text incipits, instrumental movements, characters, names and places.

Baselt includes a considerable amount of detail of differing versions in his listing of movements (whose two-stave incipits are generous, with both ritornello and vocal entries). But in view of the lack of a thorough critical edition (and Chrysander's inconsistency in handling variant movements), it would have been useful to have added references to where the movements listed are printed - if not for all movements, at least those not in Chrysander. In *Belshazzar*, for instance, Chrysander prints only 6c (=Novello 9); but 6a & b are in the Macfarren full score (pp. 59 & 490). (The Macfarren score, incidentally, also has a few recits not in Chrysander, while the 1758 insert 'Wise men flatt'ring' (32a) is in his edition of Judas Maccabaeus, p. 176.) While the listing of all editions with the thoroughness of the recent Telemann catalogue would greatly augment the size of the catalogue and the labour of producing it with little additional value, at least all full scores and complete vocal scores should have been mentioned. The bibliography for *Belshazzar* gives references to discussions in the standard Handel books, but omits the edition produced by David Ray Stutzenberger as a University of Maryland thesis (D.M.A. 1980), available through University Microfilms (8117390), which has the clearest statement of the various versions.

In any dramatic work of the period which enjoyed long runs or revivals, there is a serious problem in defining what the basic work really is; this is made even more difficult

with Handel by the existence of his autographs with extensive amounts of music cut before the first performance. There is often no definitive version of any opera or oratorio; and it is significant that the scholar who has been most critical of attempts to re-introduce sections in the autograph of Bizet's *Carmen* which were cut before performance, with Handel takes a different line. Writing on the opening scene of *Belshazzar*, Winton Dean (*op. cit.* p. 444) states: "After 1745 Handel cut it drastically (he never performed 'Lament not thus' at all); to do so today, and ruin the proportions of the oratorio, would be an act of vandalism comparable to a performance of Beethoven's Fifth Symphony without the first movement". But is the cataloguer to include as part of the work something Handel never performed? In fact, HWV includes that particular aria, with no indication that it was not performed, and even distinguishes two versions - the original *da capo* one, and the shorter version produced by inserting the B section in the middle of the A section (as shown in W. Dean's Plate vii); the change to the previous aria, however, probably made at the same time, is not indicated. The catalogue does not clearly distinguish what Handel actually performed, and is not consistent in indicating what is in the autograph either. Each opera and oratorio really needs a thematic list of all the authentic material, followed by tables of what is in which of the major sources and what was performed when. A vast amount of often unpublished research done by people like Winton Dean, Anthony Hicks and Donald Burrows could contribute to such a presentation. Ideally, joint authorship might have been the answer; but that inevitably leads to delays.

This is not, then, a perfect catalogue. It is, however, still immensely useful. For a start, it makes it easier to locate Handel's borrowings, a game now entering a new dimension with the discovery of much more extensive borrowings from Telemann than had been imagined. Baselt's listing of the self-borrowings continues to lack the refinements I suggested when reviewing vol. 1. But, as in most respects, allowing for the fact that much information that can supplement and correct his work has not yet been published, he is producing a thorough and useful documentation of Handel's works, setting it out in a neat and convenient manner. All librarians will be grateful for its existence; though where there is a conflict of information between this and *The New Grove* (particularly in its separate Handel reissue), the latter is probably right.

Clifford Bartlett

Benjamin Britten 'The Turn of the Screw' edited by Patricia Howard (Cambridge Opera Handbooks). Cambridge U.P., 1985. 164pp £22.50 ISBN 0 521 23927 3 (pb £7.95 ISBN 0 521 28356 6)

As is normal with this excellent series, the editor has written a substantial part of it, but called on expert contributors for particular sections. First comes a chapter on the Henry James story by Vivien Jones. The editor then discusses the libretto and gives a detailed synopsis, not without an eye on the music. In the chapter on the music, John Evans writes on the sketches, the editor covers the overall structures and gives a more detailed analysis of the final scene, and Christopher Palmer, asked to write on the orchestral technique, does so under the more general term 'colour', making some very interesting points. The editor returns to describe the première and its reception and subsequent stage history, and concludes by discussing how more recent producers have tackled the problem that has exercised her throughout: the ambiguity of the story and the extent the ambiguities are preserved in the opera.

The issue is, though, not handled clearly. Did Britten believe that the ghosts were, or might have been, figments of the governess's imagination? If he didn't, then we need to ask the further question: should a producer interpret an opera in terms of the source libretto rather than the use made of it by the composer? Britten's Peter Grimes is a different person from that of Crabbe's poem; his Captain Vere is different from Melville's. (Similarly, Schoenberg's Moses is different from that of the Book of Exodus.) Vivien Jones' study of the ambiguities in James' story are interesting background reading; but if Britten was unaware of them, they are only relevant in as much as they suggest points that may have affected the composer unconsciously. On the other hand, if the composer were aware of them, but chose to ignore them, that would also be significant.

In spite of Jones' arguments, I am not convinced that James is offering two stories quite as clearly as this chapter seems to suggest. One hardly expects James to write a straightforward ghost story. But what is the motive of the prologue if not to lead us to expect one? The critical reader gradually becomes suspicious that it might not be one after all, but the end seems to clinch that it really was: can anyone really believe that Miles dies under the governess's questioning? That is the twist to the story: the attentive reader prides himself on his ability to see through the narrator, only to be caught out when her story turns out to be true after all!

The editor's survey of the plot of the opera carefully tries to keep both interpretations open. But as a musicologist there are two ways in which she should consider the problem. There are many people still around who were involved in the original production: Myfanwy and John Piper, Basil Coleman, Peter Pears, even David Hemmings (his subsequent career, incidentally, might have been mentioned in passing on p. 127 for the benefit of readers who don't know that the adult actor was once a boy singer). There are occasional references to testimony from such people, but no sign of a systematic oral history project to try to pin down what was thought at the time. (This would need to be conducted with care, since I suspect that some comments from such people have been made in the light of more recent productions.) Then, the score, with its detailed stage directions, needs to be carefully examined. I can see little evidence therein to sustain the 'mad governess' theory. The section I, 5 where Mrs Grose identifies Peter Quint shows her absolutely behind the Governess, and the power of her "Dear God, is there no end to his dreadful ways?" makes a considerable impact in the theatre. Only once later is her attitude different: in II, 7 she does not see Miss Jessel across the lake, in spite of the Governess pointing her out. This could be a stumbling block had it been prepared, but by this stage of the opera we have accepted the reality of the ghosts, and merely seek explanations - either that Mrs Grose is comforting Flora or that the ghosts can only be seen by those they want to see them - not an impossible occurrence for such apparitions. In the final scene, however, the stage directions make it quite clear that Miles is aware of Quint: Quint sings "unseen", and Miles, hearing him, "looks desperately around, but cannot see Quint".

Britten's opera assumes the reality of the ghosts (though he does, of course, invest them with a significance which makes the opera more than just a ghost story). This is hardly surprising: a parable on the corruption of innocence and the power of evil accords much more with his known preoccupations than a psychological study of a neurotic governess, even though some producers have preferred the latter. In fact, one of the leading 'mad governess' producers states clearly (p. 141) "it was evident from the stage directions in the vocal score and the first production that we were meant to accept the ghosts as being real." The consequential general question of the value of productions which disregard the composer's intent is not argued; it relates closely to the concept of authenticity, which is just being taken seriously in staging baroque opera, but not for later works.

I have discussed this point at greater length than a review here might warrant. This can be taken to testify that the book made me think about the opera, and reconsider the score. With its careful construction, it is one that cries out for analysis: I would have appreciated more of that and less on the ambiguities. Despite my disagreements, this is a valuable study: but reader, be critical!

Clifford Bartlett

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IN BRIEF

By Clifford Bartlett unless otherwise indicated

Music publishing, copyright and piracy in Victorian England gathered by James Coover. Mansell, 1985. 169pp £30.00 ISBN 0 7201 1749 6

Beginning at 1881, the foundation of the Music Publishers' Association, and continuing until the major copyright act of 1906 (whose importance is generally forgotten because of the subsequent legislation of 1911), Coover has abstracted the reports and articles on business matters from the *Musical Opinion & Music Trade Review*, supplementing them from elsewhere, particularly the *London and Provincial Music Trades Review* and the minute book of the MPA. Many of the preoccupations, despite the differences in technology, are familiar: copying (but then manuscript, not photocopying), piracy (then of sheet songs, not cassette or video) and even publication by the MPA of a *Catalogue of all Musical Compositions Published in Great Britain*, though that was of new issues, not a cumulation of stock catalogues, and only lasted for 5 instalments (published in the *Musical Times* in 1884-5). International copyright was of particular concern, especially the problems of the U.S.A., and revision of the UK Copyright law. Apart from grouses from retailers (who seem not to have received proper support from the publishers), we see matters from the publishers' viewpoint. A little reading between the lines, however, does suggest that they were operating some quite cosy restrictive practises. In the 1890s, for instance, songs seem to have sold at between 1/6 and 2/- each, yet in 1893 Novello could offer the 67-page vocal score of Elgar's *The Black Knight* at 2/-. Even though the scale differed (Elgar received 2d per copy on sales beyond 500, while many sheet songs seem to have been produced in editions as small as 200), it does suggest that most publishers worked at a pretty low level of efficiency or else made exorbitant profits. The amount of music issued was enormous; an estimate for 1898 gives 40,000 new titles a year, while another figure suggested 20 million copies (excluding pirated ones). Coover provides useful annotations (sensibly printed in the handsomely wide margins, not buried at the end of the book) and there is a thorough index (though beware: individual works appear under title, not composer). One of the curious items mentioned, indexed under, **Suckling, Hours for**, was a bill in 1901, one of whose provisions would "make it an offence for a mother to suckle her babe after 7.45 in the evening"! I found the book fascinating.

Elizabeth Forbes *Mario and Grisi: a biography*. Gollancz, 1985. 225pp £14.95 ISBN 0 575 03606 0

"He was the greatest tenor that ever existed" wrote Queen Victoria on the death of Giovanni Mario in 1883; she was interested in his partner too, and her drawing of Grisi is reproduced here. There is much interesting detail on operatic life in Paris, London and elsewhere, but the somewhat repetitive nature of the couple's professional life tests the reader's patience: perhaps the details of what they sung where could have been listed in an appendix in full rather than dragged into the text.

Ian Copley *George Butterworth and his music: a centennial tribute*. Thames, [1985]. 72pp £5.50 ISBN 0 905210 29 8

Butterworth was born on July 12 1885; he has not, however, needed an anniversary to rescue his music from oblivion, small in quantity though it be, since the Housman songs and the three orchestral pieces (especially *A Shropshire Lad*) are still performed. Copley's tribute is chiefly devoted to the composer's own account of his wartime experiences, as recorded in his letters. There is some mention of his folk collecting and a list of works, but only a couple of pages on the music: not enough to justify shelving the book in the 780s. I would have preferred more on the music, while his war letters deserve publication complete and more accessibly than the privately-printed family publications.

Mosco Carner *Giacomo Puccini 'Tosca'* (Cambridge Opera Handbooks). Cambridge U.P., 1985. 165pp £22.50 ISBN 0 521 22824 7 (pb. £7.95 ISBN 0 521 29661 7)

Mosco Carner, who sadly died a month before this was published, was the author of one of the standard English-language books on Puccini (the other, incidentally, by William Ashbrook has recently been reissued by Oxford U.P.). He provides a thorough account of the opera, with much background information, showing the skill with which the opera was created from

Sardou's play. There are remarks from Tito Gobbi on performance, and an analysis of Act I by Roger Parker. It is presumably because the publisher hopes to sell more copies to the U.S.A. that there is a chapter on American performances. Joseph Kerman's famous anti-Tosca remarks are quoted at length: it's a pity he was not prepared to contribute to the book, since a fuller statement of the reasons why *Tosca*, despite its popular success, is still regarded equivocally in some quarters would have contributed to a clearer identification of the nature of Puccini's achievement.

Mendelssohn and Schumann: essays on their music and its context edited by Jon W. Finson & R. Larry Todd. Durham, N.C.: Duke U.P., 1984. 189pp £32.50 ISBN 0 8223 0569 0

There are 10 essays, disappointingly only one actually linking the two composers whose paths crossed so much: Leon Plantinga on Schumann's critical reaction to Mendelssohn. But there are interesting individual contributions: Roesner on the sources of the *Davidsbündlertänze*, Krummacher's account of the autographs of Mendelssohn's posthumous chamber music (their emergence in Krakow shows that the composer had abandoned the quintet op. 87, but that the quartet op. 80 is a finished work), Finson on Schumann and Shakespeare and Todd on Mendelssohn's Ossianic manner. There is much to be said for producing articles in a fairly coherent and indexed book instead of scattering them across a variety of periodicals.

F. Alberto Gallo *Music of the Middle Ages II* translated by Karen Eales. Cambridge U.P., 1985. 159pp £22.50 ISBN 0 521 23049 7 (pb. £8.95 ISBN 0 521 28483 X)

This is the third of the four out of 12 volumes in the *Storia della Musica* series whch CUP will publish in English. Originally issued in 1977, the bibliography has been updated. Considering that the main text only runs to just over a hundred pages, a surprising amount of ground is covered in some detail. Monophonic music has been covered by Cattin in vol. I; this takes us from Notre Dame to the mid 15th century. There are certain features which characterise this as an Italian product, most notably the interest in the texts. The under-representation of English music counterbalances British writings on the period! The index could usefully have included the manuscripts mentioned.

Delbert A. Dale *Trumpet technique*. Second edition. Oxford U.P., 1985. 102pp £4.95 pb. ISBN 0 19 322128 4

Frederick Thurston *Clarinet technique*. Fourth edition. Oxford U.P., 1985. 107pp £4.95 pb. ISBN 0 19 322364 3

Dennis Wick *Trombone technique*. Second edition. Oxford U.P., 1984. 133pp £4.95 pb. ISBN 0 19 322378 3

Originally published in 1965, 1956 and 1971 respectively, it is excellent that these handy little books have been updated and are still quite cheap. The clarinet volume is of quite mixed authorship: it first appeared three years after Thurston's death, so Thea King's contributions may well have been quite substantial from the start; she has been responsible for subsequent editions. Alan Hacker contributes the chapter on 20th century music, and Georgina Dobrée the 50-page repertoire list, which is, not surprisingly, considerably more extensive than in the other volumes. Only Wick makes any mention of the revival of the earlier forms of his instrument; Dale's list of what instruments he and Philip Jones would use for various standard orchestral works doesn't allow for the possibility that the choice might not always be merely one of convenience to the player.

Timothy J. McGee *Medieval and renaissance music: a performers' guide*. Toronto U.P., 1985. 273pp £20.00 ISBN 0 8020 2531 5

This is an attempt to explain to the performer how to approach music before, roughly, 1600. The period is in some respects too wide for a unified approach, yet the strengths of the book come from McGee's ability to survey the problems broadly and offer much general good advice, making clear both the changes and the similarities over the four centuries he covers. The emphasis is perhaps a little too much on instruments - the present, probably correct, tendency is to use voices more and instruments less than a few years ago - and the omission of chant is regrettable. It should be read critically: but amateur enthusiasts in particular will find much of value here, and serious students may well benefit from being forced to think about a range of music wider than that with which they may be specifically concerned.

Leopold Mozart *A treatise on the fundamental principles of violin playing* translated by Editha Knocker. Second edition. Oxford U.P., 1985. 235pp £11.95 pb. ISBN 0 19 318513 X

This is still the most valuable introduction to early violin technique, even if players are now more critical about the extent of the repertoire for which it is appropriate. This welcome paperback reprint includes an additional 4 pages by Alec Hyatt King.

Edwin M. Good *The Eddy collection of musical instruments: a checklist*. Berkeley: Fallen Leaf Press, 1985. 91pp $19.95 ISBN 0 914913 02 6

Ruth and G. Norman Eddy live in Cambridge Mass. in a house filled with instruments (this catalogue lists 411) dating from the 18th century onwards. Good's list is classified by instrument type, giving maker, material, number of keys or system and date - not a full description, but enough to tell the researcher whether an instrument is likely to interest him. Norman Eddy also produces documentary oil paintings of his instruments, and these too are listed. There are two lists of makers, one alphabetical, the other geographical.

Bruno Monsaingeon *Mademoiselle: conversations with Nadia Boulanger*, translated by Robyn Marsack. Carcanet, 1985. 141pp £6.95 ISBN 0 85635 603 4

This begins with an author's note saying "These conversations with Nadia Boulanger obviously never took place". His qualifications of that disarming statement, however, still leave the reader not knowing whether any particular phrase was or was not said by her. The result gives a picture of the great teacher which accords with that familiar from other reminiscences and interviews, so is fascinating to read: but it cannot be quoted, since who knows when the quotation is Boulanger or Monsaingeon? With the tributes included by Bernstein, Berkeley, Doda Conrad (a singer in the famous 1930s Monteverdi performances), Cuénod, Menuhin, Perahia, Schaeffer and Valéry there is no such problem.

W. A. Mozart *The six 'Haydn' string quartets: facsimile of the autograph manuscripts ... with an introduction by Alan Tyson*. The British Library, 1985. 148pp. £75.00 ISBN 0 7123 0051 1

This beautiful publication deserves the widest possible circulation, if only to dispel the myth of the perfection of Mozart's manuscripts. One does get the sense of a composer at work here, even though alterations are comparatively few. The introduction gives full details of the make-up of the manuscripts and the paper. Since the user will need to compare the facsimile with modern editions to study the revisions Mozart made for publication, it would have been useful if the number of the first bar on each page had been discreetly added at the foot of the page with the printed foliation. I hope libraries who buy it will not restrict it to their reading rooms: far better encourage users to borrow it with a set of records.

Ernst Bloch *Essays on the philosophy of music* translated by Peter Palmer with an introduction by David Drew. Cambridge U.P., 1985. 250pp £27.50 ISBN 0 521 24873 6 (pb. £10.95 ISBN 0 521 31213 2)

Bloch is much less well-known here than Adorno or Lukács, so a volume of translations is welcome. The main substance comprises extensive extracts from *Geist der Utopie* (1918, rev. 1923) and *Das Prinzip Hoffnung* (1959); but only three of the other essays in the German anthology *Zur Philosophie der Musik* (1974) are included. There is a contradiction between Bloch's rejection of the importance of musical history and musical taste, which is so dated that any ideas founded on it must be chiefly of historical interest. Whether absolute truth (in history or philosophy) is a relevant ideal to our historico-relativistic culture is debatable; but this usefully makes available for the English reader one strand of Germanic musical aesthetics.

The new Monteverdi companion edited by Denis Arnold and Nigel Fortune. Faber and Faber, 1985. 361pp £17.50 ISBN 0 571 13148 4 (pb. £10.00 ISBN 0 571 13357 6)

This has considerably changed since its parent was published 17 years ago. Then, its most valuable section was the extensive selection of Monteverdi's letters; with Denis Stevens' com-

plete edition, this section (taken from that version) is less important: probably more useful for private buyers of the paper back than for libraries, which should have the complete volume. The sections on 'the musical environment' and 'thinker and musician' are virtually unchanged, except that Denis Stevens' chapter on Book VIII (available elsewhere anyway) is replaced by a new chapter by John Whenham on the later madrigals and madrigal books. The rest of the book is new: two good, but very different, chapters on the Mantuan stage works (Iain Fenlon) and the Venetian operas (Jane Glover), and a brief survey of performing practice by Denis Arnold. There is a thorough bibliography and index.

Malcolm S. Cole and Barbara Barclay *Armseelchen: the life and music of Eric Zeisl.* Greenwood Press, 1984. 441pp £35.00 ISBN 0 313 23800 6

Zeisl (1905-59), an Austrian Jew who, after 5 years' wandering, settled in Los Angeles in 1944, is very little known: *New Grove* devotes half a column to him, as does Baker. This book is part biography, part study of the music, with a 150-page thematic catalogue whose incipits are thorough enough to give some idea of the style of the music. It is eminently sensible that composers be thoroughly documented while their papers and manuscripts are still available (fortunately, in Zeisl's case they have been kept together, mostly at UCLA), and family (in this case, a widow) is still around to fill in details. The title of the book is that of Zeisl's first published song.

Elliott Antokoletz *The music of Béla Bartók: a study of tonality and progression in twentieth-century music.* University of California Press, 1984. 342pp £35.50 ISBN 0 520 04604 8

The author's previous publications have been on the *14 Bagatelles* and the 4th string quartet, which dominate the discussion here. They are used to study how Bartók constructed a musical language, with less publicity than Schoenberg but in no less intellectual a manner; we can then see more clearly how whole movements and works are put together. An important, if virtually unreadable book, with insights which complement Lendvai's golden section approach.

The Cambridge music guide edited by Stanley Sadie with Alison Latham. Cambridge U.P., 1985. 544pp £15.00 ISBN 0 521 25946 0

In some ways, this resembles Daniell T. Politoske's *Music* (see *Brio* 21/2 p. 78), though this is more thorough, contains more information, and is better laid-out. After introductory chapters on elements, instruments and structures, there is a chronological survey of Western music, interrupted by sections on particular pieces which the reader can hear on record (the text of the book seems to imply a companion set of records, but no details are supplied in the accompanying publicity). A final section by Wilfrid Mellers covers traditions of mostly American popular music. Omission of non-Western music is sensible, though more might have been said on Western folk traditions. In general, this is a good presentation of musical history; but it seems to have been produced too quickly. On nearly every page I found a distorted emphasis, sometimes a mistake, that a more thorough reading would surely have eliminated. The pictures are excellent, but could have been more closely integrated; why, for instance, a facsimile and picture of Gherardello da Firenze, with a reference to a discussion of Landini? Surely it would have been possible to change either the illustration or the work discussed so that they were the same.

Joann Skowronski *Aaron Copland: a bio-bibliography* (Bio-bibliographies in Music, 2). Greenwood Press, 1985. 273pp £35.00 ISBN 0 313 24091 4

The 'bio' section is short - 5 pages, followed by a chronological list of works giving date of première, timing, dedication and publisher, but not detailed scorings nor the actual dates pieces were composed. A discography lists 376 items alphabetically under the title of each work; the inclusion after the title of its number in the work listing would have been useful. The bibliographical section, containing 1192 items, most of whose contents are usefully described, is divided into writings by Copland and writings about him. I find it odd that, in a listing arranged alphabetically by author, anonymous press articles appear under the title of their headline: who ever remembers them? Entry under the name of the paper, or in a separate chronological sequence might have been more useful. But there is a thorough index, so it doesn't matter too much. Other composers to be covered in this promising series are Thea Musgrave and Samuel Barber.

Janell R. Duxbury *Rockin' the classics and classicizin' the rock: a selectively annotated discography.* Greenwood Press, 1985. 188pp £29.95 ISBN 0 313 24605 X

This has two main sequences, rock versions of 'classical' music and classical-style arrangements of rock music; further shorter sequences list rock groups recorded with classical orchestras and choirs, groups that have performed thus (even if not recorded), rock music simulating a baroque or classical sound or structure (note the changed meaning of 'classical'), and rock music influences on classical music. Some classifications merge into others, but there is a thorough index, which brings together entries for e.g. The Beatles using classical instruments, their parody of classical works (the relationship between *Because* and the *Moonlight Sonata* is precisely specified) and Beatle music arranged by Rifkin, Spiegel and many others (including anonymously for the 8 cellos of the Berlin Philharmonic). They are the group most prominent here. The annotations give information on chart success and details of how the styles are interrelated. Definition of *rock* is not attempted. This will be a most useful reference book.

American vocal chamber music, 1945-1980: an annotated bibliography compiled by Patricia Lust. Greenwood Press, 1985. 273pp £35.00 ISBN 0 313 24599 1

544 pieces are included. Entries list composer, title, publisher, author of text, instrumentation, timing, first performance, commissioner and dedication, though apparently only when the information is in the score; no editorial timings are given. A couple of late Stravinsky pieces are counted as American, but not Schoenberg's *Ode to Napoleon*. The annotations tell the prospective performer about peculiarities of notation and technical problems, mostly from the singer's point of view - but no value judgments! Appendices list the contents by instrumentation and numbers of performers.

The Royal Society of Musicians of Great Britain: List of members 1738-1984 compiled by Betty Matthews. The Society, 1985. 253pp £14.00 ISBN 0 9509481 1 X

The Royal Society of Musicians is probably familiar to most of us as Britain's oldest musical charity which has been active for the last two and a half centuries in helping professional musicians and their families in sickness and old age. Its archives have, hitherto, been completely unexplored and on the 250th anniversary of the Society's birth appears a publication designed to rectify this state of affairs. Entitled 'List of Members 1738-1984', the bulk of this publication comprises the names of its members in both alphabetical and chronological sequence. The alphabetical sequence provided dates of birth and death when known. One of the three proposers of a suggested member was obliged to provide a thumbnail sketch of the musician concerned, and these appear even with the all too frequent added observation that he was "expelled for non-payment". (Such revelations are naturally confined to the 18th and 19th centuries.) This publication provides an illuminating insight into the identities of the musicians of the period. The famous rub shoulders with the obscure, and if it's the obscure that interest you, this book may become indispensable to the shelves of an academic library.

Patrick Mills

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MUSIK-BIBLIOTHEK DER STADT LEIPZIG

After the recent IAML conference in Berlin my wife and I spent a few days in Leipzig. While there we visited the Musik-Bibliothek der Stadt Leipzig and saw something of its outstanding collections. The library has an excellent series of its own publications, which it does not sell but supplies to other libraries on an exchange basis. Nine publications appeared in the period 1960-1982 (of which I can happily provide details), and the library is keen to arrange exchanges which will allow it to receive important but lesser-known reference works from the U.K. The address is:

Musik-Bibliothek der Stadt Leipzig
DDR-7010 LEIPZIG
Ferdinand-Lassalle-Strasse 21
Germany (DDR)

John May