

Music Library

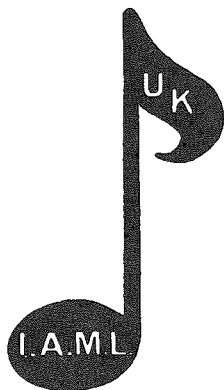
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BRIO

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

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Spring/Summer 1986

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MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES

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Libraries and librarians in the UK may obtain copies of *Brio* by becoming members of the United Kingdom Branch of the International Association of Music Libraries, Archives and Documentation Centres (IAML:UK). In addition to copies of *Brio*, they will also receive copies of the *Newsletter* and of *Fontes Artis Musicae*, the journal of the international body.

Membership rates as follows:

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AVE ATQUE VALE!

A glance at the directory on the opposite page will show that this is very much a time of change for the Branch. First welcome must go to our new President, Malcolm Jones, Music Librarian of Birmingham Public Libraries. Malcolm will be well-known to many readers, as an active member of the Branch over a long period, as a contributor of trenchant articles and reviews to *Brio*, as a speaker at conferences, as sometime joint-occupant (with Clifford Bartlett) of the *Brio* editorial bed of nails, and, not least, as the author of *Music Librarianship* (London: Bingley, 1979), one of the more readable introductions to the profession.

Farewell, but not *adieu*, to Roger Crudge, who relinquishes the presidential reins. During his tenure, he has had to grapple with the complexities of the international constitution, and present the Branch's case for revisions thereto. His lucid account of the changes the UK Branch wishes to see is published in this issue of *Brio*. As immediate past-President he will continue to make a valued contribution to the work of the Branch.

Welcome to Rosemary Hughes, who takes over as Branch Treasurer from Pam Thompson, who has maintained the Branch's financial equilibrium during the past five years with great efficiency. Welcome also to Karen Manley, who takes over as Newsletter Editor; Margaret Critchley, the new minutes secretary - a thankless, but vital, task; and a belated hello to Celia Prescott, whose work as Statistical Survey Officer began last year. Her first survey (for 1985) has now been published, and can usefully be compared with Roger Taylor's 1984 Survey. Details are contained in an advertisement in this issue. Please note that orders should be sent to the Publications Officer, John Gough, and not to Celia or myself. Celia has also produced an account of the 1986 Study Weekend at Reading for this issue.

Earlier this year the musical world was saddened by the news of the death of Peter Pears. This year also marks the 10th anniversary of the death of Benjamin Britten. The Britten-Pears Library at Aldeburgh is an important memorial to both these men, and a vital source of research material for the study of Britten's music. Its librarian, Paul Wilson, contributes an article describing the development and work of the library. Important contributions to the development and understanding of contemporary music have been made over recent years by the national Music Information Centres. The work of the British Music Information Centre, and its confrères in Scotland and Wales, is described in this issue.

An exciting new development in the bibliographical (discographical?) control of sound recordings is the recent announcement of the setting-up of the National Discography Ltd, which aims to be the ultimate source of information on all things vinyl (or shellac, or metal ...). Its MD, Malcolm Tibber, sets out the aims and the means. Finally in this issue, a guide to selecting modern jazz recordings, with a few suggestions for purchase, prepared by Chris Clark of the National Sound Archive.

In the last issue of *Brio*, I made a request for articles. Obviously, somebody out there read it, and the response has been encouraging, but there will always be a need for articles - scholarly, technical or controversial - on any subject likely to be of interest to music librarians. If you have a view you want to share, or an innovation you want to publicize, or a bibliography painstakingly brought to fruition, please get in touch.

IAML:UK STUDY WEEKEND - READING 1986

Celia Prescott

My arrival at 'Reading 1986' was greeted with amusement by those members of the Courses, Conferences and Meetings Subcommittee seated at the Registration Table in Reading University's St. George's Hall - I'm told others have cycled at least 2-3 miles from railway stations to arrive at IAML:UK gatherings in the past (including our President!) so was I really that different in having cycled all 130 miles from Nottingham to Reading? To have arrived on a penny-farthing would indeed have been going against the grain of the 'Future' theme of the Study Weekend, but my racing bike (complete with aerodynamic tubing!) was far from archaic, and totally compatible with the 'Looking Forward' theme of this year's gathering of UK music librarians - apart, that is, from the French frame, which did not quite match the subsidiary English theme of the Conference!

The opening paper of the proceedings, given by Roger Wright of the British Music Information Centre, and entitled 'Promoting English music: the work of the BMIC', combined both themes of the Study Weekend as it looked forward to the promotion of English music in the future. The browsing and promotion functions of the Centre, particularly in the field of unpublished music, were stressed in Mr. Wright's extremely enthusiastic exposition of British twentieth-century music. Being truly British, the BMIC includes English, Welsh, Scottish and Irish music, and apparently also operates a 'dating service'(!) putting the users of the Centre - performers, students, researchers and commissioners - in touch with composers. An article on the BMIC is printed elsewhere in this issue of *Brio*.

All three sessions on Saturday morning were concerned with future developments affecting music librarianship, beginning with a fascinating talk by Hugh Cobbe, the new Head of Music Services in the British Library, in which the BL's music services were considered against the background of the British Library's 1985-90 plan 'Advancing with Knowledge'. On the acquisitions front, he outlined problems relating to the BL's policy of comprehensive coverage. One interesting point he made was that publishers' hire scores, not covered by copyright deposit, were at present an identifiable gap in the BL's collections, and the BL was therefore inviting publishers to loan selected hire scores for microfilming. These will then be available for consultation in the British Library. The creation of a national music database was also mentioned as a likely possibility (paralleling the National Discography); the Catalogue of Printed Music will be completed within two years and it is hoped a computerized, in-house database will be in operation by 1991. Hugh Cobbe announced an agreement with KG Saur for a cumulation of the British Catalogue of Music, as reported elsewhere in this issue. As regards public services, 1994 is the goal for providing all music services (printed music, manuscripts and music literature) from one focal point, namely the BL's new St. Pancras building, though at present there are no plans to house the National Sound Archive there. More musical events are also planned, encouraging composition and performance alongside the academic study of music. Cooperation with Harvester Press is making commercially available on microfilm music manuscripts held by the British Library.

In the next session, Malcolm Tibber introduced the National Discography. An article elsewhere in this issue of *Brio* reduces the need for a detailed resumé of his paper here, except to say that it is a complex and comprehensive system providing an enormous range of cross-reference information and cross-referencing access. Four long term aims were highlighted: the production of printed catalogues by 1990 by the National Sound

Archive, who will have all print rights to the National Discography; an online database available around 1990, operated by the Mechanical Copyright Protection Society, who will control all online rights to the National Discography; and, in the future, use of the National Discography for online ordering and as a centralized copyright and royalty bureau.

Denis de Freitas of the British Copyright Council delivered the final paper of Saturday morning on the future of music copyright law. Copyright law has been under review in this country for more than ten years, since the appointment of the Whitford Committee in 1974 and the issue of a Government consultative document in 1981. Mr. de Freitas outlined current copyright law in this country, what the copyright owner has control over and the conditions works must fulfil to be entitled to copyright protection. Technology has undoubtedly led to new problems regarding copyright but it has also created new opportunities. A new copyright Bill, possibly during the 1986/87 Session of Parliament, is expected to take account of technological developments since the 1956 Act and might propose a tape levy as well as increasing the control of copyright owners over the rental and hiring of materials.

Saturday afternoon saw a visit to the historic Eton College Library, which took delegates back rather than forward in time, but an enjoyable time was had by all. Less enjoyable perhaps, for those involved, was the marathon four-hour meeting of the Working Party on Vocal Sets back at St. George's Hall, which began as we departed for Eton and which was still in progress when we returned!

Saturday evening returned to the subsidiary theme of the Study Weekend with an illustrated lecture and recital by members of the University Music Department - Margaret Laurie, the Music Librarian, spoke on editing Purcell, and Christopher Kent, a lecturer from the Department, illustrated the problems of editorial procedure using the Elgar Organ Sonata, Op. 28, as an example. Both speakers provided us with a fascinating insight into the task of editing and displayed their comprehensive knowledge of their respective composer specialities. A short concert by students from the Department followed, including a performance of Purcell's 'If music be the food of love' with the soprano singing the verses using different editions.

Sunday morning's sessions were very definitely given over to 'high tech', beginning with Mark Sutton of the Guildhall School of Music and Drama on 'Compact discs and after'. Following an examination of the history of sound recording technology, he looked forward to music sound centres operated by credit cards!

After this Peter Godwin, Middlesex Polytechnic's music and media specialist, spoke to the gathering on music videos in libraries. It seems no library should be without this useful resource but sadly few of the libraries represented did in fact have them already. Videos of performance seminars, masterclasses, conference proceedings and teaching practice were particularly relevant to the librarians of academic music departments. In a wider context, the availability of educational and documentary programmes was also mentioned, together with opera videos which are becoming increasingly cheaper. The distinction was made between the two separate video markets - educational/training videos and home videos, only the latter, in general, being available to public libraries. The bibliographical problems of how to find out what is actually available were highlighted, as were various schemes of licensing off-air recording.

Andrew Potter of OUP and Richard Vendome of Oxford University's Music Faculty captivated the whole audience, including even those wary or scared of 'high tech', with their demonstration of the Oxford Music Processor (OMP) in their talk on 'Electronic Music Publishing'. The system was originally developed by Richard Vendome for personal use as an academic tool, but latterly, with funding from the British Technology

Group, it has been developed into such a sophisticated system that OUP have now taken out a licence to market and produce the system for commercial applications. The system is an efficient way of storing music symbols in a computer with input via a normal QWERTY keyboard. Parameters are set in advance - staves, clefs, number of parts - the programme loaded, and the notation then plotted polyphonically, top to bottom, left to right; the computer draws bar lines automatically as it has been told beforehand the time signature and which beat the music is starting on! OMP, once available (late 1986), will greatly increase the productivity of music copyists. Hopefully, full use will be made of the computer's abilities, leading ultimately to more music being more widely available. One of its many wonders is that it will be able to print a single individual part direct from a full score (will replacing orchestral parts become less of a problem?). Copyright implications are huge and problems relating to accessibility have still to be decided. The system will not only be useful to music copyists, but also to scholars, composers, arrangers, printers, publishers and the media. Importantly though, the OMP is intended for musicians rather than computer whizz-kids. And the cost of the software? - approximately £600 plus VAT.

Sunday afternoon was given over to the IAML:UK Annual General Meeting, followed by the Report and Information Session. The first part of the proceedings witnessed the change over in Presidency from Roger Crudge to Malcolm Jones with due tribute paid to the man 'stepping down'. The Annual Report included for the first time this year reports from the various committees, but this did not limit the wide range of reports given during the second part of the afternoon, where news of current developments in music librarianship throughout the country was given, and which included a lively discussion on the interlending of music sets.

Monday morning, in line with the gathering being a Study Weekend, saw for the first time a series of workshops on a number of wide ranging themes, again all looking forward, with each delegate attending a session relevant to their own interests. An Open Forum immediately following allowed everyone to find out what had been going on elsewhere! The 'Education for Music Librarianship' workshop expressed the view that there was a great need for continuing education, particularly in light of the fact that library schools were no longer offering subject specialisms, including music. The 'Music Bibliography' workshop drew attention to the need for avoiding the duplication of effort (the numerous Song Indexes in existence around the country were mentioned) as well as discussing union catalogues and bibliographies. The 'Music Publishing' workshop referred to the decline in the sale of printed music and to missed opportunities by music publishers in satisfying the growing 'nostalgia' market. The workshop on the 'Management of Decreasing Resources' identified the various types of cuts which might be experienced by music libraries, and offered a variety of suggestions which, while not altering the cuts themselves, may well reduce the severity of cuts imposed. The 'New media in Libraries' workshop, while welcoming new technology, drew attention to the danger of a reduction in browsing facilities and called upon IAML:UK to be ready to protect music library services from any threats the new technology might pose. The 'Library Publicity and P. R.' workshop concerned itself with ultimate customer satisfaction and discussed a variety of methods of library publicity which could help to this end, including calling upon IAML:UK to consider producing a series of Music Library Posters.

The 1986 Conference was attended by a record number of over 100 delegates (plus one bicycle!). The above Report has only been concerned with the official proceedings but, as always, informal contacts outside the organized sessions increased the value and interest of the Study Weekend. The Branch owes much to the Courses, Conferences and

Meetings Subcommittee for a stimulating weekend with special thanks going to David Horn, Jacqui Cooper and Linda Barlow for their efforts in organizing it. Delegates left Reading not only looking ahead to the future in their own particular music library, but also LOOKING FORWARD to 'St. Andrews 1987'!

* * * * *

THE BRITISH CATALOGUE OF MUSIC

Established in 1957 as the printed music section of *British National Bibliography*, the *British Catalogue of Music* (BCM) had a reputation which spread beyond the music library community, largely because its classification scheme, designed by E.J Coates, was the first published example of faceted classification. The fact that it has never been widely adopted is more a comment on the inertia effect of the universal schemes, such as Dewey and Library of Congress, than a criticism of the scheme itself.

In recent years, music librarians have increasingly bemoaned the lack of cumulated editions of BCM, which made it an unwieldy and time-consuming bibliographical tool. They will welcome the recent announcement by the British Library that it has signed a contract with K G Saur for the publication of a cumulated edition of BCM. It is intended to include all the volumes so far published (1957-1985) in one sequence. Saur say they hope to publish some time during 1987, after completion of the *Catalogue of Printed Music*.

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES & DOCUMENTATION CENTRES

United Kingdom Branch

Annual Survey of Music Libraries 1985

edited by **Celia J. Prescott**

ISBN 0 9502339 2 7 Price £4.00

*This invaluable survey of music libraries of all types throughout
Great Britain, now in its second year,
is available from:*

John Gough, Music Library, Central Library,
Lower Parade, Sutton Coldfield, B72 1XX

REPORT AND INFORMATION SESSION

Anna Smart

This session, once again ably chaired by Alan Hood, took a slightly different form this year. This change was brought about by the inclusion, for the first time, of the reports from the subcommittees in the Branch's Annual Report. The representatives of each of the subcommittees provided an update of their activities and were then open to questioning.

Bibliography. The latest news had been included in the recent *Newsletter* (no. 10, March 1986). The main news was that contact had been established with the library officer of the National Trust, who had promised to look out for any collections of interest and liaise with a local music librarian. There is no doubt that there are collections of interest outside the 'normal' library network.

Cataloguing & Classification. The suggested list of thematic catalogues and their recommended abbreviations is now almost ready for publication.

Courses, Conferences & Meetings. Demand for courses has been very encouraging. 50 people attended the LA/IAML course on Music Library services in a multi-cultural society. It is hoped, at a future date, to publish some of the papers given on this occasion.

The joint meeting with IASPM has been postponed and may now take place in October. The outline programme for the remainder of the year is: visit to British Music Information Centre, 4th June; Royal Northern College of Music, Autumn; BBC libraries, Spring 1987. The 1987 Annual Study Weekend will be held at St. Andrew's University, 3rd-6th April. The call for papers will be going out shortly.

The course at Birmingham for library assistants was well-received and is being repeated at Reading (23rd April) and Hull (12th November). There are tentative plans to organize further repeats of the course in Newcastle/Edinburgh in Spring 1987.

Tony Reed reminded members that visits to the British Library Document Supply Centre by individuals are possible.

Thanks were expressed to Linda Barlow for her work as the local contact for this Annual Study Weekend.

Publications. Thanks were expressed to Bob Stevens for his work on the Newsletter since its inception. Karen Manley takes over as editor.

Members were reminded that Raymond McGill is still receiving updates for BUCOMP.

Trade & Copyright. Malcolm Lewis has been working on the specification for the ISMN. Discussions have been held with Andrew Potter (representing the MPA), on this subject and that of a music database. The main problem with the latter is the nature of the entries as different users would require different levels of information. There was the possibility of a feasibility study of existing databases. The German equivalent of the MPA has welcomed the proposals for the ISMN and German libraries have expressed interest. The most encouraging news is that other music publishers in this country have already indicated their support. The revised Code of Fair Practice has been published and copies are available from the MPA.

Alan Pope thanked Malcolm Lewis for his work as secretary of the subcommittee, and also Ian Dewar, who had ably replaced him.

Other news:

Cuts in music libraries. Malcolm Lewis spoke about what the Branch is trying to do. He emphasised the need to keep the Branch informed of potential cuts; Roger Crudge spoke of the need to mobilize local support.

ERMULI Trust. John May, who was pleased to welcome Richard Wheeler-Bennett, Chairman of the Trustees, reminded members of the origins of the Trust. The Trust is to be launched on 23rd April at the Royal Society of Musicians. Sir Charles Groves will speak at the reception, following which an appeal will be launched for funds. The aim is to raise a capital sum of £250,000.

Statistical Survey. Celia Prescott, editor of the survey, expressed concern that not all libraries had responded. It will be difficult to make comparisons on an annual basis unless all libraries continue to reply. The forms will be sent out at the end of May/beginning of June, for completion by the end of September. They will include a request for information about compact discs.

Roger Taylor, editor of the first survey, complimented Celia on her work on the latest one.

LISC Report. David Horn reminded members of the paper given by Royston Brown at Bangor. The Executive had established a Working Party to consider his 10 points. It had met on 3 occasions but was awaiting the publication of the LISC Report, FD3. He had attended the LISC Annual Meeting in March, at which some of the points had been discussed.

BUCOS. The British Library Document Supply Centre is now close to being able to produce an initial draft in-house. Tony Reed has received 2000 new entries; 5000 additional locations. Decisions made by the Publications subcommittee have been reported in the *Newsletter*.

Vocal sets guide. Malcolm Lewis, in reporting on the work on this guide, suggested that this is the first time that the interlending of vocal sets has been analyzed. It is intended that the manual being drafted by the Working Party should have an introduction and 4 sections. This led to a wider discussion including concern that some users are now approaching other libraries direct because their own authorities are opting out of obtaining parts and sets. Several problems of this nature emerged and it was suggested that these points should be raised with the appropriate national committee.

Regional news. *London.* Harrow - the sound recordings budget has been cut; folk is now included in GLASS; Redbridge has a new library with a good audio-visual department. *Northern.* There have been 3 meetings of the music librarians. Work is progressing on a new vocal sets catalogue.

Kirklees, Huddersfield. There is no longer a post of music librarian and it is not clear what will happen to the music service.

Finally(!) Roger Taylor expressed concern that many music librarians are having drama collections thrust upon them. There was general support for those thus affected and for a course on this subject.

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THE CONSTITUTION OF IAML: A UNITED KINGDOM VIEW

Roger Crudge

The following article was written for Fontes Artis Musicae, and is expected to appear in the next issue. It is reproduced here with the kind agreement of André Jurres, editor of Fontes. The object of publication in Brio is to ensure its widest publicity, and to notify Branch members of the steps taken by the Branch to carry into effect the wishes expressed at the Annual General Meeting at Bangor in April 1985.

(The article is followed by the draft suggestions for the Rules of Procedure referred to, but not included, in the article).

Librarians join IAML in order to exchange information and ideas about their work as music librarians, not to discuss constitutions. Therefore, anyone raising this topic must offer a justification for doing so if they are not to be accused of wasting their own and other people's time. However, the Council of IAML is itself bringing forward proposals for changes to the Constitution, and the United Kingdom Branch is of the opinion that as members are being asked to take time to consider such matters they should have an opportunity at the same time to examine alternatives open to them. It is in this spirit that we offer the following suggestions which we hope to place before members present at the next Assembly in Stockholm. We invite our colleagues everywhere to consider them so that whatever decision is reached in 1986 reflects the conscious judgement of us all.

The United Kingdom Branch is surprised at the apparent fear of the Board and the Council of a more democratic approach to elections to the Board. The proposals being put forward by the Council for the consideration of the Association's members retain the device whereby the Council filters all nominations put forward by members of the Association. This is intended to help avoid confusion on the part of members, and to introduce some kind of balance of interest both as to the types of library represented and the geographical spread of membership. Clearly these are good objectives, but they are considerations which members are capable of working out for themselves. We have been very fortunate in our officers, and in Board and Council members, but the United Kingdom Branch does not believe that this arrangement is in the long-term interest of the Association. The Council's voting membership is mainly composed of national representatives, and is therefore broadly representative of the Association's members. If the Board were entirely subordinate to the Council its membership might be less important, but, being a smaller body than the Council it is clearly easier to call a meeting of the Board, and this gives it a greater significance than that of a sub-committee of the Council. Furthermore, at the Como Congress (1984) the Board intercepted and altered the recommendations of the Constitutional Commission which had been asked by the Council to report back to the Council. If the Board has or claims this kind of authority it is clear that its membership is of direct concern to us all, and that the views of the Association's members on its composition should not be diluted or filtered.

Therefore we propose that any change in the Constitution should allow direct nominations to the offices of President and Vice-Presidents by members of the Association. We are conscious that in most circumstances members will want to know which candidates the Council supports. Therefore we propose that the Council continues to make nominations for these elected offices, and that there should be a short interval after these nominations are published in which ordinary members of the Association can add further nominations if they wish. We do not expect an embarrassing flood of nominations

and we believe that fears that this will happen are groundless. The voting papers will name the candidates, indicating those put forward by the Council and naming the sponsors of any other candidates. This arrangement would achieve three useful objectives:

- 1) Safeguard the right of members to make a direct contribution to the nomination of Board members.
- 2) Safeguard the Board and the Council from any suspicion by the members of the Association that nominations to the Board were manipulated in order to exclude particular groups or types of members from adequate representation.
- 3) Show clearly the source of each nomination, and thereby help members cast their votes.

An inescapable problem for the Association is that many members are not able to attend our congresses; the year-round nature of library work, especially in public libraries, means that there can never be a time at which all our members, or even all those who wish to attend, can do so. In addition the need to hold our meetings in different countries means that each assembly represents substantially different electorates. In most respects this is admirable, but it makes consistency of decision-making difficult to achieve. In order to avoid this problem, and to prevent members being disenfranchised by distance, we suggest that major decisions of the Association – those concerning the Constitution – should be based on prior circulation of proposals to all members, and that no amendments to such proposals can be accepted at the Assembly. This would allow the use of postal votes by those members of the Association not able to attend the Assembly.

We welcome the proposal of the Council to require professional branches of the Association to give notice of the date of the meeting at which their election for officers is to take place. There are many problems in running an association such as this which has limited funds but must operate on a world-wide scale, and we applaud this step to make more information available to its members, and make it easier for them to take part in its work. Information on the composition and work of all professional branches, project groups and subject commissions should be available on a regular basis so that the many members of the Association who work in isolation are enabled and encouraged to contact their colleagues doing similar work in other countries. We welcome the steps already taken on this matter. In this connection we would like the Constitutional Commission, which also has legal and copyright interests, to become more widely known. Clearly much of its work is of a precise and detailed nature, not suitable for large-scale meetings. However, a working meeting, with observers could be considered, and an occasional open meeting at which members of the Association could raise topics for its consideration might be possible. Several sessions at Berlin considered various aspects of copyright, and these might be brought together under this body. The inclusions of a native French-speaking expert should be adopted in view of the nature of the Commission's work and the value of French as one of the Association's languages.

It is also proposed that the provision in the Constitution for the appointment by the Board of a national delegate in those rare instances where it is not possible to select one by the usual procedures should be changed to transfer this power to the Council as being more appropriate.

The changes to the Constitution which would be necessary to effect the above proposals are formulated as follows:

Article V (2) Paragraph 2

— delete the existing paragraph (commencing 'It shall nominate ...') and replace it with the following:

It shall nominate at least one candidate for the Presidency, and at least one for each vacant Vice-Presidential seat. The nominations shall be communicated to all the members of the Association, with an invitation to make further nominations.

Article V (2a)

- (Commencing 'Any country ...')
- delete the last word (Board) and replace it by the word 'Council'.

Article IX

- delete the existing text and replace it by the following:
 Changes to the Constitution
 The Constitution may only be changed by a vote at a regular General Assembly, which shall, in addition to the admission of authorized proxy votes (Article V (1)), admit postal votes as provided in the *Rules of Procedure*. Changes not supported by the Council shall require a two-thirds majority of all the votes cast.

The proposal concerning the elections for the President and the Vice-Presidents if accepted would require changes in the *Rules of Procedure*. This is a matter within the competence of the Council (Article XI). The United Kingdom Branch has drafted proposed revisions of the appropriate rule (Rule VI) which it has offered for the consideration of the Council.

The proposal for the revision of the method of changing the Constitution has been framed in a similar way, so that detailed application of the new article can also be by way of the *Rules of Procedure*. Accordingly a new rule has been drafted and has been offered to the Council.

Due to the irregular date of the Annual Congress, varying from May to September, it is necessary to provide a time-table allowing for any necessary procedures to take place within a period of thirty-three weeks, not a full fifty-two week year. We believe we have in our draft *Rules of Procedure* provided such a time-table, and that the proposals we have made are practical, as well as in the best interests of the Association.

APPENDIX

Suggestions by the United Kingdom Branch for changes to the Rules of Procedure to implement Constitutional changes proposed to the General Assembly of the Association in Stockholm, August 1986.

These suggestions are based on the assumption of a September Congress being followed by a General Assembly in the May of the following year. In most years the schedule would be easier.

last date Rule VI

13th Sept. The Council shall make nominations for the elections of the President and the Vice-Presidents due for replacement by secret ballot at a Council meeting in the year before the General Assembly.

(7 weeks)

1st Nov. Notice of these nominations shall be dispatched by the Secretary General to all members of the Association not later than 1st November of the year before the General Assembly. These notices shall include an invitation for other nominations for the vacant posts.

(6 weeks)

15th Dec. Nominations from members of the Association must reach the Secretary General by 15th December preceding the General Assembly, and must be signed by not less than four paid-up members supporting the nomination, and must be accompanied by an agreement to stand by the candidate nominated.

(8 weeks)

12th Feb. * Voting papers listing the candidates and those nominating them shall be dispatched by the Secretary General not less than 12 weeks before the General Assembly.

(6 weeks)

26th Mar. * Members of the Association wishing to vote must return their ballot paper in a blank, sealed inner envelope. This inner envelope must be enclosed in an outer envelope bearing the name and address of the member, and must reach the Secretary General not later than 6 weeks before the General Assembly.

Rule VIII

15th Dec. All proposals to change the Constitution must be in writing, and must reach the Secretary General not later than 15th December preceding the General Assembly at which the matter is to be decided. Any proposal not put forward by the Council must be signed by not less than ten paid-up members of the Association.

(8 weeks)

12th Feb. * The Secretary General shall dispatch the text of such proposals, with the names of the proposers, to all the members of the Association not later than twelve weeks before the General Assembly.

(6 weeks)

26th Mar. * Members of the Association may, not later than six weeks before the General Assembly, notify the Secretary General that they are not able to attend the vote. This notification may be accompanied by the notice of proposal (enclosed in a plain envelope) on which they have marked their support for or opposition to the proposal by one word only:

Support by Ja (or) Oui (or) Yes
 Opposition by Nein (or) No (or) Non

Members who have sent postal votes may not vote in person, even if changed circumstances allow them to attend the General Assembly.

* earliest date

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THE BRITTEN-PEARS LIBRARY

Paul S. Wilson

A library on the site of a cowshed, a reading room in a former milking parlour – an unusual, surely unique, setting for a research library of international importance.

Benjamin Britten and Peter Pears came to live at The Red House, Aldeburgh in 1957. One of the benefits of the move was the variety of former farm buildings which, with judicious conversion, would suit the needs of the new residents – one a composer, also busy as a conductor and accompanist, the other in full flight as a singer, both of them active directors of an international music festival and ardent collectors of music, books and paintings. Britten and Pears saw the possibilities of the cowshed site, by this time a chicken-run populated by somewhat unproductive hens, and invited the architect Peter Collymore to design a library. It was completed in 1964. In 1973 the Library was transferred to a charitable trust, the Britten-Pears Foundation, with Isador Caplan, Dr Donald Mitchell (Britten's official biographer) and Leslie Periton as its Trustees (Leslie Periton died in 1983 and was succeeded by Mrs Marion Thorpe).

Following Britten's death in December 1976 his Executors negotiated with The British Library, H. M. Treasury and the Capital Taxes Office an arrangement, unique in connection with a private charity, whereby certain pre-eminent manuscripts covering the whole span of Britten's composing activity should be transferred to the nation (in effect The British Library) in satisfaction of capital transfer tax. These manuscripts have been placed on *permanent loan* at the Britten-Pears Library in Aldeburgh, rejoining the many manuscripts which remained the property of the Britten Estate. They include both the composition sketches and full scores of Britten's operas *The Turn of the Screw*, Op. 54 (1954), *A Midsummer Night's Dream*, Op. 64 (1960) and *Curlew River*, Op. 71 (1964). Other important manuscripts include *War Requiem*, Op. 66 (both sketches and full score) written in 1961 for the Coventry Festival and the complete composition sketches of one of Britten's last works, the Third String Quartet, Op. 94. The earlier years of Britten's composing life are not neglected, and are represented by works such as the *Serenade for Tenor, Horn and Strings*, Op. 31 (composition sketches) and the *Variations on a theme of Frank Bridge*, Op. 10 (composition sketches). There is also a token amount of Britten's juvenilia and three scores from his large corpus of incidental music for film (*Night Mail*), theatre (*The Ascent of F6*) and radio (*The Dark Tower*). Microfilms of all the British Library manuscripts are available in London and there is always one real manuscript score to be found on display there.

With some other works belonging to the Britten-Pears Library and others on loan from private owners the Britten-Pears Library, therefore, now houses by far the greater part of Britten's manuscripts. The Britten Estate showed its appreciation of the friendly collaboration of the Treasury and the British Library, in maintaining the integrity of the collection of the Britten manuscripts and thereby serving the interests of scholarship and the national heritage, by making The British Library an outright gift of the original manuscript full score in three large volumes of *Gloriana*, the opera which Britten composed for the coronation of H. M. Queen Elizabeth II.

In 1980 a Reading Room was opened for the use of visiting scholars. The manuscripts are accommodated in a controlled atmosphere and secured against fire and intruders. These conditions were laid down by The British Library. Under the supervision of Miss Rosamund Strode, music assistant to Benjamin Britten from 1964 until his death, now Keeper of Manuscripts and Archivist, the great majority of the manuscripts has now been microfilmed.

Apart from the Library's enormous collection of Britten manuscripts, ranging from the large corpus of juvenilia through to his final years, the archive also possesses many manuscripts of work by other composers, notably by Frank Bridge (the full score of his Rhapsody for orchestra, *Enter Spring*), Gustav Holst (the final sketch of *Egdon Heath*, and the full score of the chamber opera *The Wandering Scholar* to a libretto by Clifford Bax), and Michael Tippett (*Boyhood's End* and *The Heart's Assurance*, both written for Peter Pears). The manuscript collection is not confined to the twentieth century and earlier English composers are represented by figures such as Thomas Arne – a song 'How sweet are the flowers, how lovely the spring', from *Eliza*, (1754) – and a unique score of Maurice Greene's Ode *While George provoked to vengeance Arms* (1740).

The printed holdings of the Library include works of poetry and drama, many of them annotated by Britten when he was considering them for musical setting, together with a collection of song, chamber works and orchestral pieces, many of them used and annotated by Britten for performance, with a large collection of miniature scores collected by Britten from boyhood. For example, the scholar may examine Britten's own copy, carefully marked in pencil, of Robert Lowell's translation of Racine's *Phèdre*, set by Britten in his cantata *Phaedra*, Op. 93 in 1975; his annotated copy of Wilfred Owen's poems (*War Requiem*); the English translation of the Japanese Noh play, *Sumidagawa*, which acted as a basis for the first of the Church Parables, *Curlew River*, with a libretto by William Plomer; Britten's own copies of Auden's poetry, annotated by the composer and Auden himself; or the heavily revised (and possibly unique) copy of Louis MacNeice's play, *Out of the Picture*, used by Britten when preparing music for the Group Theatre production in 1937.

The Library adds to its printed stock in the areas of music biography and criticism, biography of associated individuals, politics, cinema and theatre of the 1930s, local history and English and foreign poetry and drama. The Library possesses a number of important collected editions, most notably the complete Tchaikovsky edition brought back from the Soviet Union by Britten and Pears in the 1960s. Works about Britten (including theses) are collected comprehensively and an index of periodical articles, theses and *Festschriften* is maintained.

Books and scores are catalogued according to AACR2, with certain modifications and simplifications. Classification is by the McColvin and Reeves' version of Dewey, again simplified in certain areas but expanded in the biographical section of Music Literature. Added entries are made for any substantial mention of Britten or Pears – such entries now run into the hundreds.

The Library also preserves early dyelines and proof copies in successive states (some on loan from publishers) of Britten's music, together with a file set of his published works containing his own corrections. Students can therefore gain an insight into the development of a work from the original pencil composition sketch to the final printed form of most of Britten's works. There is a large collection of early printed music in the field of English song (mainly collected by Sir Peter Pears) with several rare items, including *The Monthly Mask of Music*, 1702-1707 (the only other complete edition is in Harvard), part-books of *Songs of Sundrie Nature* (1589) by William Byrd, and part-books for Wilbye's *Second Set of Madrigals* (1609).

The Library also houses the extensive archive of the English Opera Group (founded in 1947) / English Music Theatre Company (now in a state of suspension), comprising programmes, photographs, technical and business files, production scores and lighting plots for most of their repertoire.

Other archive material relating directly to Benjamin Britten and Peter Pears includes an extensive collection of photographs, printed programmes (including those of first

performances of most of Britten's works), sound and video recordings in various formats, covering the careers of both co-founders.

Some Britten Estate materials are not yet available for general study. They include most of Britten's juvenile manuscripts, his diaries and a large corpus of letters. An edition of the letters (under the editorship of Dr Donald Mitchell) and Britten's official biography are in preparation, while the Library itself soon hopes to launch a series of scholarly publications.

The Library grows by gift, loan and purchase, and it is actively collecting Britten's letters and manuscripts. Manuscripts in private hands have been kindly loaned for the purposes of microfilming. Public bodies which possess manuscripts have supplied microfilms of their own. The Library's clientèle of composers, writers, scholars and students is international.

The Holst Library, founded upon the generous gifts of the late Imogen Holst (1907-1984), is the sister library to the Britten-Pears Library. It is housed at the Britten-Pears School for Advanced Musical Studies at Snape, and is administered by the Britten-Pears Library. It possesses a large collection of song and chamber music and exists to serve the practical needs of the students attending the courses run by the Britten-Pears School.

The Library is open by appointment only, Mondays to Fridays (excluding public holidays), 10 a.m.-5 p.m. Applications to visit the Library should be addressed to The Librarian, The Britten-Pears Library, The Red House, Aldeburgh, Suffolk, IP15 5PZ.

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THE BRITISH MUSIC INFORMATION CENTRE

Roger Wright

'It has become known throughout the world as a source of information, unique in its coverage of contemporary British composers; for the instant accessibility of its material for all callers, and a source of general information about every aspect of British music - not just, though with a natural emphasis, concerning what is being generated in London. It has become a place where performers, producers and writers meet. It has become a door to a new world for countless students, often from abroad and often those seeking a first general knowledge of music.' Thus wrote John Michael East, one of my predecessors at the British Music Information Centre (BMIC). One performer has since referred to it as an 'oasis from the trackless desert of Oxford Street', and a composer has called it 'the Clapham Junction of British music'. Certainly over the past five years there has been a tremendous surge of interest in the work of the BMIC and the music it seeks to promote. In 1985 we received over 6000 visitors and far more than that number of enquiries by letter and telephone. This work load, in addition to the 80 concerts which now take place in the Centre each year, certainly places great strain on the two and half members of staff who work without any administrative and secretarial back-up.

The BMIC began its life in the heart of the west end of London (still its home) in 1967, having been set up with the aid of a grant from the Gulbenkian Foundation. It is housed in a building owned by the Royal Society of Musicians situated in a quiet square near Oxford Circus and, most importantly, close to most of the major publishing houses. This central location is vital to the work of the Centre, as is the building itself which is also occupied by other music organizations with which the BMIC maintains close contact. The Society for the Promotion of New Music, the Composers' Guild, the Electro-Acoustic Music Association, the Contemporary Concerts Co-ordination Organization, and the Incorporated Society of Musicians are just some of the organizations who share the roof of 10 Stratford Place, W1. The BMIC is the national representative centre which belongs to the International Association of Music Information Centres (there are 23 centres altogether) and the group is devoted to promoting the work of contemporary composers both nationally and internationally. This, then, is the main difference between the centre and many other libraries. The BMIC's first rôle is promotional, and, by virtue of its promotional work, it houses a large collection of scores, recordings and background information. It is not a library first and a promotion place as a result of its collection. Its aim increasingly is actively to promote the music of 20th-century British composers not simply to catalogue them. As the need for promotional work continues, though, so the need for adequate library services to cover British contemporary music also increases.

This need arises from the vast amount of music currently being written. Increasingly less and less music is available commercially in score and recording, and, whilst the publishing tradition in this country fights hard on behalf of contemporary music, by far the great majority of music now being written remains unprinted. This means that many well-known composers will never see their works in print in their lifetimes and that copyright libraries will not reflect through their collections the current compositional trends of our time. The concept of published but unprinted music is perhaps something that the general public, used to being able to enter their local music shop and purchase a score, finds hard to understand. Yet it is a fact of life that unprinted, published music is now an accepted form in which new music is circulated, and we will have to adapt our library procedures to face this situation.

In his revealing report on *How We Treat Our Composers*, Alan Rump described this

inability of our current systems in all areas of musical life adequately to support our creative artists. 'British composition flourishes more abundantly than it did in 1960. Through the expansion of broadcasting and through the growth of subsidies for contemporary music from the Arts Council and its devolved authorities, the opportunities to be given commission fees, first performances, and broadcasts have multiplied considerably. There has also been a good deal of composer "self-help" through composer-led ensembles, composer-publishers, the foundation of the British Music Information Centre, and a certain amount of "public body badgering". The new opportunities are, however, having to be shared out amongst a profession that has swollen since the mid-sixties with the expansion of higher music education and the place of composition within it. Since 1960, contemporary music has more and more put into practice the adage "small is beautiful". It is the proliferation of small ensembles, small publishers, and small record companies that has served it best in recent years. But some of this "smallness" has been forced upon it by the steady withdrawal of the major performing organizations, record companies and publishers from disseminating the work of living composers on a large scale. Just as heavy industry has failed the country at large, so the "heavyweights" of the serious music industry have failed the living composer. Now they themselves are beginning to fail.'

This 'smallness' is something which the BMIC understands only too well. Despite its position as the national music information centre, the BMIC is notoriously underfunded and often, quite correctly, regarded as the poor relation of the MIC international group. It does not possess the funds for the production of records (like the Swedes), nor for branch offices (like the Canadians), nor for the organization of hire library facilities (like the Norwegians). This 'lagging behind' creates problems in developing inter-centre collaboration, but the recent fund raising campaign, which resulted in our installation of a computer catalogue, has given us new heart. The compilation and inputting of our computerized database will take two years, but the catalogue will revolutionize our services to the visitors. Apart from searches for particular instrumentations for performers and radio stations, our computer information retrieval will include such areas as listing all female composers (essential in dealing with American universities and dictionaries!), birth dates of composers and birth years (invaluable for the concert promoter who wants to have a centenary or a '50th birthday' excuse for planning someone's music). We will be able to select pieces by duration, and also search for settings of particular authors, and works which are suitable for children.

With the vast increase in numbers of visitors and enquiries each year, though, the service that the BMIC offers is deteriorating all the time. The computer will go some way to helping the information service efficiency, but only if more staff can be provided to cope with the continually rising demand for information about new music. Projects such as composer leaflets, photograph archives, educational study packs, and recording schemes are all vital new areas of development which are simply 'on the shelf' until adequate funding is provided for the BMIC's work.

All libraries are undergoing terrible financial difficulties at present, and the BMIC is no exception. It is unusual, though, in its unique collection and its need for arts promotion funding as well as library financial support.

It is not simply British chauvinism which makes me regard British new music as some of the best in the world. What we now need is really adequate means to support the excellent creative work of our own composers. It is a cause of much shame to have pointed out by visitors from abroad that their music information centre has more money to look after each individual composer in their collection than the BMIC has as its total budget!

SCOTTISH MUSIC INFORMATION CENTRE: THE FIRST YEAR

John Purser

I could have called this the 18th year, as the Scottish Music Archive, which we have taken over, was founded in 1968. It was a Music Information Centre from the beginning as well as being the first such institution in the British Isles. But we do have a new organization, a new independence, and a new outgoing policy. We are now a limited company with charitable status and our Board, chaired by Professor Hugh Macdonald, represents both the arts and industry in Scotland. Our new title tells the world that we are concerned with the present and the future as well as the past: and our symbol is a modern one, combining an accented quaver with a thistle and an i for information.



The Scottish Music Information Centre is one of the most comprehensive of its kind in the world. Its library covers the whole of Scottish classical music, from the earliest manuscripts to the latest compositions. In fact, we see the new works before almost anyone, because it is to us that Scottish composers come to turn their manuscripts and transparencies into bound scores, study scores and sets of parts; and though the work load is substantial (some 30,000 sheets of music photocopied and bound in the last 9 months) it is a vital part of our services. Among many large works, the most notable and arduous was the creation of all the material for the revival of McCunn's opera *Jeanie Deans*.

Besides the main library, there is a manuscript library, a hire library, and a vital audio library with hundreds of unique recordings. These now include folk music, an area where we are building our holdings substantially, as Scottish traditional music has been particularly significant, both in its own right and in its influence on our classical music through the centuries. There is a general reference library and we also hold theses on Scottish music and microfilms of early Scottish manuscripts.

There would be no point in this wonderful collection of material if there were no easy access to it. Fortunately we have a printed catalogue, both classified and by composer, and next year we hope to put the whole of it, including supplements, onto computer – probably using the British Music Information Centre programme devised by Derek Bourgeois, which allows for a wide variety of user-defined categories. The audio library is currently only on card index, but that will be rectified with computerization, as will the production of specialized catalogues, of which we already have one or two – the folk music library, brass and military band works, and music for schools.

But catalogues are not enough. Millions of people visit Scotland, thousands use the Scottish Music Information Centre, hundreds visit it, but still there are far too many people (even in Scotland itself) unaware of the musical riches waiting for them and growing as they wait; so promotion is fundamental to us. We started with a free brochure, which has been posted and scattered abroad with the profligacy of thistle-down, and has been translated into German. French and other languages will follow. We added to this a regular newsletter in *Stretto* quarterly magazine, which we are now taking over in co-operation with the Scottish Society of Composers. We then quadrupled the number of exhibitions. We had two at the Edinburgh International Festival, celebrating the Auld

Alliance in music, and featuring Scottish works being performed at the Festival – far too few of them. We had one at the Gaelic Mod at Fort William, in Gaelic and English, dealing with attempts to notate Gaelic music, and its influence on contemporary music. At the Perth Festival we featured the famous Gow family, and at the Aberdeen Festival of Youth Orchestras we displayed works in the orchestral category. At the St Magnus Festival in Orkney we related land and sea in Scottish music, and at the Goethe Institute, and later in Nuremberg, we featured Glasgow composers – Glasgow and Nuremberg are twinned.

Promotion abroad has included a visit by Jane Livingston to the East Berlin Musiktage where she recorded an interview about the Scottish Music Information Centre for the GDR world service. Jane, as Librarian and Secretary here for several years, is fundamental to our efficiency. I myself visited our equivalents in Dublin, Cardiff, and London, and followed up with a lecture tour in Ireland at three of the University Colleges, featuring the influence of Scottish traditional idioms on our contemporary music. It has been most encouraging to meet such friendly counterparts and such real interest in our musical doings.

A major new venture will be bearing fruit early this summer. This is Scottish Music Publishing – a division of SMIC, which will initially publish a series of contemporary works for solo instrument. There is no music publishing company based in Scotland any more, and the gap is a serious one, not only for contemporary music, but with respect to our whole musical heritage. To that end a committee has been formed, chaired by myself, to produce and publish scholarly performing editions of early Scottish manuscripts. Scottish Music Publishing will also handle *Stretto*. On the information side, the Scottish Music Information Centre has been advising the National Trust for Scotland property owners on appropriate Scottish music. Enquiries have been received from Culzean, Falkland Palace, The Binns, Brodick Castle, Haddo House, and we have also secured the first representation of the Earl of Kelly at Kellie Castle in Fife. The Earl of Kelly was an eccentric but immensely talented composer who first brought the Mannheim style to the British Isles, following his studies with Stamitz. Sadly, his life as a bonviveur led to the loss of many compositions which he dashed off without bothering to make proper scores.

The advisory service in general is so wide that I will just give a very few examples: providing music for an Arabella Pollen fashion film for Japan; finding an obscure recording of *Ding Dong Go the Bells of Inversnecky* for an old lady who wandered in with the wrong title and the wrong artist's name; advising on copying, commissioning, performing and other rates; and giving dates, timings, scoring of works, and keeping reviews, curriculum vitae, etc. To supplement this service we are creating a music map of Scotland – a large-scale map to carry a key to Scottish music (traditional and classical) associated with particular areas or places under a number of categories.

Generating all these activities, while sustaining the library and archive service and searching out and copying the lost or remote manuscripts of earlier composers, now stretches the staff of two – myself and Jane Livingston – to the limit, and we may soon have to employ an assistant, finances permitting. Currently we operate on a total annual turnover of £25,000 budgeted to rise to £28,000 for the year to March 1987. But with a question mark over our premises, the need for the Centre to obtain more money from the Scottish Arts Council and other grant-giving bodies, as well as industry, is urgent. We acknowledge with gratitude the contributions that our sponsors have made, but there can be few countries in which so much is expected from so little, and the expansion of the past year can only be sustained, and produce the greater awareness and performance of Scottish music that it richly deserves, if the funding increases to match the activity.

THE WELSH MUSIC INFORMATION CENTRE

A. J. Heward Rees

First, a little history. In the heady days of 1973 an article appeared in the Summer Issue of *Welsh Music/Cerddoriaeth Cymru* (the Journal of The Guild for the Promotion of Welsh Music) advocating the establishment of a 'Welsh National Institute of Sound and Vision', the basic idea being to aim for parity with the achievements of other countries in documenting and promoting their music, and also most notably to complement the excellent work already being done in London. However naïvely conceived, the article drew a swift response from the Music Director of the Welsh Arts Council who circularized its contents and presented a working paper on its implications and practical possibilities to his Music Panel. After discussion, plans were made, funds were earmarked, and eventually the Welsh Music Archive was formally set up in 1976. A part-time Archivist was appointed and rent-free premises generously provided in the Music Department of University College, Cardiff. The widespread support for this fledgling institution in Wales can be judged by the fact that the Advisory Committee included representatives from many of the most prominent bodies of the Principality, such as the National Library, BBC Wales, the Guild for the Promotion of Welsh Music, the three University Music Departments, the Welsh College of Music and Drama, and of course the Welsh Arts Council. Apart from small donations from a few Cardiff-based businesses, and interested bodies like the PRS, financial support however came entirely from WAC itself, together with the 'hidden subsidy' in the form of services which went with rent-free accommodation from University College, Cardiff. (This indeed continues to be the case, despite efforts to spread the burden).

Over the next few years, most of the credit for the growing impetus and rapidly expanding holdings of the Archive must go to Mrs Ann Wyn Jones, the first Archivist who, before she 'withdrew into family life', as they say, managed to coax quantities of music and recordings from rather bemused publishers, copies of manuscript music from proverbially reluctant composers or their families, and generally initiate the physical layout and generate the public goodwill on which the organization is still based. Soon after her resignation in 1982, such was the progress achieved that it was decided that in addition to a part-time Archivist (by now Mrs J. Wilcox), a full-time Director was needed; while the organization should henceforth become the Welsh Music Information Centre (incorporating the Welsh Music Archive), thus falling into line with similar bodies elsewhere, and of course taking on board extra and new policies. It was at this point that I found myself 'hoist by my own petard', as it were, being appointed Director in September 1983. Little did I think when I so blithely wrote the article referred to above from the (then) all-too-safe vantage point of a lecturer in a College of Education that in exactly ten years time I should come to face the realities as well as the ideals of such a position, and so find myself leading a rather different way of life with new frustrations and excitements (and many new friends in the library world); but I digress ...

I doubt very much whether it would be necessary to convince readers of these pages of the useful role of a Welsh Music Information Centre (still less of the right of Wales to her own cultural organizations – the existence of the British Library is hardly compromised by the position of the National Library of Wales or that of Scotland). In any case, like other loosely-termed 'Celtic' countries, Wales has contributed her fair share to the musical culture of the British Isles as a whole and therefore beyond, as well as developing her own native and more specialized tradition. (Let the sceptic – if such there be – count the names of Celtic, or indeed non-Anglo-Saxon origin to be found in any list of worthies

of the 'English' Musical Renaissance of the last two centuries!). On the other hand, although many of my English friends have a fair grasp of the background of such a work as Grace Williams's *Penillion for Orchestra*, few would claim as much for (published) music which is of equally seminal importance to our native tradition in this century: *Saith o Ganeuon ar Gywyddau Dafydd ap Gwilym ac eraill* by D. Vaughan Thomas (not R.V.W.) ...! (And I am not joking either). I'll venture a different example: some will know of a phenomenally popular Welsh opera of the nineteenth century called *Blodwen*, by Joseph Parry (not C.H.H. of *Jerusalem* fame); although parts are still heard today, it's hardly 'for export' and is better compared with a work like Moniuszko's *Halka* than anything presented at Covent Garden in its time. This argues for a decidedly European perspective in dealing with such a work (and a whole tradition), rather than a 'provincial' one, and of course 'insularity' is a term that would have to be applied entirely elsewhere. The question of perspectives is, I feel, vital here, and is a matter of enrichment in a positive sense - even a creative one - rather than a polemical resort to 'separatism' of a reactionary kind.

Paradoxically it can be argued that the Welshman's reputation for musicality has made the creation of the WMIC a vital necessity. Although a well-attested love of singing over many centuries can alone be held responsible for this notion, other forms of music-making are more open to argument. (Certainly the Eisteddfod - that most Welsh of institutions - gives overwhelming ceremonial precedence to literature, and has done so for hundreds of years). Nevertheless the cliché is current both in and out of Wales, and has given rise to a certain kind of complacency, quite inimical in past generations to the more formal aspects of the art, and also to what may loosely be termed the archival element. (Many of my compatriots are quite astonished to be told that certain well-known items have not been in print for many years, and no original MS seems to have survived). "Praise the Lord, we are a musical nation" is one of the better-known quotes from Dylan Thomas's *Under Milk Wood*, generally divorced from the irony of its context, and too often innocently applied.

In spite of a flourishing folk-tradition, more formal or 'concert' music was very late in developing in the Principality. The reasons for this are largely economic and political, and would require an extended discussion of history to explain. Suffice it to say that the isolated pioneers of last century therefore wielded even more influence than elsewhere in 'Das Land ohne Musik', if only in historical terms, and created an essential if meagre background for the tremendous growth witnessed in this century, particularly since the Second World War. Rapid development in practical music-making, which came with greater educational facilities, enabled a number of composers and instrumental performers to make their mark on the British and wider musical scene, thus joining a steady stream of solo singers that had already attained celebrity over many decades. It was perhaps inevitable that with such progress, largely nurtured by the BBC in Wales, the University of Wales, and by the Welsh Arts Council, the expanded repertoire of music by Welsh composers and others based in or connected with Wales should sooner or later find a focal point or clearing house in an establishment such as the WMIC.

The first task of the Archive was understandably the acquisition of a representative quantity of scores by contemporary composers in Wales, especially by the unpublished majority. From an early date the cooperation of the BBC and the Musicians Union was obtained for the deposit of relevant tapes as well as commercially-produced discs etc. for *bona fide* study purposes. This policy has of course been continued and expanded by the Centre, in addition to the acquisition of a great deal of music of earlier generations, as well as much reference material and items of research interest. The virtually complete manuscript works of a number of composers (including Grace Williams, Morfydd Owen,

David Wynne, and J. R. Heath), some on permanent loan, are available at the Centre, and an increasing number of younger composers make use of the copying facilities provided on the premises.

This rapid expansion (including the acquisition of well over six thousand individual items in a few years) has of course brought a few problems in its train, most of which could be solved fairly easily given adequate financial resources, as no reader will be surprised to learn. Space is already at a premium, and we now badly need the means to computerize our indexed holdings and subsequently produce useful catalogues and other information for public and general consumption. (At the moment we are only able to use and offer the Catalogue of the Guild for the Promotion of Welsh Music, which lists contemporary music alone). For the present, all ideas of future developments have to be sacrificed to more basic needs, so that we can at least keep the engine ticking over.

Our main source of revenue, the Welsh Arts Council, has its own financial problems, and not unexpectedly urges us to seek other financial support. This is of course easier said than done; many hours and much effort expended on seeking sponsorship and help from industry has so far yielded nothing. Other sources have been equally unavailing. (Surely there must be a well-disposed Welsh millionaire in exile out there somewhere ...?). Meanwhile the day-to-day tasks must be filled, and the customer satisfied. These vary from seeking out extra parts for the performance of a new work to assuring a television programme researcher that her favourite hymn-tune was *not* yet in existence to be sung in an abbey in the twelfth century; from answering a long (and presumably ludicrously expensive) phone query from an enthusiast for Welsh choral singing in the USA to providing a panicky student with research materials for an overdue dissertation; in short the daily routine which will be familiar to not a few members of IAML, but still capable of providing stimulus as well as moments of light relief.

Against the darker side of the present financial slough of despond must be set the real satisfaction of seeing a gradual increase of public awareness of our work in various ways, whether as 'feedback' from an exhibition set up last year, public reference to a concert of neglected music we helped to promote, invitations to contribute to broadcast discussions, or quite simply gifts of materials, like the entire (crated) library of a late Welsh-American singer despatched a few months ago, or even a bundle of concert programmes with press-cuttings and photographs from a casual visitor. All this, as well as having its own value, has the additional merit in our eyes of proving the validity of our appointed role, which can briefly be summarized as the task of collecting materials and disseminating information about music in Wales, both contemporary and historical.

It remains to add that either my Assistant (Mrs Julie Wilcox) or myself will be delighted to make contact with readers of *Brio* and answer queries either by telephone (0222-874000 ext. 5126) or by post (Welsh Music Information Centre, P.O. Box 78, University College, Cardiff, CF1 1XL). Callers will of course be welcome: weekdays 9 am to 1 pm (afternoons 2 pm to 5 pm by appointment).

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THE NATIONAL DISCOGRAPHY LTD

Malcolm J. Tibber

This article is based largely on the publicity booklet produced by the National Discography Ltd.

Introduction

The music industry has, for some time now, recognized a need for a centralized recordings information service, which apart from meeting a variety of industry requirements could offer everyone expert advice on the many aspects of recorded sound – including the availability of recorded material. It is for this reason that the Mechanical Copyright Protection Society (MCPS) and the British Library National Sound Archive (NSA) are coming together to form the National Discography – a comprehensive, computerized database of information on all commercially recorded material in the UK, available and deleted.

Until fairly recently, the majority of all recorded material issued in the UK was controlled by a select handful of large, well-established record companies. However, since the late 1970s, the music industry has seen an explosion in the number of smaller independent labels. As a result of this rapid expansion within the record industry, more sound recordings are being released each week than ever before. The corresponding sales achieved across the entire spectrum of the record buying public are, as a rule, insufficient to break these independent recordings into the mainstream UK chart compilations. Even encouraging sales performances in one or two isolated regions are quite often unable to generate an awareness of their availability nationally. A significant percentage of these recordings remains undetected by the bulk of radio, TV, music press, record retailers and music libraries in an increasingly competitive UK record industry.

The National Discography will greatly aid the NSA in its collection of all recorded material which, whether popular or not, well-known or rare, available or deleted, will be gathered and preserved for the benefit of all.

The National Discography Ltd

The National Discography Ltd is a wholly-owned subsidiary of the MCPS – an influential music industry organization representing the copyright interests of over 10,000 composers, lyricists, and music publishers. MCPS and the NSA will jointly fund and be involved in the day-to-day running of what is soon to be the most comprehensive recordings information service in Britain.

Many of the sound recordings required by the National Discography Ltd are already being kept at the NSA, which holds more than half a million discs and over 35,000 hours of recorded tape – the most complete UK collection of recorded sound available to the public. Much of this collection will be used in the compilation of information for the National Discography, which will, in turn, make it more readily accessible for public use.

MCPS, whose computer database will be used by National Discography Ltd, already has an extensive source of music copyright information. This information is currently being used by MCPS in its collection and distribution of the millions of pounds in recording royalties due to its members through the use of their works the world over.

MCPS is aware that this, and other information yet to be compiled will also be of immeasurable value to people outside the music industry. Its computer software will offer rapid access to the National Discography. The database word search techniques

will enable information such as record companies and labels, catalogue numbers, titles, artists, record producers, composers, lyricists, music publishers, and distributors to be tracked down very quickly.

Applications

National Discography Ltd will help to reduce some of the administration costs involved in the identification of sound recordings which is necessary in a variety of music industry activities.

At present many record companies individually supply each of the specific industry organizations with product information relevant to their particular functions. This time-consuming and expensive exercise will be greatly reduced with the development of the National Discography, since information required by these industry bodies will now be quickly and easily obtainable, fully compiled, from one centralized, computerized source.

The individual computerized databases compiled by industry bodies such as the MCPS tend to relate only to the specific operations carried out by the particular organization. However, by acting as a single point of exchange for all recordings information, the National Discography will help to improve the efficiency by facilitating communication between individual databases.

The National Discography will enable organizations overseas to track down comprehensive information on UK recordings effortlessly, while the development of national discographies on an international scale will present the opportunity for an invaluable interchange of recordings information between different countries throughout the world.

Record companies will be able to use the National Discography to acquire recorded material for compilations. Its database could be used by chart compilers as a back-up to their own recordings information. Record retailers will be able to trace the availability of recordings to satisfy customer needs.

Outside the music industry, the National Discography will have different uses for different people. Radio and television producers will find it invaluable in helping them locate the availability of recorded material for their programmes. The computerized database of information will enable advertising agencies to pin-point the existence of a particular piece of music for use in radio or television commercials. Others who will benefit include film and video producers, record libraries, music colleges, musicians, composers, actors, journalists, critics, music clubs, societies, and many more.

The Archive collection

The British Library National Sound Archive has the largest collection of different sound recordings in the UK – all of which are available to the public. The NSA has gathered and preserved a collection which reflects the development of recorded sound from the early wax cylinders through to the compact discs of today. Founded in 1947, it was primarily concerned with collecting classical music recordings, and this section, containing commercially issued classical recordings from the last 100 years, still forms a significant part of its holdings today. In addition, the NSA has the largest UK collection of folk and ethnic music recordings, containing music from many countries around the world, as well as a good representation of western popular music, and hundreds of hours of unique, unedited original field recordings from many different countries, dating from 1898 onwards. Its collection of wildlife sounds, both commercially produced recordings and unpublished tape recordings, is the largest in Europe. Drama recordings are also included in the holdings, with over 500 unique recordings of public theatre performances

from the early 1960s onwards.

The NSA currently provides a free listening service at its South Kensington premises in London and at The British Library Document Supply Centre at Boston Spa in West Yorkshire, which gives public access to its recordings from the early 1900s onwards. It also offers a transcription service which supplies copies of deleted commercial discs to companies and organizations which have been granted the appropriate copyright clearances. A Neve digital sound processing desk has recently been installed, with which the Archive will seek to recapture the true sound of early recordings and bring them up to broadcast standard by removing unwanted background noise. The NSA is currently converting its old analog recordings to digital, thus preserving this material for public use for many years to come.

MCPS

The Mechanical Copyright Protection Society Ltd is the British music industry's protector of copyright musical works on record. It represents over 10,000 copyright owners in the UK and abroad, including composers, writers and music publishers. The organization licenses, and diligently monitors, the recording of its members' music, not only by record companies, but by radio, television, video and film producers, advertising and PR agencies, computer software companies, and the general public. In addition it collects and distributes the recording royalties due to its members when it would be impossible, impractical or uneconomical for them to do so themselves.

MCPS has been greatly assisted in its task by the installation of a sophisticated computer data base management system (ADABAS), and its subsequent testing and development. In the past five years it has doubled its turnover without increasing its staff of 180, distributing last year a royalty sum in excess of £14 million. The computer system has streamlined the distribution of royalties on a monthly basis, aided the expansion of operations to deal with new sources of revenue, such as video, satellite and cable TV, and improved the working of the reciprocal collection and distribution agreements between MCPS and its overseas equivalents, which enable its members to receive royalties from the use of their works worldwide.

The production computer systems are run on an eight megabyte VAX11/780 with a similar machine used for development and back-up. The two machines are linked via Dec-net and share on-line disc capacity of 3.3 gigabytes. There are 75 VT220 terminals on-line to the machines which run under the VMS version 4.2 operating system. Most data held in the system (including 2 files with a million entries each) are under the control of the ADABAS, and most application programs are written in COBOL or NATURAL - the ADABAS-related fourth-generation language. The system has an on-line facility that gives rapid response to enquiries needing to refer to large quantities of cross-related data - the very essence of a discography service. It is the system which will be used by National Discography Ltd to create the recordings information service.

Compiling the National Discography

Both MCPS and the NSA have the support of the music industry in compiling the National Discography. In particular, they will receive support from the British Phonographic Industry Ltd, which represents the large record companies, and the newly-formed Independent Phonographic Industry Ltd, which has been set up to act in the interests of the smaller independent companies. These companies will be supplying the NSA with copies of all new releases, which will be used to compile the National Discography.

Many companies are already supplying the NSA with their latest recordings - including all 7-, 10-, and 12-inch singles, picture discs, EPs, LPs, cassettes, compact discs and music videos. The Archive's collection is growing at a rate of approximately 1600 discs and 300 tapes every month. This represents about 80% of all current commercial output in the UK, as well as a large amount of selected imports. Specialist music experts may also be called upon to help compile the National Discography, which will take several years to develop fully. The National Discography will reflect the evolution of sound recording from the 1900s onwards. It will mirror the changes in popular music, drama and spoken literature, and represent the many cultures embodied in them. It will make more accessible the rich collection of recorded material at the NSA, and will allow the production of specialist catalogues, or even personally tailored searches. Once the system is fully developed, it promises to provide the most detailed knowledge of British recordings ever.

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MUSICAL AND LITERARY GIFT UNPARALLELED IN BRITISH LIBRARY'S HISTORY

A very important collection of 180 musical and literary autograph manuscripts spanning three centuries, has been given to the British Library by the Trustees of the Stefan Zweig collection.

The musical autographs include 12 of Mozart (including his own thematic catalogue of his works), 15 of Wagner, 6 of Schubert (including the song 'An die Musik'), 6 of Beethoven (together with some memorabilia including a drawing of the composer on his deathbed) and 3 of Haydn. Other composers represented include J. S. Bach, Bartók, Berg, Brahms, Chopin, Debussy, Gluck, Grieg, Handel, Hindemith, Mahler, Mendelssohn, Mussorgsky, Ravel, Schoenberg, Schumann, Richard Strauss, Stravinsky, Verdi, Weber, Webern and Wolf.

The literary collection includes autographs of Balzac, Byron, Darwin, Dostoyevsky, Flaubert, Anatole France, Freud, Gide, Goethe, Heine, Hitler, Holderlin, Ibsen, Keats, von Kleist, La Fontaine, Louis XVI, Mallarmé, Mussolini, Nietzsche, Pope, Rimbaud, Rilke, Robespierre, Rolland, St. Just, Tolstoy, Lope de Vega, Verhaeren, Verlaine and Wilde.

Many of these composers and authors have hitherto been unrepresented in the British Library.

The collection was formed, for the most part, by the writer Stefan Zweig but was augmented after his death by his heirs. In terms of quality, it is the most important donation to be received by the British Library since its foundation in 1973. It represents an act of outstanding generosity to the nation. This acquisition will become a focus for a programme of musical and literary events in the British Library which is planned to start in the Autumn. Further details will be announced later.

A selection of autographs under the title *75 Musical and Literary Autographs from the Collection of Stefan Zweig* will be on exhibition at the British Library Crawford Room until 29 June.

THE SELECTION OF JAZZ MATERIALS

Chris Clark

Chris Clark is Jazz Curator, British Library National Sound Archive. This talk was first given at the IAML:UK Study Weekend in Bangor in 1985. The original talk included recorded examples. Mr. Clark's transcript has been substantially edited for publication.

The first part of this paper concerns the process of selection, and the means available, in the case of jazz, for assisting that process. The second part contains an evaluation of certain jazz labels and their output. An appendix lists a personal selection of jazz recordings.

When selecting recordings, I work on the principle that the library service has a duty to enlighten as well as to provide leisure. Most people seek little more from the arts than the reassurance of the familiar. Whilst such a reaction is understandable, it is nevertheless dangerous for bodies which promote the arts to pander to such attitudes to the exclusion of anything new and disturbing. Experience shows that habits and conventions eventually stifle and kill initiative. Jazz, like any other cultural manifestation, must move on in order to stay alive and relevant - and it needs support from libraries and librarians. Libraries should be prepared - and I know many are - to devote, even risk, some resources to the new jazz. While some performances inevitably fail with the public, resulting in recordings remaining indefinitely silent in record racks, others succeed. The prevailing 'classic' jazz (my term) will be the focal point of this paper.

As trained librarians, you will already know plenty about building collections in response to user needs, and the skills required for making decisions about selection. This paper will deal with the comparatively unknown forces on the selection of jazz: the availability of recordings and published aids to their selection. Firstly, as a user of public library jazz collections, let me detail what I expect to see when I make my fortnightly selection. A jazz collection should:

- be comprehensive, offering a wide range of styles and performers;
- be representative, i.e. up-to-date in its coverage, keeping up with trends and tastes;
- offer good quality, i.e. good performances on good pressings, well presented with appealing sleeve designs (a very important factor in jazz) and informative sleeve notes;
- be in good condition, since jazz fans will play a borrowed record many times, and though a certain amount of wear and tear is inevitable, nobody wants a badly scratched record. Stringent checks on record surfaces and borrowers' styluses, as well as a policy of compact disc purchase, are therefore to be encouraged.

AIDS TO SELECTION

These are divided into five categories, in increasing order of helpfulness.

Discographies and commercial catalogues These can be immediately discounted, because, although they will tell you what is available and identify gaps in the collection, they are never intended as aids to selection. Few libraries probably have direct access to such publications as *Music Master*, *Bielefelder Jazz* and the discographies of Brian Rust, Jepsen and Bruyninckx.

Histories and biographies A few suggestions are listed here:

John Chilton *Jazz*. Hodder & Stoughton, 1979 (Teach Yourself Books)

This book is still regarded as one of the best introductions to jazz, especially for librarians for whom a degree of awareness about jazz in general might aid selection.

Jazz master series. Spellmount Books

This is a new series of inexpensive, brief studies of individual performers. Titles so far include Charlie Parker, Dizzy Gillespie, John Coltrane, Billie Holiday, Lester Young, Oscar Peterson, Gil Evans, Gerry Mulligan and others. Most of them have excellent discographies, which provide the numbers of currently available issues as well as the original issue numbers. They have the advantage over pure discographies that the text may well elucidate which of the artist's performances are particularly important or representative. This can also be said of the following two publications:

Brian Priestley *Mingus*. Quartet Books, 1983

Ian Carr *Miles Davis*. Quartet Books, 1982

As to background reading on the 'classic' jazz, the most recommendable publication is still Valerie Wilmer *As serious as your life: the story of the new jazz*. Allison & Busby, 1977

Polls Annual polls (i.e. popularity and excellence polls of either readers or critics) need to be treated with caution. They can be a useful indication of who is important at a given time and which company is doing the best job for jazz, but jazz is essentially a cooperative music, and the singling out of star performers, whilst it boosts the sale of records and concert seats, is not necessarily beneficial to the general health of jazz.

Guides An important category. A small selection is listed.

Max Harrison *The essential jazz records, vol. 1: ragtime to swing*/by Max Harrison, Charles Fox, Eric Thacker. Mansell, 1984

This should be on everyone's shelf by now: not only is it the best of the guides so far published, but it also contains some of the best jazz criticism on offer. Conveniently, it deals with the period I have chosen to ignore in this paper. I await volume two on the modern era with anticipation. A replacement for the following publication is overdue.

Max Harrison *Modern jazz, 1945-1970: the essential records*/by Max Harrison, Alun Morgan *et al.* Centurion 1975

The flimsy binding long since exploded on the NSA copy, and I have never been able to work out its indexing system.

The third recommendation in this section has long been out of print.

Jazz on record: a critical guide to the first fifty years: 1917-1967/by Albert McCarthy *et al.* Hanover, 1968

If your library has a copy, hang on to it, because it is still a valuable guide to the performers' best. Very few of the record numbers given will be of any use now, but most of the recordings will have become available on a reissue label.

Reviews of recordings in journals Do not overlook reviews of concerts, which can also give an indication of likely demand. I have looked at the review service of six journals, but I doubt whether any public library service in this country takes more than two of the titles. They are *Jazz Journal International*, *The Wire*, *Jazz Express*, *Down Beat*, *Storyville*, *Cadence*. A survey of issues for February or March 1985 yielded the following profiles for each journal.

Jazz Journal

36 reviews on 26 labels, including current reissues. The range of reviews is wide, but, like the general bias of the journal at present, leans towards the mainstream and older styles of jazz.

The Wire

30 reviews on 24 labels, mostly small independents. The bias is definitely towards modern jazz and fringe musics, such as free improvisation and traditional ethnic (now increasingly popular). Most useful is the list of new issues compiled by Brian Priestley.

Jazz Express

15 reviews on 15 labels. The range is good and the reviews, though fewer, are of high standard and generally dependable. *Jazz Express* also devotes space to blues, with Tony Russell's 'Blues Express', a round-up of blues issues rather than individual reviews, but valuable nonetheless.

Down Beat

38 reviews on 30 labels, including current reissues. Reviews are consistently good, a product of the journal's long-standing reputation as one of the world's oldest and best jazz journals. The reviews include star ratings and there are also monthly writers' choices of best new issue and best oldie.

Storyville

16 reviews, exclusively reissues of pre-LP material and traditional jazz.

Cadence

A reviewing journal (approximately 100 reviews per issue), covering the modern period. At \$2 = £2 per issue [1985 prices] it is doubtful whether many UK libraries would wish to stock it. The only UK library currently subscribing to it is Exeter University Library, whose interest is mainly in the oral history material.

It is significant that there was hardly any overlap between the reviews in all these journals, and that, at a time when so much is being reissued, hardly any reissues were reviewed. *The Wire* included more reissues than any of the others.

A number of points need to be borne in mind when selecting from reviews.

- There is a lack of overall standard for jazz record reviews (cf. the consistency of the *Gramophone*), and they are nothing like as dependable or as thorough as book reviews. Here are two recent examples, one not at all helpful, largely on account of its 'hip' talk, the other reasonably eloquent in its persuasiveness:

'Dig Don Pullen's robust piano, too, even when he gets a bit flash here and there. His two songs are the album's best: the flow 'n' dip of "Trees and grass and thangs", the funky lurch of "Decisions" itself ... So. Some sturdy fun but no earthquakes. You decide.'

'It's to Impetus' credit that what could so easily have been just a well-kept secret has made it to the public glare and in so complete a form. In the apathetic cloud that is forever the British record industry (musicians-controlled labels excepted), this is a rare pearl of optimism. Buy it. We may never see the likes again.'

- Journal/writer bias is to be expected. Because of the low degree of overlap you may miss a sensational review in one journal, and opt instead for a more mediocre example in the journal you have consulted.
- The review post-dates the release. This sounds like stating the obvious, but sometimes the time-lag between issue and review – often the result of reviewers being overloaded or dilatory – is such that the record will already have been deleted. On the positive

side, *The Wire* does gather together reissues of material by one artist, thus allowing instant comparisons.

- Only a small selection of records received gets reviewed.
- Some record companies do not submit copies for review, particularly imported reissue series. Companies going through sticky cash-flow patches are also reluctant to submit review copies – paradoxically!
- Lack of track details, and recording information such as date and take number, can be a disadvantage. I recently wrote to *The Wire* suggesting that more libraries might be tempted to subscribe if their reviews included such information. I would welcome some feedback on this point.

Other aids

One thing to do, obviously, is to look for expertise, however nascent, in your own staff. Someone who likes jazz and knows something about it will probably do a better job than someone who has no appreciation of it at all. Personal preferences may interfere, but training can minimize this danger. Best of all, enlist the help of a trusted dealer. I stress 'trusted', for, although I know of notable successes where a good jazz shop has made the initial selection for the library, such an approach can backfire if an unscrupulous dealer offloads all his unwanted stock on an unsuspecting library. The first the library would know about it is when the circulation figures for the jazz collection take a sudden nosedive.

Since one cannot rely on review services without, as I have suggested, major reservations, one has to find other, more trustworthy avenues. One such is to identify the dedicated and successful jazz labels and collect substantially from these labels. I must stress that the selection which forms the second half of this paper is a personal one, and misses out dozens of worthy companies such as Steeplechase, Palo Alto, Ogun, Cadillac, Hep, etc., etc.

Original Jazz Classics (OJC)

The Japanese were the first to pay attention to the packaging of reissues with the original sleeve designs, labels, sleeve notes and running orders. Previously the reissued recordings were likely to be altered in some way: the album title might be left out or changed, or running orders altered by the inclusion of previously unissued material. While the new material was often welcome, the cheapening of the packaging was not, and series such as the Prestige and Milestone double albums of the mid-70s did not sell well. I mentioned earlier the importance of the quality of the packaging. Companies advertize their dedication to jazz by means of their cover designs and overall packaging. If the designs were popular once, the argument goes, they should be popular again; and they have been. Original Jazz Classics is in fact a series rather than a label. The parent company is Fantasy which has secured rights to reissue material from a number of famous labels from the modern era: Riverside, Prestige, Contemporary, Debut and Jazz Workshop. The recordings are normally referred to in reviews and discographies by their original label number with the additional prefix OJC, e.g., Prestige OJC 040, Riverside OJC 050, etc. Look for the OJC initials. They retail in the mid-price range.

Affinity

This British label has the benefit of having a jazz fan responsible for its production within the Charly Records set-up. Releases have been appearing in batches since 1978. The custom of original packaging was not adopted but the principle of looking good as well as sounding good was. The designs for the early issues were very distinctive and some of the

best writers were approached to write sleeve notes. The reissues are considered superior in sound quality to the originals, particularly those of the French label Byg.

The company has issued a number of original recordings but this remains a secondary concern. They have recently gained rights to reissue from the Capitol label, and the inclusion of reissues from the long defunct Bethlehem label has added much superior music to the current lists. Sadly, their worst seller was their first British recording - AFF 44 by Don Weller and Bryan Spring. The company put a lot of effort into it and were confident of its success - silence; unfortunately the fate of so many non-American performances on record.

Jasmine

Another British independent, decidedly bipartisan in its output with product ranging from John Coltrane at his most uncompromising to Ted Heath at his most danceable. Their reissues flow from MCA (USA), including the famous Impulse label, and from British Decca, hence the Ted Heath reissues. But they have also made available once again the recordings by Tubby Hayes and the Jazz Couriers - arguably some of the best of British jazz in the 1960s.

Blue Note

This is the most famous jazz label of the modern era, founded in the late 1930s by two German emigrés, Alfred Lion and Francis Wolff. Their statement of purpose has been a model for subsequent devoted labels and their procedures have never been bettered:

'Blue Note Records are designed simply to serve the uncompromising expressions of hot jazz or swing, in general. Any particular style of playing which represents an authentic way of musical feeling is genuine expression. By virtue of its significance in place, time and circumstance, it possesses its own tradition, artistic standards and audience that keeps it alive. Hot jazz, therefore, is expression and communication, a musical and social manifestation, and Blue Note Records are concerned with identifying its impulse, not its sensational and commercial adornments' *Blue Note Records, 1939.*

The company provided for relaxed sessions and gave the musicians all the time they required for rehearsal and preparation. Also important was their expert and patient handling of even the most extreme temperaments. All of this was designed to achieve the best out of their artists - and mostly they succeeded. Above all they offered the musicians a haven from the pressures of commercialism. It has often been suggested that Columbia Records had a lot to do with the change in Miles Davis' music at the end of the 1960s towards the more commercial rock styles, and today musicians on the new British label, Paladin, feel strong pressures from the parent company and money maker, Virgin Records, to put commercial considerations first.

Blue Note was taken over by Liberty Records in the mid 1960s and its product changed. During the 1970s and early 1980s there were very few new issues and sporadic series of reissues, mainly originating in Japan and France. The French series were, and still are, distributed by EMI. They have adopted the customary original packaging and sell well.

Early in 1985 came the exciting news that the label had started up again under the producer Michael Cuscuna. New recordings are planned and in addition to new reissue series (digitally reprocessed) there are some first time issues from the extensive Blue Note vaults. The reprocessing and pressings are done in Germany and at least two batches of releases have appeared to date. They don't come cheap, even as reissues, but they are invariably good value for money.

Concord Jazz

Concord has the reputation for favouring no-nonsense, hard swinging jazz, a feature inherited from Blue Note. Concord is a large catalogue, over 250 recordings, some now deleted. It is based in California and the label emerged from the successful Concord Jazz Festival. The owner, Carl Jefferson, quickly appreciated the necessity of label identity, and the recordings are consistently of high quality, even though the sleeve designs are not up to much alongside ECM and Blue Note. The company has a strong financial base, which enables Jefferson to sustain working relationships with his artists. Many names appear over and over again, especially guitarists, such as Barney Kessel and Charlie Byrd - but he has also promoted new talents such as Scott Hamilton and Warren Vache.

Two offshoots were introduced in the early 1980s: Concord Jazz Picante, specialising in Latin jazz; and Concord Concerto, a bid to take a share of the classical and semi-classical market. Distribution is by Import Music Services in the UK and from April 1985 onwards (issue CJ 258-) recordings for the European market have been pressed in Germany which means that the recordings will retail for less than the previous US pressings.

Enja

The first recordings from Enja appeared in 1971, the result of a partnership between Horst Weber and Matthias Winkelmann - both passionate jazz lovers. They are based in West Germany but also record in the States. They consciously follow the Blue Note formula and have produced many superb recordings that have earned the *Down Beat* 5-star rating.

Timeless

Timeless is a Dutch company, similar to Concord in the type of music it favours - big name Americans in the hard swinging style, such as George Coleman. One of the most consistently excellent groups around at present includes personnel from one of the last and most successful of Mingus' groups - the phenomenal pianist Don Pullen, the saxophonist George Adams and drummer Dannie Richmond. Their bass player, a white musician, is Cameron Brown.

ECM

ECM is one of the major independent labels, also based in West Germany and starting out in the early 1970s. It has a distinctive recorded sound of its own, somewhat synthetic, which some love, others hate. Studio manipulations abound but the type of performances they put out tend to demand this extra dimension, especially those performances which rate as superior background music rather than jazz. The recordings are, however, first class and they were one of the first jazz labels to adopt the digital process and issue Compact Discs. They are not a commercially-oriented company but they have made money from the popularity of some of their artists, such as Keith Jarrett, Chick Corea and Pat Metheny. They have recently capitalized on this by issuing compilation albums of the best of their popular artists. The series is known as the 'Works' series (serial numbers ECM 823260-) and so far there are albums of 'Works' by Alberto Gismonti, Ralph Towner, Jan Garbarek, Gary Burton and Pat Metheny.

They also invest money in less popular but highly important groups such as the Art Ensemble of Chicago and the exciting group which toured on the Arts Council Contem-

porary Music network in Autumn 1984, the Dave Holland Quintet.

The Art Ensemble of Chicago have a highly idiosyncratic approach to their performances incorporating numerous styles and disparate ideas. Note that they reject the term jazz for their music, preferring instead their slogan 'Great black music, ancient to the future'.

The British-born bassist Dave Holland's conception is also bold but along more traditional lines with a strong lyrical bent. The association in the Quintet of Kenny Wheeler - stalwart of the British scene - with new star Steve Coleman, produces exciting results.

Hat Hut

The Hat Hut label gets first prize for distinctive and original packaging. The ART series also includes postcards so that you can write to your friends and urge them to buy the record! There is usually very little in the way of sleeve notes however. The company is Swiss based and specializes in contemporary European and American jazz at its most uncompromising. It features some very influential and important names such as Anthony Braxton and Steve Lacy. It has also just released the first recording by Mike Westbrook to be issued outside the UK, a major boost to the standing of one of Britain's most original musicians.

One of their top promotions of recent years has been the Vienna Art Orchestra, led by Mathias Ruëgg, a large ensemble of mainly Austrian musicians which has diverse musical roots ranging from Satie to Monk and Stravinsky to Gil Evans. It includes in its personnel a Cathy Berberian-style vocalist, Lauren Newton. Much interest has been generated in this group by their Autumn 1985 tour of this country as part of the Arts Council's Contemporary Music Network.

Soul Note/Black Saint

I have found out very little about the twin labels Soul Note and Black Saint other than that they are arms of the same company, IREC operating from Milan and produced by Giovanni Bonandrini. The labels received the *Down Beat* critics' award for best jazz label in 1983 and 1984. The recordings are fabulous in their fidelity, intimate in their close-up presence, very different from the coolness of ECM. Both labels share the same artists but Soul Note is noticeably less hot and black.

APPENDIX

The selections made for the talk were necessarily exclusive and the following list of recommendations for acquisition stems directly from that initial selection, and must not be considered as a recipe for a comprehensive collection of contemporary jazz. My only additional recommendation here is to support the praiseworthy work of British musicians, many of whom record on their own labels: Stan Tracey on Steam, Graham Collier on Mosaic, Derek Bailey and Evan Parker on Incus. There are many exciting young musicians currently making waves on the jazz scene. Look out for recordings by First House (ECM), Django Bates, Iain Ballamy, Tommy Smith, The Guest Stars (on their own eponymous label), Annie Whitehead, Tim Whitehead and Loose Tubes - a big band which incorporates many of the aforementioned musicians.

CONCORD

Ray Brown *et al.* *After you've gone* CJ 6
Soprano Summit *live at Concord '77* CJ 52
Ernestine Anderson *Concord to London* CJ 54

Stan Getz *The Dolphin* CJ 158
The Jazz Messengers *Straight ahead* CJ 168
Art Farmer *A work of Art* CJ 179
Art Blakey and the Jazz Messengers *Keystone 3* CJ 196
The Jazz Messengers *New York Scene* CJ 256
LA 4 *Just friends* CJD 1001
Tito Puente *El rey* CJP 250
Michel Petrucciani *100 hearts* GW 3001

ENJA

Mal Waldron *Up popped the devil* Enja 2034
Ben Webster *Live at Pio's* Enja 2038
Archie Shepp *Steam* Enja 2076
Revolutionary Ensemble Enja 3003
Cecil Taylor *Air above mountains* Enja 3005
Erik Dolphy *Berlin concerts* Enja 3007-9
Charles Mingus *Mingus in Europe, vol 1* Enja 3049
Tommy Flanagan *Super session* Enja 3059
Tete Montoliu *Body and soul* Enja 4042
Jane Ira Bloom *Mighty lights* Enja 4044
Dennis Wallace *Sweeping through the city* Enja 4078

TIMELESS

Eastern rebellion SJP 101
Art Blakey and the Jazz Messengers *In my prime, vol. 2* SJP 118
Johnny Griffin *The JAMFS are coming* SJP 121
George Coleman *Amsterdam after dark* SJP 129
Billy Higgins *The Soldier* SJP 145
George Adams/Don Pullen Quartet *Earthbeams* SJP 147
George Adams/Don Pullen Quartet *Life Line* SJP 154
Art Blakey and the Jazz Messengers *Album of the year* SJP 155
Batida SJP 200
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 Vienna Art Orchestra *Suite for the green eighties* ART 1991/2
 Vienna Art Orchestra *From no time to ragtime* ART 1999/2000
 Vienna Art Orchestra *The minimalism of Eric Satie* ART 2005
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 Sun Ra Arkestra *Sunrise in different dimensions* HH2R17
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REVIEWS

D. R. Harvey *A Bibliography of Writings about New Zealand Music published to the end of 1983*. Victoria University Press, 1985. 222pp \$24.95 ISBN 0 86473 029 2

IAML(New Zealand) are to be congratulated for getting this project from its inception to publication in under eighteen months. It is a fine example of what can be achieved with sufficient funding and collective enthusiasm.

Ross Harvey has compiled a bibliography of over 2000 annotated entries covering both published and unpublished material. The coverage excludes Maori music and recent popular music, nor does it include music itself (though references to such lists are included) or sound recordings. Otherwise it covers the whole scope of music making. The bibliography is organized in a logical subject arrangement in which the first section is an extremely valuable descriptive listing of source materials. There is good cross-referencing and author and subject indices.

The importance of this bibliography is obvious. The *New Grove* entry on New Zealand art music is less than three pages long and the bibliography contains only fourteen items. John M. Thompson, who assisted in the preparation of this work, has done much to arouse interest in the music of his homeland since he returned there after his long stint as editor of *Early Music*. His biography of Alfred Hill (*A Distant Music: the life and times of Alfred Hill, 1870-1960*. Auckland, O.U.P., 1980) revealed to many people for the first time the existence of a repertoire of music within, yet not quite of, the European tradition. This excellent bibliography now makes further exploration in the field possible for more than a handful of specialists.

Helen Faulkner

William Phemister *American Piano Concertos: a Bibliography*. Published for the College Music Society, by Information Coordinators, Inc., 1985. 323pp ISBN 0 89990 026 7

The bibliography is a listing of piano concertos by Americans, naturalized American citizens, or foreigners active in America. Within the alphabetical arrangement by composer, a code letter beside each name indicates which category the composer falls into. For foreign nationals, Phemister has sometimes taken into account whether an American influence can be detected; he explains in the introduction that older foreign-born composers 'were evaluated in terms of an "American influence" in their music.' This led to the exclusion of Bartók and Rachmaninov. He also excludes works written before a composer went to America.

The bibliography lists 1123 concertos (whether or not the titles include the words 'piano concerto'), by 801 composers, and includes works written as recently as 1983. The compiler hopes to update it in the future. The listing is very comprehensive, and includes works that have not been published. Details are not always as complete for manuscript works - some entries are positively skeletal, with even the date of composition unknown - though the location of the manuscript is given, where possible.

The arrangement of each entry is as follows:

- 1 Composer
- 2 Composer's dates
- 3 Nationality
- 4 Title of work

- 5 Movements
- 6 Publisher, or manuscript
- 7 Composition date, or if unknown, a copyright or publication date where available
- 8 Duration
- 9 Orchestration - this is given as in BUCOS, but differentiates between doubling and auxiliary instruments where there is triple woodwind
- 10 First performance - when, where and by whom
- 11 Existence of recordings - these are mostly commercial recordings, and many are now deleted
- 12 Review of performance or recording, or a programme note
- 13 Principal sources of information

The information is well-presented, with good use of space and indentation to mark different parts of the entries, and to separate one entry from another.

The bibliography at the end of the book reveals a wide range of sources; the American Society of Composers, Authors and Publishers was a major source, but Phemister has also consulted international sources, bibliographies of composers in particular American States, and music colleges, universities and libraries. Many of the composers are not widely known on this side of the Atlantic, though some might be more familiar to students of contemporary music. It is hardly surprising that many works are relatively obscure, when some were never published, and others seldom performed.

I thought that the inclusion of reviews was useful and interesting. The compiler warns that evaluations cannot always be taken as accurate, since allowance must be made for contemporary tastes at the time of performance, and for the fact that works are not always instantly appreciated. Nonetheless, the information can help fill in the background to a work, and it is interesting to observe the initial reactions to it.

The opening guide to the bibliography is very clear, and finishes with a list of principal sources of information, together with the abbreviations used; further sources appear in the book's bibliography.

The book is the ninth in the College Music Society's series entitled *Bibliographies in American Music*.

Karen E. Manley

Phelps, Roger R *A guide to research in music education* 3rd ed Scarecrow Press (distributed by Bailey Bros. & Swinfen), 1986. xiv, 368pp \$22.50 ISBN 0 8108 1796 9

Roger Phelps has taught research classes both in the USA and elsewhere, and this is the third edition of his useful introduction to research. Although aimed at educationalists, the advice given would be of use to any music researcher. The author identifies three steps in the research process: logical organization, objective implementation and precise interpretation; and the book is divided into three principal sections, corresponding to these steps, with a final postscript on the future of research.

In the first section, the author considers the general approach to research, placing great importance on adequate preparation of the topic. He has obviously been on the receiving end of many inadequate submissions, and the point is well made that the difference between distinction and mediocrity may rest not so much on the amount of work done, but on how much thinking has gone into selecting and defining the problem. This section also includes a brief guide to library use (regrettably necessary for many post-graduate students) and a list of major resources.

The final section deals with the presentation of the completed thesis. It selects five style manuals and draws comparative examples from them. This is confusing, and adds little to the usefulness of the book, especially as the potential user will have to refer to a style manual in any case. The author's pedantic statements about punctuation are not uncontroversial, but the need for consistency of approach is clearly emphasized.

The central section, devoted to research methodologies, is less satisfactory, perhaps understandably so given the imprecise nature of some of the systems described. I am not convinced that the condensed history of philosophical and aesthetic systems achieves much – does it really help to tell us that Schiller 'could not create without the smell of rotten apples coming from a dish'? With the description of more concrete research methods (such as questionnaires) and of statistical approaches, the author is on much safer ground and provides an efficient summary.

For a book which emphasizes the need for consistency and attention to detail there are some strange lapses: the *New Grove* is referred to as *Grove's Dictionary of Music and Musicians* 7th ed; and Fétis' *Biographie universelle* is dated 1972, without any reference to the fact that this is a reprint of a 19th-century edition. I would question also whether the use of the first person singular pronoun is now considered poor taste in everyday communication – an odd stricture in a book which consistently refers to the reader as 'you'. And whilst the book is obviously intended for the American market, the author should have known that Paul Doe's 'Register of Theses' (*RMA Research Chronicle* 1965) has been updated several times, most recently in the 1982 issue. On the whole, this is a readable book offering sound advice on research generally, and should find a place in most college and university libraries.

Ian Ledsham

Ragtime: its history, composers and music edited by John Edward Hasse. Macmillan, 1985. xi, 400pp £27.50 ISBN 0 333 40516 1

This very readable book contains a range of articles dealing with every conceivable aspect of ragtime, the immediate predecessor of jazz and the form of popular music which took America by storm in the early years of this century.

A comprehensive history of the origins of ragtime is accompanied by a range of tables and diagrams dealing with the composers, works, and the social effects of the sudden rise in popularity of the music, including the general change throughout America from reed-organ to piano as the most popular form of household instrument.

The popularity of *The Sting* in the 1970s has meant that, after some 40 years of relative oblivion, more and more people are again becoming aware of ragtime, although primarily in the form of the piano rags which featured so widely in that film. One of the points made clear throughout the book is that piano-rag music is only one form of the genre, and that the composers whose names have recently become household by-words are not necessarily those who achieved the heights of fame during the heyday of ragtime. The articles deal with everything from the best-known of such composers, such as Scott Joplin, to the role of women in ragtime, from band ragtime to the more familiar piano ragtime, and from the considered classics of the form to the lesser-known examples. These are complemented by a thorough bibliography, listing of ragtime collections, discography, and checklist of compositions, thus enabling those whose interest has been aroused by the book to have the maximum opportunity of following up their particular interest, as well as an easily comparable listing containing almost everything a student of ragtime could wish for. All of these lists are well presented and divided into logical and useful sub-sections, making them easily accessible to the mildly interested reader, as well

as to the more determined.

One of the instruments which made ragtime so accessible to the general public was the player piano, and lists of piano rolls are included in the discography. The player pianos themselves, and their workings, form the basis of a useful and interesting section. With over 1000 rag pieces recorded on piano rolls, the survival of the rolls themselves is one of the few ways in which it is possible to assess, with any degree of accuracy, the actual popularity of ragtime at its peak. Tribute is paid to the unsung arrangers of rag tunes thus produced, who were employed by the record companies to expand on what was submitted by hopeful composers, which could sometimes be as little as one line of music.

There is detailed analysis of the growth of the style, particularly of its rhythmic content. In contrast to this are the interviews with Rudi Blesh, Max Morath and Gunther Schuller, in which the topics discussed range from the correct atmosphere in which to play a particular rag to rag's position in the world of the 'art nouveau'. Profiles of thirteen people of major importance in the world of ragtime, both past and present, are a useful guide for the uninitiated. First-hand commentary on the experience of growing up with ragtime is offered in a reprint of the 1952 article by Brun Campbell, the only known white pupil of Scott Joplin. This gives a valuable picture of the social conditions which gave rise to ragtime, and also the individuality of the playing of the original jazz pianists.

Other than in such first-hand accounts, much of the history of ragtime must be constructed from such materials as theatrical directories. The size and content of a band or orchestra is vital if we are to have any idea of how ragtime might have sounded when played by bands at the start of the century. In a chapter entitled 'Band and Orchestral Ragtime', the construction of such bands, as far as it can be ascertained, is used as a starting point for a discussion on orchestration, including the vital part played by publishers in this.

The adaptation and adoption of ragtime by various classical composers heralded the beginning of a battle over the boundaries between 'serious' and 'popular' music which has not yet ceased. The classical base of ragtime, together with its eventual movement towards jazz, is clearly plotted, as are the social factors which caused both the change and the birth of the 'coon song', and the eventual acceptance of ragtime as an American, rather than negro, form of music.

All in all this is a thoroughly interesting book, well-presented, easy and informative to read.

Rachel Draper

Cyril Ehrlich *The music profession in Britain since the eighteenth century: a social history*. Oxford: Clarendon Press, 1985. 263pp £22.50 ISBN 0 19 822665 9

It is with regret that I am unable to be at all enthusiastic about a book which, from its title, price and imprint, promises so much. The publishers rightly announce that this is a 'pioneering book', in that it claims to be a social history of the music profession in Britain since the eighteenth century. And perhaps that was the intention with which the author set out. Unfortunately, although throughout the book his love of music and indeed musicians breaks through, Professor Ehrlich shows only too clearly his fundamental lack of understanding of what makes musicians have that 'itch for music!' The book is permeated with a kind of academic refinement and moral rectitude foreign to the spirit of all performers.

It may have been an unconscious unwillingness to consort with those who actually soil their hands with a musical instrument that stopped Professor Ehrlich from leaving his

study and library and meeting the people who actually make music or, even, those who teach it. Had he done so, instead of relying entirely on extracting quotations from his very wide and scholarly reading, his book might have fulfilled the requirements of its audacious title.

For, of course, his researches and selection of material, whether from recondite 18th- or 19th-century papers and manuscripts or the rather limited sources of his more recent selections, were all made in his study. Contact with reality would soon have changed his attitude and, thus, his choice of sources and quotations.

A continuing problem, that seems to have beset the author throughout the book, has been how to interpret the words 'music profession' and how to reconcile teachers and performers within this description. No one has ever expected a mathematics or history teacher to be *necessarily* a mathematician or an historian; nor art and science *teachers* to be artists and scientists. They may be, but it is much more likely that they are *teachers*. Some mathematicians, historians, artists and scientists, men and women distinguished, at various levels, and active in their professions, may also teach, especially as their own career progresses. So it is with musicians.

The obsession with class in British society has always led to diplomas and degrees, symbols not only of learning but also of class, being considered to be of more worth than 'performance', so easily mistaken for the product of pure artisan skill. Players, even in the present day, however good or successful are treated with less respect, as persons and musicians, than those who talk or write about music, administrate, or in some way make their living from music other than by making it.

These class divisions have even created problems for musicians, as well as others, in using the word *profession* to describe the occupation of being a performer on a musical instrument. In Britain, unlike other countries, *profession* has always implied one of the *learned professions*, the law, medicine, the church, from the earliest times associated with the insignia of authority, the ability to read and write. But a profession is a calling, a vocation: it sets aside the amateurs and dilettanti, with responsibilities to none but themselves, and distinguishes those dedicated to and following, usually for financial reward, a vocation requiring dedication, zeal and often the renunciation of other opportunities. It is a calling that requires great discipline, courage and patience. Not all those choosing this way of life have had these qualities in sufficient strength to withstand the uncaring philistine treatment to which they have been subjected.

Proper preparation for the profession, with examination procedures that ensured status and dignity to those who obtained recognition would have established a profession, as elsewhere, with suitable conditions and salaries. There will always be more people wanting to be musicians than can be absorbed in full-time employment. Some will find part-time employment, some no employment at all in their preferred occupation.

It is reasonable to expect that 'from the eighteenth century' implies 'until the present day'. But, in fact, the past fifty years, a period during which the most radical social and technological changes have taken place, is barely touched upon. The changed educational background, aspirations and status of musicians is ignored. It seems hardly possible that the growth in the number of *full-time* orchestras and opera companies, the work of Lord Goodman's committee in 1964, the establishment of the L.O.C.B., the fact that the players themselves have managed the affairs of four of our internationally-renowned orchestras for over 30 years, or the enormous change in popular music and the majority membership of the Musicians' Union, should go unnoticed. And much else, not least the creation of the Association of British Orchestras, representing the managements of nearly all Britain's orchestras.

Neither does the author address himself to the changed *social* relationship between

musician and audience brought about by new technology, probably the most profound change to have taken place in the history of our art, and one that has already affected performance and the composition of music itself.

Those who struggle through the thicket of the author's chronologically muddled quotations, over 900 Notes (not really 'Notes' but rather 'Sources', sometimes unclear, never illuminating or enlarging the text, always requiring reference to a Bibliography), tables (sources unidentified) and the most wretched index I have ever experienced (on a spot check, a dozen names were un-recorded) will be introduced to some interesting and unusual sources, none more so than the following: In September 1779 Signora Rossi arrived from Vienna to perform 'most surprising Feats on the Stiff Rope, also Capers and Elevations with great Dexterity, Decency, and Elegance.' She played 'on the Violin on the Rope in six different positions, quite new and agreeable' and 'a Solo on the German Flute and a Sonata on the Italian Salterio, a Very sweet musical instrument.'

No volume that brings such a gem to one's attention can be wholly bad.

Basil Tschaiikov

New sounds, new personalities: British composers of the 1980s in conversation with Paul Griffiths. Faber Music, 1985. 212pp £5.95 ISBN 0 571 10061 9

It is twenty-two years since Faber published Murray Schafer's *British Composers in Interview*. Many of the composers in that volume are now dead and only two of the original sixteen reappear in this new book in which Paul Griffiths records his conversations with twenty composers. The two, Peter Maxwell Davies and Alexander Goehr, were very much the young Turks of the earlier collection. They now appear as figures of the establishment and their own influence, with that of their fellow 'Manchester' composer, Harrison Birtwistle, is strongly felt throughout this book. Only four of the men (they are all men) are yet in their 50s and the youngest, George Benjamin, is only 26. This results in less of an overview of British musical life than did Schafer's book and more in a presage of things to come. This is not to suggest that Paul Griffiths takes any great risks in his choice of interviewees. They are all published, widely performed and, in many cases, recorded.

Each composer was interviewed, usually in their home or working environment. Subsequently each was sent a transcript of the interview, some of which were left virtually unaltered (John Tavener, Jonathan Harvey, David Matthews); others (Robin Holloway, Oliver Knussen) were substantially amended. All this information and a 'scene setting' description appears before each interview. Short biographies with selective work lists are collected together at the end of the book. Each interview is in its own way illuminating as only first person reporting can be, though the level of insight into the work of each composer varies. Harrison Birtwistle for instance was not an easy subject but Simon Bainbridge takes great trouble to explain his methods.

All in all this is a fascinating volume both in terms of the information which it provides and in the insights which it gives, but above all its value lies in the sense, which one cannot fail to perceive, of a real future for British music and an overwhelming vitality amongst the current generation.

Helen Faulkner

The farthest north of humanness: letters of Percy Grainger 1901-14 edited by Kay Dreyfus. Macmillan, 1985. 542pp £25.00 ISBN 0 333 38085 1

"My little sweetie thinks she can take all my extremely interesting letters to the grave with her, if she dies. My letters shall be admired by a yet-unborn generation; can't you see that I always write with an eye to a possible public?" wrote Grainger to Karen

Holten on 12.2.1908 (p. 187). So he retrieved the letters, not for the motives a normal man would have done – to prevent their embarrassing contents ever being known – but in preparation for a publication such as this. Grainger's affair with Karen Holten dominates the book, and gives it a continuity whose absence often makes reading collections of letters a desultory experience. There are also a variety of letters to musical friends and to his mother. These are often quite hard to read, owing to Grainger's idiosyncratic use of English. Their main interest to those not particularly concerned with Grainger himself is to show what it was like to make a living as a solo pianist at the beginning of the century.

Grainger's personality is, to say the least, extraordinary. The letters to his mother are on the whole less revealing than those to Karen Holten. The latter, too, have the advantage of having originally been written in Danish, so appear in a fluent English translation. It is difficult to decide from the evidence here whether Grainger might have married her without his mother's possessive influence. But it is significant how little effort Grainger seems to have made to see her – one even wonders whether their sexual relationship might have been more satisfactory in the imagination than in reality. It is certainly quite graphic on paper, and Grainger has no inhibitions. Were Macmillan a less reputable publisher, one would be seeing the letters to Karen issued as a cheap paperback, with the naked photographs on the cover, not discreetly hidden inside, aimed at a very different market!

Kay Dreyfus has performed a fine job in selecting, editing and annotating the letters. The format is a sensible one, which should be followed in other publications: the text has wide margins in which are printed the notes. But the problem of how to tackle the vast quantity of Grainger documentation remains. While I can imagine few things more boring than the collected correspondence of Grainger and his mother, the letters to Karen are frustratingly one-sided. Some of her letters are excerpted in the notes, but I wonder whether it might have been better to have presented the Grainger-Holten letters as an entity as a separate publication. Even if not sensationalized, with their outspoken sexuality and explicit descriptions of intercourse, masturbation and flagellation, they are of sociological interest beyond the musical world; they are also of psychological interest, and the reader wishes to understand the relationship more fully. Of the remaining letters, many seem of value primarily to biographers of Grainger wanting to know what he was doing when, so perhaps do not deserve such lavish publication.

Musicologists are used to dealing with composers from the distant past from whom so few documents survive that every little scrap is of value; but with Grainger the problem is the opposite. He is, moreover, hardly a composer of first rank: apart from a few specialists, most of those who know his music consider him to be primarily a brilliant arranger of folk music – a topic on which the letters are informative. (He reminds me, in fact, of Michael Praetorius, most of whose output is based on chorales or French dance tunes). Does he deserve the shelf-space that the quantity of surviving documentation can generate? Dreyfus has selected about a third of the letters available for the period of her volume. I would have thought that future volumes could be more drastically selective, but that typescript editions of the letters should be prepared and made available on microfiche.

Grainger's ideas are a lavish, confused mish-mash. Had the letters been published when written, the sexual content would have offended; now it is his racist attitudes which are socially unacceptable. It needs to be remembered, however, that Grainger is remarkably vague in his use of the word 'race'; white Australians, in the normal sense of the term, can hardly be racially different from the English! Race and nationality merge, and he shows a sentimental regard for non-Western cultures. Like another composer whose

correspondence is in course of publication, he is very concerned with money. It is a pity he did not patent and market his invention of the bra (p. 232): he could then have retired on the proceeds!

Clifford Bartlett

Ann Basart *The sound of the fortepiano: a discography of recordings on early pianos* (Fallen Leaf Reference Books on Music, 2). Berkeley: Fallen Leaf Press, 1985. 472pp \$29.95 ISBN 0 914913 01 8

Bruce Haynes *Music for oboe, 1650-1800: a bibliography* (Fallen Leaf Reference Books on Music, 4). Berkeley: Fallen Leaf Press, 1985. 394pp \$29.95 ISBN 0 914913 03 4

Those who receive *Cum notis variorum* (a title unknown to BUCOMP), the newsletter of the Music Library of the University of California, Berkeley, will have seen in issues 85 & 86, Aug/Sept & Oct 1984, a preliminary checklist of recordings of early pianos compiled by the newsletter's editor, Ann Basart. That list has now been expanded and the information reformatted and re-presented to make a substantial independent volume. The original list was arranged under the names of the instrument-makers. That section occupies 50 pages of the book. The largest part is devoted to a listing by composer; there are also lists of pianists, of record manufacturers and labels, of works by performance medium, of performers other than pianists, an index of album titles, a chronological list of pianos and an index to collections and owners. So not only is there a wealth of information, it is made as accessible as possible.

The quantity of music for the early piano that is now available is something of a surprise. The composer listing has nearly 1000 entries, an entry often containing several works. The term 'fortepiano' of the title is extended beyond normal usage (as the author admits) to cover all pre-modern-style instruments, so Liszt, Schumann and even early Brahms appear. The thoroughness of the listing makes the quantity of material seem more substantial than it is; for example, the eight of Lodovico Giustini's 12 sonatas op. 1, the earliest known piano music, issued on Titanic Ti. 78 & 79 each have separate entries, taking up nearly three columns; and what seem to be identical recordings differing only in label have all their details repeated. These entries include precise identification of the work recorded, name of pianist and other performers when appropriate, details of instrument used, place and date of recording, label, number and date of issue, title of album, and name of programme-note writer. This last item, often neglected, is particularly useful here, since some sleeve-notes are by performers or restorers who only rarely put their thoughts on paper. The scope of the discography includes concertos, piano with other instruments and piano with voice; but piano as an orchestral continuo instrument or accompanying secco recitative is not covered.

This seems to me a model discography; it will, inevitably, soon be out of date, and no doubt a few items have slipped past the compiler, so I hope that she keeps her computer files updated and produces a supplement (though I suspect that if the catalogue gets much larger, the lavish repetition of information in the various sections may need to be reduced).

From 1973 onwards Bruce Haynes issued various versions of a *Catalogue of chamber music for the oboe*; the last I have seen was the fourth edition of 1980. That listed between five and six thousand works, covering the period up to 1825; this new catalogue contains 9,482 individual pieces, including 258 for the oboe d'amore and 313 for F-oboe. The previous list was a classified one; this has main entries under composer, with a highly abbreviated index by ensemble, which looks a bit like the index to the BBC Chamber

Music catalogue, but is rather more effective. The classification system is also used as a means of ordering entries under the composer. Thus the Bach cantata arias using oboe are arranged in quite a complicated order; the use of key as a means of ordering arias within a section is odd.

A fundamental problem for any attempt to catalogue the 18th-century sonata repertoire is the all-purpose instrumentation in which it was presented. It would perhaps be more sensible to produce a catalogue of the solo and trio sonata prints as a whole, suitably indexed by possible instrumentation, rather than have them covered separately with different emphases by Vester for the flute, Haynes for the oboe, and others. Such a catalogue should indicate, not only the instruments stated, but whether the music actually works on them, and whether the normal transposition practices are effective (i.e. playing flute music a minor third higher on the recorder). Haynes' policy is to include music for which the word 'oboe' is mentioned (even if not as the prime instrument), music known to have been played on the oboe during the lifetime of the composer, and music for 'all sorts of instruments'. This is the work of an enthusiastic player, who has provided a vast amount of useful information. Some may find the combination of repertoire list and catalogue of source material confusing; but it was well worth publishing and should join Vester's *Flute music of the 18th century* in any well-stocked reference library.

Both volumes in the Fallen Leaf series are printed on good-quality paper and paper bound. The piano discography looks more pleasing, and its double-column format with reduced type-size utilises the space on the page more effectively. The publisher code in the ISBN is misprinted in the oboe bibliography: I hope the version given above is the correct one. The ISSN is 8755-268X.

Clifford Bartlett

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IN BRIEF

By Clifford Bartlett unless otherwise indicated

The lyrics and melodies of Gace Brulé edited and translated by Samuel N. Rosenberg and Samuel Danon, music edited by Hendrik van der Werf. (Garland Library of Medieval Literature, 39). New York: Garland, 1985. lvii + 423pp \$56.00 ISBN 0 8420 8728 8

The lyrics and melodies of Adam de la Halle. Lyrics translated and edited by Deborah Hubbard Nelson, melodies edited by Hendrik van der Werf. (Garland Library of Medieval Literature 24). New York: Garland, 1985. xlv + 193pp \$30.00 ISBN 0 8420 9420 4

Both volumes comprise substantial introductions, the poetical texts set out with critical notes and translations, followed by transcriptions of the surviving melodies. As those who know the work of Hendrik van der Werf will expect, these are unrhythmic, the rigid metricizations favoured for most of this century (even as recently as Rosenberg and Tischler's Faber anthology *Chanter m'estuet*) now being rightly eschewed. The Gace volume sensibly includes most of the dubious works attributed to him; users need to be warned that the Adam volume is restrictive in what it means by the word lyrics. The indexes would be more useful to non-specialists (after all, editions with translations should be especially user-friendly) if alternative spellings or readings for initial words had been included: the song listed in New Grove, for instance, as *Quant define feuille* only appears here as *Langue fine feuille*. This excellent series should help to make trouvère songs more accessible.

French chansons of the sixteenth century edited by Jane A. Bernstein. Pennsylvania State U.P., 1985. 218pp £20.00 ISBN 0 271 00397 9

This is an anthology of 35 chansons, arranged chronologically and placed into context by the commentaries which follow each piece, so that the book forms a history of the genre. Only 6 of the works will not be available in a well-stocked library, but this is a useful selection, enabling students and singers (if libraries will buy sets of 5 or 6 copies) to get an overall conspectus of the form, and encounter some marvellous music which tends to be neglected in favour of the madrigal.

Allan W. Atlas *Music at the Aragonese court of Naples*. Cambridge U.P., 1985. 260pp £35.00 ISBN 0 521 24828 0

Several recent editions have drawn attention to the importance of Naples as a musical centre in the latter half of the fifteenth century, so this provides a timely coherent study. The Aragonese court was an external imposition on the life of Naples, and the cultivation of polyphonic music was itself an exotic addition to Aragonese culture, so was doubly removed from Neapolitan life. In spite of the money poured into it, Naples failed to attract the leading composers of the period; interesting though Cornago's music be (it has recently been published by A-R Editions), it hardly compares with that of Dufay or Ockeghem, and Tinctoris is probably more important as a writer than composer. Atlas has produced a fine study, augmented by an edition of 18 compositions.

The New Grove North European Baroque Masters: Schütz, Froberger, Buxtehude, Purcell, Telemann. Macmillan, 1985. 356pp £8.95 ISBN 0 333 39018 0

This embodies more changes than some previous New Grove reissues. The section of Schütz's works has been rewritten by Colin Timms, and Joshua Rifkin quotes a remark from his own original version showing how he was taken in by the 1670 forged portrait. The other major revision is the list of works by Telemann. This was expected, and it is a clear improvement on the inadequate original. We now have a full list of vocal works, and a reasonable compression of the information in vol. I of TWV (see *Brio* 22/1 p.21); but the remaining instrumental works could have been covered more thoroughly, especially identifying works which have been published. There are changes elsewhere - enough to make this an essential supplement to the original versions.

Essex Composers edited by Daphne Woodward. Chelmsford, Essex Libraries, 1985. 32pp £2 ISBN 0 9036 3039 7

This is the contribution of Essex Libraries to European Music Year, and a very good one it is too. Essex has a fine record in attracting composers as residents and from the available multitude Mrs Woodward has selected five; Tallis,

on the staff of Waltham Abbey when it was the last monastic establishment to be reconstituted at the Reformation; Byrd, who lived his last thirty years at Stondon Massey; Wilbye, who died and is buried at Colchester; Holst, who made such an impact at Thaxted; and Cecil Armstrong Gibbs, the only native, about whom Mrs Woodward has accumulated some hitherto obscure material. Is his autobiography, unpublished according to the *New Grove*, available for publication? Meanwhile, would Essex Libraries consider an 'Essex Composers Vol. 2?': Rawsthorne, Sorabji, Joseph Gibbs, Ireland, Zechariah Buck ...

Richard Turbet

The letters of Mozart and his family chronologically arranged, translated and edited with an introduction, notes and indexes by Emily Anderson. Third edition. Macmillan Press, 1985. 1038pp £38.50 ISBN 0 333 39832 7

Emily Anderson's indispensable edition was first published in 1938; a revision by Alec Hyatt King and Monica Carolan appeared in 1966. Since then, much has been discovered and published, in particular the 7-volume German edition of the letters with extensive commentary in the *Neue Mozart-Ausgabe*. This revision, prepared by Stanley Sadie and Fiona Smart, includes a handful of additional letters, and indicates clearly the occasions when Anderson abridged letters by other members of the family. There are minor revisions to the translations and changes to the annotations; the indexes have been corrected too. The extracts from letters of Constanze to André, omitted from the second edition, have not been restored. The three volumes of the first edition were reduced to two for the second by resetting in smaller type; this edition preserves the typography of the second, but is conveniently bound in a single volume without recourse to over-thin paper. It is excellent that this has been refurbished for another generation of Mozart-lovers.

Herbert Kupferberg *Basically Bach* Robson Books, 1986. viii, 199pp £6.95 ISBN 0 86051 359 9

A glance at the contents page, with chapter headings like 'Bach and women' and 'Two wives and twenty children', should be enough to warn off most potential readers of this unfortunate example of tercentenary mania. 'Chap-

ter headings' is perhaps a little grandiose, since most of the 50 or so sections are little more than one- or two-page articles. 'Anecdotes, facts, impressions and more' the dust jacket proudly proclaims. This was rather too heavy on anecdotes and impressions, and too light on facts. The writing is often patronizing and frequently fatuous ('Frederick the Great ... was probably the only great historical personage of the day who had the slightest idea of Johann Sebastian Bach's existence'). This style of domesticated pseudo-biography, which attempts to transform composers into cosy characters from Ambridge dropping into the Bull for a pint of Shires, does little service either to Bach or to its author, who has written better things. My patience finally gave out when, at the end of a section on the *Musical Offering*, the author dragged in Bach's first grandchild, Johann August, concluding 'One would like to think that when [Bach] returned to Leipzig, he remembered Johann the little as fondly as Frederick the Great'. Not recommended.

Ian Ledsham

James M. Baker *The music of Alexander Scriabin*. Yale U. P., 1986. 289pp £37.50. ISBN 0 300 03337 0

Until fairly recently, Scriabin's music has appealed chiefly to those attracted by its mysticism or pianistic virtuosity. Baker continues the process of reintegrating him into the mainstream of Western music, using Schenkerian techniques to show that it has horizontal as well as vertical interest, and examining in detail some of his mature tonal works and the progress into atonality. Much of this thorough study, however, is only comprehensible to those accustomed to current musico-analytic language, though the final chapter on the *Poem of Ecstasy* and *Prometheus* are less difficult, and there is a glossary.

Deborah J. Stein *Hugo Wolf's Lieder and extensions of tonality* (Studies in Musicology 82). UMI Research Press, 1985. 237pp £51.25 ISBN 0 8357 1469 1

This uses a handful of Wolf songs, conveniently printed in the volume in full, as a case study in certain developments of 19th century harmonic language and the suitability of Schenkerian theory for understanding it. It is perhaps placing too much faith in one particular theorist

to assume that, if something doesn't fit Schenker's theory, it must be unknown to what is called 'common-practice tonality', and emphasis on tonality sometimes betrays a lack of subtlety in the consideration of other parameters (in *An den Schlaf*, for instance, the author does not recognize the one-bar phrases and their significance in the song's movement and meaning). But in most respects this helps the reader understand the songs, as well as Wolf's handling of tonality.

Richard D. Green *Index to composer bibliographies* Detroit: Information co-ordinators, 1985. x, 76pp \$14.00 ISBN 0 89990 025 9 (Detroit studies in music bibliography; 53)

The author has listed here 336 independently published composer bibliographies or bibliographical essays. His definition of 'independently published' includes bibliographies published as articles in periodicals or *Festschriften* - including several in *Brio* - but not those commonly found at the end of biographies and dissertations. Thus, several important composer bibliographies, such as Barzun's of Berlioz, are not included here. This deficiency should be corrected if further updates are planned. Mention should have been made of *The New Grove*, surely one of the most important sources of composer bibliographies. An index of compilers is included. This will be a handy reference work.

Ian Ledsham

Thomas Bauman *North German opera in the age of Goethe*. Cambridge U.P., 1986. 444pp £37.50 ISBN 0 521 26027 2

This is a thorough survey of a subject very little known outside German-speaking areas: operatic music between 1766 and 1799 in central and north Germany (extending as far south as Weimar, Dresden and Breslau). It is of particular interest to students of German literature, since Goethe contributed five librettos, two of which received several settings. Musicians will otherwise look to it for background to Mozart's German operas (Bauman justifies his avoidance of the word *Singspiel*). The thorough text is supplemented by over 100 pages of catalogues of opera settings and of librettos. This fills a gap in our knowledge; it may not be a gap which worries most musicians very much, but it is useful to have such a clearly-presented book available for the occasions when it is needed.

Claudio Monteverdi Orfeo, edited by John Whenham (Cambridge Opera Handbooks). Cambridge U.P., 1986. 216pp £22.50 ISBN 0 521 24148 0 (pb. £7.95 ISBN 0 521 28477 5)

The first great opera receives here a worthy handbook. Iain Fenlon reveals the circumstances of its creation - an important aid to its understanding, and Whenham's synopsis is full of insight; he also includes the text and translation of Striggio's original ending. *Orfeo* is a significant work for studying the 20th century revival of early music, which justifies Nigel Fortune's chapter on its rediscovery. There is less reprinting of older material than usual: Romain Rolland on the 1904 revival and Kerman's remarks from *Opera as drama*. Jane Glover on the performer's problems is not entirely reliable, David Freeman on production is stimulating. Any library which stocks a record of *Orfeo* (Malcolm Walker's discography lists 11 of them) should have this.

Alan Jefferson *Richard Strauss Der Rosenkavalier*. (Cambridge Opera Handbooks). Cambridge U.P., 1985. 152pp £22.50 ISBN 0 521 26036 1 (pb. £7.95 ISBN 0 521 27811 2)

Unlike the *Orfeo* guide noted above, most of this is written by a single writer. The exception is the 'synopsis and analysis' taken from Norman Del Mar's *Richard Strauss* vol. 1. It is odd that half the book should be devoted to a reprint of material which is readily accessible to anyone interested in Strauss, and has been in print in some form or other for most of the period since its publication in 1962. That apart, this can be recommended, with its chapters on the collaboration with Hofmannsthal, the sources of the story, a stage history, a survey of critical reaction (in which Kerman looms large) and an interpretation of the opera.

Dennis R. Martin *The operas and operatic style of John Frederick Lampe* (Detroit Monographs in Musicology, 8). Detroit: Information Coordinators, 1985. 190pp \$40.00 ISBN 0 89990 024 0

Lampe's most famous work, *The Dragon of Wantley*, is a well-known title, was immensely popular in its day, and has secured a few modern revivals. Martin attempts (from little surviving information) to trace its author's life, and discusses it in the context of his dramatic music, whetting the appetite for further performances.

While it is his dramatic music which dominates his output, it is a pity Martin does not say a little more about the rest (the first Methodist music, for instance); and a more sophisticated catalogue of works and editions would have been useful – one book on Lampe is probably enough, so it ought to be comprehensive. Some facsimiles are wishy-washy, and those on pp.66 and 81 (but not the captions) have been confused.

David Charlton *Grétry and the growth of opéra-comique*. Cambridge U.P., 1986. 371pp £35.00 ISBN 0 521 25129 X

This is predominantly an opera-by-opera survey of Grétry's works up to the early Revolutionary period, with 25 of them discussed in some detail, and interpolated biographical and other chapters. It is an excellent introduction to a figure of considerable importance, whose music remained in the Parisian repertoire for over a century. Charlton investigates the literary background for each work, describes the plots, and generally finds comments on the music that are meaningful to the reader who does not know the works. Many better-known operatic outputs could benefit from such a clear and knowledgeable companion.

Concert and opera singers: a bibliography of biographical materials compiled by Robert H. Cowden. (Music Reference Collection, 5). Greenwood Press, 1985. 278pp £35.00 ISBN 0 313 24828 1

This covers 720 singers, mostly operatic, mostly from the last century and a half. The compiler has done the obvious check himself: he lists 1439 singers with articles in *New Grove*, so one can see at a glance those about whom he has found nothing to list. There are preliminary sections covering 274 general books with biographical information, then articles for individual singers, giving references to entries in standard dictionaries and articles in nine basic periodicals as well as biographies and other relevant books. Russian material is generally neglected: in this respect as in others, the selection is influenced by the compiler's own apparently extensive collection of materials. To some extent, despite the objective annotations, the book has a personal flavour, and is none the worse for that!

Elizabeth Sawyer *Dance with music: the world of the ballet musician* Cambridge U.P., 1985. 363pp £37.50 ISBN 0 521 26502 9 (pb. £15.00 ISBN 0 521 31925 0)

363 closely-printed pages on how to accompany a ballet class may seem overkill. But the author has much of value to say about the relationship of music and dance, and has produced a stimulating, if slightly verbose, book. It should be read by all who dance as well as musicians who are involved with dance; even those who are not can benefit from it. General and philosophical reflections are securely based on immense practical experience; working with a choreographer so musical as David Tudor (who appears in all 11 of the book's illustrations) seems to have specially inspired her.

Robin Stowell *Violin technique and performance practice in the late eighteenth and early nineteenth centuries*. Cambridge U.P., 1985. 411pp £45.00 ISBN 0 521 23279 1

Stowell speaks mainly in the words of the writers of the period (fluently translated, mostly from French), and has produced an invaluable companion for the growing numbers of violinists who are concerned with understanding music through the techniques and sensibilities of its contemporary performers.

Lewis Porter *Lester Young*. Macmillan, 1985. xxii, 190pp £17.50 ISBN 0 333 40874 8

"Lester was the world's greatest" said Billy Holiday in *Lady Sings the Blues* (New York 1956). "Lester sings with his horn; you listen to him and you can almost hear the words." Like Billy Holiday herself he was a giant of the jazz world in spite of his tragic life, and his influence was strong and lasting.

This is the first book to be written about Lester Young, and it is fittingly written by a saxophonist. It combines a biographical picture of the man with a readable analysis of his style and its development. As is inevitable with someone as private as Lester Young, much of the biographical detail is in the form of anecdotes of the people who knew him, and this serves to emphasize the respect in which he was held by his fellow musicians.

Lewis Porter concentrates on 34 transcribed solos in his analysis, ranging from *Lady Be Good* (1936) to *Lester Leaps In* (1956). He traces the development of Young's hall-mark, his tone, from its full-throated beginnings to its softer and more legato final form. There is some discussion of Young's later years, in which he arguably lost some of the quality of playing for which he was renowned.

Porter identifies various traits of Young's playing style, including his habitual use of alternate fingerings. Diacritical markings are employed in the musical examples to increase the precision of the notation and so reflect the specific nuances Young imparts to each note. In addition, contour diagrams illustrate Young's treatment of individual phrases.

The book contains a listing of all Young's recorded works, both solo and ensemble. So far reaching was his playing in its influence, that study of his music is virtually essential to an understanding of later jazz. This book is a step along that path.

Rachel Draper

Paul S. Machlin *Stride: the music of Fats Waller*. Macmillan, 1985. xvi, 167pp £17.50 ISBN 0 333 40873 X

To analyze the performance of a musician with accuracy is at best a difficult task, and at worst an almost impossible one. Jazz performances with their reliance on improvisation, must surely tend towards the latter end of such a scale, and yet it is precisely this task which Paul Machlin has undertaken in *Stride: The Music of Fats Waller*.

The early growth of the record industry, coinciding as it did with the birth of jazz, has meant that multiple recordings by the same performers, often playing the same pieces, form comparable units on which such an analysis can be based. Working methodically through a number of Waller's performances, including some which were until recently unreleased by the record companies, Paul Machlin employs a whole range of analytical approaches, delving in great detail into what elements made Waller the great improvisatory performer that he was.

The major part of the book is concerned with this analysis, but also included is an exceedingly comprehensive discography. To use the book to its fullest advantage it is necessary to have a selection of recordings to hand.

Overall the book demonstrates an academic approach to the music, the social implications and roots of the music being touched on only in as far as they directly affect the music of Fats Waller. Mr Machlin skilfully supports the claim that Waller was indeed a great musician.

Rachel Draper

Music from the Tang court 2 & 3 edited by Laurence Picken. Cambridge U.P., 1985. 108 & 98pp £30.00 each ISBN 0 521 31858 0 & 0 521 27838 4

Vol. 1 of the series was published by Oxford U.P. in 1982 (see *Brio* 19/1 p.29). That contained one work, with its sources presented in full. Vol. 2 has two further pieces, plus a conflated version of the piece in vol. 1. Vol. 3 has a further four items, together with conflation of the pieces in vol. 2, comments on mouth-organ cluster-chords and further reflections on the piece in vol. 1. All have editorial introductions, though these have naturally become less extensive as the series continues. The music comes from the two centuries preceding 841 A. D., but notated with a precision unknown in the West till several centuries later.

Music and Context: Essays for John M. Ward. Edited by Anne Dhu Shapiro. Harvard University Department of Music, 1985. 486pp ISBN 0 674 58888 6

These essays form a tribute to John Milton Ward, marking his retirement from the post of William Powell Mason Professor of music at Harvard University, where he taught for 30 years. Written by students and colleagues, including such major names as Howard Mayer Brown, Nino Pirotta and Claude Palisca, the collection mirrors Ward's own wide interests, and also his predilection for studying music in different contexts. Here, the essays are grouped by context, discussing music with relation to ritual, aesthetics, patronage, the arts, notation, and change. Many essays concern Ward's particular interests in renaissance instrumental music, folk music and ethnomusicology, but there are also some well-researched papers on medieval and 19th- and early 20th-century topics.

Karen E. Manley

Michael Forsyth *Buildings for music: the architect, the musician and the listener from the seventeenth century to the present day*. Cambridge U.P., 1986. [in U.S.A.: MIT Press, 1985]. 371pp £30.00 ISBN 0 521 26862 1

This is a readable survey, lavishly illustrated from prints and drawings contemporary with the buildings, of concert halls, opera houses and other buildings regularly used for music. Technical information is comprehensible to the non-expert – indeed, possibly too scant; but the relationship between the acoustic provided by buildings and the music which was performed in them is clearly presented. The author perhaps exaggerates the acoustic knowledge of the architect against the instinct of the musician: why are there still so many failures? (Perhaps a case-study of the interaction between composer and acousticians over Snape Maltings would be revealing). One would also like more evaluation of the modern attempts to provide buildings with variable acoustics: do they actually work? This attractive book should be on any library's shelves (though whether in the 780s is another matter).

Eugenie Schumann *Memoirs of Eugenie Schumann*/transl. by Marie Busch. Eulenburg Books, 1985. xii, 218pp £6.00 (pbk) ISBN 0 903873 71 0

These memoirs were originally published under the title *Erinnerungen* in 1925. This English translation was first published by Heinemann in 1927. Eulenburg have now reprinted them as a paperback.

Born in 1851, Eugenie Schumann was the seventh of Robert and Clara Schumann's eight children. Her father died before she was three. Clara was then forced to earn a living to keep her family by resuming her career as an international concert pianist. Her younger children, Eugenie among them, were consigned to the care of boarding-schools, older siblings, or well-disposed friends.

These *Memoirs* are in no way an autobiography, more miscellaneous reminiscences interspersed with random extracts from family letters, including many from beloved 'Mamma'. As with all such meanderings, many of the details are parochial and inconsequential.

The most interesting sections are the chapters devoted to Mother (Clara) and to Brahms. They provided fascinating glimpses into the personalities of both performer and composer, as well

as first-hand accounts of the teaching methods of both. Clara, in particular, emerges as surprisingly modern in her approach, eschewing excessive fingering markings ('one should have acquired the right feeling for fingering through study of scales, arpeggios and other exercises...'), and emphasizing the supreme importance of the text, unadulterated by editorial annotation, and the need for technical skill to be allied to understanding.

The hardships that Clara's enforced touring brought upon her children nonetheless had their rewards: an independence of thought and liberal attitudes to education (beautifully summed up in Eugenie's description of her second headmistress: 'she was above all very human') are evident in the book. The almost complete absence of comment on any of the major political and historical events of the time is almost reassuring, the very ordinariness and humanity of many of the reminiscences being a reminder of the continuity of human existence.

'When I am dead, all that I have done will be forgotten; my art, my aims were in vain' said Clara Schumann. That fatalistic view is refuted by this book.

Ian Ledsham

Pablo Casals *Song of the birds: sayings, stories and impressions of Pablo Casals*/compiled, edited and with a foreword by Julian Lloyd Webber. Robson Books, 1985. 120pp £6.95 ISBN 0 86051 305 X

As I have indicated in my review of Kupferberger's book on Bach, elsewhere in this issue, I am not entirely convinced that the method of piecemeal, anecdotal presentation that Robson Books seem to have adopted actually works. This book claims to present a portrait of Casals in his own words. Self-portraiture, however, is a skilled art, and when the portrait consists of so many thumbnail sketches (to continue the metaphor), the result can be unedifying. This book will certainly provide a wealth of after-dinner stories, and would make a pleasant change from the out-of-date magazines in the dentist's waiting-room. A serious study of Casals and his contribution to cello-playing, as well as the political and personal aspects of the man, is certainly necessary, and Julian Lloyd Webber may well be the man to write it. This compilation does not begin to fill that gap, but given the popularity of Casals, most public libraries will still need to buy it.

Ian Ledsham

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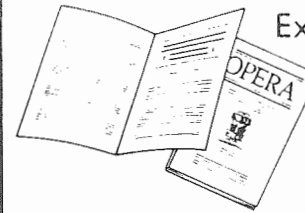
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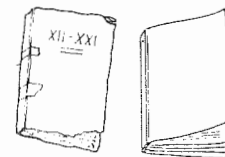
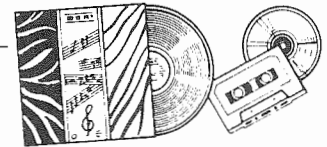
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