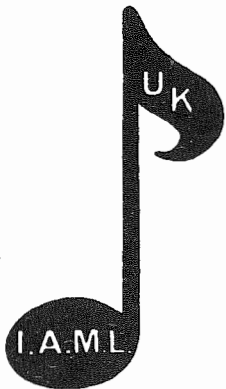


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BRIO

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

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Autumn/Winter 1987

Volume 24, No. 2

**INTERNATIONAL ASSOCIATION OF
MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES**

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BRIO

Vol.24 No.2

Autumn/Winter 1987

EDITOR: Ian Ledsham

EDITORIAL

Firstly, an apology. The late appearance of this issue is the result of illness at a crucial stage in the production process. This led to missed typesetting and printing deadlines, and with the Christmas and New Year holidays intervening, a two-month delay ensued. It is hoped to be back on target with the next issue.

An end-of-year media summary in *The Independent* included coverage of the video industry. It was interesting to note the average cost (£45-£70) and expected return (£150), but, more importantly, the close connexion between the producer and the rental business and the basic assumption that such material was primarily intended for rental.

It is not such a great step from video rental to sound recording rental, and, by association, to the hire of printed music and even books. (Market forces have ensured that, so far, the largest video markets have been in violence and 'soft porn'.)

Talk of privatized libraries may seem bizarre, indeed incredible, but there is no doubt that the principle of payment for material is already firmly established in the video market; and payment for sound recordings is the rule rather than the exception. The growth in commercial information databases has also established an information industry largely divorced from the traditional library sector.

In these rapidly changing times it is important that, as a profession, we not only marshal our arguments - and statistics - to defend our services and the public right of access to them, but that we also investigate the alternatives, so that, if freedom of access and public funding is summarily removed we can ensure that what replaces it is the best possible service designed in the best possible way.

Both the defence of our present services and the effective planning of future developments require a dynamic and audible professional body. The Special General Meeting in October unequivocally supported moves to strengthen the national Branch. It is now up to IAML(UK) to prove that it deserves its members' support and confidence.

Ian Ledsham

CORRESPONDENCE

Dear Sir,

Through its Bibliography sub-committee, IAML(UK) is attempting to identify and record holdings of concert programmes in the United Kingdom. Such material is potentially of enormous value to scholars, but has to date been subject to little documentation at anything above local level.

The first stage of the project will be to establish locations for surviving programmes of British concerts, particularly for those given as part of a series. Many of these will undoubtedly be held by libraries, concert halls and societies, as well as by individuals. IAML(UK) would be grateful if anyone who has any information which he or she thinks will be of use to the project co-ordinators could contact:

Geoffrey Thomason
c/o Royal Northern College of Music
124 Oxford Road
Manchester M13 9RD
(Tel: 061-273 6283 ext. 245)

Nigel Simeone
138 Stephens Road
or Tunbridge Wells
Kent TN4 9QA
(Tel: 0982 37464)

Geoffrey Thomason
RNCM

Dear Sir,

I read the article 'Popular music in British libraries' by Chris Clark and Andy Linehan (*Brio*, vol. 24/1, Spring/Summer 1987) with mounting anger and frustration. I find it hard to believe that any useful conclusions can be drawn from a survey which even the authors admit produced only 25-30% response to the initial 200 forms sent out. I disagree strongly with the idea that sweeping generalizations can be made on the basis of this statistical return. I further cannot understand why the authors list only three GLASS libraries in their list of libraries responding when it shows not only Waltham Forest, Sutton and Enfield, but also Barbican (City), Hammersmith and Tower Hamlets. This kind of error is just sloppy and does not give grounds for confidence in the authors' conclusions.

I think it needs to be said that if GLASS libraries do not respond to questionnaires it is not because they are reluctant to publicize the scheme, but rather that they are often overloaded with work and have no time to respond, and certainly not enough staff to make delegation of such work possible. A perusal of the recent correspondence in the *Library Association Record* about the status of music librarians in general will confirm this point (*Library Association Record* vol. 89/7, July 1987, p. 327 - 'it's not them, it's us'). How many music libraries are virtually one-person operations with little back-up from other library departments? That would be something worth researching. Speaking for myself, if I had a £10 note for every questionnaire I have been sent on music-related matters I would feel a lot happier.

I am sure that Clark and Linehan mean well and are trying to clarify something of importance to all music librarians, but the real question to be addressed here is not so much the popular music service provided on the ground, but rather the motivation and educational background of those making stock selection decisions for music libraries. As far as public libraries are concerned, it seems to me that if the librarian holds a degree in music, or is a musician of classical leaning, then the popular music selection will not be as 'street-credible' as it may well need to be, and this could be vital if the music library

has to be self-financing. On the other hand, if the librarian has no interest in, or in-depth knowledge of, the classical repertoire, then, equally, that library will suffer a loss of reputation, no matter how street-credible its popular music selections are. By street-credible I mean, for example, that you stock not only Abba, Barry Manilow and the like, but also Joy Division and the Dead Kennedys, and that when such items are withdrawn from stock you go to the trouble of getting in replacement copies, where possible.

The really interesting question is thus: what do chief librarians and other interviewing officers look for when trying to appoint a music librarian? If research can answer that question, then we shall all be in a better position to understand why popular music provision is the way it is. I could proffer my own opinion on the question just raised, but I am sure that *Brio* is the proper forum for such speculations. Other music librarians may disagree with this last point, in which case we should soon see some interesting responses.

Frank Daniels
Wandsworth Libraries

* * * * *

NEWS AND VIEWS

The ERMULI Trust

The ERMULI Trust supports education and research in music libraries and music bibliography. The Trust is now able to offer financial support for a limited number of projects in these fields. Applications, including a brief summary of the project, its approximate cost, and the names of two referees, should reach the Secretary by 29 February 1988.

In addition, a number of bursaries will be awarded to suitable candidates wishing to attend the IAML(UK) Study Weekend, taking place in Warwick from 8 to 11 April 1988. Application forms, available from the Secretary, should be returned by 29 February 1988 to Richard Chesser, Secretary, ERMULI Trust, The British Library, Music Library, Great Russell Street, London WC1B 3DG.

Barber Music Library

The University of Birmingham introduced a new telephone exchange on November 30. Direct Dialling Inwards will be available on the new exchange. From that date, the following telephone numbers will apply:

University switchboard 021-414 3344
Music Library (Direct Line) 021-414 5852

The Barber Institute exchange will retain its present telephone number (021-472 0622) through which the Music Library can also be contacted.

RIPM C19

UMI Research Press, in conjunction with the Center for Studies in 19th Century Music at the University of Maryland, has announced the initial publications in a major new index series, *Repertoire International de la Presse Musicale* (RIPM). The series will be published over a ten-year period, and eventually number approximately 100 volumes.

A core list of 50 journals selected from several countries is to be indexed. The initial periodicals fall within four language groupings - English, French, German and Italian - and all will be indexed in the original language. Journals to be indexed have been selected by an international board of distinguished music scholars, librarians and archivists. The general editor, H. Robert Cohen, is Director of the Center for Studies in 19th Century Music. The first *RIPM* titles, to be released in December 1987, are indexes to the French journals *L'Art musical* and *La chronique musicale*.

Further information is available from UMI Research Collections Information Service, 300 North Zeeb Road, Ann Arbor, Michigan MI 48106-1346, USA.

* * * * *

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BEATING OUR BACKLOG

Patrick Mills

The British Catalogue of Music (BCM)'s attempts at producing bibliographic records which are reasonably current might be compared with an attempt to run up a down-moving escalator. However hard we try, we remain at the same place. Well, more or less the same place. But when the sickening sensation of being drawn to the bottom of that escalator is experienced, then it is clear that something has got to be done. The option of producing less detailed records thus presents itself.

Connoisseurs of the second edition of the *Anglo-American Cataloguing Rules* (AACR2) will be acquainted with the options that the rules provide in terms of the 'detail' of cataloguing required. As befits a national library, our descriptive cataloguing has in the past reflected the highest level of information the rules call for (Level 3). However, AACR2 provides so-called rules for Level 1 cataloguing, in which the information is much reduced. Surveying this option, we have drawn back from the brink, for while AACR2 Level 1 is arguably effective for the cataloguing of books, the same could hardly be said for music. Suffice it to say, therefore, that in the cause of producing more records, keeping up-to-date, and, we trust, conquering our backlog, we have decided to use AACR2 Level 1, but to provide essential information the lack of which would make our records difficult to understand.

The problems we face, and the solutions we bring to them, are hardly unique to the British Library Music Library. Subscribers to the *British National Bibliography* (BNB) will know that the British Library's Bibliographic Services has recently introduced very similar plans to improve BNB's currency, and cataloguing of current material for the Library's general catalogue of printed books will also in the future make use of AACR2 Level 1.

The details as they affect BCM are as follows:

- a) other title information is only provided when it relates to the form or instrumentation of the work, or otherwise adds significantly to the information contained in the title proper;
- b) the name of the composer will only appear in the title transcript when the form of the names is significantly different from that used in the heading;
- c) parallel titles or phrases will only appear when the parallel is in English;
- d) titles in Chinese and Japanese characters will be omitted when they form part of a parallel title;
- e) information concerning the writers of prefaces will be omitted, except when there are no other statements of responsibility;
- f) parallel titles of multi-volume works will not be transcribed;
- g) Printed Music Specific statements (eg Partitur) will not be paralleled;
- h) distributors of British publishers will no longer be recorded;
- i) the size of a publication in centimetres will no longer be recorded;
- j) the names of series will no longer be paralleled, nor will other title information for series be recorded;
- k) duration of works will no longer be quoted;
- l) cross-references will cease to be made to the authors of texts (though they will still be included in their title-page transcript);

Naturally, the Library would not willingly embrace these measures, other things being equal, especially as one of its functions is to produce the national bibliographic records for UK publications. We have, however, to face the fact that the creation of opulently-detailed bibliographic records which are increasingly out-of-date is, perhaps, not the most resourceful way of serving our subscribers.

Looking at a more positive aspect of these changes, many readers of *Brio* will be aware that the Library's *Current Music Catalogue* (identical in content, though not in format with *BCM*) has recently been mounted on-line and made available to Blaise subscribers. This raises the possibility of using it as a source of derived catalogue records; for such an exercise to be successful, it is obviously important that the catalogue should be as up-to-date as we can make it. It is to be hoped that all users of *BCM* and Blaise will eventually find the exercise worthwhile.

* * * * *

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES,
ARCHIVES & DOCUMENTATION CENTRES

United Kingdom Branch

Annual Survey of Music Libraries 1986

edited by

Celia J. Prescott

ISBN 0 9502339 3 5

Price £4.50

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

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THE MUSIC LIBRARIAN AND OCLC

A. J. Robinson

OCLC began life as the Ohio College Library Center, and was incorporated as a co-operative on-line catalogue for its 54 member libraries in 1967. It is now known as OCLC Online Computer Library Center Inc., with headquarters in Dublin, Ohio, and a branch office in Birmingham, England.

Data is entered directly by member libraries. The 5000 participating libraries in the USA, Australia, Europe, Japan and Taiwan have created 15 million bibliographic records. In round terms, the proportions of material in various categories are:

Monographs	84%
Music scores	2%
Sound recordings	3%

From these figures it follows that there are approximately 750000 records of interest to music librarians. Unlike Blaise, which as yet lists only material added since 1950, OCLC has retrospective cataloguing entries, with over one million items from the 19th century and earlier.

For members who wish to use the catalogue as a source of information without contributing data, or using the inter-library loan scheme, there is a Selective Record Service. About £54 is charged for 'profiling', with connect-time charges thereafter of £30 per hour.

Many other services are available: catalogue cards, on-line ordering from library suppliers, and searching on compact disc. There is an automated programme for cataloguing in Chinese and Korean.

Even the cheapest personal computer can be fitted with a modem, and the system can then be accessed via the packet switch-stream network. Prestel equipment will not do, since data is displayed on the screen continuously, and not page-by-page as in a 'viewdata' system.

Searching is carried out by typing acronyms derived from the first few letters of each word of the title or author in a pre-determined format:

Title search 3,2,2,1

Village Romeo and Juliet - Vil,Ro,an,J

Author search

Delius, Frederick 4,3 - Deli,Fre,

Author/title search

Delius/A village Romeo and Juliet 4,4 - Deli,Vill

(The indefinite article is ignored in this example)

The suffixes /REC and /SCO will limit retrievals to sound recordings or scores. Dates can also be specified. When searching for groups as a corporate name, the phrase 'musical group' must be considered a part of the name:

Beatles *musical group* - Beat,mus,g

With most of the member libraries in the USA the catalogue obviously has an American bias: it is a particularly rich source for American jazz. But its wide coverage of general literature, music scores and sound recordings make it of interest to music librarians in this country.

APPENDIX

The following extracts from the OCLC database are reproduced by permission of OCLC Europe.

I enter the search key VIL.RO.AN./REC to locate a sound recording of Delius' 'A village Romeo and Juliet'. Eight items are found.

- ▶ 1 Village Romeo and Juliet. Universal Audio Corp., 1970 ;Music recording; ♪
- ▶ 2 A village Romeo and Juliet. Delius, Frederick, Golden Guinea ;Music recording; ♪
- ▶ 3 A village Romeo and Juliet. Delius, Frederick, ;International Gramophone Society 1971 ;Music recording; DLC ♪
- ▶ 4 Village Romeo and Juliet Delius, Frederick, Angel 1973 ;Music recording; DLC ♪
- ▶ 5 A village Romeo and Juliet. Delius, Frederick, His Master's Voice, 1973 ;Music recording; ♪
- ▶ 6 A village Romeo and Juliet : opera in six scenes. Delius, Frederick, EMI 1973 ;Music recording; ♪
- ▶ 7 Village Romeo and Juliet Delius, Frederick, World Records, 1980 ;Music recording; ♪
- ▶ 8 A village Romeo and Juliet Delius, Frederick, His Master's Voice ; EMI Records, 1985 ;Music recording; ♪

I enter the number of the bibliographical record I wish to consult - in this case 8. This message tells me that there are no copies at the searcher's location (EQA is my location code). To find a location for this item I must enter dh-backslash-control-C. The entry is in Marc format.

```
Screen 1 of 3
NO HOLDINGS IN EQA - FOR HOLDINGS ENTER dh DEPRESS DISPLAY RECD SEND
OCLC: 13942160 Rec stat: c Entrd: 860725 Used: 860904
Type: j Bib lvl: m Lang: eng Source: d Accomp mat: d
Repr: Enc lvl: K Ctry: enk Dat tp: r MEBE: 1
Mod rec: Comp: op Format: n Prts: n
Desc: a Int lvl: LTxt: Dates: 1985,1973
▶ 1 010
▶ 2 040 CFS #c CFS #d m/c
▶ 3 007 s #b d #d b #e s #f m #g e
▶ 4 028 00 EM 29 0404 3 #b His Master's Voice
▶ 5 028 00 E 2904041 #b His Master's Voice
▶ 6 028 00 E 2904051 #b His Master's Voice
▶ 7 092 #b
▶ 8 049 EQAA
▶ 9 100 10 Delius, Frederick, #d 1862-1934. #w cn
▶ 10 240 10 Romeo und Julia auf dem Dorfe. #1 English
▶ 11 245 12 A village Romeo and Juliet #h sound recording / #c Delius
(libretto by Keller trans. Hammond)
▶ 12 260 0 ;S.l. : #b His Master's Voice ; #a Hayes, Middlesex, England : #b
EMI Records, #c p1973.
```

```
Screen 2 of 3
▶ 13 300 3 sound discs : #b analog, 331/3 rpm, stereo. ; #c 12 in.
▶ 14 490 0 HMV Greensleeve
▶ 15 490 0 English heritage series
▶ 16 500 Opera.
▶ 17 511 Elizabeth Harwood, Felicity Palmer, sopranos ; Robert Tear, Ian
Partridge, tenors ; John Shirley-Quirk, Benjamin Luxon, baritones ; supporting
soloists ; John Alldis Choir ; Royal Philharmonic Orchestra ; Meredith Davis,
conductor.
▶ 18 500 His Master's Voice: EM 29 0404 3, E 2904041, E 2904051.
▶ 19 500 Original sound recording made by EMI Records Ltd.; reissued in
direct metal mastering, 1985?
▶ 20 500 English libretto (6 p. ; ill.) inserted in container.
▶ 21 650 0 Operas.
▶ 22 700 10 Harwood, Elizabeth, #d 1938- #4 prf
▶ 23 700 10 Tear, Robert. #w cn
▶ 24 700 10 Luxon, Benjamin. #w cn
▶ 25 700 10 Palmer, Felicity. #w cn
▶ 26 700 10 Partridge, Ian. #w cn
▶ 27 700 20 Shirley-Quirk, John. #w cn
▶ 28 700 10 Davies, Meredith. #w cn
▶ 29 710 20 John Alldis Choir. #w cn
```

```
Screen 3 of 3
▶ 30 710 20 Royal Philharmonic Orchestra. #w cn
```

Further information about OCLC in the UK can be obtained from: OCLC Europe, 2nd Floor, Lloyds Bank Chambers, 75 Edmund Street, Birmingham, B3 3HA

THE LIBRARY OF THE JANÁČEK ACADEMY OF MUSIC
AND DRAMATIC ARTS

Jana Wágnerová

Jana Wágnerová is the Librarian of the Janáček Academy of Music and Dramatic Arts in Brno. This is the second of two articles written specially for Brio. The first article, describing music libraries in Czechoslovakia, appeared in Brio, vol. 24/1 (Spring/Summer 1987).

Janáčková akademie múzických umění (JAMU) was founded in 1947 to satisfy the requirement for an Academy of Music and Dramatic Arts in the city of Brno, the centre of cultural life in Moravia. It bears the name of the outstanding Czech composer Leos Janáček, who was closely connected with Brno. The Academy has nine teaching departments: composition and conducting, singing, bowed instruments, wind instruments, keyboard instruments, play and opera production, acting, synthetic theatre genres, and theory of art. There is an audio-visual studio; a music studio, which organizes solo, chamber and orchestral concerts by the students; a small opera house (Milos Wasserbauer Chamber Opera); and a small theatre (Antonin Kurs Theatre). These are used to mount productions of operas and plays from both the national and international repertory, and to provide training for students of stagecraft.

The Library forms an integral part of the Academy. It has been built up gradually over the years since the foundation of JAMU. At present it has a stock of some 72000 items, including approximately 30000 books, 25000 volumes of printed music, and almost 9000 sound recordings covering classical music, spoken word, folklore, jazz and pop music. There are two full-time professional members of staff.

The library's stock reflects the work of the Academy. The most substantial part is devoted to books on musicology and the theory of theatre, plays, printed music, and recordings, but there are also books on philosophy, history, aesthetics, psychology, pedagogics, linguistics and other social sciences, and a wide selection of books on painting, the plastic arts and film. A representative selection of Czech and world literature is also stocked. Much attention is paid to the reference collection which contains both Czech and foreign-language encyclopedias and dictionaries, both general and specialist. More than 80 periodical titles are held.

In addition, the library houses graduates' theses, and a collection documenting the life of JAMU through photographs of Academy performances, training, conferences, festivals, and so on, and of individual teachers and students. The library also collects the printed programmes and posters of individual performances, and Czech and foreign newspaper clippings dealing with the activities of JAMU and its staff and students.

Additions to stock are made mostly by purchase, but the library has also acquired numerous valuable and otherwise unobtainable publications as gifts (usually bequeathed by some artist or academic), or by exchange with both Czechoslovak and foreign libraries and educational institutions. The average annual addition to stock is about 1200 items.

There are author, subject and classified catalogues, as well as special classified indexes. One particularly valuable and frequently used aid for students is the index of performers represented in the sound recordings collection. The opportunity to compare the interpretations of various Czech and foreign performers is very instructive for students. Copies of the author catalogue of printed music are also available in the Academy. (The library is situated about 10-15 minutes walk from the Academy building.)

Of the total library area of about 200 square yards, about 80 square yards are given over to reading areas. These consist of a reading room, where periodicals are displayed

and which also houses the issue desk; a study area equipped with a microfilm reader; and a listening room containing a radio, gramophone and two tape-recorders of different types.

The library is used not only by members of JAMU, but by staff and students of other further education establishments in Brno, by members of various scholarly and cultural institutes, by performing artists from Brno theatres and musical bodies, and by those members of the public interested in music and the theatre. The Library tries to satisfy their requests, subject to the needs of Academy staff and students. The Library also lends performing material to various theatres, music groups and other cultural bodies throughout Czechoslovakia.

The Library has on average 600 registered borrowers each year, with a total annual issue of around 10000 items. The library staff provide a basic enquiry service, answering personal, telephone and written enquiries on music and drama. This service is much used by members of the public. More detailed bibliographical work is undertaken for staff and students, in connexion with their research, teaching or course-work.

The Library publishes a monthly, annotated list *Additions in the JAMU Library*, which gives details of all new additions to stock. The library staff also contribute to *Additions of Printed Music in Czechoslovak Libraries*, and *Bibliotheca Musica*, published by the State Libraries in Brno and Prague.

The JAMU Library co-operates closely with the libraries of the Academies of Music and Dramatic Arts in Prague and Bratislava, (eg in the production of bibliographies, and by co-ordinating purchase of Western periodicals, for which financial resources are limited). The Library also co-operates internationally. Co-operation with the Conservatory of Music in Novosibirsk, USSR, and the Academy of Music in Gdansk, Poland, is developing through the exchange of cultural and management information, and of books, printed music and sound recordings.

Every summer, the Academy organizes International Interpretation Courses, mainly for students from abroad (including the UK). These concentrate principally on the music of Janáček, Martinu and other Czech composers. The Library provides performing materials for these summer schools.

The work of the library is very varied, but is geared towards helping the Academy in its important role of training Czechoslovakia's future actors, musicians, producers and teachers.

* * * * *

EARLY BRAHMS EDITIONS: SOME NOTES AND QUERIES

Nigel Simeone

Early printed editions of Brahms have been studied and described more thoroughly than those of several other nineteenth-century masters, but examination of variant issues poses a number of intriguing bibliographical questions. There are two major reference works: Kurt Hofmann *Die Erstdrucke der Werke von Johannes Brahms* (Tutzing: Hans Schneider, 1975) and Otto Erich Deutsch 'The first editions of Brahms' In *Music Review* Vol. 1 (1940) pp. 123-24 & 255-78. Hofmann is invaluable for his informative introduction and, especially, the extremely detailed, illustrated descriptions of each work; Deutsch is useful for his descriptions of later issues. I have used the same terminology for describing printing processes as Deutsch. The German equivalents used by Hofmann are as follows:

Plattendruck = engraved
Flachdruck = transfer
Lithographie = lithographed

Besides the printing method, other information which is of importance when dating issues includes:

1. Price given on title-page and (treated with caution) on wrappers and advertisements elsewhere on the copy. James J. Fuld gives a useful summary of Germany's adoption of the mark:

The mark was first authorized in Germany on Dec. 4, 1871, on the basis of three marks being equal to one Thaler, but the continued use of the Thaler was expressly authorized. The adoption of the mark was encouraged (but not required) by a law adopted July 9, 1873, and it seems quite clear that as to printed music the Thaler changed to the mark on Jan. 1, 1874.¹

2. Publisher's name and address:

a) N. Simrock

Simrock's editions of Brahms's works up to and including op. 40 were first published in Bonn, under the control of Peter Joseph Simrock. His ambitious son, Fritz, moved to Berlin in 1861, where he entered the firm of Timm & Co. The young Fritz was highly successful and on 15 June 1864 Timm & Co. became 'Simrock'sche Musikhandlung'. His father's failing health led to Fritz's taking control of the Bonn business as well. The first Brahms works to be published in Berlin were the Lieder opp. 46-49, which appeared at the end of 1868. From Autumn 1870 Simrock's publishing was done entirely in Berlin. With the death of Fritz Simrock on 20 August 1901, the business, which had been run by his nephew Hans from 1 January the same year, was immediately registered as a public limited company and became N. Simrock G.m.b.H. In 1907 Simrock purchased the firm of Bartholf Senff.²

b) J. Rieter-Biedermann

J. Rieter-Biedermann was founded in 1849 in Winterthur. The Leipzig branch opened in 1862 and became the headquarters in 1884 when the Winterthur office was closed. The firm was purchased by C.F. Peters in 1917.³

Engraved or transfer?

One of the most interesting problems which arises when determining a first issue of Brahms is whether it was printed by engraved or transfer methods and, if it was engraved,

how soon a transfer second issue was published. On the question of 'engraved or transfer?' Hofmann and Deutsch disagree with each other over several works, including op. 36 (parts), op. 43, op. 51 (scores), op. 66, op. 67 (score), op. 73 (parts), op. 90 (parts), op. 98 (parts), op. 103, op. 105, op. 106 and op. 107. The confusion is quite understandable, and matters become even more puzzling when copies deposited under the Copyright Act in the British Library are examined. The BL possesses an almost complete run of Simrock-published Brahms in early deposit copies, several of which conform neither to Hofmann nor to Deutsch. In spite of the very early accession dates, a number of the BL copies are transfer issues of works which either or both of the bibliographical studies state to be engraved in their first issues.

This is particularly apparent with the vocal works opp. 69-72, op. 75, op. 84, op. 89, op. 91, opp. 94-97, and opp. 105-07. All the BL copies of these works are second editions with German and English text. Hofmann explains in his introduction (p. xxvi) that the engraved editions, with German text only, were produced by Simrock partly, at least, to pacify the composer, who did not like having his Lieder in translation.

A case can be made for suggesting that these editions with German text only were not intended as commercial editions at all,⁴ though the first edition of Simrock's *Thematisches Verzeichniss der bisher im Druck erschienenen Werke von Johannes Brahms* (Berlin, 1887) proclaims in the entries for some of these works: 'Die erste Ausgabe ist ohne englischen Text'. In fact, the BL deposit copies of the Lieder op. 85 and op. 86 are engraved, with German text only. If Hofmann's very plausible theory about the semi-private nature of these editions is correct, these copies were perhaps surplus presentation copies. One rather important question arises from this: if these editions were produced solely for Brahms's friends and maybe for review, are they true first editions at all? Are they not, possibly, pre-publication copies which ought to be described as such? More surprising are the BL deposit copies of opp. 76, 77, 78, 79, 83 and 87, all important instrumental works. There is little disagreement between Hofmann and Deutsch that these 'should' be engraved (though Hofmann states that op. 79 was transfer). All the BL copies have early accession dates, but all are transfer printed. The table below shows Hofmann's dates of first publication and the date of accession at the BL, as indicated by the date stamp on the copy.

Work	Published	BL accession	Pressmark
Op. 69	September 1877	7. 2.78	H.2492 (17)
Op. 70	September 1877	7. 2.78	H.2492 (18)
Op. 71	September 1877	7. 2.78	H.2492 (19)
Op. 72	September 1877	7. 2.78	H.2492 (20)
Op. 75	ca November 1878	11. 2.79	H.2492 (24)
Op. 76	February 1879	21. 8.79	h. 3353. a (8)
Op. 77	October 1879	23.12.79	h. 1729 (1)
(Vln/pno)			
Op. 78	November 1879	16. 4.80	h. 2821. b (5)
Op. 79	September 1880	20.11.80	h. 3353. a (10)
Op. 83	July 1882	10. 1.83	h. 3353. a (12)
(Pno solo)			
Op. 84	July 1882	10. 1.83	H.2492. a (4)
Op. 87	December 1882	22. 2.83	h. 2821. b (6)
Op. 89	February 1883	1. 5.83	F. 1273. e (1)
(V.S.)			
Op. 91	November 1884	2. 3.85	H.2492. a (9)
Op. 94	November 1884	2. 3.85	H.2492. a (11)
Op. 95	November 1984	2. 3.85	H.2492. a (12)

Op. 96	February 1886	3. 8.86	H.2492. a (13)
Op. 97	February 1886	3. 8.86	H.2492. a (14)
Op. 105	October 1888	24. 9.89	H.2492. a (26)
Op. 106	November 1888	24. 9.89	H.2492. a (27)
Op. 107	November 1888	24. 9.89	H.2492. a (28)

As the table shows, some of these works were deposited very shortly after publication (particular opp. 77, 79, 87 and 89). This suggests that the print-runs for the engraved first issues were very small. This makes sound economic sense: Simrock, understandably, wanted his editions produced as inexpensively as possible. Not only was transfer printing substantially cheaper, but the quality was much more consistent on a longer print-run. The firm of C.G. Röder in Leipzig printed all of Simrock's editions of Brahms from Op. 46 onwards. Unfortunately the correspondence between the two firms does not survive, but we do have a remarkable account of Röder's, published as a supplement to a delightful publication issued by Röder's themselves: *The Twelve Months of the Year: 12 Pianoforte Pieces composed by Theodore Kirchner and published as a Souvenir of the International Inventions Exhibition, London, 1885 by C.G. Röder Engraver & Printer of Music, Leipzig*. The account which follows (reprinted in full in *Fontes* vol. 13 (1966) pp. 53-59, with a commentary by A. Hyatt King) describes the printing processes in considerable detail:

The plates are now ready for printing, and according to the edition required, they are delivered to either the department of printing by hand, or by steam.

There are now eight hand presses going, each served by two printers, one of whom has to ink the plate and the other to pull it through the press. This is done by first laying the plate on the press table, putting the moist paper on the plate, covering both with an elastic cover, and then pulling the whole through iron cylinders. *This hand printing is now only used for very small editions, or for 'Editions de luxe'*. [my emphasis]

By far the largest part of the music printing is done by steam [i.e. transfer] *even when the editions are as small as 50 copies*. [my emphasis] There are 26 steam presses of various dimensions constantly at work, and they are worked after this manner:- After an impression has been taken from the plates by a hand press on transfer paper, this impression is transferred by another handpress on to a smoothly prepared litho stone, which is then cleaned and etched, after which it is ready for printing.

These transfers from the steam presses are done in seven divisions, each of two music printers, two lithographers and three cleaners. The grinding with sand and water and the polishing of the litho stone by 14 machines occupies 12 men, who can finish about 300 stones daily.

After the transfer has been prepared as above, the stone is handed to the printer in the steam press room, and it is his duty to superintend the inking and moistening of the stone, and also the printing. The paper is put in its proper position, marked near the roller, in single sheets by a girl, whilst the machine in motion takes hold of it, and after a turn of the cylinder on the transfer stone, it is withdrawn on the other side by another girl and then the printing is completed.

From 3000 to 5000 imprints can daily be taken by each press. These presses are managed by one foreman, 26 printers and 52 girls.

Though clearly intended as a piece of publicity for Röder's there is no reason to dispute any of the statistics given. These would seem to confirm that some engraved editions were so small that they cannot have been intended as commercial editions at all.

Certain editions of Brahms (mostly from Simrock's last few years at Bonn, where the music printing was done 'in-house') were first issued by transfer, the second (or later) issues sometimes being *engraved*. A good example of this curious phenomenon is the horn trio, op. 40. A probable explanation for this is that only a very small number of additional copies was required and it was therefore simpler to print direct from the original plates.

Watermarks and paper

Hofmann records watermarks on first issues where possible; there is plenty to be gained from studying the papers used, but it is perhaps dangerous to suggest that a particular issue must have a particular watermark. This presupposes that the various batches of paper used in a print-run all had identical watermarks. Though the paper may all have been of similar quality, I doubt very much whether the watermarks were always the same.

Röder's paper during the latter part of the nineteenth century was usually watermarked with Röder's initials 'C.G.R.', a pattern of stars, crosses, triangles, little men with hats on and such like, and a number. Thus one of the most frequently found watermarks is 'C.G.R. [three six-pointed stars] 6'.⁵ Paper is, in fact, mentioned in the account of Röder's cited above:

In the adjoining basement on the one side are the store rooms for the litho stones ... and on the other side the paper stores to the value of about Mk.7500. The various qualities and sizes of the paper are also known by numbers.

It would be interesting to know whether the 'numbers' by which the paper was known were the same as the numbers to be found on the watermarks. If this was the case, the quality would vary widely, as the same watermark can be found on several different types of paper.

Hofmann's paper study does have considerable value though. It helps to establish a chronology for Röder paper. What we really need is an expanded version of his work in this field, detailing what papers were being used in any given year. This could usefully be applied to early editions of Dvořák and Bruch, among other Simrock composers. Moreover, many other major European publishers were using Röder as their printer from ca 1865 onwards. From the cursory examination I have made of Röder-printed music for Belaieff (e.g. Skryabin), Peters, Aibl (e.g. Richard Strauss) and others, it is clear that most have watermarks which could be potentially dated.

Hofmann does not comment very much on the very poor quality of the paper used for some Brahms' first issues. Notable victims include the parts of op. 51, nos 1 & 2, and the *Liebeslieder*, op. 52.

Prices

It is interesting to note that Simrock often reissued a work with the same price differently expressed: for instance two issues of the score of op. 18 are priced as '7 1/2 Mk.' and 'Mk. 7.50'. Dutsch's descriptions of opp. 1-4, 7-11, 22, 24, 29-31, and 42 state, incorrectly, that the first issues are 'without price'. In every case, Hofmann gives a copy with price. I am sure that Hofmann is right when he says (p. 3) that these price-less copies were for presentation and export only, the term 'first issue' being reserved for the first copies printed for general sale.

Simrock advertisements

Most publishers use a sequence of numbers (or in some cases letters) for their advertisements; for example 'No. 1' might appear at the foot of a catalogue of piano music, 'No. 2' at the foot of a catalogue of songs and so on. The majority of these single-page advertisements were printed on the wrappers and many have been lost, though there are still enough of them surviving to draw useful conclusions about the date of a particular issue, provided that the wrappers and the music were printed at approximately the same time. This is not always the case.

The situation with Simrock is rather different and, as far as I am aware, unique. Until ca 1895 (when the firm began a numerical system similar to the one described above) each advertisement was assigned a number in the main series of plate numbers. This extraordinary practice can have some bizarre consequences. An example is a copy of the *Zigeunerlieder* offered for sale a few years ago. It was a late issue, with the plate number 9047. It had an outer wrapper listing, on the front 'Ein- und zweistimmige Lieder und Gesänge ... von Johannes Brahms', giving works from op. 3 to op. 121. This has the plate number 9066 at the foot of the page. On the back wrapper there is an advertisement headed 'Lieder-Sammlungen'. At the foot of this there is another plate number, 9218.

These plate number advertisements were substantially altered, while keeping the same plate number. For example, the earliest state I have been able to find of the advertisement number 8857 lists 'Lieder und Gesänge ... von Johannes Brahms' up to op. 107. A later version has op. 121 added, but is otherwise identical. Later still this advertisement was completely reset and became two: 8857a and 8857b, listing the same works in more detail. One advertisement appears to be schizophrenic: '9218' is sometimes an advertisement for 'Lieder-Sammlungen' (see above), but on another publication '9218' is an advertisement for 'Pianoforte-Albums'. I can offer no rational explanation for this. Clearly there is ample scope for further study of the variety and chronology of Simrock advertisements to assess their bibliographical significance.

Conclusion

The observations above are no more than random notes which pose more questions than they answer, but I hope that they may be of some use as a stimulus to further research. Perhaps the most interesting unanswered question concerns the status of the very small engraved issues of certain works. Hofmann rightly dismisses the price-less copies recorded by Deutsch of some earlier works as 'nur Freixemplars des Komponisten und Exemplare für den Export.' Might not the same be said of the editions with German text only of Lieder and the engraved issues of some later instrumental works? I suspect that these, too, could have been 'nur die Freixemplare'.

FOOTNOTES

1. Fuld, James J. *The book of world-famous music* Revd. & enlarged ed. New York: Crown, 1971. p.12
2. See: Müller, Erich H. 'Zur Geschichte des Hauses Simrock' In: *N. Simrock Jahrbuch I* 1928, pp 3-22
3. See: *New Grove*, 16, p.11
4. cf. Hofmann, p. xxvi
5. For a list of watermarks found on first issues, see Hofmann, p. xxxv

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AN AMERICAN 'FILE-OF-FACTS'

David Horn

To the observer on this side of the ocean at least, 'American music' has often appeared as an idea replete with contradictions, and these have been no little part of the subject's fascination: the uncertain search for national musical identity, carried on over many years in suspicion, if not disregard, of the vigorous vernacular culture thrusting its head up all around; the ambivalent attitude of the dominant group to black culture, while all the time the 'blackening' of large areas of American life and expression (becoming 'jazz-shaped', Ralph Ellison called it), was growing ever more apparent; the quest for self-expression inextricably bound up with the interests and requirements of commerce. Add to these the various manifest tensions - between spontaneity and organization, safety and experimentation, Europe and Africa, respectability and counterculture, tradition and change - all of which can be found explored not just around but within the music, and compilers of reference works face a considerable difficulty: how to express these dynamics in a fixed form such as an encyclopedia.

From its roots in the Enlightenment the notion of an encyclopedia has implied that human affairs are amenable to rational ordering and control. Librarians would scarcely be able to function without some hold on such a belief (and I have no intention of arguing against it here!), but the appearance of the *New Grove Dictionary of American Music* brings into focus the need for an awareness of the strengths and limitations of the principle. Chief among the former is that there is, theoretically at least, no limit to the number of points of access through which one may gain entry to this corpus of knowledge. Chief among the latter is the restricted ability of the encyclopedia device to convey the rich, organic, yet often disorderly interdependence of the field. Both these points are particularly important in the context of American music. We should also take note at this early stage of an ambiguity: the built-in tendency of the encyclopedia form to render everything 'respectable', while a reason for gratitude in some instances, will perhaps just as often give cause for concern. It's not that one regrets the presence in an encyclopedia, of, say Iggy Pop or The Fugs; it's that their inclusion threatens to deny them their oppositional stance.

Lest these preliminary remarks strike too strong a note of caution, let me say without further ado that these four volumes are to be most warmly welcomed for providing an outstanding source of reference information, and for according to American music the kind of catholic approach its pluralistic nature has long called for. To anyone who has looked forward to the acceptance of the subject as a whole, the handsome volumes, bound in light olive green with gold and black lettering on the spines, themselves express a sober confidence. The briefest inspection of their contents provides ample evidence of the self-discovery on which that confidence rests.

'Self-' is significant in another sense. For although a British publisher enabled the project to materialize, it was very much an American national undertaking. The British joint editor, Stanley Sadie, is described in the Preface as having been concerned mainly 'with applying to the present work many aspects of the lexicographical experience gained with *The New Grove*' (I, p.ix), while the 23 'principal advisers' to the project include just one non-American, Paul Oliver. At least three-quarters of the 900 or so contributors are American, and a large percentage of the entries by non-Americans are for native Europeans and were taken from, or based on, entries in *The New Grove*. Though it would be possible to argue for the value of a different perspective from time to time, there can be no real quarrel with American domination here. The situation reflects

the considerable industry and commitment which American scholarship and criticism have endeavoured to apply in recent years to mapping and understanding the entire range of the country's music. Readers of this dictionary in other lands do well to ponder if quite such an enterprise is possible anywhere else; and if not, why not.

The existence of an ever-growing body of scholarship may well have played an important role in the genesis and nature of the dictionary. The original plan (circa 1981), to produce a one-volume work 'expanding and supplementing material already included in *The New Grove*' (I, p.vii) had come about through the recognition, some years before, that the international dictionary would not do full justice to the more pluralistic character of America's music, and that a work 'based on a different cultural model' was required (ibid). The implications of this concept soon made the first plan unworkable, and a considerably larger scheme was developed, involving the re-commissioning of many existing articles, and the addition of nearly three times as many new ones. What is not stated but is almost certainly the case is that the decision to proceed on this basis could not have been made without the knowledge that the necessary scholarly expertise now existed. The United States, like a number of other countries, has had its gifted lay critics and researchers - indeed, the popular field in particular would never have been opened up without them, and their work is represented in the dictionary; but, for better or worse, in the late 20th century gifted lay persons do not, of themselves, get to write *New Grove* dictionaries. The mighty American academic machine, having switched on to its country's music, provided the power base for the operation. The extent to which the value system of the academy's approach is reflected in the dictionary - and especially in any weaknesses or omissions - is another matter, and one to which we shall return.

The scope of the dictionary is enormously impressive. The 'different cultural model' of which the Preface speaks refers to an approach whereby the traditional hierarchy of values which gives maximum weighting to European-related art music traditions is replaced by a greater even-handedness, in which the country's multifarious musical traditions can meet more or less as equals. The door is thus opened as wide to Amerindian tribes as to orchestras, to shape notes as to symphonies, to Charlie Parker as to Horatio Parker, to Woodstock as to Tanglewood.

Biographical articles easily predominate, constituting between three-fifths and three-quarters of the total (though somewhat less of the total number of pages). Individuals from all musical walks of life appear, in generally well-balanced proportions. Besides 'creative' musicians and a host of performers, from opera to the Opry, there is a substantial representation of those whose roles have been the intermediate ones of enablement, dissemination, or intellectual interpretation - organ builders, impresarios, publishers, critics, yes, and even librarians. As one might expect, even in this 'new age', composers in general fare very well, not only in terms of space, but of the standard of writing. Illustrations are common, and the longer entries have at least one music example. Some entries stand out: from my own inspection I would single out those on Cage, Chadwick and Gershwin. There are occasional disappointments. The entry for Harry Partch, while accurate, does little to convey the flavour of the man or his music, nor the significance of his ideas (for living as well as for music). If there is an element which is often found wanting across a wide range of composers' entries, it is that sense of 'style as human outlook' which Richard Crawford notes elsewhere in the pioneering work of historian Gilbert Chase.

The same comment applies to many of the entries for jazz musicians. The establishment of jazz in the academy is, one suspects, chiefly responsible. That development has had many positive results, first among which is a growth in our understanding of the musical nuts and bolts of jazz performance. Several of the longer entries for jazz musicians reflect

this (see, for example, John Coltrane), and it can be seen too in some of the shorter ones (the entry for Pee Wee Russell – not automatically a place where one would expect revelations – contains a paragraph which is a small masterpiece of incisive musical information). This approach carries with it an aversion to the more personal style of jazz criticism which was dominant for so long; it also bears the marks of the attempt, through the use of musicological tools alone, to establish that jazz is an art form worthy of scrutiny as such. Considerable gains have followed from this, but there is a danger also: the danger of implying that musical analysis is truth and is all we need to know. The truth is that, while we need to know about harmonic structure, rhythmic complexity, and so on, we need to know about them most as servants of communication. This is well illustrated by the entry for Charlie Parker. After a fine analytical summary the author, James Patrick, concludes the entry with a reference in his final sentence to the 'emotionally disturbing' nature of Parker's music. The phrase is wholly isolated: nothing in the article itself prepares us for this sudden appearance of musical affect.

Where to place the line between inclusion and exclusion in a dictionary is always difficult, especially when, as here, such a range of styles and genres is being covered; eyebrows are almost bound to be raised somewhere. The coverage of more contemporary jazz musicians in the dictionary has been quite severely criticized (by Gary Giddins in *Village Voice*), but in general jazz seems well served. Most of the omissions I have noted could be argued over, but there is one which most certainly could not. The decision to leave out the fine West Coast pianist Hampton Hawes is, frankly, inexplicable. (We might note a similarly inexplicable omission in the area of rhythm and blues: Louis Jordan, prime mover in the post-war popularization of 'jump band' music.)

When we move into other stylistic areas a very similar situation prevails, with one major exception, that of performers of Tin Pan Alley songs – i.e. mainstream popular singers. Here there are two problems: the high rate of omissions, and the relative failure to deal as soundly and extensively in the entries as with, say, rock and country musicians. If we take, for example, white women singers of the 1920s and '30s we find many are strangely absent: no Ruth Etting, no Libby Holman, no Annette Hanshaw, no Lee Wiley. The suspicion that a bias might exist against the popular white mainstream is supported by entries for some of the major figures. Henry Pleasants' entry for Bing Crosby, only slightly extended from the *New Grove* version, makes a few important points (which Pleasants has been making for at least fifteen years), but fails to do anything like justice to the man's skill or his appeal.

One reason for this almost certainly lies in the prevailing values within the scholarly community. Within the past decade or so scholars have come forward to investigate and argue the case for virtually every distinctive style or ethnic group, but few if any have paid more than lip service to the commercial mainstream. Beyond that, it is possible to detect a further reason, which obliges us to take a broader view of the dictionary as a whole. If there is one major legacy of traditional music criticism to the work on American musicians as reflected here, it is that of being object-centred. The overriding interest in the musical object privileges notions of creativity and originality, finding them much more comfortable to deal with than notions of performance (except when performance = display of virtuoso technique). Performance as interpretation and repetition, in the context of entertainment, proves a much more slippery customer, and when it becomes commodity few writers have anything to tell us (one exception is Charles Hamm, especially his long entry 'Popular Music', wholly revised from the *New Grove* entry). Yet approaches to performance and the commodification of music, with all its attendant problems and opportunities, are two of the most highly distinctive characteristics of American music.

A certain disinclination to think about questions of commercialism and commodification can be seen in the dictionary's handling of the record industry. The subject as a whole is subsumed within the larger one of 'Sound Recording'. This is a good overall survey by composer Gordon Mumma (an unusual choice), but is far from giving the record industry the full treatment it merits. The error is compounded by the absence of individual entries for any record companies, and a poorish showing for record producers.

The biographical articles include a handsome number of foreign-born individuals, and these are responsible for bringing into the clearest focus another important question: what is meant by 'American'? In geographical terms, the answer (America = USA) will not please everyone, especially the inhabitants of the rest of the Americas, but it does reflect a very widespread use. My reservation about it has little to do with any implications of continental domination; my concern is whether the word is being used to indicate 'taking place in America', 'pertaining to national character', or, more troublingly 'belonging to America'. For the purposes of the dictionary the editors have opted to include a lot of foreign visitors, whether or not they took U.S. nationality. Whenever the visitor in question makes a significant contribution to American musical life there is an obvious logic to this: entries for figures such as Joseph Schillinger or George Szell are to be expected. They are part of the national musical character. But there is a qualitative difference between such people and those (mostly composers) who made the USA their home for a shorter or longer period, often for political reasons, and who carried on musical activity while there, but whose work cannot truly be said to be in any way integrated into the national musical life and/or expressive of American culture. There is a high risk here that 'American' in such contexts will be interpreted, rightly or wrongly, as 'belonging to America'. (The problem is not unique to this dictionary, of course. European cataloguers' hackles often rise when faced by a Library of Congress CIP subject heading 'American Composers' for a book on Schoenberg or Stravinsky.)

If we accept that any implications of neo-colonialism are unintended, and that what is meant by 'American' is broader than 'pertaining to national character' and closer to 'happening in the United States', then *The New Grove Dictionary of Music in the United States* would have been a happier choice of title.

Away from biography, the dictionary boasts many excellent lengthy articles on non-personal subjects. These are generously dispersed over the range of the subject area and embrace genres and repertoires (psalmody, rock, chamber music), places (Los Angeles, New York), musical life (orchestras), instruments (banjo, piano), religious denominations (Methodist Church music), ethnic groups (Asian-American music), aspects of music and society (political music), cultural 'gatekeeping' and criticism (histories, theory), dissemination and archival activities (periodicals, libraries). Some of the dictionary's most delightful surprises come in the shorter subject pieces: on topics such as 'Melodrama', 'Circus Music', or 'Philately, Musical', and in the brief definitions of dances 'Grizzly Bear', 'Texas Tommy'. Not all is perfect, however. I looked for, but failed to find, any coverage of music for television (music *on* television is briefly considered under 'Broadcasting'), or of rhythm. (The latter is the more surprising as the *New Grove* includes it, but eschews all mention of Afro-American approaches.) And, as already noted, the record industry gets short shrift. Perhaps the most notable absentee is what we might call the 'interactive' article. Although 'money' appears from time to time, as in the introductory piece, 'Advertising, Music in', it would, I think, be difficult to obtain many insights into the relationship between music and business. Interaction between social and/or ethnic groups tends to be handled, if at all, as a very secondary subject under one group or another, but calls for treatment in its own right (e.g., Black-white relations in music).

Even where information and discussion of this type does exist it can be hard to find.

An interest in the influence of Mexican music on American composers, for example, is not met by the Mexican-American material in the general article 'Hispanic-American Music'. The task of merely identifying relevant names proves difficult. Possession of one name might, with judicious and patient detective work, yield more: the entry for Conlon Nancarrow refers to publication of his music by Peter Garland; Garland's entry, in addition to confirming the Mexican connection, brackets him *inter alia* with Paul Bowles; Bowles' entry in turn confirms his Mexican interest but yields no further leads.

Retracing ones steps, a reference to one of Garland's teachers, Harold Budd, produces a clue, when Budd's own entry includes mention of Eugene Bowen, another composer who acknowledges Mexican influences ... By this time, and with very little achieved, one fervently wishes for the appearance of that well-trying device and user's friend, an index.

For many a less arcane search than this an index would prove invaluable. The arguments for and against were well aired after the appearance of *The New Grove*, and little has changed since then. The cross-reference system as employed in the new dictionary is useful, but is no substitute for an index. The publishers and editors are apparently well satisfied with the dictionary as it is, but it has to be said that, for all the work's undeniable stature, by effectively hindering access to the storehouse of information, the absence of an index considerably reduces its usefulness.

The provision of bibliographic information, while superficially less hazardous, is not without pitfalls. This applies in particular to the work-lists which are appended to each composer entry. Some of the lists for 'major' composers are marvels to behold, if not always easy to read. See, for example, the list for Henry Cowell, by William Lichtenwanger: five highly compressed pages, listing over 900 works. The list would presumably have been much less thorough but for Lichtenwanger's work on the subject (separately published by ISAM in 1986). Less major figures, meanwhile, have often to be content with partial lists. In general this poses few problems until we come to the composers of popular songs. With the exception of Gershwin (who is categorized as a 'major' and has a fine work-list by Wayne Schneider), I have been unable to locate a popular song composer with a comprehensive work-list; equally troubling is the evidence of an attempt to apply one method to each popular songwriter, when some more subtle differentiation seems called for.

These points can be illustrated by comparing the lists for four songwriters: Irving Berlin, Jerome Kern, Ray Henderson, and Harry Warren. The list for Berlin occupies one column, for Kern a little over one column, for Henderson half a column, and for Warren barely one third. So none of them has room for detail, and only Kern's omits the word 'selective'. Yet within the popular music canon Berlin certainly ranks as a major figure, and the frequency with which the names of Henderson and Warren occur in questions related to popular song demand a much fuller listing. (It is worth adding that, with the exception of Kern, whose musical theatre work makes him the most readily approachable as a 'composer', the texts for each of these figures are disappointing, Berlin's especially so.)

In each list the basic method is the same: pride of place is given to the titles of shows and/or films for which each wrote. Songs, therefore, are subordinate. To a varying degree, the show titles are followed by a mention in parentheses of one or more songs from the show. These lists are followed by one of other songs, some interpolated into shows, other independent. The result is that the larger 'opus', the show, is clearly intended to be ranked above the song, but this is a dubious interpretation of popular music values, as well as a source of some irritation to seekers of information. Only in Kern's case does the method even begin to work, and then the lack of detail under each show is unfortunate. Enquirers after Warren or Henderson are considerably more likely

to want a list of songs than of shows, while Berlin's stature seems to require full treatment of both (as Gershwin has). One problem may be that the necessary work has not yet been done, a point which echoes our earlier discussion concerning the prevailing values. But in any event, a more flexible approach could have been adopted.

Like the work-lists, the bibliographies are frequently excellent. Taken as a whole, they amount to an unrivalled source of information, and one, what is more, that is often remarkably up to date (items published in 1985 are quite common, and 1986 makes several appearances). The proportion of entries with accompanying bibliographies is high. Euphoria must be tempered, however. Both work-lists and bibliographies display that aversion to publishers' names which so many users, not just librarians, found irritating in *The New Grove* and will continue to be aggravated by. In the work-lists the most we get is a catch-all reference along the lines of 'Principal Publishers: Associated, Boosey & Hawkes', while the bibliographies omit all publishers' names entirely. While accepting the editors' general argument that information given in the dictionary should always be regarded as a starting point, this particular omission merely has the effect of sending the reader *sideways* to refer to another starting-point (such as *NUC*).

The presence of discographies, by contrast, marks a very welcome departure from previous *Grove* practice, but there is, unfortunately, evidence that the implications of their inclusion have not been thought through. With one or two exceptions, discographies are provided only for 'composers whose music is preserved chiefly in recorded media' (I, p.xvi) ('composer' is to be widely interpreted). No recording-lists are provided, therefore, for composers whose principal outlet was publication in print, nor for performers or groups 'who recorded only material composed by others' (*ibid*). In the case of 'conventional' composers, the priority given to the written note is no doubt correct, but there must be a big question mark over whether it accurately reflects the 20th century to consign recorded sound altogether to oblivion in this context. Not only does the recording of their work often influence composers greatly, the recorded media themselves have been very important in the dissemination of the music (arguably more so than the printed note in many cases). Furthermore, students of the music frequently see the recording as a *primary* source.

In the case of some major post-war songwriters who were also performers, the recording-list is used as a substitute for a work-list. This part of the thinking is plainly correct: the sources for the study of, say, Bob Dylan, are his records, not printed songbooks. The problem is, the recording-list in Dylan's case is a mere one and a half inches long, being a list of album titles with labels and numbers. Nowhere in the dictionary are track listings provided, but a good case could be made for their inclusion in certain instances. A second problem is that the basic method of listing LP titles means that, for those singer-songwriters who predated the LP, a decision has to be made between a very selective list of 78 rpm titles and none at all. The latter seems the preferred solution (Jimmie Rodgers has no discography), although jazz performers frequently have a list of some kind.

The decision to give priority to recordings in cases such as Dylan's points to a further inconsistency. The reason that recordings are the primary source material in such cases is that they are performances, and the importance of performance, in this instance, is thus recognized. But performers who did not write their own songs are denied recording-lists - unless they're jazz musicians, or Elvis Presley, or Frank Sinatra. Add to this the further complication that many performers do write at least some of their own songs, and the whole situation becomes very confused.

One begins to suspect that underlying all this is the problem referred to earlier of privileging 'creation' over 'performance'. In this context it is interesting to note that the entries for blues performers, whose position at the 'sharp end' where creation and

performance meet and mingle to set the pattern for so much 20th-century popular music, almost all lack discographies. The author of many of them, Paul Oliver, clearly uneasy about this, includes discographical references in the body of a great number of the entries themselves.

It is, of course, a tribute to the overall achievement of this dictionary that this kind of detailed comment and criticism should be made. The high expectations which the dictionary arouses are substantially fulfilled, but it is to be hoped that notice can be taken, for future reference, of the various reservations which are bound to emerge. With this in mind I would make one further comment by way of conclusion. That an encyclopedia should strive for a balanced position between arguments would probably be widely accepted; what is not so tenable is the view that arguments should not be represented or reflected in the text. In reading the dictionary, I have all too often come away with a slight sense of disappointment, which I now ascribe to the widespread avoidance of argument. Or, perhaps more exactly, of the issues at stake in argument. Many articles would be enhanced and enlivened by including consideration of those issues which have been and are the subject of debate. Argument is, after all, the heart-beat of scholarship.

The New Grove Dictionary of American Music ed. H. Wiley Hitchcock & Stanley Sadie: Macmillan, 1986. 4 vols. £395.00 ISBN 0-943818-36-2

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REVIEWS

Joel Naumann & James D. Wagoner *Analogue electronic music techniques* Collier-Macmillan, 1984 ISBN 0 02 873140 9

The dilemma faced by anyone whose intention it is to provide an 'exhaustive technical knowhow' of electro-acoustic music is that the technology is advancing at such a rate that any such treatise is doomed to be at least partially obsolete almost before it is published. This becomes particularly acute when one considers that the whole sound world of the medium, and to an extent its musical ideas are shaped by the available technology.

This problem is one which faced the authors, who admit to having spent longer than originally intended on the project, and who have consequently imposed upon themselves some rather idiosyncratic restrictions. Most obviously, the absence of discussion of digital technology which is fast replacing and out-performing analogue equipment, often less expensively, is particularly alarming. Also, despite a promise at the outset to avoid such particulars, discussion often centres on items rarely encountered outside American college studios of the 1970s.

The book is divided into three parts. The first, 'Tape and electronic music studios', deals very thoroughly with basic studio techniques. The second, on voltage controlled synthesizers, is in itself comprehensive, but in the light of recent developments in digital frequency modulation synthesis seems incomplete or even redundant, and whilst generally clear, some of the text and diagrams are unnecessarily complex. The third part is devoted largely to compositional concepts, but as in other parts of the book, it is sometimes marred by banal over-simplicity, such as the list of standardized musical forms:

aabb - binary form
 aababa - rounded binary form
 aba - ternary form
 etc...

However, if not as exhaustive as it sets out to be, designed to accompany the reader's introduction to the electro-acoustic music studio it remains useful, and the authors must be praised for the very comprehensive lists of listening examples which appear at the end of chapters.

Alistair MacDonald

David Epstein *Beyond Orpheus: studies in musical structure* Oxford: Oxford University Press, 1987. xiv, 244pp. £12 ISBN 0 19 315150 2 [originally published: Cambridge, Mass. MIT Press, 1979]

Orpheus, the inspiration of all musicians; the mythical being who, we may conclude, was music and as its embodiment poured forth music effortlessly, in an endless synthesis of intellect, emotion and taste ... We in the hard-headed 20th century, however, cannot accept the idea of Orpheus at face value, neither can we accept the products of his 'descendants' without subjecting them to pseudo-scientific investigation. We attempt to go 'beyond Orpheus' in our attempts to explain him.

David Epstein takes the work of the decidedly non-Orpheic (some might say) Arnold Schoenberg and Heinrich Schenker as the basis for his attempts to formulate ideas about

the structures of music of the German-Viennese (his term) from Haydn to Brahms. His justification for combining the theories of these two men is that, while Schenker may very successfully separate a composition into a number of elements that may either be fundamental or ornamental in the context of his theory of structural levels, he is not able with complete success to illustrate by his graphs the importance of motif (in the sense of a self-contained melodic/rhythmic musical unit) at anything but foreground level, even though it may have much deeper levels of structural significance within the composition of which it forms part. Schoenberg's *Grundstalt* approach (as far as we can judge, as the composer himself left no formal written description) while similarly acknowledging a hierarchical basis of musical structure, regards the motif as having a greater significance than Schenker initially did.

Epstein combines this quasi-Schenkerian/Schoenbergian system of levels with the rhythmic notation of Leonard B. Meyer to show the inter-dependence of a number of different parameters involved in the 'complete' understanding of a work. While thus regarding pitch and duration as the primary determinants of musical structure, he nevertheless devotes a chapter to phrasing and nuance as 'secondary determinants', and provides analytical examples from the works of Mozart, Beethoven, Schumann and Brahms.

So much for the content of the book. As music analysis has come a long way since the first appearance of this book in 1979, it is relevant to ask why we have not been offered a revised edition rather than a verbatim paperback reprint, since this would have enabled the author to review his ideas in the context of subsequent scholarship – since Epstein has subsequently become interested in a multi-disciplinary approach to music analysis, it would have been interesting to discover whether his experiences as an 'intellectual polygamist' (see p. 205) had led him to fresh analytical insights. Disappointing also is the fact that we are not offered an updated bibliography; the most recent work cited in *Beyond Orpheus* was published in 1973, and many of the works mentioned were written in the 1950s. This calls into question the whole point of re-issuing the book at all. The 'blurb' assures us that it is 'a major contribution to the theory and practice of music analysis', and quotes three complimentary reviews; it does not however cite Arnold Whittall's more sceptical piece in the *Journal of Music Theory* vol. 24/1 (Spring 1980), or Larry Stempel's review in *Notes* vol. 36/2 (December 1979), in which he confessed to finding parts of the book disappointing. In the context of the book as it currently stands, so must I. Epstein poses interesting musical questions, but does not always arrive at conclusive answers, and many of the statements in the book read today more like enlightened common-sense. Behind this, however, is an effective analytical mind groping for answers to difficult musical problems – problems to which, given the benefit of a further eight years' consideration, Epstein might well have been able to provide more effective answers.

John Wagstaff

British opera in retrospect [ed. Stan Meares]. British Music Society [1986]. 149pp £5.99 ISBN 0 9506902 1 X

Which British composer wrote a Turandot? What has the Theatre Royal, Doncaster, to do with the St. Leger? And which British opera was referred to by Hans von Bulow as 'the best thing an Englishman has written this century'? All the answers are to be found in this fascinating book, produced by the British Music Society, in conjunction with its project to encourage performances of British opera in 1985, European Music Year. The text is divided into 25 short 'scenes', each dealing with a different aspect of opera in

Britain and, if anyone reading this review ever decided to produce an operatic version of 'Trivial Pursuit', this would be an excellent book to start with.

To use the book solely for such a purpose would, however, be seriously to underestimate its value. It comprises a full survey of British opera from Purcell to the present, and includes a number of contributions from established scholars – Henry Raynor on Holst and Vaughan Williams; Stephen Banfield on Mackenzie, Smyth and Stanford; and Paul Hindmarsh on Learmont Drysdale and Hamish MacCunn; as well as an important chapter by Lewis Foreman (who also acted as repertoire adviser to the project) entitled 'British opera comes of age, 1916-1961'. In a book with over 20 contributors, consistency of style and quality is hard to achieve, and some of the essays suffer from the lack of a stronger editorial hand, but all are worth reading for their interesting factual content, even if those facts are occasionally presented rather awkwardly.

The highest recommendation I can give this book is that it does not come over as the propaganda tool of some special interest group: neglected operas (and operettas) are of course given occasional special pleading, but their shortcomings are always honestly stated. The contributors frequently give locations of performing materials, and University or other opera groups looking for something slightly off the beaten track will find this an invaluable source book.

And the answers to my opening questions? Havergeral Brian; it was opened in the same year as the race was first run; and Mackenzie's *Colomba*.

John Wagstaff

Händel-Handbuch

Band 3. Bernd Baselt *Thematisch-systematisches Verzeichnis: Instrumentalmusik, Pasticcis und Fragmente*. Bärenreiter, 1986 442pp £84.00 ISBN 3 7618 0716 3

Band 4. *Dokumente zu Leben und Schaffen* Bärenreiter, 1985 621pp £56.00 ISBN 3 7618 0717 1
Verzeichnis der Werke Georg Friedrich Händels (HWV) zusammengestellt von Bernd Baselt. Kleine Ausgabe. Leipzig: Deutscher Verlag für Musik, 1986. 300pp DM16.80.

Vol. 3 virtually completes the Thematic Catalogue aspect of the *Händel-Handbuch*; vol. 4 updates Otto Erich Deutsch's documentary biography, and vol. 5 will be a comprehensive Handel bibliography.

Before commenting further on vol. 3, it is necessary to list changes in numbering since the summary version of the system was published in *Händel-Jahrbuch (HJb)* 25, 1979, so that those who have already been using the numbers in their catalogues can make the necessary corrections. Annoying though it is that the numbers have been changed, this has been done for good reason. The numbers of the solo sonatas in my listing in *Brio* 20 no. 2, pp. 53-57, are correct, though two numbers are omitted: the Violin Fantasia in A is HWV 406 and the gamba version of the G minor Violin Sonata (now HWV 364a) is HWV 364b. The information is, however, repeated in the list below. The two versions are described as HWVold and HWVnew.

HWV 287. The numbering of the 'Oboe Concertos' is confusing, particularly since *HJb* did not follow the normal method. Note that (using the HG and Breitkopf order) Concerto 1 is HWV 301, Concerto 2 is HWV 302 and Concerto 3 is HWV 287. (There is the further complication of the 18th century designation of op. 3 as 'oboe concertos')

HWVold 337 Movements 2 & 3 become HWVnew 338

HWVold 338 = HWVnew 339

- HWVold 339** = HWVnew 340
HWVold 340 = HWVnew 515b
HWVold 341 = HWVnew 397(6)
 Replaced by Overture in D 'Handel's Water Piece' [the 5-movement piece included as an appendix in HHA IV/13]
HWVold 342 Unchanged
HWVold 343 = HWVnew 398(2A)
 Replaced by Ritornello in G [turning HWV 435, the Chaconne in G from the 2nd harpsichord set, into a concerto.]
HWVold 344 = HWVnew 401(5B)
 Replaced by Chorus & Menuet in D from *Florindo*
HWVold 359 = HWVnew 359a
HWVold 359a = HWVnew 379
HWVold 359b Unchanged
HWVold 363 = HWVnew 363b (363a is the F major version for oboe)
HWVold 364 = HWVnew 364a (364b is the version for gamba)
HWVold 367 = HWVnew 367b (367a is the version in d for recorder)
HWVold 378 & 379 = HWVnew 367a
HWVold 378 Replaced by Flute Sonata in D [Faber no 1]
HWVold 379 Replaced by HWVold 359a
HWVold 405 = HWVnew 406
 Replaced by Sonata in F [publ. Faber 1981]
HWVold 406 = HWVnew 407
HWVold 407 = HWVnew 473
HWVold 408 = HWVnew 405
 Replaced by Allegro in c for vln & bc [Faber recorder]
HWVold 409 = HWVnew 410
 Replaced by Andante in d for rec & bc [HHAIV/18 p. 45]
HWVold 410 = HWVnew 411
HWVold 412 = HWVnew 413
 Replaced by Andante in a for vln & bc
HWVold 413 = HWVnew 405
HWVold 419 Replaced by set of 6 Marches
HWVold 447 ?
HWVold 448 = HWVnew 447
HWVold 449 = HWVnew 448
HWVold 450 = HWVnew 449
HWVold 451 = HWVnew 450
 replaced by unpublished Suite in g
HWVold 456 replaced by 5 arrangements of overtures
HWVold 457-558 Considerable changes have been made to the numbering of these short keyboard pieces
HWVold 561 Replaced by Prelude in d [HG48 p. 149]
HWVnew 612 Fugue in E [see MT 108, 1967 p. 1003]

Fortunately, the major works remain unchanged, and recordings such as the Academy of St Martin-in-the-Fields' set of the solo and trio sonatas are described by the corrected system. One vol. of the *Hallische Händel Ausgabe* recent enough to include HWV numbers (IV/15) unfortunately has two outmoded numbers: the *Sinfonia* in B flat is now HWV 339 and the *Overture* in D (not a satisfactory piece as it stood, since it needed a fugal Allegro after its first movement) is now split into HWV 337 and HWV 338. It may seem pernicky to list in such detail; but identifying Handel's works is problematic, and becomes more so now that Chrysander's edition is seen (for all its considerable virtues) to

be an inadequate guide to his oeuvre. The initial hesitancy by British scholars in adopting Baselt's catalogue seems to be waning. A thematic catalogue and numbering system has been needed for a long time, and it would be pointless to ignore what we have, even if there may be aspects which could be improved.

A problem with any numbering is devising a system which can receive additions. New discoveries are still being made: for instance, Donald Burrows announced in the *Musical Times* in April 1987 four songs, three based on existing items, one completely new ('Quand on suit'). It is not clear how this will be incorporated. Baselt has used letters to distinguish different versions of basically the same work; so it would be confusing to use the same system for new items. I would hope that such additions either be given numbers at the end of the sequence, or else be added in sequence by a decimal system (making 'Quand on suit' either 220.1 or 220.5).

There is some inconsistency in the allocation of separate numbers to groups of instrumental movements derived from operas. Several items have been identified as being from the lost Hamburg operas *Florindo* and *Daphne*. Those in orchestral guise are numbered HWV 344 and 352-4, but they are not really independent works, and should surely be dealt with under HWV 3 & 4. Confusingly, there is no reference to them under HWV 3 & 4, and no relevant index in vol. 3 from which to locate them. There are other groups of instrumental movements which perhaps should have independent entries but are concealed in the commentaries to larger works. Recently, when preparing an edition of the popular *Arrival of the Queen of Sheba*, I decided to issue the pre-existing piece from which Handel took it. Baselt gives the information under HWV 67 (27); but there is no independent number by which it can be identified in the catalogue of any library which buys it. It is, however, as valid an entity as some others to which he gives independence.

Operatic overtures are also treated with some inconsistency. A new entry is HWV 456, which lists five operatic overtures surviving in Handel's own keyboard versions. Terence Best's recent Novello edition, however, uses the more fundamental criterion of whether an arrangement shows signs of compositorial activity, and prints 20 (plus variants), including HWV 456/1-5 as 1b, 3, 8, 11 & 16.

Commendably, in view of the greater interest shown in them of late (especially by Reinhard Strohm), the Pasticci for which Handel was responsible are listed in full in an appendix. Typographically, it is regrettable that superscript numbers are adopted (*Venceslao*, for instance, is HWV A⁴), which can create problems for those using the numbers on a simple typewriter. It is also a pity that the same numerical sequence is used for 37 operatic Minuets: had they been listed as HWV B (or HWV M), the superscript number could have been avoided completely.

Doubtful and spurious works (apart from those which have already crept into the catalogue) are still to be dealt with. It is to be hoped that this will happen soon, since some of these are still readily accessible under Handel's name (as are HWV 368, 370, 372 & 373). How thoroughly such works need be listed can be argued; but the themes, main sources, modern editions and bibliographies should be given, with enough information to show why they are excluded from the main catalogue.

The catalogue is a pleasure to use. The layout is spacious (and the paper much better than that of vol. 1). There is a wealth of information on each work: sources, date, editions, borrowings and bibliographies. Publication seems to have coincided with an upsurge in the quantity and quality of Handel research. No doubt in many respects it will soon be out-of-date. But BWV is still indispensable, despite the revolution in our knowledge of Bach that occurred soon after its publication. No library of any size can manage without HWV. But may I make a plea for cataloguers, as well as concert promoters and record companies, to avoid quoting superfluous numbers after titles that

are in themselves distinctive. I hope never to see 'Messiah, HWV 56' (though HWV 56 (39.) will in some contexts be the most efficient way to refer to its most famous chorus), and opus number is sufficient for works from op. 3-7 (though not for op. 1 & 2, thanks to Chrysander's misleading renumbering). I am not happy about the typographical form used for separate movements. Since bracketed numbers seem in some contexts to be used for alternative movements, I don't understand why, when cross references are made from one incipit to another, the movement number is always bracketed, or why the number has a superfluous full stop. It would be a lot simpler to adopt the form HWV 56:39 or HWV 56/39. It is certainly useful to have a standard numbering system so that such references can be made economically.

Deutsch's *Handel: a documentary biography* was an amazing publication for its time, both in concept and in the thoroughness with which it was executed. But new documents have been discovered since 1955, and a new edition is necessary for other reasons too. Deutsch presented all documents in English translation; *Händel-Handbuch 4* preserves the original languages. (English libraries, therefore, need to keep their Deutsches for those who need translations and for the English-language commentary.) Space is saved by the omission of the chunks of Mainwaring biography (now more readily available *in toto*) which provided a narrative thread in the earlier sections of the book, and annotations are more compact. The double-column layout enables a reduction in the number of pages, and is probably easier for reference.

The most interesting new material is the correspondence between Jennens and Holdsworth, which has been quoted in recent Handel literature and now appears in its proper sequence. See, for example, 17.1.1743, where Jennens spots Handel's plagiarism from his Italian opera scores, and 21.2.1743: 'As to the [sic] Messiah, 'tis still in his power by retouching the weak parts to make it fit for publick performance'! There are many improvements in detail. Since when the volume arrived I was working on a new edition of the Coronation Anthems, I checked the period around George II's Coronation. There are a few minor additions from the press of the period, but the main change is a thorough summary of Donald Burrows' article on the subject (*Musical Times* 1977, 469-473). It is likely that a more thorough survey of the press will reveal more out-of-London performances, and it is to be hoped that there are still unknown letters surviving in country-house collections. Current research on theatrical archives is revealing information on the financing of the enterprises with which Handel was involved.

The series does not offer an equivalent to NBA's *Bilddokumente*; so libraries should make sure that they have (and keep) the excellent catalogue of the National Portrait Gallery's 1985 exhibition *Handel: a celebration of his life and times, 1685-1759* edited by Jacob Simon. The NBA document series also continues beyond Bach's lifetime to cover posthumous sources; such a volume on Handel would be of great interest.

The volume is thoroughly indexed, though I am not convinced that separating Deutsch's single index into two is an improvement. Ideally, too, a more general index by topic would help. I happened to notice in passing a mention of an oratorio with 100 performers, 25 of whom were singers. This is an important pointer to a major difference between early and modern performances, and it would be nice to find it again; but the index is no help. A similar comment on the index to Winton Dean and Merrill Knapp's *Handel's operas* produced a reply from the publisher that I was being a bit hard on it. But in these days of rapidly expanding scholarship and lengthy books, it is essential for indexers to be aware of the varying types of information that different sorts of user will wish to retrieve: indexing is not just a matter of listing names!

The *Kleine Ausgabe* is essentially a new edition of the summary version of *Händel Jahrbuch* 25. The changes of numeration are corrected, and more sources are listed.

Greater attention is given to precise identification of shorter pieces in MSS and editions: it is, for instance, possible with the aid of the standard modern editions to work out which of the dozen keyboard minuets in F is which. I am not sure that the choice of information to include is best suited for wider circulation (not that it is widely available - it is not handled by Bärenreiter, who deal with the full catalogue, and Fentone, the official source for Deutscher Verlag, had to arrange for a copy to be sent to me from Leipzig.) For the scholar, it is useful to have all the sources listed; but scholars will have access to the full catalogue anyway, while conductors, concert managers and Handel-lovers mostly will not. I suspect that they would have preferred omission of the secondary sources, but more information about performing forces (soloists, full instrumentation, etc), and an index of first lines of arias (which need not also involve the listing of each aria under the individual works). It is less carefully thought-out than the *Kleine Ausgabe* of Deutsch's Schubert catalogue, but will be a useful document, especially when HWV numbers begin to be generally used. It is a pity that it has been issued without numbers for doubtful and spurious works.

The *Kleine Ausgabe* is a work-a-day, paperback production. The *Handbuch*, however, is excellently produced by the Deutscher Verlag für Musik, and is a pleasure to use.

Clifford Bartlett

Sterling E. Murray *Anthologies of music: an annotated index*. (Detroit Studies in Music Bibliography, 55) Detroit: Information Coordinators, 1987 178pp ISBN 0 89990 031 3

In these hard times, anything which will enable a library to use its resources more efficiently is welcome. I will resist the temptation to make yet another dig at national computer cataloguing services which fail to catalogue all the musical compositions which pass through their systems. But we all know the large amount of music in anthologies which is underused because access is so often dependent on our fallible memories. Murray's index should avoid a great deal of frustration. It will answer questions like 'Where did I see an edition of *Adieu ces bons vins de Lannoy*?' when the local wine society wants suggestions for after-dinner entertainment, though the 'genre location index' has no entry for *drinking songs* or *wine* and you have to remember that it is by Dufay.

45 volumes are indexed, from, alphabetically, Charles Burckhart: *Anthology for musical analysis* (all three editions) to Mary H. Wennerstrom: *Anthology of twentieth-century music*; chronologically, all are post-war, except for Arnold Schering: *Geschichte der Musik in Beispielen* (1931) and the somewhat outmoded Harold Gleason: *Examples of music before 1400* (1942). Song collections are ignored, except for Carol MacClintock: *The solo song, 1580-1730*, as are Denkmäler-type anthologies - e.g. *Jacobean Consort Music* (*Musica Britannica* 9). Also ignored, since its inclusion would double the size of the book, and it has a separate index anyway, is *Das Musikwerk* (*Anthology of Music*) - the yellow anthologies.

Of the anthologies I occasionally use, Murray omits:

Allorto, Riccardo. *Antologia di storia della musica*. Milan: Ricordi, 1959

Horton, John. *A book of early music*. London: Schott, 1980

Rooley, Anthony. *The Penguin book of early music*. Harmondsworth: Penguin, 1980

Allorto is useful for the inclusion of facsimiles and excerpts from contemporary writings (though only in Italian); his setting out of 6 versions of *Kalenda maya* in score is illuminating. The other two were cheap (so probably widely-distributed); the contents of the Penguin book derive from the Consort of Musicke's 4-disc record set *Musicke of*

Sundry Kindes (Oiseau Lyre DSLO 12BB203-6), the relevant items reissued as *The World of Early Music* (Decca SPA 547).

The arrangement is alphabetical by composer and title. Anonymous items come first. There is no title index. Generally, there are no problems of identification, except for a curious reluctance to use thematic catalogue numbers for identification. Every Mozart title has its K (though does *Don Giovanni* need any further heading?) Yet under Schubert, we have entries under:

Erlkönig, op. 1,
Erlkönig, [op. 1], D.328

For *Der Tod und das Mädchen* there is only the abbreviation 'Skv' (meaning voice and piano) to warn the user that the entry refers to the song, not the quartet. Under Bach, we have BWV numbers for works which do not need them (e.g. the Mass in B minor), but a list of four entries for *Allein Gott in der Höh' sei Ehr'* with no way of knowing whether they refer to BWV 260, 662, 663, 664, 675, 676, 677, 711, 715, 716, 717, 771, Anh. 48 or even 663a or 664a. Perhaps we can deduce which they are by eliminating those which are entered under their form. The plain 4-part chorales are listed under the subheading *Chorale harmonisation* - that eliminates BWV 260. There is also a subheading *Chorale prelude*, which eliminates all except BWV 771; but the subheading *Chorale variation*, removes the final possibility. So the only way to find out what four versions of *Allein Gott* are in EIC [Wallace Berry & Edward Chudacoff: *Eighteenth-century imitative counterpoint: music for analysis*] is to find a copy of it. Three separate movements from the Cantata *Christ lag in Todesbanden* are listed under *Cantata 4*, but the last movement is under *Chorale harmonisation: Christ lag in Todesbanden*, which gives four or five locations. My vagueness covers another point of confusion: one of the five entries is distinguished as '2nd setting'. But there is only one setting in Cantata 4 which could possibly be called a chorale harmonisation: there is some doubt whether the cantata always ended with the chorale in its present form, but no other version exists, apart from omitting the optional doubling brass - which would hardly show on the two-stave score of AAM [Ralph Turek: *Analytical anthology of music*].

As a user of this index, I am not the least interested how accurately any individual anthologist has identified his selections, but I do want to know exactly to which pieces the index entries refer. The number of cases where there is such confusion may be small (though I must confess that those I have quoted made themselves visible with no great effort); but surely any user of the index expects exactitude. I don't mind that the same piece is spelt *Diferencias sobre el canto del Cavallero* or *Diferencias sobre el canto del Caballero* (Murray adds two *sics* to the second version); but a subsequent Cabezon entry, *Tiento*, is the one that needs editorial attention. '1557' is quoted as the date: there are in fact two *Tientos* with no further heading specifically ascribed to Cabezon in Henestrosa's *Libro de cifra nueva* of that year; but there are also another 8 *Tientos* with subtitles which can be ascribed to him, any of which could be the work in question.

Dating is another area in which Murray gets into difficulties. He says in his introduction 'Ordinarily, dates are given just as cited in the anthology'. But he occasionally makes corrections. So under *Messiah*, he adds [1742] after the entries in which the composition date 1741 has been correctly given. There is nothing in his preface to state that he prefers performance to composition date; but *New Grove* (curiously) gives the former, so he introduces a spuriously pedantic correction.

One might have expected him to have checked back to the complete scores of excerpted works so that he could make their extent clear. Under *Le Sacre du Printemps*, we have several items which are clearly identified, but 'opening scene': is that the same as 'Introduction'; and, if the French title is used, why do we have both 'Danses des

adolescentes' and 'Dance of the adolescents'? The date here, incidentally, is corrected from 1913 (first performance) to [1911-13]; but *Les Noces* has no date. Under Monteverdi, the same two excerpts from *L'Incoronazione di Poppea* are headed 'act 3, scene 9' (not a scene designation from any authentic source) and 'act 3, finale'. Furthermore, whether or not the music is by Monteverdi, it is certainly wrong to list the poet of 'Pur ti miro' as Busenello: words (and perhaps music) of this addition to his libretto are by Benedetto Ferrari dalla Tiorba. But one Monteverdi title where the name of a poet or a date really would be useful is *Zefiro torna*; there are two entries, but nothing to show whether they refer to the 5-voice and continuo setting of Petrarch from Book VI, 1614, or the *Ciaccona* for two voices and continuo to a different poem by Rinuccini from *Scherzi Musicali* 1632. Just one more word in the incipit would have told us!

One can go on spotting slips and oddities indefinitely. Murray does not seem to have thought clearly enough what information he is giving, and how it would look when one entry was visible below another on the printed page. For most purposes, the user will find what he wants quite easily, and will be saved time chasing unsuitable editions by the heavily abbreviated but fairly comprehensible annotation of features under each title: the presence of translation, notes, musicological features of the edition, whether old clefs are used, if the music is transposed, and whether there are accompanying records. It would have been easier to follow the abbreviations, though, if a compressed version had been repeated on the end-papers, visible at a glance.

From the fact that he bothers to state that he has not done so, I suspect that Murray considered also including references to complete pieces in standard works of music history. I wish he had made the opposite decision. It would have expanded the number of books covered (and hence the number of abbreviations required) quite considerably, but would have filled gaps in the repertoire from books which are in fact on the shelf of many a library and study.

This will be a much-used book. American publishers have produced a considerable number of historical anthologies over the last decade or so, which, unlike their predecessors, often extend their coverage into this century: Cornelius Cardew, Elliott Carter and Aaron Copland, for instance, appear in the index. This will make them more accessible, and will justify buying more of them, even though a series of anthologies is no substitute for a well-stocked library.

Clifford Bartlett

New instrumental works from Faber

- M. Rosza *Sonata per flauto solo, op. 39 (1983)* Faber, 1986. 14pp F0876 [No price given]
C. Matthews *Three enigmas for cello and piano (1985)* Faber, 1987 Score and part. F £6.95
B. Britten *Three suites for cello, opp. 72, 80 & 87 / ed. by M. Rostropovich.* Faber, 1986 F £6.95
R. Simpson *String quartet no. 9: 32 variations and fugue on a theme of Haydn (1982)* Faber, 1987. 57pp. £5.95 ISBN 0 571 50976 2

Born in Budapest in 1907, **Rosza** moved to the United States in 1940. Much of his output is on a large scale, including film music and concert works for orchestra. However, this flute sonata is his third work for unaccompanied instruments, and to a certain extent draws on his native Hungarian folk music. This is evident in the modal quality of much of the sonata, with scalic passages built on a non-diatonic arrangement of tones and semitones. Certain improvisatory flourishes resemble Bartók's earlier use of Hungarian material. The work is in three contrasting movements - Allegro risoluto, Andante quasi

pastorale, and *Vivo e giocoso*, a lively, sometimes dance-like movement which brings the sonata to a sparkling conclusion, and offers the chance to display neat finger-work and precise, staccato tonguing. The construction of each movement is taut and controlled, built on recurring melodies, patterns and motifs, with a logic equally evident to performer and audience. It should also be well within the abilities of the serious student.

I must confess that I found the title of **Colin Matthews'** work rather apt. It could best be described as being of a progressive, if not *avant-garde* nature. The percussive, highly rhythmic style is the first quality that one observes. The frequent time changes, and juxtaposition of varying rhythmic proportions (5 against 4, etc.) must lead to problems of synchronization. The provision of the piano bass line on the cello score in the first and third movements seems to suggest that the frightening visual complexity may indeed lead to performance problems. To this is added a discordant melodic style. The difficulty of the piece (for the pianist especially) is compounded by the fact that the music is a reproduction of the composer's own fair copy – neat, but smaller than average print. The vibrant, electrically charged intensity which this score promises will need very high technical proficiency to be realized.

Britten's cello suites, regarded as amongst his best works, have all been previously published separately. Rostropovich gave the first performance of each suite, and as a leading exponent of Britten's cello works is possibly the best qualified to edit these suites. Bowing and other performance markings are meticulously given, offering the cellist considerable guidance about interpretation, and presumably, given Rostropovich's close association with Britten, some insight into the composer's conception of these works. Each suite comprises a number of contrasting movements, which fully exploit the sonority and range of the cello. The third suite is based on a Russian theme, as a tribute to Rostropovich.

Born in 1921, **Simpson** worked as a BBC producer from 1951 to 1980. An authority on 19th and 20th century music, he has also composed a substantial amount of chamber and orchestral music. His ninth string quartet was commissioned by the Delmé Quartet, who gave the first performance in 1982. Each of the 32 variations, like the opening Haydn theme itself, is palindromic. This compositional procedure might not be apparent to the listener, but is nonetheless an ingenious achievement. The tonal plan is also carefully worked out, going through each key during the course of the work. The presence of the theme is not always obvious, though it surfaces from time to time amongst the variety of textures and tempi employed throughout the work.

Karen E. McAulay

Das Tenorlied: Mehrstimmige Lieder in deutschen Quellen 1450-1580 ... / Zusammestellt und bearbeitet von Norbert Böker-Heil, Harald Heckmann und Ilse Kindermann. 3. Register. (Catalogus Musicus 11) Bärenreiter, 1986 viii, 567pp £70.00 ISBN 3 7618 0736 8

Volumes 1 & 2 contained thematic catalogues of printed and manuscript sources respectively. The contents of these are now brought together and rearranged in a thorough, computer-generated thematic catalogue. It is this catalogue of melody incipits which occupies the bulk of the book (some 425 double-column pages). Each part of a composition is treated as a separate entity, and every incipit is arranged in a single sequence, ordered by melodic movement. The method is a simple one. No account is made of the pattern of tones and semitones. The incipits are divested of clefs and signatures, and manipulated merely by the degrees one note is above or below its predecessor; repetitions are ignored. So 'In dulci júbilo' can be reduced to +2+1+1+1-1.

The index is arranged in this arithmetical order. Incipits are printed at a neutral pitch level but with repetitions of notes and rhythmic values retained. This generally enables the user to see whether incipits under the same heading are related or not: 'Nun zu diesen zeiten', for instance, has the same interval pattern as 'In dulci júbilo', but repeats notes in such a way as to show that it is obviously a different melody, as is a version of 'Fors seulement'. Some melodies, however, are not so easily distinguished: only by referring back to volumes 1 & 2 is it possible to confirm that Crequillon's 'Petite fleur' is not a version of Isaac's 'Insbruck ich muss dich lassen'.

It is excellent that all parts are separately entered in the catalogue, not just the tenor melodies; one function of the catalogue will be to identify fragmentary sources, which often consist of odd parts. But it is a pity that the notation of the incipits has been lost. It would have been perfectly possible for the catalogue to have been sorted according to the system used, but with the incipits printed unchanged, with their original clefs and signatures. This would have facilitated recognition of themes and distinction between accidental similarities.

There are also extremely thorough text indexes, both under composer and in a single alphabetical sequence. These need to be used with care, since there is no standardization of spelling. There are cross-references in the composer index from Prumel to Brumel, Jsaak to Isaak, etc; but no such assistance is offered under the titles. So it is necessary to check under Isprugk, Jsbruck and Ispruck. 'Il bianco e dolce cigno' is filed separately from 'Il bianco' and 'Il bianco e dolce'. So beware of alternative spellings like ajm/eym, min/mein, nu/nhun/nun, avsz/aus, fruentlicher grusz/frewntlichen grues, kum heiliger/komb heyliger, etc. I wonder whether there is not a spurious accuracy here. Only one text incipit is given for each catalogue entry: are each partbook and index of each source always in agreement? No-one using the index is going to have any particular spelling in his head (even when tracing concordances, a particular spelling is unlikely to be significant); so a modern-spelling index would have been more useful. Failing that, it would have been sensible to have treated initial I & J, U & V as single letters.

These awkwardnesses stem from a commendable desire to let the information speak for itself and to diminish editorial intrusion. Exactly how much the cataloguer needs to interpret his material for the convenience of the user is a matter of fine judgment. Looking back through these magnificent volumes, I can see ways in which it might have been improved: in particular, with the texts indexed in the way they have been, each part should have had a text as well as musical incipit. (It would anyway have been useful to have known which parts had texts.) But this is a fine model for the computer cataloguing of a specific repertoire: what is needed now is similar publications for the madrigal and chanson.

Clifford Bartlett

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IN BRIEF

Daniel J. Koury *Orchestral performance practices in the nineteenth century: size, proportions and seating* (Studies in Musicology; 85) UMI Research Press, 1986 xiv, 409pp £43.50 ISBN 0 8357 1649 X

Most of us think we know the constituency of the normal 19th-century orchestra: double woodwind, 4 horns, two or three trumpets, sometimes 3 trombones, from the mid-century a tuba, and strings with a decreasing number of players from first violins to double basses. But for the first part of the century, that is (for most times and places) wrong. The most obvious point learnt from Koury's important book is that there is no standard; but such tendencies as existed were often contradictory to the modern convention. Thus there were often more second than first violins, more basses than cellos, and the 18th century convention of doubling wind in *tutti* sections persisted well into the 19th century. There are introductory chapters on the 18th century and two on conducting. This is essential reading for anyone seriously interested in how 19th century orchestral music was performed.

Clifford Bartlett

Leta Miller & Albert Cohen *Music in the Royal Society of London 1660-1806* (Detroit Studies in Music Bibliography; 56) Detroit: information Coordinators, 1987 xv, 264pp \$25.00 ISBN 0 89990 032 1

The authors have worked through not only the Proceedings but various sequences of unpublished papers of the Royal Society and produced annotated lists of items concerning music, somewhat confusingly arranged in 10 sequences according to the type of document. Many of the items are curious rather than significant, with little attempt at scientific study of the music of the time (except for the freak children Mozart and Crotch); the theoretical ideas presented seem to be odd, while Rameau's presentations were virtually ignored. There was some interest in matters ethnic; the book reproduces, for instance, the Chinese theme used in Weber's *Turandot* and familiar from Hindemith's *Symphonic Metamorphoses*, which was sent to the Society in 1751. There is a good index.

Clifford Bartlett

Music in Paris in the eighteen-thirties / edited by Peter Bloom. (Musical Life in 19th-century France; 4) Stuyvesant, NY: Pendragon Press, 1987 xiv, 641pp \$48.00 ISBN 0 918728 71 1

22 papers from a Conference in April 1982 are prefaced by a marvellous introduction by Jacques Barzun (but who counted the 8,125,000 paving stones whose looseness facilitated the 1830 barricades?) The range of topics is wide: popular music, theatres, orchestras, conductors, instrument makers, concert-goers, Mendelssohn's visit, Chopin's performances (he only seems to have played the E minor concerto at public concerts), the *Symphonie fantastique*, *Robert le diable*, etc. Musical Paris of the 1830s really does come to life from these detailed essays. Would that all conference proceedings were so eloquent!

Clifford Bartlett

Contemplating music: source readings in the aesthetics of music / selected and edited with introductions by Ruth Katz and Carl Dahlhaus. 1. *Substance*. (Aesthetics in Music; 5). Stuyvesant, NY: Pendragon Press, 1987 xviii, 392pp \$56.00 ISBN 0 918728 60 6

I am in two minds about the increasing numbers of anthologies coming on the market; they make access for students easier, but consulting the passages in the context of the books from which they come encourages the reader at least to sample their contexts. This new series is not just an historical anthology, but is arranged to illustrate various ideas (in vol. 1 the two sections are 'Substance and Import' and 'Essence and Distinctness'), and is justified by its clear viewpoint and the inclusion of some translations not otherwise available. Each passage is briefly introduced. I would question the assumption on p.228 that instrumental [rather than vocal] music is the 'proper' music - there speaks the Germanic symphonic tradition!

Clifford Bartlett

Explorations in ethnomusicology: essays in honor of David P. McAllester / edited by Charlotte J. Frisbie. (Detroit Monographs in Musicology; 9) Detroit: Information Coordinators I, 1986 xvi, 280pp \$35.00 ISBN 0 89990 030 5

This Festschrift comprises 16 essays on a wide range of ethnomusicological topics, an autobiographical sketch by the distinguished dedicatee,

and an extensive bibliography of his works. There are also, unusually and commendably for such a publication, thorough indexes of names, places and subjects.

Clifford Bartlett

Music and society: the politics of composition, performance and reception / edited by Richard Leppert and Susan McClary. Cambridge U.P., 1987 xx, 202pp £25.00 ISBN 0 521 32780 6

This series of controversial essays attempts a sociological approach to music by Bach and Chopin (a particularly good chapter by Rose Shoptonik), to Anglo-Indian musical family portraits (best read in conjunction with Leppert's article in *Imago musicae* 2), and pop music. It is full of stimulating ideas, though is fundamentally frustrating in that the authors have not succeeded in anticipating the obvious criticisms which those who do not share their processes of thought will make. It annoyed me, but it made me think. It is a shame that the authors' language (sociological academese) negates any pretensions to revolutionary thought!

Clifford Bartlett

Luigi Russolo *The art of noises* / translated from the Italian with an introduction by Barclay Brown. (Monographs in Musicology; 6) New York: Pendragon, 1986 87pp \$24.00 ISBN 0 918728 57 6

The sounds of futurism are as lost as the music of Classical Greece, even though there are probably still people alive who were taken as children to one of the 12 concerts at London's Coliseum in 1914: the surviving recordings are apparently inadequate (and not mentioned in the translator's otherwise thorough introduction). But perhaps the idea of music as noise was more important than the sounds Russolo actually produced. His manifesto has appeared several times in English; this contains the more substantial work of the same title *L'arte dei rumori*, Milan 1916.

Clifford Bartlett

Fabritio Caroso *Nobilità di dame: a treatise on courtly dance ...* / translated ... by Julia Sutton ... Oxford U.P., 1987 x, 362pp £40.00

We are comparatively well-informed about Italian dance around 1600, thanks to the treatises of Negri (1602) and the two over-

lapping volumes of Caroso, *Il Ballarino* (1581) and the *Nobilità* (1600). These have all been reproduced in facsimile; this translation now makes it possible for those who are interested in early dance and its music but lack the ability to understand renaissance Italian and read Italian lute tablature to consult the sources direct rather than the somewhat erratic modern dance manuals (which tend to over-modernize the music). The translator adds a considerable amount of valuable introductory material and comment. The translations read fluently, but some early dancers find that the English versions of technical terms they regularly use in Italian are confusing.

Clifford Bartlett

Music and theatre: essays in honour of Winton Dean / edited by Nigel Fortune. Cambridge U.P., 1987 xv, 389pp £37.50 ISBN 0 521 32348 7

Winton Dean is probably Britain's most distinguished musical scholar, so thoroughly deserves the honour of a volume of essays. Appropriately, Handelian subjects occupy more than half the book, with a particularly interesting essay by Brian Trowell on changes in the course of the composition of *Acis and Galatea*. Anthony Hicks describes the attempts of its librettist Jennens to improve *Saul*, and John H. Roberts, the archsleuth of Handelian borrowings, examines the use Handel made of Jennens' Italian opera manuscripts (some of which have recently been reproduced in Garland's valuable series *Handel Sources*). There are also essays on political allegory in operas of the Purcell period, on the theory of *opéra-comique*, Mendelssohn's operas, 'the cathartic slow waltz in Janáček's operas', Grimes and Lucretia, and, the best representative of the dedicatee's own style, Julian Budden on Wagnerian tendencies in Italian opera. The volume closes with a long list of Dean's own writings, including the opera reviews which have over the years been a continual reminder to producers that they cannot succeed if they do not understand what the music is about!

Clifford Bartlett

Benjamin Britten: *Death in Venice* / compiled and edited by Donald Mitchell. (Cambridge Opera Handbooks) Cambridge U.P., 1987 xvii, 229pp £27.50 ISBN 0 521 26543 7 (pb £9.95 ISBN 0 521 31943 9)

This could almost have been designed to counter the criticisms I made of *The Turn of the Screw* in

the same series; a wealth of information is presented by those who were closely involved in the creation of the work in a way which enriches the listeners understanding of it. Despite fears of excess hagiography from the opening words (the pulpit cliché 'In a very real sense') and, more seriously, the editor's (though not other contributors') unwillingness to recognize the visual embarrassment of the pentathlon (fine on record, but not on stage), there is no special pleading, and intellectual rigour works with emotional sympathy to produce insight. The description of the progress of the work against the background of Britten's illness is most moving. The reproductions from the composer's manuscripts are instructive, but the caption terminology is confusing. Surely 'sketch' should be reserved for what Colin Matthews describes in chapter 4, and the main short-score draft be given a more substantial name?

Clifford Bartlett

James A. Hepokoski *Giuseppe Verdi Otello* (Cambridge Opera Handbooks) Cambridge U.P., 1987 xi, 209pp £22.50 ISBN 0 521 25885 5 (pb £7.95 ISBN 0 521 27749 3)

Even better than *Falstaff* (same author and series)! Careful scholarship is allied with deep musical understanding, which will deepen the reader's understanding of Verdi's masterpiece. Highly recommended! There are fascinating nuggets of information: at the premiere, Otello's opening 'Esulate' was applauded and the double-bass passage in Act IV was one of three sections encoored. There is one annoying defect. No similar study of Mozart or Wagner would just give page references to a vocal score: serious study of *Otello* demands a full score (which is not now that much more expensive than a vocal), and reference should be made to Act, rehearsal letter and bar.

Clifford Bartlett

Brahms 2: biographical, documentary and analytical studies / edited by Michael Musgrave. Cambridge U.P., 1987 x, 252pp £25.00 ISBN 0 521 32606 0

This comprises papers from the 1983 Conference at Goldsmiths' College, London, commemorating the 150th anniversary of Brahms' death. Two additional approaches, statistical and legal, might have been added to the adjectives

of the subtitle, with studies of the extent of performances between 1890 and 1902 and the unravelling of the problems caused by the distant relations who greedily emerged after his death. We are reminded that the Collected Works is not as accurate as it should have been, in an article not itself free of slips: there are three volume and page numbers wrong on p.92! The relationship of op.74/1 to the newly-discovered *Missa canonica* is described. The analytical sections are particularly concerned with the op.51 quartets and works in E minor. An appendix lists the fascinating documents which Nigel Simeone assembled as an exhibition.

Clifford Bartlett

Schoenberg and the New Music / Essays by Carl Dahlhaus translated by Derrick Puffett and Alfred Clayton. Cambridge U.P., 1987 viii, 305pp £22.50 ISBN 0 521 33251 6

One cannot but welcome the appearance in English of a selection of Dahlhaus' writings on 'New Music', including essays on Skryabin and Schreker as well as Schoenberg and Webern written over the last two decades. It contains 22 items from his *Schönberg und andere* (Mainz, 1978) plus six later essays, impressive for the way they relate close study of the music with broader philosophical considerations. The English versions read well.

Clifford Bartlett

Nancy Phelan *Charles Mackerras: a musician's musician* Gollancz, 1987 367pp £16.95 ISBN 0 575 03620 6

The performances from the 1960s which remain vividly in my mind are *Figaro*, *From the House of the Dead* and *Peter Grimes* at Sadlers Wells and a marvellous broadcast of *Saul*, all conducted by Mackerras. This biography makes no attempt to analyse Sir Charles' musical individuality, but provides an interesting account of his varied career, only occasionally dropping into tedious lists of opera houses, titles and journeys. There is, however, musical substance in appendixes provided by the subject: a reprint of his classic justification for *appoggiature* (essential reading for anyone singing 18th-century music), essays on editorial problems in Handel, Mozart and Janáček, and remarks on conducting.

Clifford Bartlett

H. R. Gee *Saxophone soloists and their music 1844-1985: an annotated bibliography* Bloomington: Indiana University Press, 1986 xv, 300pp \$22.50 ISBN 0 253 35091 3

This is a very interesting volume, packed with biographical information, together with listings of works composed by, commissioned by or dedicated to the biographees, and discographies of their recordings – the latter selective in some cases. Four brief introductory chapters give the historical background to the saxophone's development and growing popularity, whilst the bibliography proper occupies a further four chapters, covering selected jazz saxophonists, saxophone soloists in the American hemisphere, in Europe and in Japan and Australia. Biographical details can vary from 12 lines to more than a page (eg Bechet). Artists are listed alphabetically. The book concludes with additional notes, bibliographies of sources, an appendix of publishers, agents and recording companies, and an index. The latter includes references to individuals in entries other than their own, and to composers mentioned in the text. A bolder print or underlining for the biographee's own entry would have made the index easier to use. Otherwise, this is a useful and comprehensive book.

Karen E McAulay

D. Elder *Pianists at play: interviews, master lessons and technical regimes* Kahn & Averill, 1986 323pp £14.95 ISBN 0 900707 91 7

This is a compilation of interviews with eminent pianists, and summaries of their master classes and technical methods. The material was gathered by the author and published in the form of articles for *Clavier* magazine over 18 years. In subject-matter, scope and depth, the book is undeniably worthwhile, bringing together the interpretative opinions and technical advice of some of the most highly-respected pianists of our age. Elder interviews Rubinstein (by all accounts quite a character); Arrau on Schumann, Beethoven and pianistic problems; Alicia de Larocha; Bishop-Kovacevich and Vasary, to name but a few. The conversational idiom is readable, and quoting verbatim allows the individual personalities to show through. The glimpses of these musicians' careers, and how they were launched, make interesting reading. The text is well supplemented with musical quotations, and an index is provided.

It is regrettable that the articles have been reproduced directly from the original, differing typefaces, which detracts from the overall appearance, itself not enhanced by the poorly-reproduced black-and-white photographs. Paper quality and stitching are adequate, if below the normally expected standard. Despite the poor production and design, the contents may well make this a desirable purchase.

Karen E McAulay

John Schneider *The contemporary guitar* (The new instrumentation; 5) California: University of California Press, 1985 v, 237pp 2 x 7-inch discs £21.25 ISBN 0 520 04048 1

If the guitar has been treated as a second-class instrument of limited dynamic range (as Schneider suggests in his preface), then this book should provide guitarists and composers with the means to redress the balance. The bulk of the text is devoted to a very detailed technical analysis and categorization of the instrument's many tone qualities, showing how these can be produced and notated – 'The rational method of tone production'. The book discusses both acoustic and electric instruments, using a good number of illustrations and two accompanying discs to show visually and demonstrate aurally the sounds discussed. Apart from the short chapter on the history of the instrument, the chronology of guitar music (since 1900), the extensive bibliography (current to 1977 and including composition date and publisher information for the music) and the discography, the book will be of most interest to guitarists wishing not only to tackle contemporary works but also to extend their technique and improve their performance of the repertoire as a whole.

Helen Mason

Ruth K Inglefield & Lou Anne Neill *Writing for the pedal harp: a standardized manual for composers and harpists* / with an introduction by Stanley Chaloupka. (The new instrumentation; 6) California: University of California Press, 1985 xii, 133pp 7-inch disc £21.95 ISBN 0 520 04832 6

How comforting it is to discover that librarians are not alone in their preoccupation with standardization! This book is aimed (as stated by the sub-title) at providing composers and performers with a standardized notation for the

pedal harp. The introduction outlines, for the benefit of composers in particular, basic factors of harp technique to be considered when writing for the instrument – when and how to make pedal changes, for instance. The manual is arranged in sections grouping together similar methods of sound production – plucked sounds, sliding sounds, and so on – and shows clearly the preferred method of notation to be used in each case, with cross-references between related techniques. The range of techniques covered is extensive, including sections engagingly entitled 'Extra-digital production of sound and colour' (what to do with the tuning key), and 'Extra-musical activities' (how to stand and play). A substantial appendix contains symbols which do occur in pedal harp music but are not recommended for standard usage. Their inclusion allows performers to interpret non-standard symbols. The book is well laid out with clear, easy-to-follow cross-referencing, and includes a 7-inch disc.

Helen Mason

Vive la flute! London: Tony Bingham, 1986 1 cassette, 2s, stereo, 58 mins £7.00 TB 101 [Available from: Tony Bingham, The Sign of the Serpent, 11 Pond Street, London NW3 2PN] Edward Blakeman (speaker), William Bennett (flute), Clifford Benson (piano)

This cassette makes an interesting companion piece to *The French flute school* (reviewed elsewhere in this issue) as it contains performances of some of the composers mentioned in that book. These are interspersed with comments by Edward Blakeman tracing the history of flute music from the beginning of the 19th century, and its evolution, following the development of the Boehm system instrument, from virtuoso bird imitator to a greater nobility and seriousness. The discussion between Blakeman and William Bennett centres on such technical issues as the influence of the flute maker Louis Lot's instruments on the French style, the use of vibrato, articulation, and so on, in an attempt to analyse the essence of the French style. It is interesting to be reminded again how relatively recently such standard works of the repertoire as the Bach sonatas were re-discovered. The inlay card summarizes the historical aspects discussed, and lists the works performed. Timings of pieces would have been useful to assist location of particular items – especially as many of these are not readily available on other recordings.

The sound quality is adequate.

Helen Mason

Claude Dorgeuille *The French flute school* / transl. and ed. by Edward Blakeman with a discography by Christopher Stewart. London: Tony Bingham, 1986 £11.00 ISBN 0 946113 02 5 [Available direct from Tony Bingham, The Sign of the Serpent, 11 Pond Street, London, NW3 2PN]

This is a rather brief and uneven account of arguably the most influential period in the history of flute-playing, the period following the development of the Boehm system instrument. A short preface sets out the scope of the book and succeeding chapters deal in detail with the protagonists: Taffanel (the founder of the school), Hennebains, Gaubert, Moyses, and LeRoy, outlining their biographies, listing their compositions and discussing their playing styles as preserved in sound recordings. Most space is devoted to an appreciation of René LeRoy. The rest of the book consists of appendixes. The first lists chronologically the set pieces for end-of-year conservatoire examinations, giving names of the flute professors and the first prize winners; the second contains four interesting and diverse reflections and recollections by members of the school (these, apparently, are not included in the original French edition) – Barrère, Fleury, Laurent and Moyses – which supplement and amplify the author's own comments. The book concludes with an extensive and detailed discography, arranged by performer and sub-arranged by composer, followed by a lengthy bibliography of books and articles on the flute, flautists and flute-playing. Mention should be made of the translator's preface, which provides a most useful explanation of the French musical scene as it affected aspiring professional flautists; and also of the many good quality photographs with which the book is illustrated. It is a pity that the many lists of musical works omit publisher information.

Helen Mason

British Music Yearbook 1987 / ed. by M. Barton. Rhinegold Publishing Ltd, 1986 xii, 717pp £9.95 ISBN 0 946890 12 9 ISSN 0306-5928

Few librarians should need convincing of the value of this directory; indeed, it is to be hoped that it is already on the shelves of music libraries

up and down the country. After a survey of music in 1985/86 (listing, amongst other things, new productions, live and broadcast premieres, new books and records), there follow sections listing societies, associations and venues; various services; artists; two new sections for jazz/folk and early music, bringing together information that was scattered in earlier editions; festivals; trade (including lists of periodicals and music journalists); education (including libraries); and music in places of worship. The coverage of the *British Music Yearbook* is very comprehensive, and it is full of contact addresses for all kinds of organizations and individuals. Only by gaining familiarity with the book can one fully exploit its resources. It is hard to imagine how we managed without it!

Karen E McAulay

Imago musicae: international yearbook of musical iconography Kassel: Bärenreiter; Durham N.C.: Duke U.P., 1984 – ISSN 0255 8831

This new journal is testimony to the fast-growing discipline of musical iconography. It is edited by Tilman Seebas and Tilden Russell, and the two issues that have appeared include, as well as a wide range of articles, a bibliography of musical iconography from 1975-1983. A continuing contribution is Howard Mayer's Brown's catalogue of Trecento pictures with musical subject-matter. Prices of vols 1 & 2 are £32.20 & £36.80; they are hard-covered.

Clifford Bartlett

Ruth C. Friedberg *American art song and American poetry. Vol. 3. The century advances.* Scarecrow Press, 1987 [In UK from Bailey Bros & Swinfen, Warner House, Folkestone, Kent CT10 6PH] viii, 343pp £27.50 ISBN 0 8108 1920 1

This volume covers settings of American poetry that are little-known here, though songs by Samuel Barber, Vincent Persichetti and Ned Rorem are available and sometimes sung. The author's studies of the repertoire, with extensive musical quotations, may whet singers' appetites, though the general selection seems rather conservative.

Clifford Bartlett

Mária Eckhardt *Franz Liszt's music manuscripts in the National Széchényi Library, Budapest* (Studies in Central and Eastern European Music; 2)

Budapest: Akadémiai Kiadó/New York: Pendragon Press, 1986 252pp \$44.00 ISBN 963 05 4177 7

This catalogue lists 62 items in Liszt's hand, (in some cases his corrections in non-autograph or printed copies), 10 printed copies with MS dedications, and six other items, including corrections to works by Ábrányi and Erkel. These sources are only inaccurately referred to in the latest version of Humphrey Searle's catalogue (in *The New Grove*), so this detailed, English-language account of them is most welcome.

Clifford Bartlett

Alessandro Striggio *Il primo libro de madrigali a sei voci* / edited by David S. Butchart (Recent researches in the Music of the Renaissance; 70/71) Madison: A-R Editions, 1986 xxx, 202pp ISBN 0 89579 206 0

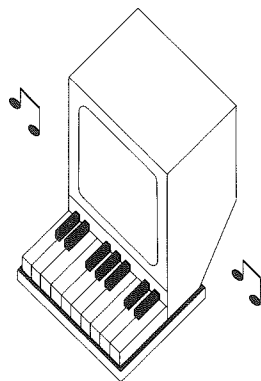
Striggio is probably best known as father of the librettist of Monteverdi's *Orfeo* and, since Mapa Mundi published it, for his 40-part motet *Ecce beatam lucem*, often sung with Tallis' *Spem in alium*, and usually found inferior. But he was primarily a secular composer, and this book includes pieces which were in their time widely popular. A-R have done a considerable amount to fill the gaps in the availability of Italian madrigals, especially with the complete Andrea Gabrieli madrigals. This presents work by the leading Florentine secular musician. The music is set out clearly, with the right degree of editorial intrusion; poems are printed separately with translations, and there is a thorough listing of sources and a good preface. Three madrigals from later editions of the first book (by Striggio, Merula and Perissone Cambio) are also included.

Clifford Bartlett



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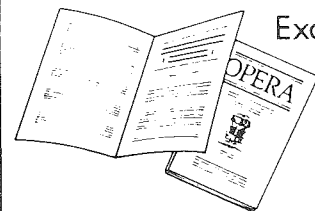
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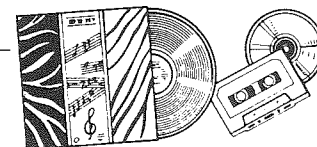
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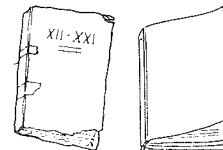
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