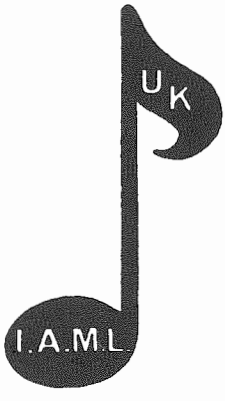
ISSN 0007-0173

BRIO

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



Spring/Summer 1987

Volume 24, No. 1

INTERNATIONAL ASSOCIATION OF 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:

	1987	1988
Libraries, institutions & associate members	£24.50	£28.00
Personal members	£18.00	£21.00
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Brio £14.00 *Newsletter* £2.50

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BRIO **Vol.24 No.1** **Spring/Summer 1987**

EDITOR: Ian Ledsham

EDITORIAL

> 'I find it interesting to compare the problems of [musicians] with those that other workers have to face. "Petrel" a regular contributor to *The Bookseller* has been urging that booksellers ought to take steps to control lending. If musicians had been able to control broadcasting ...'

What a modern ring this complaint has, and yet it is taken from W. R. Anderson's regular column, 'Wireless Notes', in the March 1936 issue of *Musical Times*. He goes on to quote Petrel further: 'I have yet to meet a bookseller who, having a cheap library, sells any books to his readers ...'. How sad that 50 years later the same things are being said; and how sad that in the one area where publishers 'took steps', that of contemporary music, the end result was a decline in interest in contemporary music amongst the general public to such a point that the sale of such music became no longer commercially viable.

This portrayal of the library as anti-commercial, the source of all publishers' and booksellers' evils - or, in the more graphic characterization of one Birmingham second-hand bookseller, as 'that bourgeois, middle-class invention for doing honest traders out of business' - has not been strongly challenged by the library community. Secure in the knowledge that libraries are 'a good thing', there has been little attempt to present a case. That security can no longer be assumed.

If, as seems likely, the present government is returned for a third term, publicly-funded services, already severely cut, will be subject to even greater scrutiny. Humanities subjects, music among them, will be downgraded as 'unproductive'. No-one denies that inefficiencies have existed, but the scope for savings through increased efficiency is now limited. The only remedy will be reduction in quality of services, redundancies, and closure of libraries.

Perhaps it was the growing awareness of this threat to the basic principle of equality of access to as broad a spectrum of knowledge as possible that produced such heated debate at the Annual General Meeting on the increase in international dues. The high proportion of members' subscriptions which goes to the international body, and the enormous share - apparently 78% - of the total international budget spent on *Fontes* were areas of great concern.

The AGM instructed the branch executive to examine the options open to it. Two realistic options have been indentified: firstly, the establishment of a two-tier system of membership, embracing national members paying a lower subscription and receiving fewer benefits, and international members, most of whose subscription would go to the international body. The alternative is wholesale resignation from IAML(UK) and the establishment of a new national body for music librarians.

Internationalism is at the heart of music, and one would not lightly dismiss the international connexion. Nonetheless, the national situation is of prime importance. Most music librarians work in isolation, having limited contact with colleagues who understand the nature of their work. Even at the best of times, they need to justify their existence. The need for an effective organization to speak on behalf of music libraries in this country has never been greater - the music department at St Andrews University is to close this year, that at Newcastle University is also threatened, the popular music recordings collection at Ballynahinch has all but ceased. IAML(UK) can provide this

voice, but only if it raises its profile. Two things are necessary for that: money - hence the concern at the proportion of subscription income unavailable to us - but also the active participation of members.

Here are four ways in which each and every member can help IAML(UK) to be more effective:

1) Make known your views about IAML(UK); its funding, its objectives. Write to me or to any member of the executive.
2) Get to know the music librarians in your area, and encourage regular contact. Make an effort to participate in IAML(UK) activities, especially those in your area.
3) Encourage other music librarians to join IAML(UK). The 1986 *Annual Survey* reveals over 200 professional music librarians employed up and down the country. Only half that number are personal members of IAML(UK).
4) Later this year, you will be asked to consider a proposal on the future of IAML(UK). Make the effort to come to the Special General Meeting or to vote in the ballot - whichever method is used - to express your views on the future of your future.

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CORRESPONDENCE

Computer Song Indexes

Dear Sir,

Now that computerized catalogues, issue systems, stock ordering, &c. are widely established, other 'less-"mainstream"' computer applications are beginning to emerge; one of particular interest to Music Librarians being the Song Index.

I know of several, and I am sure there will be a few more of which I have not heard; and, whilst it is gratifying that modern technology is being applied to this oft-frustrating area, it seems a pity that they are each developing independently from the others.

Would it not be useful for some national body to co-ordinate, and produce guidelines for the creation and development of these Song Indexes, with the view to establishing a national data base for music in published collections: and it need not stop at songs - I know of at least one computer 'Song' Index which includes other collections of music (e.g. 'Your 20 favourite clarinet pieces'; 'Songs from the shows arranged for flute'); which more than doubles the value of the index and certainly repays the extra time spent in keying-in the details.

So who, or what would this 'Co-ordinating body' be? I would suggest a specially created sub-committee of IAML(UK) because that is where a) the subject specialists, and b) the potential users are likely to be found: and I would expect to see a 'Specialization scheme' in which the various participating libraries would be responsible for the input of specific types of music/songs, near the top of its agenda.

Computers are now making available to us the kind of electronic assistance we always assumed would happen - one day; NOW could be well into the dawn (if not the 10 o'clock tea break!) of that day, and we have the opportunity to achieve standardization before too many splendid, but mutually incompatible Music Indexes evolve.

It would be a pity if we all re-invented the wheel, but in different sizes: we could all have our own wheelbarrows; but never a communal train!

Alan Hood
Music & Audio Section
County Library
County Hall
Durham DH1 5TY

Dear Sir,

I have been invited by a scholarly press in Scotland to compile a collection of new writings about William Byrd, to be published in time for the 450th anniversary of his birth in 1992. May I, through the hospitality of your columns, ask any reader who has to hand hitherto unpublished material, or who is keen to write a new essay, to send me the title, and either an abstract or, if the piece is already written, a copy. I would also be grateful to be put in touch with anyone known to be researching about Byrd, whom I could approach personally. All communications will be acknowledged.

Richard Turbet
Aberdeen University Library.
Queen Mother Library,
Meston Walk,
Aberdeen AB9 2UE

Dear Sir,

On behalf of the recipients of the bursaries of the annual IAML study weekend, we would like to express our thanks and appreciation for the unique opportunity made available to us. All of us found the weekend to be both informative and stimulating, and an eye-opener into the aims and workings of the organization. Being made to feel so welcome by all the delegates greatly increased the value of the weekend. We are sure that the experience gained will stand us in good stead, and hope that others will continue to receive such encouragement in the future.

Rachel Draper
Alison Thies

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NEWS AND VIEWS

UK Council for Music Education and Training

The UK Council for Music Education and Training held its second meeting of Full Council under its new constitution on Friday 10 April at the Birmingham School of Music. The level of attendance and breadth of representation from the professional associations, colleges of higher education, conservatoires, polytechnics and universities was impressive.

Discussion at the meeting focused mainly on the importance of establishing a place for music in any national core curriculum and the urgency of a review of 'A' level syllabuses in the light of GCSE developments. The Council also decided to change the format and improve the distribution of its Newsletter to ensure that information concerning its work and that of its member bodies will reach a much wider readership in future.

The decision was taken to hold the first biennial British Music Educators' Conference from 24 to 28 July 1989, and the Council set up a working party to establish a programme which will encourage greater dialogue between the various levels and aspects of music education and training.

Commercial Sponsors Aid Young Music Librarians

Cramer Music and Chivers Book Sales have both funded bursaries enabling young music librarians to attend the annual Study Weekend of the International Association of Music Libraries (UK Branch), held at St Andrews University this April. The bursaries, which have been administered by the ERMULI Trust, were awarded to Alison Thies, a student at the College of Librarianship Wales, and Sarah Haller, a student at Sheffield University's Department of Information Studies.

The ERMULI Trust was set up in 1986 to support education and research in music libraries, and it has administered a number of other IAML(UK) Study Weekend bursaries this year. Similar awards have been made to Gillian Greensmith, of Reading University Library, and to Rachel Draper, a student at the Department of Library and Information studies at Loughborough University.

For further information on the ERMULI Trust's work, contact the Secretary, Linda Barlow, on (0734) 509244.

National Sound Archive

The British Library National Sound Archive reopened to the public and industry on 24 February 1987 after 9 months' refurbishment and expansion.

New video-viewing facilities, an enlarged and more comfortable reference library of printed materials and an increase from 7 to 20 individual listening places are available for all to use free of charge. The commercial Search and Copy service will continue to provide soundtrack materials for film and TV companies, radio stations and for educational use.

The Archive's Spring Events programme began on March 12 with an assessment of one of the world's most prolific composers, Heitor Villa-Lobos, whose centenary is celebrated this year.

Further details from Dr Jeremy Silver at the NSA (Tel: 01-589 6603).

Notes

Michael Ochs, Librarian of the Eda Kuhn Loeb Music Library, Harvard University, has been appointed ninth editor of the Music Library Association's journal, *Notes*. Ochs, who holds a doctorate in Library Administration from Simmons College, has published and lectured extensively in the areas of music librarianship and music bibliography, and has been actively involved in the administrative structures of the International Association of Music Libraries and the Research Libraries Group, as well as the Music Library Association. He succeeds Susan T. Sommer in his appointment.

Somerset County Music and Drama Library

Special provision has been made in the new Yeovil Library to house the Music and Drama collections, currently occupying temporary accommodation in Wellington and Glastonbury respectively. The new location has been designed to provide the latest storage and browsing facilities to assist users in the selection of material.

The removal of these collections to Yeovil will be a major undertaking and will require both libraries to close from **1st July 1987** until the new Yeovil Library becomes operational in **September 1987**.

In order that we may continue to provide a high level of service, we would ask that all requests for material for the Autumn of 1987 be made before existing services close in July 1987. Returns of music scores and play sets will, however, be unaffected and will continue to be accepted at all service points.

From September 1987 the address of both collections of material will be: County Music and Drama Library, King George Street, Yeovil, Somerset BA20 1PY. The special telephone number for these collections will be Yeovil (0935) 72020.

Stefan Zweig Concert Series

A new series of annual concerts was launched by the British Library Music Library in April as part of the British Library Stefan Zweig Programme. This year the programmes for the concerts have been built around works from the British Library's own extensive collection of autograph material, including the Stefan Zweig Collection itself.

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CUTS IN MUSIC LIBRARIES

Liz Hart

Threats of cuts to our services are always with us, and the Branch is trying to develop an efficient strategy for fighting them wherever possible. This depends first and foremost on early intelligence of when and where they are likely to occur, and so the Branch is setting up a reporting network which it is hoped will eventually cover the whole country and all types of music library. The reporters who make up this national network are people who are regularly in touch with the other music librarians in their region, and who are therefore most likely to pick up news of any impending cuts. They are the people each and every music librarian should contact at the first sign of trouble.

What happens after that depends entirely on the individual situation. It might well be that action of any kind would only make things worse, and it must be stressed that IAML(UK) involvement would not be forced on anyone who did not want it. Nonetheless just talking the problem over with someone else might help to ease the isolation many librarians feel in this situation – and at the same time the Branch is kept informed of current trends.

On the other hand, IAML(UK) could liaise with the librarian on the spot in any action that is judged appropriate. Regional Reporters will be able to call on the branch for support, and it is hoped that by June they will have the first instalment of the IAML(UK) ActionPack in their hands to assist them. The ActionPack will contain sections covering statements defending the value of music libraries, arguments often used against music library services with answers refuting them, people to approach for support, examples of letters to write, and so on. It is designed to prompt ideas about the sort of action to take in any given situation, and to save time and duplication of effort in planning its execution.

The Regional Reporters appointed so far are:

Scotland (North and Midlands)	Richard Turbet, Aberdeen University Library, Queen Mother Library, Meston Walk, Aberdeen AB9 2UE (0224 480241 x5471)
Scotland (South)	Lorna Mill, Edinburgh Central Library, George IV Bridge, Edinburgh EH1 1EG (031-225 5584 x233)
Wales (North)	Liz Bird, University College of North Wales, Music Library, Bangor, Gwynedd LL57 2DG (0248 351151 x2187)
Wales (South)	Rosemary Hughes, West Glamorgan County Library, Adult Lending Services, Clifton Row, Swansea SA1 6XG (0792 470964)
Northern Ireland	—
North	Alan Hood, Durham County Library, Music Section, County Hall, Durham DH1 5TY (091-386 4411 x2602)
Yorkshire	Stuart Waumsley, Wakefield Library Headquarters, Balne Lane, Wakefield WF2 0DQ (0924 371231 x31/33)
North West	Martin Thacker, Henry Watson Music Library, Central Library, Manchester M2 5PD (061-236 9422 x263)
West Midlands	John Gough, Sutton Coldfield Central Library, Lower Parade, Sutton Coldfield, Birmingham B72 1XX (021-354 2274)
East Midlands	Malcolm Lewis, Music Library, County Library, Angel Row, Nottingham NG1 6HP (0602 473591 x222)

East Anglia	—
Home Counties (North)	Paul Andrews, Bedford Central Library, Harpur Street, Bedford, MK40 1PG (0234 50931 x135)
Home Counties (South)	Graham Muncy, Performing Arts Library, St Martin's, West Street, Dorking, Surrey RH4 1BY (0306 887509)
London	Pat Daniels, Uxbridge Library, 22 High Street, Uxbridge, Middx UB8 1JN (0895 50703; 0895 50111 x3703)
London	Liz Hart, Hendon Library, The Burroughs, London NW4 4BQ (01-202 5625 x24)
London	Peter Sawbridge, Resources Librarian, Bexley Library Service, Hall Place, Bourne Road, Bexley, Kent DA5 1PQ (0322 526574 x216)
London	Robert Tucker, Barbican Music Library, Barbican Arts Centre, London EC2Y 8DS (01-638 0672)
South West	Andrew Laycock, Music and Drama Library, Drake Circus, Plymouth, Devon PL4 8AL (0752 264680)
Colleges of Music (Nationwide)	Pam Thompson, Royal College of Music, Prince Consort Road, London SW7 2BS (01-589 3643 x20)

It can been seen that two regions (East Anglia, Northern Ireland) remain without reporters, and any thoughts on who might fill the vacancies will be most welcome. It will also be evident that in most regions the coverage is mainly of public libraries only. This is because the music library set-up is so different in the academic world, with communications between institutions tending to be rather poor. After much informal discussion at the St Andrews Study Weekend, a meeting of university and polytechnic music librarians has been proposed at which ways of improving the situation can be explored.

To sum up, if there is any move afoot in your authority which threatens the music library service in any way, PLEASE don't keep it to yourself – get in touch with your Regional Reporter right away!

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ANNUAL STUDY WEEKEND, ST ANDREWS UNIVERSITY, 3-6 APRIL 1987

The 1987 Annual Study Weekend was held at St Andrews University. A blustery, misty weekend encouraged delegates to stay indoors and enjoy the food and study sessions; though a brisk, morning walk along the front was guaranteed to blow away any morning cobwebs and put roses in one's cheeks! Two themes dominated this year's Study Weekend: initiatives and Scottish music.

This year, thanks to the generosity of Chivers Book Sales, Cramer's and the ERMULI Trust, IAML(UK) was able to offer five bursaries to students or young librarians who would otherwise be unable to attend. Four of the five have contributed their impressions of particular aspects of the weekend to make this report.

Friday night and Saturday night

The two musicological talks took place on Friday and Saturday evenings. The first was entitled 'Folk/Classical: a uniquely Scottish combination' and was given by John Purser of the Scottish Music Information Centre (SMIC).

He began with a brief outline of the range of activities carried out by SMIC. These included collecting information about any type of Scottish music, hiring music out, publishing, arranging exhibitions, and generally raising the profile of Scottish music. After this brief introduction, Mr Purser gave the delegates a whistle-stop tour of Scottish music through the ages, showing how traditional folk elements influenced 'classical' composition, and how particular musical traditions developed amidst a quite turbulent socio-political scene. For me, two of the most interesting aspects touched on were the tradition of Pibroch, and the influence of traditional folk idioms on contemporary Scottish music - the sound of bagpipes pitted against a modern symphony orchestra is not easily forgotten. These topics brought with them a wealth of hitherto unknown words (and ideas), most of which I could not say, let alone write! Having looked them up in *The New Grove* I can now spell them correctly and understand what they mean; my aim is to be able to pronounce them equally successfully!

Having specialized in the Renaissanace period whilst reading music at Southampton University, I found Saturday evening's talk on Robert Carver (given by James Ross) particularly accessible. [*This talk is reproduced in this issue of* Brio - Ed.] This contrasted quite noticeably with some of the talks where library and computer jargon came to the fore. During these sessions I became very aware that I was one of the most, if not *the* most, inexperienced librarians attending the Weekend. (I shall be starting Library School in October.)

Returning to Saturday evening, James Ross's well-structured talk gave rise to a notion that, by general reaction of the delegates, will probably go down in IAML(UK) conference history: that of the Chop and Twitch! This idea resurfaced several times subsequently, notably during the impromptu singing on Sunday night after the Annual Dinner.

Saturday evening ended with a short recital given by The Carver Choir, including movements from several of the masses discussed in Mr Ross's talk. Although the acoustic in the conference room was not good, it was pleasant to hear some live musical examples.

Gillian Greensmith

From break-dancing to Birtwistle: Saturday's initiatives

Saturday began with a stimulating talk from Ann Saunders of Renfrew District Libraries. Although not a Music Librarian, Mrs Saunders held everyone's attention with a well-presented lecture and accompanying video.

It is probably fair to say that most of the audience were unaware of the level of deprivation in this area of Scotland, which includes 80-90% teenage unemployment. The library service had taken the initiative to meet the needs of the community, among teenagers specifically, and had assumed a less traditional role, adopting a new image. Mrs Saunders was keen to emphasize the fact that Renfrew still provided a 'traditional' library service to those who required it, but had decided a 'new image' had to be created to attract the younger members of the community. She put forward a very strong argument in favour of Renfrew's policy. Although libraries were originally intended for the 'disadvantaged' in society, she felt that they had moved considerably from this original role and were now used primarily by the middle classes. Renfrew have tried very successfully to revert to the original role, and having identified local needs have tailored the service to meet those needs.

The accompanying video (from a Scottish TV news bulletin) began with pop music blaring out and a teenager break-dancing in the middle of the library surrounded by comics, paperbacks, and a few sparsely-integrated dictionaries and reference books - not to mention drinks dispensers. The aim was to provide teenagers with the atmosphere they wanted, rather than one which was 'good for them'. Although one could have been forgiven for thinking that this video was about the local youth club or aerobics session, both the accompanying commentary and the morning's speaker were eloquent in their advocacy of the teenage library.

One particular question which came to mind frequently during this presentation was 'What exactly is a library's role in the community?' It is clear that the traditional library service where silence and Dewey reign would be lost on the people of Renfrew, but some may argue that by providing a more aggressive service, which also included an information and advice centre 'to assist users ... in daily problem-solving', the library is encroaching into areas which should belong to other sections of the social services, the Citizen's Advice Bureau, school or church. However, it is obvious in Renfrew that either these other services have failed or are non-existent, and therefore the library service has set out to fill this gap and become a 'dynamic part of community life'. The question-and-answer session later in the morning revealed very divided views amongst the audience about the appropriateness of such solutions.

Following this talk, Timothy Mason, Director of the Scottish Arts Council, tackled the problem of promoting 20th-century music. An ever-increasing gap is forming between the composer and the audience and it is partly up to librarians, as providers of information, to educate and encourage audiences into appreciating 'modern music'. Although some may argue that concerts of 20th-century music are well attended, Mr Mason felt that the majority of listeners still need convincing. There will always be some who leave at the interval 'after the Brahms', but there are ways in which people can be attracted to more concerts. The speaker identified four main areas of concern: marketing, information, media and education. Although he was realistic enough to admit that people will not change overnight, he encouraged everybody to promote music with better literature and better displays: presentation plays an important part - even the way a concert platform looks can affect the listener's reception of the music. Television should play a greater part in promoting 20th-century music, though there are obvious difficulties of cost and time. Education should start from a very early age, and the speaker emphasized the importance of encouraging cooperation between schools

and other bodies such as Arts Councils.

These two sessions gave delegates much to think about during the visit to Falkland Palace on the Saturday afternoon.

Sarah Haller

Sunday's 'program'!

Sunday morning dawned with proof of both the humanity and foresight of the organizers. Breakfast was a quarter of an hour later! After this gentle introduction to the day, events were soon in full swing with the session on the place of new technology, in this case the personal computer, in libraries. Various uses to which PCs can be put were demonstrated with programmes which ranged from those with managerial and stock control applications to the accessing of remote databases.

Both Richard Priest of Birmingham's *Allegro Music* and Malcolm Jones demonstrated the management uses: the former to improve the control of orders within a music retail business, and the latter for the control of IAML members! Both of these showed clearly the benefits of having access to relevant and accurate information, as well as the many ways of using this information for management statistics without loss of time or energy.

However, the demonstration which appeared to be greeted with the greatest sighs of relief was that given by Alan Hood of Durham County Library. The 'Song Index' programme, designed to run on the county council's mainframe IBM 43-81, offered a wealth of information on individual songs, including those contained in collections, and access via no less than six different points: title, first line, chorus, composer, song type and a search index (a field into which up to six key indentifying words of up to six characters can be entered). The possibilities seemed endless! Use of a single key gave further information in the book details section, which contains information such as location.

The final demonstration was given by Mr Robinson of Tower Hamlets Libraries. His exploitation of his Apple PC included use as a word processor, for spread sheets, cataloguing and on-line database enquiries from hosts such as BLAISE. This would seem to demonstrate very well the range of uses to which a PC can be put within a small library, decreasing the likelihood of information duplication and hopefully bringing about more efficient use of limited staff resources. There is even the possibility of using a PC for circulation control, although this would demand the total dedication of a system for this purpose alone.

An impromptu survey of those present revealed many different systems to be in use in libraries throughout the country for every purpose imaginable. These included the Guildhall which runs a BRS system for cataloguing, Essex County Libraries with their database of vocal and orchestral sets (with access points including language and duration), and the Henry Watson Library in Manchester which uses its Compaq system for circulation, invoices and subscriptions.

A very welcome feature of the session was the chance to try out the systems demonstrated. This, and indeed the whole demonstration, was made possible by the ingenious packing of four men and a vast amount of equipment into one car, a process which proved difficult to imagine until actually seen in action! All in all it proved to be, for me at least, an extremely enjoyable and instructive session, and a lesson in how many different ways there are in achieving any particular end result. This thought was echoed in Malcolm Jones' pervading plea that effort put into the area of developing new technology and adaptations of existing programmes for a particular library need not, and indeed should not, duplicate work being done elsewhere, something which will demand increased cooperation and communication between libraries.

Rachel Draper

That Monday morning feeling

Despite a record attendance at the previous night's Midnight ramble through forgotten railway cuttings, there was a responsive and intrigued audience awaiting Ronning Rossvell's talk on interactive video. After a discussion of the hardware, Mr Rossvell turned his attention to practical applications of interactive video, using examples from the Domesday Project, and from the Interactive Video in Schools (IVIS) project, for which he is partly responsible in the Grampian Region. The Domesday Project, initiated by the BBC, is in two sections. The community disc gives information about local communities written by groups within those communities and used entirely unedited. It aims to portray everyday life in Great Britain in 1986. The user can 'walk' across a map of Great Britain displayed on the monitor to a chosen area, and then examine more detailed maps, aerial photographs and texts concerning that area. The national disc is professionally produced and examines a wide range of aspects of life today, though at a superficial level. Delegates were given the opportunity to test their skills in using the equipment.

The Domesday Project uses a closed system of interactive video; that is, the user has access to information input to the disc but cannot manipulate the information except in the ways specified within the programme. The IVIS Project is experimenting with an open system, in which the user can manipulate the information to suit specific purposes. Mr Rossvell illustrated this with a 'video Valentine' prepared by instructing the programme to play specific sequences from a documentary film in a certain order - sometimes backwards, sometimes faster or slower, and even occasionally, at the right speed - and to overwrite given text at specified moments. The whole sequence was hilarious, and skilfully put together, but it gave a glimpse of immense possibilities for practical, and serious, applications.

The weekend was brought to a close by Eric Cooper, who summarized the issues he felt had emerged from the Weekend. He stressed the importance of professionalism and the need to be wary of the simply 'trendy' - a view which generated some lively discussion, especially from the younger members. He also warned of the danger of allowing the technology to manipulate the user rather than being manipulated for the user's advantage!

Alison Thies

The success of the Annual Study Weekend depends very much on the organizational skills of the Conference and Courses sub-committee and in particular on the enthusiasm of its chairman David Horn. The thanks of all who attended this weekend go to the Committee. Next year's Annual Study Weekend will be held at the University of Warwick, 8-11 April 1988.

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REPORT AND INFORMATION SESSION

Anna Smart

This is a brief summary of the session which followed the AGM at the 1987 Annual Study Weekend.

Bibliography Subcommittee (John May)

The subcommittee is interested in the co-ordination of in-house indexes e.g. song indexes. These could be either manual or automated. They are wanting to encourage contacts in public libraries between music and local studies librarians.

The subcommittee is considering updating Smith & Humphries, taking into consideration the absorption of publishers by others. John May is doing some preliminary fieldwork.

Cataloguing & Classification Subcommittee (Malcolm Turner)

The Lönn list of thematic catalogues will not now be published in *Fontes;* the subcommittee have therefore revived the plan to print it in *Brio.*

The subcommittee is looking for a good response to its survey on the use of AACR2 for sound recordings.

There was some discussion about the use of the Dewey Phoenix 780 schedule for music. It will appear separately or together with the 20th edition of the schedules. Malcolm Jones said that there are differences between the published Phoenix schedule and what will appear in the 20th edition.

Courses, Conferences & Meetings Subcommittee (Ruth Hellen)

The subcommittee is thinking of running a 'hands-on' computer course as a follow up to the Annual Study Weekend; also a meeting for people interested in various forms of co-operation.

There had been a disappointing response to the request for publicity materials.

The plans for the Oxford visit are as announced; a repeat visit to the BBC has been organized on June 10th to take the overflow from the previous meeting. It may be possible to organize a block booking for travel to Amsterdam. The call for papers for the 1988 Annual Study Weekend will be mailed shortly.

There is still a need for courses on non-professional training and some interest has been expressed by the music trade. A request has also been received for a course on staff training.

During the weekend the possibility of regular meetings of university music librarians had been raised and Liz Hart would put forward a formal proposal in connection with this and the work on the action pack.

G. Muncy is organizing a course on drama for music librarians and has asked for ideas and suggestions on content, etc.

Publications Subcommittee (Helen Faulker)

Viv Sweeney has succeeded Margaret Chad as Secretary to the Subcommittee.

BUCOS (Tony Reed). Work is continuing on editing. Updating can continue up to the last minute; Dr Reed will continue to receive information.

Statistical survey. The data is now being entered onto a word processor; the publication should be available May-June. Work is already proceeding on the next survey.

Trade & Copyright Subcommittee (Alan Pope)

Much time had been spent on the draft ISMN which had already been reported separately. Work had been done on the copyright bill but it was not presented to Parliament. It is hoped that the subcommittee will receive relevant sections of the new draft for consultation.

Cuts in library services (Liz Hart)

There was no further news on the English Folk Dance & Song Society; it was understood that the post of Librarian at the Royal Academy of Music was about to be advertised.

Action pack. The main purpose of the pack is to provide encouragement and background information. One of the first priorities is to set up a national network of 'reporters' to be in touch with music librarians in their area and inform the national co-ordinators. There are gaps in East Anglia and Northern Ireland. The draft of the Action Pack is to be circulated to the 'reporters' for comment. Its loose-leaf format means that it does not have to be completed before being made available. It was also emphasized that it is vital that the music libary should already have a high profile as it is difficult to 'manufacture' this at the last minute.

There is also concern about academic libraries and Liz Hart is thinking about ways to overcome this problem. It is particularly difficult to produce a convincing argument in an academic community. Concern was expressed about the number of university music departments under threat of closure and it was agreed that the Executive should consider whether the Branch could take any action.

[Comments from members on any of these proposals would be welcomed by Liz Hart]

LISC (David Horn)

David Horn recapped on what had happened since 1985 when Royston Brown spoke at the Annual Study Weekend. The Branch had established a Working Group to consider his points, and after the publication of the LISC report in 1986 this group produced its response. He highlighted the main points that had been raised, emphasizing that the response had been aimed primarily at the LISC committee.

ERMULI Trust (Pam Thompson)

The Trust has been in existence for almost a year and although it has had a slow start this is not unusual with a small trust.

The first bursaries had been offered for this Annual Study Weekend and the trustees are now looking at other possible areas. They are also looking for other people to strengthen the Trust, particularly with business connections.

British Library (Hugh Cobbe)

Assurance has been given that the music database will be on-line through BLAISE during the current financial year.

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ROBERT CARVER: A QUINCENTENARY CELEBRATION

D. James Ross

The date of Robert Carver's birth is not known. The New Grove Dictionary *states merely that he was born around 1490. Others have argued from internal evidence in the Carver Choirbook for a date of 1487. This article celebrates this 500th anniversary. It is an edited transcript of a talk given at the 1987 IAML(UK) Annual Study Weekend.*

On September 9th 1513 King James IV of Scotland stood on the field of Flodden flanked by all the dignitaries of his nation - bishops, earls, lords, a host of knights resplendent in their prestigious French white-plate armour. Before him acres of Northumbrian mire and the army of his brother-in-law, Henry VIII of England. The inexorable political spiral which had driven him to this desperate pass and its outcome tell us much about 16th-century Scotland.

As an independent kingdom with a long and distinguished history, Scotland commanded a position of considerable respect in Europe, with a political influence frequently far in excess of its limited resources. This international status was due almost entirely to the efforts of the Stuart dynasty which had held the Scottish crown since the late 14th century - a series of extraordinary monarchs working from a restricted power base, who employed a blend of opportunism and natural talent to rein the wilful groupings and factions of late-medieval Scotland into the mainstream of European affairs - and after an unpromising start, they enjoyed considerable success.

The price of this success was paid in full at Flodden. Within two hours, James IV lay dead, surrounded by the butchered bodies of three of his bishops, eleven earls, fifteen lords, the ruins of his chivalry and their discarded armour, magnificent in appearance but in practical terms a deadly hindrance in the Northumbrian mire.

Flodden is symptomatic of many facets of 16th-century Scotland. Conscious of his image as a Renaissance monarch, and regardless of the expense incurred, James had invested in the very latest in sophisticated continental armour as part of a transaction which was intended to confirm the European status of Scotland. At Flodden the King's dream came up against brutal reality in the form of crude but effective billhooks and mud.

The extraordinary self-assurance which came to grief so dramatically at Flodden was also an important factor in Scottish cultural life, while the political bonds of the Auld Alliance with France, which had precipitated James IV's invasion of England, ensured that the Stuart monarchs were able to keep abreast of the latest cultural trends in Europe.

The Stuarts were gifted exponents of Musick Fyne, the general term in Scotland at this time for music in more than one voice, serious part-music as opposed to folk music, and it is this personal expertise on the part of the Kings of Scots which may help to account for the eclecticism and consummate excellence displayed by the composers they employed. Even as Scotland was swept up in the surge of self-confident patriotism which led to Flodden, there emerged arguably the greatest of these musical giants.

Robert Carver was probably born in 1487 (500 years ago this year) in the Perth area. He worked with the Chapel Royal, a virtuoso choral group based in Stirling which provided the King's church music and which in 1501 James IV had taken time to elevate to a standard worthy of a Renaissance prince. Contemporary accounts[1] record that the Chapel Royal boasted a dean, a subdean, sacristan, 16 canons (provided with the financial support of the same number of prebends), and six choirboys, as well as three

organs and a magnificent music library. This contained four antiphonaries with gilt lettering (possibly along the lines of the English Old Hall or Eton Choirbooks) and upwards of 20 further manuscript collections of music[2]. And the Chapel Royal music library was by no means exceptional for the times. What all this music was like, and how much of it was Scottish will never be known: not one of these splendid 15th-century documents survived the sacking of the Chapel Royal in 1559 at the outset of the Scottish Reformation and the subsequent neglect occasioned by the banning of the celebration of the Mass. However, one choirbook which was added to the library around 1508, miraculously escaped almost unscathed the clutches of the fanatics, and survived neglect and misguided 'restoration' to bring us the complete verifiable work of one of Scotland's most brilliant and original creative talents, Robert Carver.

It was an isolated performance of a masterpiece from the Carver Choirbook, now housed in the National Library of Scotland in Edinburgh (Adv. Ms. 5.1.15), that astonished me out of my scepticism regarding Scottish culture. The sheer magnificence of Carver's 10-part Mass first opened my mind to the apparently preposterous possibility that this ancient Scottish manuscript contained music as fine as anything that 16th-century Europe had to offer. This realization has in turn led me to direct a series of performances which have richly confirmed my initial impressions.

A graphic foretaste of the composer Carver's riotous imagination and obsession with embellishment is provided by a spectacular series of illuminated initial letters, originally executed in scarlet ink, aged now to the colour of dried blood and incorporating monkish gargoyles with elphin ears, bulbous noses, stubble beards, many with protruding tongues, one with gryphon feet, another spewing fire. A number of the works in the choirbook have informative marginalia attached to them, and indeed very little is known about Robert Carver apart from the information which he himself appends to his compositions. These inscriptions include isolated details, dates and, tantalisingly, Carver's own signature, Robertus Carwor - an evocative point of contact with this most elusive personality.

The work of J. A. Fuller-Maitland in the early part of this century and that of Dr Kenneth Elliott over the past 30 years have done much to bring the manuscript the wider attention it deserves, while more recent study by Dr Isobel Woods has confirmed previous speculation about Carver, and has unearthed much more. The details which can now be regarded as factual may be summarized briefly[3]. In addition to putting his name in latinized form, Robertus Carwor, to seven compositions in the Choirbook, Carver marked two of them with the dates 1512 and 1546 respectively, referring in each case to his age at the time of completion. This would seem to be very obliging until it is realized that the dates fail to tally, and indeed the first of these two dates seems unnaccountably to have been altered. The anomalous information declares that Carver wrote the first work in his 22nd year placing his date of birth in 1492, while the later work was written in his 59th year, indicating 1487 as his date of birth. Dr Woods[4] has proposed that 1513 originally read 1508, a year during part of which a man born in 1487 would indeed have been in his 22nd year.

As he proudly declares in the manuscript, Robert Carver was at least nominally a Canon at the Augustinian Abbey of Scone, but Dr Elliott[5] has proposed that the recently revitalized Chapel Royal in Stirling provided a more viable context both for the Choirbook and for Carver. It is now recognized that Carver's repeatedly mentioned alias, Arnat, provides confirmation of this, in that it may be linked to David Arnot, bishop of the Chapel Royal between 1508 and 1526, indicating Carver's acknowledgement either of generous protection or even illegitimate parentage. The Robert Arnot who appears on the Chapel roll in 1543 and again in 1551 may well be Carver[6]. Apart

from the Choirbook, Carver's signature appears on a number of documents connected with Scone Abbey. The latest of these is dated 1566, and as Carver would then have been an extremely old man (in his 80th year), he must have died soon after this date.

Of a more speculative nature is Dr Woods'[7] identification of an entry at the Flemish University of Louvain in 1503/4, registering one 'Robertus de Sto Johanne in Scotia' as referring to Carver. ('St John's' was the customary name for Perth in the 16th century.) This suggestion is made enticingly plausible by the fact that the entry appears in conjunction with the enrolment of one 'Johannes Grant', a name which appears with Carver's on all of the Scone documents. Any further speculation regarding the activities of Robert Carver alias Arnat must for the time being remain obscured by a surfeit of Arnots and Roberts, two of the most common Scottish names at this time - and a dearth of Carvers.

Turning from the composer to his music, the manuscript contains in all five Mass settings by Carver: the four-part *Pater Creator omnium* and *L'Homme Armé* Masses, a Mass in five parts, a six-part setting and the spectacular ten-part Mass *Dum sacrum mysterium*, as well as two of his motets (*Gaude flore virginali* in five parts and *O bone Jesu* in 19). In addition to these works by Carver, the manuscript contains a copy of the Mass *L'Homme Armé* by the Franco-Flemish master Guillaume Dufay (c. 1400-1474), along with a number of anonymous Masses and a selection of Magnificats and motets, some of which are also to be found in the Eton Choirbook, a roughly contemporary English manuscript with considerable relevance to the work of Carver.

Recent work by Dr Woods[8] has identified five distinct forms of handwriting in the manuscript, two of which are found in conjunction with Carver's signature and must be viewed as two vintages of his own hand. Exhaustive study of the scripts and foliation have allowed her to arrange the compositions in the Choirbook into approximate chronological order of copying, clarifying in the process details about possible musical influences on Carver's composition. The English settings of the Magnificat and Salve Regina seem to constitute the earliest entry in the manuscript, probably copied around the time of James IV's marriage to Margaret Tudor in 1503. Around 1508 Carver and one of his colleagues wrote in the next group of works, including all of Carver's Masses (except the Mass *Pater Creator omnium* and the five-part Mass). Also in this group were his motet *Gaude flore virginali*, the anonymous Masses *Deus Creator omnium* and *Rex virginum* in four parts, Dufay's Mass *L'Homme Armé*, the motets *Eternae laudis lilium* and *Ave Dei patris filia* by the English composer Robert Fayrfax (1464-1521) and other fragments. Around 1513 further additions, including Carver's motet *O bone Jesu*, sections of his ten-part Mass and the conclusion of the Fayrfax motet *Ave Dei patris*, were executed in a hand similar to that of Carver's colleague in 1508. After a gap of over 30 years, Carver entered his Mass *Pater Creator omnium*, which he dated 1546, and the Mass in five parts, for which Dr Woods proposes the date 1548. Finally, sometime between then and the mid-1560s, Carver and another scribe entered a Mass in three parts, while colleagues included a number of further fragments.

There is some evidence that the curious gap between 1513 and 1546 may reflect a lack of activity at the Scottish Chapel Royal, occasioned by a fundamentalist backlash against elaborate celebration of the Mass. Initiated by Robert Richardson, this trend seems to have resulted in the temporary rejection of polyphonic music in favour of much simpler means of musical expression. An alternative interpretation which proposes that a body of work has been lost through vandalism or misfortune is lent some weight by the fact that the opening page of the Mass *Pater Creator omnium* is missing. Whether or not the Choirbook originally contained further compositions by Robert Carver - and it is probable that a composer of his facility would have boasted a prodigious output over a

creative career of some sixty years - the quality of those pieces which do survive would make this a tragic loss indeed.

These are remarkable works, rich in influences and at the same time absolutely and radically unique in the way that music can be only occasionally. Carver's music is not simply European polyphony with a Scottish accent, it has a whole vocabulary of its own, a musical language which has seldom been heard since 1560. In the early 16th century, Europe was awash with the refined polyphony of Josquin Desprez (c. 1440-1521) and his contemporaries of the Franco-Flemish school. Lively cultural links with the Continent allowed some of that inexorable tide to spill even into the geographically remote Kingdom of Scotland. As early as 1492, Scottish composers were being sent to Flanders to learn from the Franco-Flemish masters, and whether or not the young Carver was among them, he must have had ready access to copies of Franco-Flemish polyphony, brought back by returning Scottish musicians. Dr Woods suggests that Dufay's Mass *L'Homme Armé* and the anonymous Masses *Deus Creator omnium* and *Rex virginum* may all have been copied from a continental source such as Carver would have had access to had he indeed studied at Louvain. But if Franco-Flemish polyphony is the basic stock of Carver's style, then the spices which he blends into it are varied beyond expectation.

The early English settings in the Carver Choirbook, some of which also appear in the Eton Choirbook, are very different in style from the continental pieces. Throughout the 15th and 16th centuries, England preserved an independence of style which is nowhere more pronounced than in the Eton Choirbook, that lavish collection of church music compiled towards the end of the 15th century and featuring the work of the finest polyphonic masters of the day, Walter Lambe (born 1451/2) and John Nesbett (fl. late 15th cent.), both represented by Magnificat settings in the Carver Choirbook, William Cornysh (c. 1468-1523), Richard Davy (c. 1467-c. 1516), John Browne (born c. 1452) and Robert Wylkynson (fl. 1496-1515). The most lavish Eton Choirbook works present a distinctive combination of highly embellished vocal lines and weighty block chords, a rich idiom which evidently impressed the young Carver, who may have participated in performances by the Chapel Royal of the works by Nesbett and Lambe in their repertoire. By 1508 he had successfully grafted the Eton idiom on to the smoother more disciplined contintental style to produce an unusual synthesis of fluidity and rich decoration.

But to talk purely in terms of continental and English influences fails to account for many of the distinctive elements of Carver's style, and ignores the possibility that he may well have belonged to an independently flourishing Scottish tradition of church music. In the 13th century, the venerated Scottish scholar of music, Simon Tailler, had brought the latest compositional techniques from Paris. Subsequently, James I is recorded[9] as bringing scholars from England and Flanders to instruct his court in the Arts, and the English influence of John Dunstable (c. 1375-1453) and Leonel Power (c. 1375-1445) was probably encouraged by James III and James IV. Scottish composers, instructed in the art of polyphony would have been in an ideal position to seize upon such innovations and integrate them into their native style. The destruction of all but one of the Scottish Chapel Royal Choirbooks has deprived musicologists of the evidence necessary to confirm or refute the existence of such an established native school of composition, but for a composer such as Carver to start writing music at the early age of 21 in a mature style which is still recognizable in music he composed 40 years later, it is almost essential to presuppose some sort of national school of composition with relatively up-to-date style, upon which the young Carver could build.

A further element in such a putative native school of composition, the influence of which is evident in Carver's music, would surely have been the improvisatory music of the Celtic minstrels, who are recorded as attending the Scottish court under the patron-

age of James IV, the last of his line to speak Gaelic and himself a player of the *clarsach* or Celtic harp. Dr Woods[10] points to the possibility that large-scale vocal improvisation in as many as ten voices at once may have been standard practice in Scotland, an appealing explanation of Carver's penchant for music in ten or more parts, and at the same time for his remarkable tolerance of passing dissonance, which would clearly have been an unavoidable and perhaps even a desirable feature of any such large-scale vocal improvisation. By definition, improvisatory performance practices such as these necessarily preclude the survival of documentation, and the earliest native work in the Carver Choirbook, Carver's Mass in ten parts *Dum sacrum mysterium* is already in a mature style which can only hint at its rich ancestry.

This ten-part Mass, *Dum sacrum mysterium,* is without doubt the most impressive work in the whole Carver Choirbook, and arguably the greatest single achievement of late-Medieval/Renaissance Scottish culture. In modern times it has been performed by the BBC singers as part of a crusading series of liturgical reconstructions broadcast some ten years ago, and more recently it was performed by the New London Chamber Choir.

Carver's extensive use of flowing counterpoint throughout both solo and full choir sections exploits with a consistent boldness and ease the full potential of the opulent ten-voice texture –an immense challenge to which Carver responds with an assurance which is breath-taking: the almost disdainful self-confidence of genius in the flower of youth.

The composition of the Mass *Dum sacrum mysterium* which uses as cantus firmus the antiphon to the Magnificat at Vespers on St. Michael's Day, is traditionally connected with the coronation of the infant James V, which took place on the twentieth day after the unexpected death of his father at Flodden. As Dr Woods points out[11], this is an inconceivably short time for a new Mass to be composed and rehearsed, particularly one on the scale of Carver's *Dum sacrum mysterium.* She proposes a solution which also explains the alternation of the inscription attached to the Mass; Carver had composed the Mass in 1508 in his 22nd year at which point it was copied into the Choirbook with an inscription to this effect, but in 1513, in an attempt to obscure the fact that an 'old' Mass was being revived for the coronation, the original inscription was changed to read 1513, as if the work had been specially composed for the occasion.

The ten voices of the Mass *Dum sacrum mysterium* are weighted in the direction of deep sonority: two trebles, two altos, three tenors and three basses, one of these a wide-ranging voice which covers two octaves. In the 'in nomine' of the Sanctus Carver demonstrates the dramatic potential of the scoring he has chosen by snuffing out the upper voices to leave a catacomb of bass voices resonating in the resultant darkness, an unnerving effect which he uses elsewhere. The Mass is full of original touches, such as the lilting treatment in the Credo of 'Deum de Deo, lumen de lumine', but it is in the Agnus Dei that the full potential of the massive forces is unleashed.

The workings of overlapping hexachords are apparent from the outset, with a rapid interchange and juxtaposition of major and minor chords surrounded by occasional dissonance and decoration, a complexity of texture which is compounded rather than simplified when the full choir enters at 'miserere nobis'. It is clear that this is by no means the garbled rambling of an incompetent novice. Again and again throughout the Mass the sure hand of a genius makes its presence felt.

A wealth of elaboration unparalleled even in Carver's work, leading to a profusion of passing dissonances, forces the listener to attend not to any individual moment, chord or voice, but to adopt a timescale which spans and encompasses phrases of increasing length. In the 'qui tollis' of the central petition of the Agnus Dei, two trebles float almost insubstantially above an alto ostinato –an exquisite effect.

In the third petition of the Agnus Dei, the massive ten-voice texture sweeps back and

forth between the tonal centres of F major and G minor in a representation of duality, that basis of so many life forces. Here the youthful Scottish monk, Robert Carver, is addressing himself to the vastness of infinity, and in his Mass *Dum sacrum mysterium* he has found a worthy medium and musical language to convey his momentous thoughts.

Reasons of style and foliation suggest that Carver's six-part setting of the Mass was written around the same time as the ten-part Mass and like this latter piece, the six-part setting relies for effect upon the alternation of weighty sections for full choir and virtuosic music for solo voices. In the six-part Mass though, Carver takes this formula a stage further. The sections for full choir are rhythmically very simple indeed, while the virtuosity of the solo episodes is also exaggerated.

What makes this piece special is its iridescent sound, resulting mainly from its scoring for superius, three altos and two basses. The luminous sound created by this unusual combination of voices is further enhanced by the extensive use of a bold musical figure which dominates the sections for full choir. This motif, consisting of a rising fifth followed by a falling third, is complemented by a figure of a rising fourth, recalling figures in Cousen's *Missa tubae* and Dufay's *Gloria ad modum tuba* (Ex. 1). These figures provide much of the raw material for musical development both in the sections for full choir and the solo episodes.

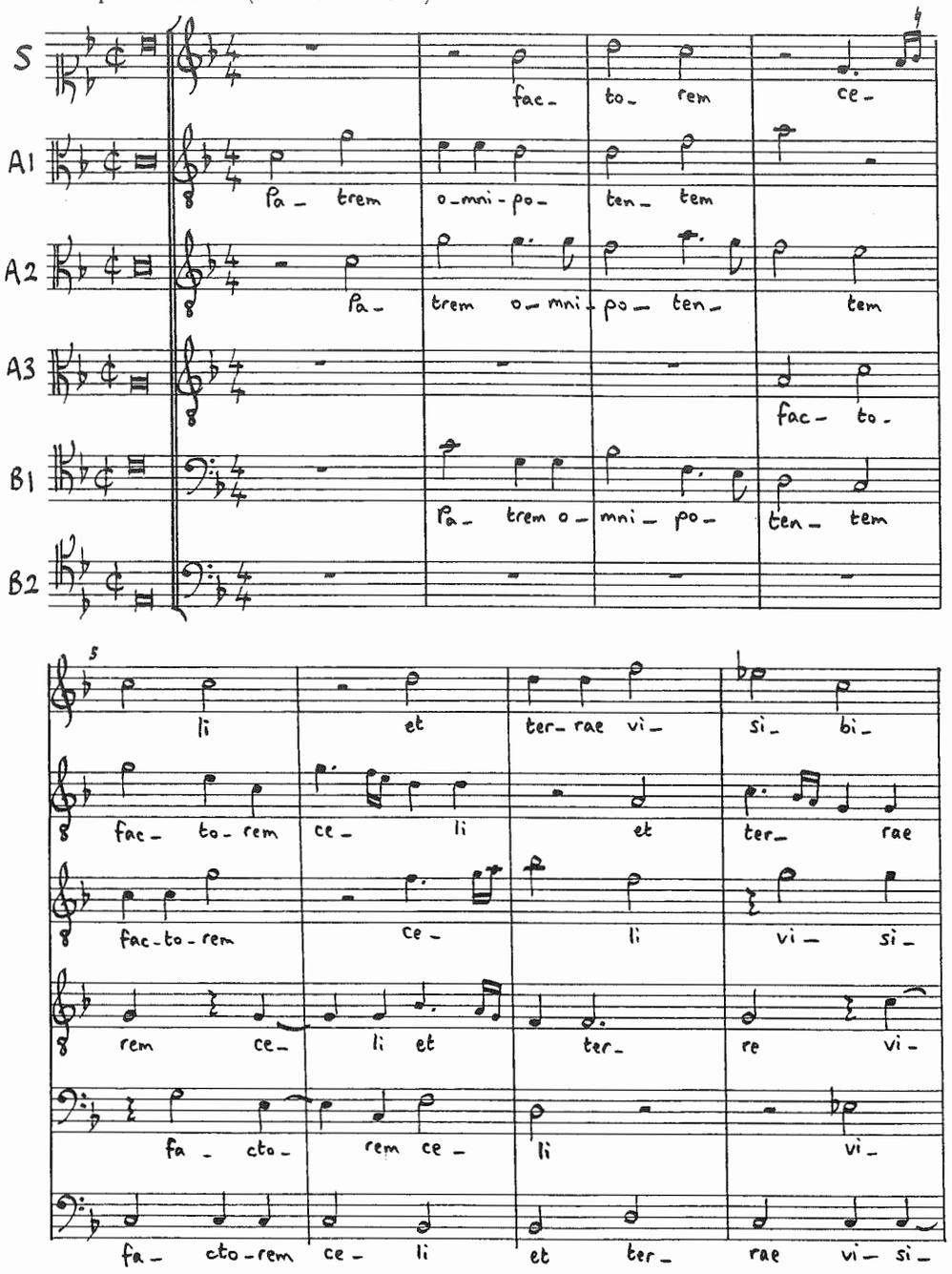
The recurring trumpet figures and the luminous sonority of the voices combine to create an impression of brimming confidence, very much in tune with the surge of enthusiasm which preceded the disastrously miscalculated invasion of England in 1513, and this setting concludes with an appropriately martial interpretation of the word 'pacem'. This seems to have less to do with the inner peace of the individual prior to the taking of communion than with the *pax romana* into which Scotland hoped to draw the English in 1513.

To those acquainted with 16th-century polyphony, the most striking feature of Carver's style remains his extraordinary obsession with embellishment, and this is much in evidence in that other martial Mass setting of the period preceding Flodden, the Mass *L'Homme Armé.* As the only surviving British Mass setting to use the French recruiting song *L'Homme Armé*, which was so popular on the continent as a cantus firmus, Carver's setting has earned itself a mention in most music histories, but such tokenism belies the very high quality and enormous interest of Carver's work. In this setting for treble, alto, tenor and bass a new sense of purpose is injected into Carver's creativity resulting in a piece which is much more structurally disciplined, permitting a more adventurous use of the cantus firmus. This reaches an extraordinary pitch of virtuosity in the setting of 'pleni sunt celi' where Carver plays about with fragments of the *L'Homme Armé* tune in hectic hocketting imitation in treble and alto parts, while the tenor gives a complete rendition of the same material *a tempo,* an astonishing example of conscious archaism using compositional techniques more normally associated with the Ars Nova style of Guillaume de Machaut (c. 1300-1377).

Carver's two motets, the five-part *Gaude flore virginali* and the spectacular nineteen-part *O bone Jesu* owe a more direct debt to the large-scale settings in the Eton Choirbook. While maintaining in part the high level of ornamentation associated with the Mass settings, they rely for their dramatic impact primarily upon chordal *tours de force,* which with a 19-part choir can be used to breath-taking effect. Unexpectedly, in *O bone Jesu* Carver offsets the magnificent writing for full choir with direct quotations from two of the more intimate moments in the ten-part Mass, the 'crucifixus' and the ethereal Agnus Dei mentioned above.

The Mass *Pater Creator omnium* of 1546 is something of a curiosity: a plainsong Mass of very modest proportions, built upon the appropriate Sarum chants, which appear

Example 1: Mass à 6 (Ed. Muriel Brown)



(Reproduced by permission of the editor)

throughout each movement in the form of a practically continuous cantus firmus. While the whole Mass is very modest in scale, the Credo is particularly remarkable in this respect. It is written entirely in faburden, a very simple method of harmonization springing from an improvisatory technique in which the cantus firmus (normally in the tenor) is set note for note according to a strict system of parallel and contrary motion. In the Sanctus and Agnus Dei, Carver returns to the more embellished idiom of his other settings, although the overall scale is still very modest with frequent full cadences and little melodic development.

Some 40 years had elapsed since Carver's earlier works had been copied into the Choirbook, during which music-making at the Chapel Royal seems to have been drastically curtailed and indeed may have been restricted to plainchant and faburden improvised upon it. Carver's Mass *Pater Creator omnium* may be regarded as a tentative attempt to roll back the rather draconian restrictions of the previous decades without ruffling too many fundamentalist feathers. It certainly bears all the hallmarks of a composer coming out of musical hibernation. After 1546 the religious climate in Scotland seems again to have become temporarily more favourable to polyphonic composition, and after the Mass *Pater Creator omnium* a number of more ambitious works were added to the Choirbook, among them Carver's own five-part Mass.

Each movement of the Mass *a pessinuntia,* apparently so named in recognition of the Phrygian mode which dominates the entire setting[12], opens with a head-motif which provides much of the thematic material to be developed later. Curiously, the alto part of this head-motif incorporates some rather ungainly leaps of a fourth and a fifth which seem instrumental rather than vocal in concept and are irresistibly reminiscent of the articulations of bagpipe playing and more particularly the bold intervals of pibroch, the ancient *ceol mor,* or art music, of the pipes. This similarity is brought dramatically into focus when Carver introduces elements of this same angular phrase in the alto part of the 'pleni sunt celi' above an exceptionally protracted tonic drone in the tenor.

The dark quality of the Phrygian mode is further emphasized by Carver's choice of vocal colour, a five-part choir consisting of a superius, an alto part, two tenor parts and a bass part. The resulting sound is markedly darker than the customary English five-voice texture of high treble, mean, alto, tenor and bass. The ornate solo sections contain some of the most lavishly embellished music he wrote, a triumphant affirmation of the florid muse, long obsolete elsewhere but of which Carver was apparently still possessed.

In contrast, some of the solo sections and much of the writing for full choir display a thoroughly up-to-date sense of harmonic purpose, in which embellishment plays a more modest role, subservient to the sweeping progress of the harmonies. Gone are the timeless reiterations of the earlier settings, to be replaced with an almost relentless forward momentum, an attention to speech rhythms and an impression of perpetually shifting harmonies unprecedented in Carver's work. The use of semitone suspensions in the concluding section of Agnus Dei III, and the relentless harmonies throughout the Mass *a pessinuntia,* suggest that he may well have been acquainted with the distinctive music of the English composer John Sheppard (c. 1515-1560).

In the same section of the Carver Choirbook as Carver's Mass *a pessinuntia* is a Mass in three parts, which seems to be a native Scottish work, perhaps even by Carver himself – indeed Dr Woods[13] points out that the greater part of it is in Carver's hand. Why he should have failed to identify this work as his own is not clear, but it is a fine piece which combines the florid idiom of his vintage works with a new awareness of more advanced techniques of imitation and motivic development.

It is scored for the unusual complement of 2 trebles and alto[14], a lustrous combination of voices which recalls that used by John Sheppard in his brilliant settings of *Libera nos.*

The florid embellishment of all three parts brings to mind the solo sections of the Mass *Pater Creator omnium* or even those of the Mass *L'Homme Armé,* while the turn figure, which comes to dominate the texture, is also used in the Mass *a pessinuntia.* It is this same turn which in a flourish of imitation rounds off the Mass.

This bright, sparkling piece most probably dates from a period between the mid 1540s and the early 1550s when polyphonic composition in Scotland seems to have enjoyed a late flowering. This follows the wasted years between the 1520s and the composition of Carver's Mass *Pater Creator omnium* in 1546, and was cut short by the Reformation in 1559.

But it now seems likely that the greatest triumph of Carver's later creative period is to be found not in the Carver Choirbook but in a set of Partbooks otherwise devoted to music in the High Renaissance style, the Dowglas/Fischar Partbooks[15]. Such are the similarities in style and even in material between Carver's Mass *a pessinuntia* and the anonymous Mass *Cantate Domino* in the Partbooks, that there seems little doubt that it too is the work of Robert Carver.

The six-part Mass *Cantate Domino* seems to be a fundamental reworking of melodic material used in the Mass *a pessinuntia,* but on a grander scale and betraying a more intimate knowledge of musical developments in the England of Taverner, Tallis and Sheppard. Whether or not the Mass *Cantate Domino* is by Carver, it certainly represents the logical outcome of a number of developments to which he began to address himself in his later creative period, in the 15 years up to the Reformation. It is also a truly magnificent apotheosis of the ideal of Carver's later years: that the rich musical vocabulary which he had learned as a young man, and in which he excelled, was a language which trascended the vagaries of mere fashion.

Carver's distinctive musical language deserves to speak down through the ages, being at the same time nationalistic and cosmopolitan, of its own time and for all time. Until very recently few of his works had received complete performances in modern times. This shameful state of affairs is due in part to the lack of a complete printed edition, but also to the difficulty of Carver's florid melodic lines, which demand a high degree of precision and vocal dexterity, an issue still ducked in some recent renditions which simply slow down the tempo! An unwillingness to address fundamental issues such as performance pitch has also produced some bizarre results.

The music in the Choirbook simply represents the relative ranges of the voices not their actual pitch, and David Wulstan[16] has demonstrated that the music must often be transposed to restore the intended pitch. The direction and extent of this transposition is indicated in the configuration of clefs used by the composer, and Wulstan has formulated a system which has proved exceptionally plausible[17]. The application of continental usage to Carver's works seems to produce the most consistent vocal ranges and necessitates the transposition of only two pieces to restore the original performance pitch: *Gaude flore virginali* and the Mass *Pater Creator omnium,* which require upward transpositions of a fourth and a minor third respectively.

The picture that this creates of the types of voices at Carver's disposal may be summarized as follows. In the early years of the 16th century the trebles were expected to sing high *a″* in an exceptional piece such as *O bone Jesu,* although their customary upper limit seems to have been *g″*, as in the Mass *Dum sacrum mysterium* and the Mass *L'Homme Armé,* and *f″* in the six-part Mass. Later, in the works of the mid-1540s, this upper boundary appears to have settled on *f″*, reflecting perhaps a decline in high treble singing corresponding to that in England. The alto range remains relatively stable throughout Carver's output, with an upper limit of *c″* or *d″* and a lower limit of *g* or *f.* This lower range would have posed no problem to male altos who could drop to their

tenor range for the lower notes, a facility clearly required in the six-part Mass, where an apparent gap in the scoring is actually filled by the altos using their tenor range. The tenor parts, too, demonstrate a remarkable consistency, with an extreme upper limit of *a′*, (but a more usual ceiling of *g′*), which seems to hold even for those pieces such as the Mass *a pessinuntia* which have more than one tenor part. Generally speaking when the tenor part carries the cantus firmus, the music tends to lie in the lower part of the range, indicating that this rather uninspiring role was taken by less experienced singers. The extreme lower limit of the bass part seems to have been *F,* but *G* was more usual.

Noteworthy in Carver's treatment of all the voices is the wide range he expected from each part. The Mass *L'Homme Armé* demands a range of a twelfth from each voice and is by no means exceptional in Carver's terms. In the Mass *Dum sacrum mysterium* one maverick bass voice extends over two octaves (*F* to *f′*), apparently encompassing both bass and tenor ranges. Clearly Carver had individual singers of outstanding flexibility in mind when he composed this part, singers who were also available to sing in *O bone Jesu* and the six-part Mass, where lines of this sort also feature.

The Scottish treatise *The Art of Music* is a most helpful source of information on conducting practices. Probably compiled as late as 1580, the conservative nature of much of its contents would indicate that the practices it describes were also those of previous generations. It is stated that the performance should be directed by 'ane continuall mocioun or ane chop witht the hand of the preceptour, dressand the sang mensuraly that the modulatouris everrie ane till ane uther fail the[e] nocht in the perfyt mensuring of the quantaties of all noittis and pausis in equall voces devydit'.[18]

The placing of a downbeat or 'chop' depends upon the density of diminution, the unstressed beats of which are to be 'twichit'. When the embellishment necessitates, the 'mynnym' rather than the 'semebreve' can become the basic unit of beating. More specifically, the compiler recommends that when 'proporcion inequall' arises (that is, instances of two beats against three, three against four etc.) the singer of the part at odds with the others should 'chop his noit be himself secretly, sua that it offend him nocht in his mesure that [there be] singis [signs] econtrar the proporcion to the quhilk for distance of mesur sum jugment of earis discreitly is to be observit' - an ideal solution to episodes such as the conclusion to the Sanctus of the Mass *L'Homme Arme,* where the tenors find themselves at odds with the general pulse. Hectic sections, such as the 'pleni sunt celi' of the same Sanctus are also covered. Here the compiler proposes that the music 'be mair swiftly tuichit or twa choppis ever for ane to be colorit' - possibly accounting for the marker dots which appear in the Choirbook.

The provision for the Scottish Chapel Royal in 1510[19] mentions 16 Canons and six boy choristers, 22 singers in all, a figure which probably represents a maximum limit. This is quite a modest choir by modern standards, but it is likely that the boy choristers were more mature than their modern counterparts[20] and could sing with much more volume, thereby obviating the modern bugbear of throngs of altogether smaller and less experienced voices on the top part.

It is entirely possible that Carver's music may have been in the repertoire of any number of excellent Cathedral choirs in Scotland. Many of the larger religious establishments in central and southern Scotland, such as the Cathedrals at Dunblane, Dunkeld, Glasgow and St Andrews, or the monasteries at Holyrood, Melrose, Cambuskenneth and or course Scone, to name but a handful, had ample provision for singers to perform the works in the Carver Choirbook. By 1506, St Machar's Cathedral in Aberdeen under the inspired direction of Bishop William Elphinstone boasted 20 vicars choral and six boy choristers[21], forces which could clearly do justice to any of the works in the Carver Choirbook. Even the remote St Magnus Cathedral in Orkney was by the 1540s endowed

with sufficient forces and the essential Sang School back-up to tackle the more modest works.

NOTES

(Items referred to here by author's name and page number alone are given full references in the succeeding bibliography)

1. Woods, p. 69
2. Farmer, p. 102
3. Woods, p. 13
4. Woods, p. 17
5. Elliott & Rimmer, p. 15
6. Woods, p. 236
7. Woods, p. 19
8. Woods, p. 109
9. Farmer, p. 72
10. Woods, p. 209
11. Woods, p. 15
12. The inscription on this Mass is damaged, reading *a pess****a* and several interpretations are possible. The links between my proposed *a pessinuntia* and the mode of the Mass are fully stated in 'Musick Fyne : The Art of Music in 16th Century Scotland'.
13. Woods, p. 110
14. Dr Elliott's edition of this work sets the piece for 3 altos, a curious downward transposition for which he offers no explanation and which must be dismissed as an editorial liberty.
15. Edinburgh Unversity Library, MS 64 (formerly MS Dd.I.7). Also known as the Dunkeld Antiphoner.
16. Wulstan, D. *Tudor Music* London: Dent, 1985, p. 208
17. This conclusion that Carver conformed to continental rather than English practice contradicts Dr Woods' interpretation. The application of English practice produces impossibly high tessituras in a number of cases and seems completely impractical. The continental use on the other hand results in a remarkably consistent series of ranges. My reasoning is stated more fully in *Musick Fyne : The Art of Music in 16th Century Scotland.*
18. Maynard, p. 67
19. Elliott & Rimmer, p. 15
20. Wulstan, *op. cit.*, p. 224
21. MacFarlane, L. J.: William Elphinstone (1985) p. 224

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Carver, R. *O bone Jesu*/ed. J. A. Fuller-Maitland (Yearbook Press Series of Anthems & Church Music, No. 43) London: Deane & Sons, 1926

Music of Scotland, 1500-1700/ed. by K. Elliott (Musica britannica, 15) London: Stainer & Bell, 1975.
(Includes the mass *L'homme armé*, the three-part Mass, and *O bone Jesu*)

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Elliott, K. 'Church musick at Dunkeld' In: *Music & Letters* 45/3 (July 1964), pp. 228-32

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(Includes the mass *Cantate Domino*)

Carver, R. *Missa a pessinuntia* (The Carver Choir) Donselco TD 8720 (Cassette only)

Carver, R. *Missa L'homme armé* (Renaissance Group of the University of St Andrews) Alpha ACA 518

History of Scottish Music, vol. 1 Scottish Records SRCM 111
(Includes the Sanctus from the six-part Mass)

Music from 16th century Scotland and England (Edinburgh University Renaissance Singers) Edinburgh University EURS 1
(Includes *Gaude flore virginalis* and the Gloria of the Mass *L'homme armé*)

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MUSIC LIBRARIES IN CZECHOSLOVAKIA

Jana Wágnerová

Jana Wágnerová is Music Librarian of the Janáček Academy of Music and Dramatic Arts, Brno. In this, the first of two articles written specially for Brio, *she gives a general outline of the library system in Czechoslovakia and identifies some of the more important music libraries. The second article, describing the Music Library of the Janáček Academy of Music and Dramatic Arts, will appear in the next issue of* Brio.

All public libraries in Czechoslovakia are associated in a unified library system which facilitates coordination of their activities and mutual cooperation. The basis of this all-state organization is the Public Libraries Act No. 53 of 1959, according to which libraries may be founded and controlled by central authorities, other state authorities (regional or local), and learned and cultural institutions.

The system

The function and character of libraries differs greatly, with networks of people's libraries, scholarly and university libraries, medical libraries, and so on. The principal library in each network is expected to set a lead in research and methodology. The two principal central libraries are Státni knihovna ČSR (State Library of the Czech Socialist Republic [CSR]) in Prague for Bohemia and Moravia, and Matica slovenská in Martin for Slovakia. (Matica slovenská, founded in 1863, is the most significant Slovak cultural institution.) Supreme authority under the Public Libraries Act rests with the Ministry of Culture of the CSR (in Slovakia the ministry of Culture of the Slovak Socialist Republic [SSR]), and is exercised through the Ústřední knihovnická rada ČSR (Central Librarian Council of the CSR) and Slovenská knihonická rada (Slovak Librarian Council). These two bodies evaluate the work of the unified library system; consider longer-term development and planning in the light of the needs of society; coordinate the activity of each network; oversee the professional development of staff; and initiate and maintain contacts with international associations of libraries and take part in their activities.

Under the Public Libraries Act every citizen has the right to borrow any book from any public library of the unified system (unless there are special reasons against it). Libraries are obliged to coordinate their purchases (especially if imported) and to grant information and bibliographical services. Better equipped libraries must help the others. The ultimate aim is more effective use of the wealth of books in Czechoslovak libraries and continued improvement of the services offered to readers.

Principal Music Libraries

Of a total of around 45,000 libraries (with approximately 150 million items) there are about 300 music libraries (with approximately 5 million items). Music libraries are not independent institutions; they are either departments of public lending libraries or contained within non-library institutions such as schools, research institutes, museums, archives, art institutions, and music information centres. Each of these music departments develops its activity in sympathy with the character and aims of the institution to which it belongs. For example, music departments of public lending libraries, with their stock of books on music, printed music and recordings, serve the general public, and their aims are both scholarly and educational.

The music department of Městská knihova v Praze (Prague City Library) ranks, in terms of stock, amongst the biggest music libraries in Central Europe. It has many *unica* and a remarkable collection of contemporary music from the whole world, musicological books and periodicals from various countries, and 170,000 volumes of printed music. The music department of Státní knihova ČSR (State Library of the CSR) has almost 3,500 music manuscripts as well as printed music (including rare early prints). There is also a valuable, still growing collection donated by the *Mozarts Denkmal Erfolg [the first Mozart society, founded in Prague in 1837* - Ed.] and comprising important copies and first editions of Mozart's works. Mention should be made also of the collection of letters written by Czech and foreign composers and musicologists.

A very significant task of this music department since 1965 has been the building up of a general catalogue of all music monuments preserved in the territory of Bohemia and Moravia. This task also includes valuable *Bohemica* in foreign countries. In Slovakia, the same task has been the responsibility since 1966 of the music department of Historický ústav Slovenského národného muzea (Historical Institute of the Slovak National Museum) in Bratislava.

In these catalogues monuments are listed according to the principles of *RILM*. (Czechoslovak librarians take part in the international projects of *RILM* and *RISM*). The music department of the State Library of the ČSR also acts as the secretariat of the Czechoslovak group of IAML, constituted in 1971.

Other big music departments of public lending libraries include those of Státní vědecká knihovna (State Scholarly Library) in Brno, and Univerzitná knižnica (University Library) in Bratislava. Their coverage of music materials is broad, with specialization in certain areas; e.g. in Brno, instrumental schools and schools of singing; in Matica slovenská, documents of Slovak national culture, including music.

The libraries of scientific institutes and university music departments collect and classify material under given criteria and make it available to users for research and professional work. The most important libraries under this heading are Sekce hudební vědy Ústavu teorie a dějin umění Československé akademie věd (Musicological Section of the Institute of Theory and History of Art of the Czechoslovak Academy of Sciences) in Prague; Hudební oddělení Divadelního ústavu (Music Department of the Theatre Institute) also in Prague; Umenovedný ústav Slovenskej akadémie vied (Theory of Art Institute of the Slovak Academy of Sciences) in Bratislava; and the libraries of the music departments at Univerzita Karlova in Prague, Univerzita J. E. Purkyne in Brno, and Univerzita J. A. Komenského in Bratislava.

The libraries at schools of music (conservatoires and academies of music) contain materials necessary for teaching, for the scholarly work of the teaching staff, and for performance. Konservatoř v Praze (Prague Conservatoire) was founded in 1811; the academies of music, i.e. Akademie múzických umění (Academy of Music and Dramatic Arts) in Prague, Janáčkova akademie múzických umění (Janáček Academy of Music and Dramatic Arts) in Brno, and Vysoká škola múzických emění (Academy of Music and Dramatic Arts) in Bratislava were all founded after World War II. Konservator v Brne (Brno Conservatoire) became known as such in 1919.

Music departments in museums preserve historical material about particular regions or outstanding musical personalities. Notable here are Muzeum české hudby - Národní muzeum v Praze (Museum of Czech Music - National Museum in Prague) with its Bedřich Smetana and Antonín Dvořák Collections; Ústav dějin hudby Moravského muzea v Brne (Music History Institute of the Moravian Museum in Brno) with the Leos Janáček Collection; Muzikologické oddělení Slezského muzea v Opavě (Musicology Department of the Silesian Museum in Opava); and Hudobné oddelenie Historického

ústavu Slovenského národného muzea v Bratislave (Music Department of the History Institute of the Slovak National Museum in Bratislava).

Czechoslovak theatres, broadcasting agencies and musical bodies maintain their own libraries of printed material and recordings for use in their own public performances. Such material is also made available to other institutions. The music publishers (Supraphon, Panton and Opus) all maintain their own archives.

There are two Music Information Centres, that of Český hudební fond (Czech Music Fund) in Prague, and of Slovenský hudobný fond (Slovak Music Fund) in Bratislava. Their activities include collecting printed music, sound recordings and information about the work of contemporary Czech and Slovak composers, and publicizing their work abroad. Their publications include *Music News from Prague* (in five languages), *Slovak News,* a periodical called *Music Events in Czechoslovakia* (in three languages), and catalogues of printed music. In cooperation with foreign information centres they also provide publicity for foreign composers in Czechoslovakia.

Services

All services offered by libraries to the public (including inter-library loans, even from foreign libraries) are free. Only special services such as photocopying and translation must be paid for. Whilst many books may be borrowed, there are, of course, reference items for use in the library only. The loan period varies according to social needs. Advisory and information services are also offered. Libraries publicize their stock by means of small exhibitions (particularly of new additions, but also on specific themes), and organize lectures and discussion evenings.

Acquisition

Libraries are financed entirely by the state. Literature published in Czechoslovakia and the most important foreign titles are acquired by purchase. Deposit copies form an important source of national publications: books, periodicals and printed music are given to the 16 scholarly libraries by the publishers, and more selective deposit agreements exist with some specialist libraries. International exchange of books is realized on the basis of the UNESCO Convention, ratified by Czechoslovakia in 1963.

All additions are catalogued according to agreed rules and classified by UDC or other systems of classification.

Information about new Czechoslovak publications is given in the weekly *Nové knihy* (New books) published by Knižní velkoobchod (Wholesale Book Trade). This contains an annotated list of Czech and Slovak books published during the current week and prepared for publication the following week. It includes details of books about music and printed music. The monthly *Gramorevue* published by Supraphon contains a bibliography of books about music and printed music as well as details of nationally-produced sound recordings. East European publications and recordings are available in their cultural centres (in Prague, Brno and Bratislava), as are their publishers' catalogues. Information from Western countries is available in the catalogues sent by some Western publishers directly to individual libraries and music information centres in Czechoslovakia.

Bibliography

Národní bibliografie – Bibliografický katalog ČSSR (National Bibliography – Bibliographical catalogue of the CSSR) is edited by Státní knihovna ČSR for the Czech part of the country and by Matica slovenská for Slovakia. This parallel bibliography is published in several series. In the Czech part of the bibliography, music production is covered in the series *České knihy* (Czech books) and *Hudebniny a gramofonové desky* (Printed Music and Gramophone Records); in the Slovak part this information is contained in the series *Knihy* (Books), *Hudobniny* (Printed Music) and *Audiovizuálne dokumenty* (Audio-visual documents). Bibliographies of books are published four times a year, the others once a year.

There are also other, specialized bibliographies such as: *Přírustky hudebnin v československých knihovnách* (Additions of Printed Music in Czechoslovak Libraries), published twice a year by the State Scholarly Library in Brno; and *Bibliotheca musica,* containing bibliographical details of musicological literature published abroad since 1945 and acquired by libraries or other institutions in Czechoslovakia since 1965. This bibliography has been published annually by the State Library of the CSSR since 1972.

Bibliographies of foreign periodicals, published by the State Libary of the CSR in Prague and by the University Library in Bratislavia, give details of foreign music periodicals acquired by Czechoslovak libraries.

Research

Research departments exist in the central libraries of each network and play a substantial part in the development of libraries and improvement of library services. They develop library theory, carrying out appropriate experiments, and are responsible for translating theoretical research into practical application. They aim to find better and more effective working methods; to instruct the librarians of their particular network in library practice; and to publish theoretical papers, professional manuals and other material.

Future librarians are trained at special Secondary Librarian Schools (in Prague, Brno and Bratislava). The highest professional library qualification is awarded by the Departments of Librarianship at Univerzita Karlova in Prague and Univerzita J. A. Komenského in Bratislava.

There is a tendency in music libraries to employ only staff who are qualified both in librarianship and in music, to ensure the highest quality of service. For those music librarians not musically qualified there are special courses in music (such as that organized by the University Library in Bratislava, which has achieved good results in training music library staff in Slovakia).

Publications

The following list gives details of the more important periodicals which contain news of developments and problems in the field of music librarianship:

Knihovna (The Library). Prague: State Library of the CSR, 1957-. Irregular. Résumé in Russian, English, French and German.

Knižničný zborník (The Library Miscellany). Martin: Matica slovenská, 1969-. Annual. Résumé in Russian, English and German.

Čtenář (The Reader). Prague: Ministry of Culture of the CSR, 1949-. Monthly.

Čitateľ (The Reader). Martin: Matica slovenská, 1952-. Monthly.

Novinky knihovnické literatury (The Novelties of Librarian Literature). Prague: State Library of the CSR, 1958-. Five times a year.

Bulletin československé skupiny AIBM (The Bulletin of the Czechoslovak Group of IAML). Prague: State Library of the CSR, 1974-. Irregular.

Knižnice a vedecké informácie (Library and Scientific Information). Martin: Matica slovenská, 1969-. Bi-monthly. Annotations in Russian, English and German.

POPULAR MUSIC IN BRITISH LIBRARIES

Chris Clark and Andy Linehan

The following article is a summary of a paper given at a joint meeting of IAML(UK) and IASPM held at the National Sound Archive on 28 November 1986, and is based on the results of a recent survey of popular music in British libraries undertaken jointly by these two organizations.

The joint meeting of IAML(UK) and the International Association for the Study of Popular Music (IASPM) at the National Sound Archive (NSA) last November was the culmination of an idea dreamed up by David Horn and Chris Clark some years ago, that these two bodies should establish working contact, primarily on the question of resources. Given that the principal aim of IASPM is the study of popular music, it seemed a good idea to bring together those studying and those providing the means for study to discuss problem areas and to examine the allocation of resources to popular music. The definition of popular music adopted for this exercise was very broad and included music which some might not associate with the term: jazz, blues, traditional music and folk.

An overall picture of popular music resources in British libraries was needed to provide a basis for discussion at the meeting. Andy Linehan and Chris Clark, Curators of popular music and jazz respectively at the NSA, drew up a questionnaire, with the help of the IAML(UK) Bibliography sub-committee, which was circulated to IAML(UK) members early in 1986.

The questionnaire sought to examine the extent to which popular music in its various formats (sound recordings, printed books, printed music) is collected by British libraries, and what criteria govern its selection. Recommendations would be made on the basis of these findings on ways to improve the provision of popular music resources.

200 questionnaires were sent out, of which 59 were returned, an acceptable, if low, percentage. A complete list of libraries replying is given in Appendix 1. It was immediately apparent that overall figures for the 59 libraries were less significant than figures for each of the three main types of library. Each type was therefore examined separately and compared: academic (23 libraries), public (29 libraries) and institutional/national (seven libraries). What follows is a summary of the findings. Anyone interested in further study of the data collected should contact the authors at the NSA.

Despite the authors' aversion to categorization of popular music and jazz, it was necessary to split the survey into separate areas, as follows:

Pop & Rock	Ballads & Parlour Songs
Jazz	Rock & Roll
Blues	Reggae
Folk	Country
Traditional	MOR [Middle-of-the-road]
Music Hall & Variety	Soul/funk

This presented some respondents with problems of interpretation. Looking at the results, Rock & Roll seemed surprisingly well catered for, which suggests that the authors' definition of this category (Elvis Presley, Carl Perkins, etc.) was extended by some respondents to include later music more properly included in Pop & Rock; a misjudgment on our part. The categories were suggested by a visit to the local record shop and music library.

Demand and use

Sound Recordings

Users of academic library collections prefer jazz, folk, blues, pop & rock and traditional music (in that order), with a professed aversion to MOR and country. Public library users prefer pop & rock, MOR, jazz, and country, with music hall & variety (MHV) at the bottom of the list - almost the reverse of the academic user profile. In the national/institutional libraries greatest demand is for traditional and MHV, though it should be borne in mind that the sample in this instance is narrowed to just two libraries - NSA and the National Library of Scotland.

Use of public library collections is primarily recreational, but it would be wrong to ignore the research value of their material to school projects and exam preparation. Reggae and soul/funk emerged as very poor relations even where demand from a local community might be expected to increase provision. The increasing popularity of this music at the time of the survey might well show up in any future survey. MOR is not a fashionable area for study, though the demand for it is high especially in public libraries.

Printed Materials

Despite their acknowledged importance for the study of all kinds of music, periodicals are used infrequently, though by no means completely ignored. This should be borne in mind when considering which titles are actually subscribed to and how quickly they are disposed of. Use increases where titles are retained longer. Many public libraries dispose of their popular music periodicals within six months.

Another surprise was the high demand for printed music, given its inaccuracy as a record of popular music. The heavy demand for this material in public libraries presumably reflects the considerable increase in home entertainment and basic instrumental tuition following the advent of cheap synthesizers and electronic keyboards. Use of printed books is also high, though one library pointed out that pop biographies are prime candidates for theft.

Allocation of resources

Public libraries spend heavily on recordings of popular music. Well over half the respondents spend more than 50% of their recordings budget on popular material, and a few as much as 70-80%. Books account for a much lower proportion of the budget, between 20% and 40%. The average for printed music is slightly higher at 20-60%.

Academic libraries are far more cautious - or less pressed. Only Exeter spends more than 50% on recordings, the majority spend less than 5%. The same picture emerges for printed books and music, with Middlesex Polytechnic standing out as a result of its devotion to musicals (30% and 50% respectively).

Copyright libraries receive almost all the books and printed music available, whilst the NSA spends 25% of its acquisitions budget in this area, considerably bettered by the National Library of Scotland at 90% (on folk and traditional).

Acquisition

Sound Recordings

Almost 75% of respondents purchase popular music recordings, although the ratio varies between types of library: public 96%, academic 56%, national/institutional 28%. Two measurements of acquisition were obtained: the number of libraries collecting each category, and the level at which each category is acquired. The difference between public and academic libraries is again revealing. The former offer good coverage of all

categories in almost every instance; the latter have very little to offer except jazz and blues, and then in only a few locations. The mean line shows pop/rock and MOR well covered. This is entirely due to the efforts of the public library service to respond to user demand.

Books

Much higher levels of coverage in a greater number of locations were recorded for books, but there were a few surprises. Academic libraries show low levels of coverage for blues and MHV, categories in which recordings figure fairly strongly. This may be attributable to a relative lack of publications in these areas.

There is a discrepancy between the number of libraries collecting popular music books and the level of coverage. The mean level of libraries collecting material is between 60% and 90%, depending on the category of material. The average figure for level of coverage is a maximum of 70% for jazz, and falls below 50% for most categories. Soul/funk is again the poorest relation, and academic library collections are seen to have no depth at all apart from jazz, blues, traditional and folk. The deep level collections in public libraries are in pop & rock, jazz and rock & roll. MOR is poorly covered, in contrast to the high level coverage of sound recordings in this category. Again, lack of publication in this area is the most likely explanation.

Periodicals

The low use of periodicals has already been noted. This may be attributable to a lack of provision and a lack of variety.

In all, 29 titles ware subscribed to by the academic libraries responding. Of these, 24 are at single locations. The following are held at more than one library:

Popular music	6
Melody Maker	3
Crescendo	3
Jazz Journal International	3
Wire	2

Of the 28 titles subscribed to by public libraries, only a few appear in more than one location:

Melody Maker	17
Jazz Journal International	11
NME	10
Sounds	5
Wire	5
Music Week	5
EFDSS Journal	4

It is encouraging to see that *Popular Music* has secured a foothold in Academe. Maybe it is time for some of the public libraries to take note and subscribe. Once again, there seems to be an academic bias towards jazz, and public library recognition of the demand for pop & rock. The prominence on the academic list of *Crescendo* indicates that clever adver'ising can sell copies: in their publicity they list all the academic institutions which subscribe to the magazine, the clear message to the academic sector being 'Don't be excluded from this prestigious company'. *Wire,* because of its broad coverage and contemporary relevance deserves much wider dissemination.

The value of periodicals is highest at their date of issue and then drops until historical significance begins to increase their value once more. Only 30% of public library respondents retain their periodicals for more than six months, and most dispose of them within six months. Potential research material is being lost here, but this has to be balanced against the availability of such material through inter-library loan, and the prohibitive cost of binding or microfilming periodicals such as *NME* and *Melody Maker.*

Some form of nationwide coordination is recommended. There are too few titles subscribed to, and there is perhaps unnecessary duplication. A coordinated approach to popular music periodical subscription is suggested as the next working collaboration between the two organizations.

Printed Music

The pattern for the coverage of printed music is similar to that for books, although there are even fewer locations for coverage of pop & rock, rock & roll, and reggae in academic libraries. These categories slip below MHV, traditional and folk, which are reasonably well covered by all types of library. Depth of holding is again quite low, with jazz falling 'way down yonder', despite the BBC's dance band collection, as does blues. Single songs are not often acquired as they are too expensive, but song albums are widely available. Tuition books are not as prominent as one would expect, especially given the increase in availablity of cheap synthesizers and electronic keyboards already noted.

Memorabilia

The only collection of note to emerge from the survey of public libraries was the Luton Girls' Choir collection at Luton Music Library; an example to all of what is possible. The following collections were noted in academic and national/institutional libraries:

BBC Popular Music Library
: Cuttings from the national and music press from the 1950s onwards

British Library Music Library
: Beatles memorabilia

Exeter University Music Library
: Programmes and press clippings

NSA
: Festival programmes and press clippings for jazz (haphazard)

Royal Northern College of Music
: Posters and notices of local historical performances

Donations

Five of the academic libraries receive donations on a regular basis. The Royal College of Music obtains most, if not all, of its popular material through donations. The Royal Northern College of Music accepts donations from former students and from musicians involved in entertainment in the Manchester area.

Special Collections

It was hoped that useful information about the Greater London Audio Specialization Scheme (GLASS) would emerge from the survey. Unfortunately, only three libraries involved in the scheme bothered to reply:

Waltham Forest	Jazz and folk (no details of alphabetical sequence)
Sutton	Jazz GIM-HARD
Enfield	Jazz BAJ-BH

A separate study should be made of GLASS collections. The authors suspect that London public libraries are reluctant to publicize GLASS, or are reluctant participants in the scheme.

Brief details of other special collections are included in Appendix 1.

Selection of recordings

In academic libraries materials are selected from a combination of suppliers' literature (mail order lists, catalogues, etc.) and specialist reviews, including those found in *Gramophone.* Users have very little input to selection (only Exeter admits to following up direct requests from users), though the local academic community has some bearing on selection through course requirements. Selectors tend to be self-reliant and very rarely refer to outside bodies (such as NSA) for assistance.

In public libraries, the user selects very little directly, although account is taken of demand where it is known. Even so, local ethnic community tastes are not noticeably reflected in our findings, despite the claim by at least 10 libraries that such communities have a strong bearing on selection.

Selection seems to be based on the generalist tastes and knowledge of librarians and could be said to be rather haphazard. Only one library was committed to retrospective development of the collection and only one other has placed a standing order for top ten albums (thereby assuring some degree of currency for the stock). Information about new releases is gleaned from journals and reviews that appear in *NME, Melody Maker,* etc., and also from local suppliers. The emphasis is on self-reliance.

Staff expertise

Although local staff expertise is called upon, no libraries (apart from the NSA and the BBC Popular Music Library) have deliberately recruited staff qualified in popular music.

Conservation of recordings

Few conservation measures are taken in academic libraries, the main reasons being lack of time and money; but since these collections are mainly for reference (student loans being the exception) they are unlikely to suffer the same degree of wear as public library loan stocks. Only two libraries dispose of material: the Guildhall School of Music and Drama gets rid of well-worn copies in an annual Christmas sale (ideal presents - scratched Scorpions, warped Wham!) and the Royal College of Music sells, even gives, duplicates to students.

Regular cleaning and stylus checks are operated in only three of the 28 public libraries which lend recordings. This situation ought to be improved. Borrowers pay for the privilege of taking recordings home. Nobody wants a disc which has been ruined by a chipped or worn stylus.

Only the national/institutional libraries have the resources for proper environmentally controlled storage and dubbing programmes.

Playback facilities

Most of the academic libraries offer a playback facility, but use of the facility seems to depend on the exigencies of course-work. Middlesex Polytechnic and the Guildhall School of Music and Drama have the healthiest operations, with LP, cassette and CD machines. Only 25% of public library respondents offer playback facilities. Where it is offered, staff do all the handling. Little use is made of it for listening to popular music.

Conclusions and comments

In public libraries there is certainly an appreciation of the value of popular music, if only as a means of subsidizing other more favoured areas or operations. While they are prepared to cover the ground adequately, few would advocate special emphasis on any of the categories in the questionnaire unless it was to serve a specific local community. Some librarians expressed a wish for better information about new releases, particularly of printed music.

A general pattern emerged from the survey. Levels of supply and demand for public libraries and academic libraries consistently mirrored each other, with academic libraries registering low results in all categories, with the exception of Middlesex Polytechnic, Exeter University and the Scottish Music Information Centre. University and College students with an interest in popular music would, in general, be better served by using the resources of the local public library service. As funding becomes more restricted, there is a danger that this nascent bountiful provision will be starved. The comments of one N. Ireland librarian were particularly inauspicious:

> 'The collection of popular music recordings was begun idealistically in 1977; up-to-date stock, rapport with borrowers, acquisition policy based on library profiles and the staging of promotions. This approach operated successfully for about a year ... Late in 1978 the erstwhile Music Department was absorbed into a newly-formed Audio-visual Section. From that point forward the popular music service has been entangled in increasing organizational complication ... and has been debilitated by shortage of funds ... the music stock is now virtually moribund and the latest round of cuts ... may well see the music service close down.'

Issues raised in discussion

There was no evidence to suggest that there is any opposition to making available collections of popular music, but it is doubtful whether any public library could attain the status of a research library, since the prime function of the service is to provide leisure. The collection of local memorabilia (concert programmes, details of local musicians, press cuttings, etc.) would be one way to attain such a status. At present this kind of material is mostly in the hands of private collectors. It was recommended that public libraries should devote more attention to local memorabilia. [*Is this material sometimes considered the preserve of Local Studies Departments, and not known to music library staff because of lack of communication?* - Ed]

Considerable time was spent arguing about the categories selected for the survey. There is little consensus over the definition of some of the categories, and difficulties are faced by generalist librarians who have to contend with mystifying genres and buzz-words with no help from traditional classification schemes. **It was recommended that a day-school should be arranged between IAML(UK) and IASPM to tackle the problem of nomenclature and genres.**

Given the surprising results for periodicals, **it was recommended that ways of rationalizing subscriptions on a national basis should be investigated, in order to ensure better coverage of titles and more efficient allocation of resources.**

[*Several potentially contentious points are raised by this paper, not least the low response level to the questionnaire. Some of these points and recommendations need to be followed up. I would welcome readers' comments on any of the matters raised here, or indeed, in any of the other articles in this issue. Letters should be addressed to me at the editorial address listed on the front inside cover.* - Ed.]

APPENDIX 1

List of respondents

ACADEMIC LIBRARIES

Queen Mother Library, **Aberdeen** University

Music Section, **Bodleian** Library
Copyright collection, pre-Music Hall onwards. American Song collection (1800-1950), c. 18,000 items

Birmingham School of Music Library

Colchester Institute

University of **Exeter** Library
American popular music. Recordings of pre-1942 blues and gospel.

Guildhall School of Music and Drama Library

Music Library, **Huddersfield** Polytechnic
Small collection (1984 onwards) in response to curricular developments.

Music Library, **King's** College, London
Jazz

Keele University Library
Popular music collection currently at a standstill

Library, Music and Media Department, **Middlesex** Polytechnic
London stage musical collection (in formation)

Pendlebury Library of Music, Cambridge

Reading University Music Library

Roehampton Institute of Higher Education Library

Rowe Music Library, King's College, Cambridge

Royal College of Music Library

Music Library, **Royal** Holloway and Bedford New College

Royal Northern College of Music Library

Scottish Music Information Centre

University of London Music Library, **Senate** House

Trinity College of Music Library
Jazz

Music Library, University College of North **Wales**

The Library, University of **Warwick**

NATIONAL/INSTITUTIONAL LIBRARIES

BBC Popular Music Library

BBC TV Music Library

British Library Document Supply Centre

British Library Music Library
Copyright collection of printed music. Books and periodicals in Public Service of Humanities and Social Science Division. Weekly and fortnightly periodicals at Newspaper Library, Colindale.

British Library National Sound Archive
Recordings of all styles and periods, discographies, journals. Increasing amount of non-commercial recordings.

Britten-Pears Library

National Library of Scotland

PUBLIC LIBRARIES

S. E. Education and Library Board, Library and Information Service, **Ballynahinch**
Small popular music archive based on recordings which are representative of the history of pop, e.g. hit singles 1950-present day. Collection prospects look bleak.

Barbican Library

Music Library, **Belfast** Public Libraries
2500 jazz 78s. American bicentennial collection (LPs). 500 song-sheets (1890-1969)

Dorset County Music Library, **Bournemouth**

Music Library, **Cambridge**

Cumbernauld and Kilsyth District Library

Surrey County Library, Performing Arts Library, **Dorking**

Music/Audio Section, **Durham** County Library

Eastbourne Music Library

London Borough of **Enfield**
Jazz (GLASS: BAJ-BH)

The Mitchell Library, **Glasgow**
Recorded anthology of American Music Series

Music and Record Library **Gloucester**

Hammersmith Music Library

Music Audio Library, **Leeds**

Lincolnshire Library Service

Luton Music Library
Luton Girls' Choir Collection

Central Library, **Newcastle-upon-Tyne**

Music and Drama Library, **Plymouth**

Lancashire County Library, **Preston**
Jazz (specialized collection of mono recordings)

County Music and Drama Library, **Reading**

Sheffield City Library

Shropshire County Music Library

County Music and Drama Library, **St Austell**

Music and Arts Department, **Sutton** Libraries and Art Services

Tower Hamlets Music Libraries

London Borough of **Waltham Forest**

County Music Library, **Wellington,** Somerset

Hampshire County Library, **Winchester**

REVIEWS

Nicholas Cook *A Guide to Musical Analysis*. London: Dent, 1987. [viii], 376pp £17.50
ISBN 0 460 03188 0

To those of us who grew up happily describing chords as Vb's or IV^7's, and who slept soundly in our beds in the certain knowledge that all music could be divided into sections labelled A, B, C, Development, Recapitulation and so on, the growing influence of the analytical systems of Heinrich Schenker, Rudolph Reti, Allen Forte and the rest may well have left us wondering what was going on. All the more so since, to the casual observer at least, each of these systems has apparently attracted its own aura of mystery, penetrable only by a small group of initiates. Forte and Stephen E. Gilbert's *Introduction to Schenkerian Analysis* (New York and London: Norton, 1982) has gone some way to lighting the path for those specifically interested in the Schenkerian system, but is still bound to leave us wondering about the other systems which those authors do not mention. What has been required for some time is a book which not only examines the methodology and applications of each of what we might loosely term the post-World War II systems of analysis, but also points to any shortcomings such systems may have. It is partly for this purpose that Nicholas Cook has written his book. I say 'partly' mainly because Cook's overriding aims seem to be to encourage us to practise the techniques of analysis, to enjoy the intellectual and musical challenges which even the most rudimentary analysis will generate, and above all to construct 'musical' analyses, as opposed to those in which rather abstract mathematical conclusions are drawn from the musical score without the benefit of auditory experience.

The book itself is in two parts. The first presents a very adequate overview of each of the mainstream systems of musical analysis, as well as making excursions into semiology and 'comparative analysis', in which Cook discusses computer applications to the analytical process and ventures into the field of ethnomusicology. Part two contains practical 'worked examples', ranging from compositions by Schumann and Beethoven to those of Schoenberg and Stockhausen. The author himself comes across as a committed Schenkerian who is nevertheless willing to consider each of the systems he examines in a fair manner. In all his criticisms, he is inclined to take the generous view that an analytical method, even if itself somehow imperfect by nature or in execution, may nevertheless yield up a body of data that is not in itself useless in aiding increased understanding of the music in question.

In part two, 'Worked examples of analysis', Cook emphasizes once more the less 'rational' aspects of analytical method, and stresses the importance of gaining familiarity with a work by listening to it a few times before making any decisions regarding which analytical methods will be appropriate for it. After an opening chapter outlining some general principles, he discusses music in sonata form, and serial music: the latter chapter is doubly useful since, besides applying analytical procedures to serial pieces, it additionally provides a very sound introduction to the techniques of serial composition itself.

The author concludes with a chapter on 'Some problem pieces'. Not surprisingly, the majority of these are from the post-tonal, experimental repertoire (Schoenberg's piano piece op. 19 no. 3 and Stockhausen's *Stimmung*, for example) but Cook also points out that problematic passages may arise even in the music of the 19th century whose general style we think we comprehend, taking as his example a passage from Chopin's *Polonaise-Fantaisie* op. 61. He gives an admirable example of practising what he preaches in his initial analysis of *Stimmung*, beginning with a verbal description of what he perceives to be happening on a sound recording of the piece.

To whom is the book addressed? Partly, of course, to the university or college student: and Cook himself strongly advocates that such people use the book (p. 232). Nonetheless, the committed amateur struggling to discover what music is 'about', or who hopes to discover in analysis some principles governing compositional method, will also benefit from reading it.

Criticism on the grounds of a few typographical errors would be rather churlish (although there is a more serious misprint in fig. 143, bar 2, where the first bass note should surely be E-flat). The musical examples are generous in length, and clearly presented, even if they are occasionally rather far removed physically from the sections of text they are designed to illustrate.

This book is the first of its kind, and, having 'demystified' the analytical field, will no doubt have successors and imitators. It is an excellent and thorough general textbook on its subject, and as such is worthy of a place on the shelves of any public or academic music library.

John Wagstaff

William J. Gatens *Victorian cathedral music in theory and practice* Cambridge U.P., 1986 227pp £25.00 ISBN 0 521 22808 7

In spite of its continuing popularity, Victorian church music has long been considered almost beneath criticism. The present cultural and musicological climate severely inhibits any attemps at the comparative evaluation of different sorts of music; to argue that Brahms is a better composer than Bruch is acceptable criticism, but to suggest that he is better than Johann Strauss (father or son) is unacceptably elitist and implies an outmoded concept of high and popular culture. (In this particular case, even the traditional view can be questioned on Brahms' own authority.) So William Gatens cannot make any detailed evaluative comparisons between his subject-matter and the more accepted music of the period, or with church music from other periods. But the very fact of making it the subject of a serious study is in itself a revaluative act, and consequently to be welcomed by all who admit even a sneaking admiration for such classics as 'Blessed be the God and Father', 'God so loved the world' and *The Crucifixion*.

The first half of the book deals with the more general issues which shaped the Victorian ecclesiastical composer's creative world. Much of this is relevant to subsequent, and indeed contemporary controversies on church music, and is a valuable clarification of the preconceptions which underlay the arguments over the place of music in church and the style appropriate for it; the reader should, however, remember that the subject of the book is specifically cathedral music, and consideration of matters from the viewpoint of the parish church is peripheral. There follow chapters on Attwood, Walmisley and Goss, S. S. Wesley, Ouseley, and Stainer and Barnby, which relate these chosen composers to the general considerations previously discussed, with a survey of their music.

The author points to the curious fact that this music is generally criticised for features which it possesses to a lesser degree than the acknowledged European secular masterpieces of the period. The book needs a concluding chapter on the early 20th century and the modal reaction, from which much of the criticism arose, even from writers who were themselves sceptical of the Vaughan Williams school. Gatens too readily follows tradition in discussing the music primarily in harmonic terms. He mentions the opening of S. S. Wesley's 'Blessed be the God and Father' without drawing attention to the marvellous sweep of the long opening sentence. Although he particularly notes the archaic triple time rhythm of Attwood's 'Come, holy Ghost', he could have strengthened his case for an English influence counterbalancing the Mozartian one by looking back further than 18th century psalm tunes to the 17th century use of syllables on the second

rather than third beat (as in 'Fairest isle'). The detailed relationship of word to note and rhythm is passed over. He is, however, observant of rhythmic patterns, such as the 5-bar phrase which gives Goss's tune to 'Praise my soul the King of heaven' its character. He tries to relate some anthems to secular forms, even finding suggestions of sonata form in some of Goss's short anthems, and postulating the concert aria as lying behind some by S. S. Wesley.

There is a curious discrimination in the book's bibliographical apparatus. All literary items are cited in the usual way, but there are virtually no such citations to editions of the music. Admittedly, it is fairly easy to trace most of the published anthems and services, and the few unpublished ones (chiefly by Ouseley) have the sources stated; but a precise reference to publisher and series number could save considerable effort for anyone tempted by the excerpts quoted into hunting the complete anthems and services.

This is a book distinguished by clear thought and musical judgement, which has raised discussion of Victorian church music to a new level.

Clifford Bartlett

Readers may like to know that a survey of the current cathedral repertoire is at present being undertaken, and that the documentation will be preserved by IAML(UK). Further details from Richard Turbet at Aberdeen University Library.

George Frideric Handel *Sonatas: Violin and Basso Continuo.* Urtext edition by Donald Burrows. Frankfurt: Edition Peters (7315-6), 1985 2 vols £10.50 & £11.00

This is the most comprehensive edition of Handel's music for violin, and makes it necessary to update the *Guide to Editions* published in *Brio* vol. 20/2, pp. 53-7. I used there the Faber numbering as my standard. To the list there, the following additional references to this new edition should be given.

1 in G	Peters II p. 1
2 in A	Peters I p. 28
3 in g minor	Peters I p. 1
4 in d minor	Peters I p. 16
5 in D	Peters II p. 12

Spurious sonatas (numbered from Chrysander's op. 1)

10 in g minor	Peters II p. 29
12 in F	Peters II p. 38
14 in A	Peters I p. 58
15 in E	Peters I p. 68

The Peters Edition also includes the following additional items:

I p. 40:	*Sonata in d minor* – recorder sonata, Faber no. 6
II p. 58:	*Sonata a Cinque* – a piano reduction of a work for violin and orchestra. The full score is published in HG21, p. 108-116 (reprinted in Lea Pocket Score 54) and in HHA IV/12; King's Music issues instrumental parts. The new edition is also issued separately as Peters Edition 7335.
II p. 74:	*Allegro in c minor* from *GB-CFm* MS 260 pp. 19-20
II p. 78:	*Sonatina* for Violin & Continuo from the 1737 version of *Il Trionfo del Tempo*
II p. 80:	*Sonata Movement in a minor* from *GB-CFm* MS 260 p. 18
II p. 82:	*Fantasia in A*, a sketch for violin and orchestra from *GB-CFm* MS 262 p. 54
II p. 85:	*Allegro in G* for violin solo from *GB-CFm* MS 262 p. 55

Whether this is necessarily the edition all violinists should buy is a matter of practical convenience and economy; but there is no doubt that it should be widely available in libraries. I prefer the keyboard realizations of the Faber volume: Burrows tends to go rather too high. He avoids suggesting embellishment, though there is room for an educational edition which does so and discusses where Handel's notation is imprecise. Peters' printing is very clear (by a Japanese computer process), and the score is pleasantly spacious (the parts are more compact, owing to the need to avoid page turns.) One slightly annoying feature for the private buyer (libraries will avoid it by binding): the cover of the score does not leave room for the parts (there are separate violin and cello parts) to be slipped inside. The publication date expresses intention rather than fact: the edition missed the tricentenary and only just managed to appear in 1986!

Clifford Bartlett

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IN BRIEF

Del Mar, Norman. *Richard Strauss: a critical commentary on his life and works*. London: Faber, 1986. 3 vols
Vol. 1 ISBN 0 571 13781 4 £10.00 (First published 1962 by Barrie and Rockliff)
Vol. 2 ISBN 0 571 13782 2 £10.00 (First published 1969)
Vol. 3 ISBN 0 571 13783 0 £10.00 (First published 1972)

This is an affordable paperback reprint of a highly comprehensive critical study. The volumes each cover a chronological period; Vol. 1, 1864-1912; Vol. 2, 1912-1933; Vol. 3, 1933-1949. Vol. 3 furthermore covers all Richard Strauss's songs, and contains 8 appendices.

The set consists of a series of detailed analyses, which extend to cover Strauss's extra-musical inspiration (including poetry and philosophy) and outline the stories behind his programmatic music. Strauss's output is placed in a chronological framework, giving biographical details, and indicating the background to his works, such as the specific occasions for which some were written. Del Mar points out how the works relate to each other, and also alludes to Strauss's contemporary musical influences.

Each volume is indexed, Vol. 3 containing the cumulated index. The indexing is *very* detailed - Vol. 3 has 5 sides under the heading 'Strauss, Richard', with an intriguing arrangement of sub-headings; first the chronological outline of his life, then alphabetically by subject, and finally alphabetically by genre of work. (Individual titled works are indexed elsewhere). The result is rather complex and cumbersome - the reader would need the mind of a detective - however, this is my only criticism of Del Mar's monumental and worthwhile *magnum opus*

Karen E McAulay

Lonsdale, Roger. *Dr. Charles Burney: A Literary Biography*. Oxford: Clarendon Press, 1986. ISBN 0 19 812885 1. (A paperback reissue; originally published by O.U.P., 1965)

In spite of the fact that this book was first published 23 years ago, there is reason to be grateful for O.U.P.'s decision to republish it now. The biography draws upon unpublished material discovered in the 1950s, which revealed certain inaccuracies not only in P. A. Scholes' earlier study, but also in Fanny Burney's accounts of her father's life. A large amount of correspondence, and fragments of his autobiography, show that Fanny Burney supressed and altered facts in order to present Burney in the best possible light and to hide his humble origins.

As the subtitle suggests, Lonsdale has chosen to concentrate on Burney's gradual metamorphosis from a practical musician of lowly background to a respected literary figure welcome in the highest circles. Chapters are devoted to Burney's associations with literati such as Sir John Hawkins and Ben Johnson, and with the Court. There is also detailed coverage of Burney's major literary works, and the last two chapters (discussing his unfinished *Memoirs* and his last years) also examine Fanny Burney's variations on the truth.

This is a very readable account, and is well-supplied with quotations from Burney's writings, which reveal both his character and his intellectual calibre.

Karen E McAulay

More Letters of Amy Fay: The American Years, 1897-1916. Selected and Edited by S. Margaret William McCarthy. Detroit: Information Co-ordinators, 1986. ISBN 0 89990 028 3. $40.00

Amy Fay (1844-1928) was an American concert-pianist, piano-teacher, speaker and critic. She was also a prolific letter-writer; her sojourn in Germany as a pupil of Liszt yielded many letters to her sister Zina, who subsequently published them first in the *Atlantic Monthly* in 1874, and then in 1880 as the book *Music Study in Germany*. The book went through many editions in America and Europe, and has been reprinted as recently as 1979; her descriptions of Liszt are still a primary source for scholars.

The letters in the present volume form a sequel to the earlier one, and describe her subsequent life in America, where she attained national eminence in her field, and also became involved in feminist issues, influenced by her sister Zina. This collection consists of letters to her family and friends, describing her activities and the people she met in a chatty and enthusiastic style, and creating a vivid impression of American musical life during those years. She was very partial to drawing thumbnail sketches of new acquaintances - the collection is by no means limited to musical matters. There are also descriptions of her travels to Peru and Europe.

Footnotes after each letter explain nicknames, or place people in context, and there is also a comprehensive index, largely of people and places.

Karen E McAulay

Robin Wallace *Beethoven's critics: aesthetic dilemmas and resolutions during the composer's lifetime*. Cambridge: Cambridge U.P., 1986. 184pp £22.50 ISBN 0 521 30662 0

This studies the reception of Beethoven's music in the contemporary periodical literature in Germany (especially Leipzig and Berlin), Paris and London, with particular emphasis on the fifth symphony. Beethoven's music was perceived as new not only in sound and structure but in its whole philosophy and aesthetics; Wallace traces the critics' response at this level. Some passages are quoted and translated; but I found the discussion of the Ninth more meaningful because I had at hand David Benjamin Levy's thesis (PhD Eastman, 1979) which reproduces and translates its early reviews in full. Wallace's book needs several such studies as companion.

Clifford Bartlett

Paul Merrick *Revolution and religion in the music of Liszt*. Cambridge: Cambridge U.P., 1987. 328pp £35.00 ISBN 0 521 32627 3

The opening biographical survey traces Liszt's religious development from the Christian socialism of Saint-Simon in 1830 and the influence of Lamennais in 1834, and shows that his entry into the Church was a logical culmination of his career. The bulk of the book surveys his religious music, with an account of the history and a description, enthusiastic rather than analytical, of each work. The final chapters consider the rest of his oeuvre, plausibly claiming that even music that is apparently secular is in fact religious programme music. In particular, the Sonata is seen to embody the Fall and Redemption of man, and Liszt's use of thematic transformation can be seen as a metaphor for the transformation of man through Christ (p. 294). I would have welcomed more on the nature of programme music and on Liszt's relation to the tendency during his life-time for music to replace religion, for which space could have been found by removing the full details of the Wittgenstein marital fiasco to a separate article.

Clifford Bartlett

A new Orpheus: essays on Kurt Weill edited by Kim H. Kowalke. Yale U.P., 1986. 374pp £27.50 ISBN 0 300 03514 4

A comprehensive study of Weill is on its way from David Drew and Faber. This collection of 17 essays investigating specific topics sets Weill clearly on the musicological map and reflects the sudden growth in serious study of the composer, encouraged by the Kurt Weill Foundation (which would have been rather wealthier if Brecht hadn't hogged so much of the *Threepenny Opera* royalties) and the establishment of the Weill/Lenya Archives at Yale and the Weill/Lenya Research Center in New York. There is a detailed chronology and list of works. One general question raised is the difficulty in conducting any serious research on the American musical: once the run is over, a musical is as lost as a Jacobean court masque!

Clifford Bartlett

Mahler's Unknown Letters (to Lilli Lehmann, Franz Schalk, Arnold Schönberg, Leo Slezak, Cosima Wagner and many other musicians, friends and colleagues) edited by Herta Blaukopf, translated by Richard Stokes. London: Victor Gollancz, 1986. £25.00. ISBN 0 575 03644 3 First published in German in 1983 as *Gustav Mahler Unbekannte Briefe* by Paul Zsolnay Verlag.

Those of Gustav Mahler's letters that have already been published - *Gustav Mahler Briefe* (1924; new revised and enlarged edition 1982), and *Gustav Mahler, Erinnerungen und Briefe* (1940), to his friends and his wife Alma respectively - are only a small proportion of his surviving correspondence. Thousands more letters have subsequently come to light in various collections, and the International Gustav Mahler Society has commissioned 15 Mahler experts to edit and annotate the 150 letters and cards to 17 correspondents contained in the present volume. This was a sizeable task, since Mahler rarely dated his letters, and kept few of the letters to which he replied; thus a fair amount of detective work lies behind this collection. Letters are grouped by their recipients, each group being preceded by biographical notes, comments on the context of the letters and on editing them. Abundant footnotes provide clarification of details within individual letters.

The letters, frequently written 'in haste' are mostly short and business-like, but reveal a warm and friendly personality. They show

Mahler as a practical musician - discussing rehearsal schedules, arranging singers and instrumentalists, detailing the interpretation of roles and of orchestral scores, outlining the progress of his compositions, and commenting on those of other people.

The volume concludes with notes on the contributors, and indices of names and works. Incidentally, this English edition does contain some new material discovered since the publication of the German edition in 1983.

Karen E McAulay

Brown, David. *Tchaikovsky: A Biographical and Critical Study.* Volume III: The Years of Wandering (1878-1885). London: Victor Gollancz, 1986. ISBN 0 575 03774 1. £25.00
(Volume I: The Early Years (1840-1874)
Volume II: The Crisis Years (1874-1878)

The first 2 volumes of *Tchaikovsky* won the British Academy's Derek Allen Prize in 1983, and were acclaimed as the definitive critical study of Tchaikovsky; for this reason alone libraries will now welcome the third volume, which covers the period after the break-up of Tchaikovsky's marriage. During these years he wrote a number of orchestral items, the second piano concerto, the piano trio and the operas *Orleanskaya Deva* and *Mazepa*.

David Brown's book is a detailed and fascinating biography of this highly emotional and withdrawn individual, neglecting neither the human interest of his personal relationships, nor Tchaikovsky's compositions and musical activities. At the same time, Tchaikovsky's output from these years is put under the microscope; there are scholarly and in-depth analyses of the work's structure and orchestration, and discussion of Tchaikovsky's melodic gift. However, Brown's analyses are critical in the truest sense; his appreciation is not blind, and he does not hesitate to point out where a work is flawed, or is not of Tchaikovsky's best.

The book is well-provided with musical examples to illustrate the analyses, and there are also synopses of the two operas.

David Brown is a recognized specialist in two fields - Tudor music and 19th century Russian music - and has published books and articles in both areas. This book is further proof that his reputation as a scholar and author is well-deserved. I would recommend it.

Karen E McAulay

Women making music: the Western art tradition 1150-1950 edited by Jane Bowers and Judith Tick. London: Macmillan Press, 1986. 409pp £17.50 ISBN 0 333 43736 5

This substantial book, while not comprising a comprehensive history of women in music, covers individuals of particular importance - Hildegard of Bingen, the Ferrarese ladies, Barbara Strozzi, Elisabeth Jacquet de la Guerre - in their social context and reminds the reader that these were not all isolated figures: nuns sung plainchant as well as monks, and Madalena Casulana published three books of madrigals between 1568 and 1583. Four more recent composers are examined in individual chapters: Clara Schumann, Luise Adolphe Le Beau, Ethel Smythe and Ruth Crawford Seeger; for both Schumann and Seeger the problems of reconciling composition and marriage were significant. The book generally avoids overvaluing female compositions, and makes clear that those societies which tolerated professional feminine musical activity severely limited the areas in which is was acceptable. I was puzzled to read that Grieg, Dvořák and Tchaikovsky were all students of Leipzig Conservatory in 1877!

Clifford Bartlett

James McKinnon *Music in early Christian literature.* (Cambridge Readings in the Literature of Music). Cambridge: Cambridge U.P., 1987. 180pp £25.00 ISBN 0 521 30497 0

This is the third to appear in a series which has been informally described as the successor to Strunk's *Source readings* ... The chronological scope is from the New Testament to St Augustine, the writer most aware of and least unsympathetic to the power of music. McKinnon restricts his selection to the modern meaning of the word *music* rather than the wider one contained in its Greek and Latin cognates. Most of the references show the expected suspicion of its power, with horror at the sinfulness of instruments, but with little comment on the reason (except for their association with dance and pagan entertainment); praising God with instruments was a concept which could only be accepted allegorically. The selection might have been more thorough in including passages from the fathers which underlie later musical iconography. Another strand of the book gives what sketchy information we have on the early liturgy. The editor provides literal translations, quoting key words in the original language, and adds appropriate introductions for his concise excerpts.

Clifford Bartlett

Jean Denis *Treatise on harpsichord tuning* translated and edited by Vincent J. Panetta Jr. Cambridge: Cambridge U.P., 1987. 128pp £25.00 ISBN 0 521 30628 0 (pb £8.95 ISBN 0 521 31402 X)

Denis was a Parisian harpsichord maker and teacher. His practical pamphlet on tuning first appeared in 1643 and was extended in 1650 by a couple of anecdotes and help in playing for church services. It has been already been issued in facsimile; this translation is useful in making the author's unskilful prose more comprehensible. The editor has also provided a substantial introduction worth reading not only for information on tuning (Denis seems to have used quarter-comma meantone) but for the clear account of the 'tonality' of contemporary organ music.

Clifford Bartlett

Roger Fiske *English theatre music of the eighteenth century.* Second Edition. Oxford: Oxford U.P., 1986. 684pp £55.00 ISBN 0 19 316409 4

First published in 1973, this remains the only guide to a vast musical repertoire, not perhaps of the highest quality, but of considerable interest and comprising a fair proportion of the collections of those libraries which hold pre-1800 material. There has been much subsequent research on some areas covered here, but this is still the only comprehensive survey. The second edition is not fundamentally changed, but it is excellent that Fiske's magnificent study is again available; the high price makes it the more important that copies should be easily available in libraries.

Clifford Bartlett

BOOKS RECEIVED

The thinking ear/R. Murray Schafer. Arcana 1986

The music of Malcolm Arnold: a catalogue/A. Poulton. Faber, 1986

Early Spanish keyboard music. 3 vols. Oxford UP, 1987

Classical organ music. 3 vols. Oxford UP, 1986

European organ music of the 16th & 17th centuries:
England (3 vols). Faber, 1986
Spain (3 vols). Faber, 1987

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The oratorio in Venice/D. Arnold. Oxford UP, 1986

CD Review Digest, vol. 1. Peri Press, 1987

The memoirs of Ethel Smyth/E. Smyth. Viking, 1987

The guide to the pianist's repertoire. 2nd ed/K. Hinson. Indiana UP, 1987

The Schönberg discography/R. Wayne Shoaf. Fallen Leaf Press, 1987

Broadway musicals show by show/S. Green. Faber, 1987

The contemporary guitar/J. Schneider. University of California Press, 1986

Syntagma musicum 2/M. Praetorius. Cambridge UP, 1986

Nobilitá di Dame/F. Caroso. Cambridge UP, 1986

Divertissement for organ/N. Jackson. UCCP, 1986

Welsh dances, suite 3/A. Hoddinott. UCCP, 1985

Roman Vespers of 1707/G. F. Handel. UCCP, 1986

Saxophone soloists and their music/H. R. Gee. Indiana UP, 1986

Analog electronic music techniques/J. Naumann. Collier Macmillan, 1986

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A Celtic Eucharist/M. White. Oxford UP, 1986

Selected letters/F. Busoni. Faber, 1987

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A Britten source book. Britten-Pears Library, 1987

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String Quartet no. 9/R. Simpson. Faber, 1987

British Music Yearbook 1987. Rhinegold, 1986

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