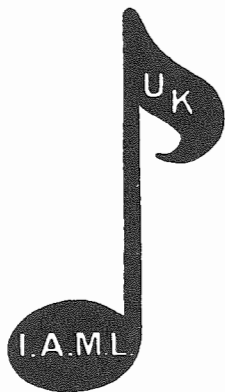


# BRIO

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

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

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**Addresses**

<i>Editorial</i>	<i>Advertisements</i>	<i>Distribution</i>	<i>All other correspondence</i>
Ian Ledsham	Siobhan Ladyman	John Gough	Helen Mason
13 York Street	Redcliffe	Sutton Coldfield Music Library	County Library HQ
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	Tel: 0902 312025	Tel: 021-354 2274	Tel: 0522 33541

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EDITOR: Ian Ledsham

**EDITORIAL**

In the July 1953 issue of *The Musical Times* there appeared a brief paragraph announcing the inauguration, in March of that year, of the UK Branch of the International Association of Music Libraries. The aims, briefly stated were:

- to provide a platform for the discussion of all matters affecting music libraries;
- to stimulate interest in musical bibliography;
- to encourage co-operation in all branches of music librarianship.

During the ensuing 35 years, music librarianship, and music libraries, have developed considerably, and the Branch must take some credit for this growth. The strength of the profession can be measured by the fact that over 100 people attended the recent Annual Study Weekend at Warwick University - which is reported on in greater detail in this issue.

In recent years, libraries, and particularly music libraries, have come under increasing threat from the combined forces of philistinism and financial constraint. Music libraries, by their relative size and isolation, are especially vulnerable to such forces. The existence of charges (a matter of default rather than principle) encourages the demand for ever-increasing returns. At the same time, chief librarians see music as a 'minority interest' which is expendable. At this year's Annual Study Weekend, a chief librarian told us that music library users had higher than average expectations (and by corollary music librarians must experience greater demands and require greater efficiency). His response to this challenge was to scrap the post of Music Librarian and increase charges for services!

The greatest threat to Music Libraries comes from the recent government Green Paper on Public Library finance, and in particular the proposal contained in it to allow authorities to charge for the provision of any services (reference, lending or other) involving non-print materials, or print materials which do not form part of the basic service. In the short term, the Branch is preparing its response to the Green Paper for submission to the Minister. In the longer term, concerted action is needed to ensure growth and development for the next 35 years. I began with the aims of the Branch at its founding. Perhaps I might re-state those aims for the future:

the development of closer links with other bodies involved in the promotion, performance and dissemination of music of all types;

the development of education and training programmes, both to train in special aspects of music librarianship those students (and qualified librarians) wishing to work in music libraries, and to inform those in managerial positions of the value and needs of music libraries;

to undertake such lobbying and publicity as is necessary to promote the cause of music libraries and librarians. Such lobbying will need to be regular, and at all levels, and will benefit from the co-operation proposed above.

These aims are entirely consistent with those set out in 1953. Their efficacy will be judged in 2023.

*Ian Ledsham*

## CORRESPONDENCE

Dear Sir,

On behalf of the Conferences, Courses and Meetings Sub-Committee I would like to express our thanks to David Horn for his chairmanship of the sub-committee over the last five years.

David was the guiding force behind the success of the last five conferences, and his contribution to the sub-committee's work will be sorely missed.

We wish him well in his new venture in Liverpool and hope that it will not be too long before he can once again give more of his invaluable experience to our Association.

Adrian Yardley  
Guildhall School of Music & Drama

[David Horn has been seconded to the University of Liverpool from September 1988 as first Director of the newly-formed Institute of Popular Music - Ed.]

Dear Sir,

Your correspondent, Frank Daniels (*Brio* vol.24 no.2), asks: What do chief librarians and other interviewing officers look for when trying to appoint a music librarian? A partial answer may be deduced from an advertisement that appeared in the local papers here (but not in the professional press):

Cumbernauld and Kilsyth District Council (an equal opportunity employer) Audio & Music Librarian ... musical knowledge, while not essential, would be an advantage.

Robert Stevens  
Cumbernauld

[An error in Mr Daniels' letter in *Brio* 24/2 changed the meaning of part of his argument. The penultimate sentence of the letter should have read 'I could proffer my own opinion on the question just raised, but I am not sure that *Brio* is the proper forum for such speculations'. - Ed.]

Dear Sir,

All but one of us fortunate enough to have been awarded bursaries to attend the IAML(UK) Study Weekend were taking part for the first time. We all came away from Warwick feeling uplifted and recharged in our quests either to enter the profession or to restore our faith in music librarianship.

Members (and guests) of IAML(UK) came from far-flung corners of the UK, and from abroad, to participate in lively discussion on burning issues and to exchange viewpoints with colleagues in a more relaxed fashion at mealtimes. All those of us attending the Study Weekend for the first time were thrilled at our immediate acceptance, and at the accommodating and helpful nature of 'old hands' at these affairs. We were made to feel right at home from the start of the weekend, and for this we are all sincerely grateful.

In conclusion, we first-timers would like to say that in the present climate of apparent 'gloom-and-doom' the IAML(UK) Study Weekend showed us that all is not lost. It is very encouraging to learn that music librarians are putting their heads together in an attempt to expunge the threat we are all apparently facing. Our united thanks go to all our sponsors for giving us the opportunity to participate in such an invigorating weekend.

Ceri Mann  
Enfield Central Library

Dear Sir,

I am currently researching the music of the English composer Edgar Bainton (1880-1956) who was a significant figure in the English musical renaissance during the first half of this century but is now out of fashion. Although he published many songs, part-songs and piano pieces, it is in his large-scale choral, orchestral and chamber works that his true value lies hidden, and I am anxious to locate missing manuscript scores and possible sets of orchestral parts which have become scattered. Dr Bainton and his family emigrated to Australia in 1934, and I suspect many of his manuscript works have found their way over there.

As well as printed vocal scores, I wish to trace missing manuscript scores of the following choral works: *Sunset at sea* (1912), *The vindictive staircase* (1913), *The blessed damozel* (1907), *A song of freedom and joy* (1920). The manuscript of the cello and piano sonata (1924, unpublished) is also missing. This work was recorded by the cellist John Kennedy with the composer at the piano in 1951 on Columbia LOX 811/2. I would like to trace a copy of this recording.

If any libraries can help me with any information whatsoever with regard to this composer, I would be most grateful.

Michael Jones  
14 Park Hill  
Moseley  
Birmingham  
B13 8DT

\* \* \* \* \*

## NEWS AND VIEWS

### New Mexico or a new experience? — The IAML(UK) Exchange Programme

Preliminary soundings at this year's IAML(UK) Annual Study Weekend to gauge interest in exchanges between music librarians in the UK produced an unexpected response: the very first positive enquiry came from a librarian in New Mexico! So, the modest proposals which follow may be but a prelude to more exciting and far-reaching prospects in the future.

Many music librarians work in isolation. Few have the opportunity to work in music libraries of different types, whether public, academic, or orchestral, and that very lack of experience may limit career prospects, not least when in-service training is blighted by lack of funding, few appropriate courses, or that most elusive of commodities, time.

Visits to other libraries may be useful, but the opportunity actually to work in a different library and experience all its special features and idiosyncracies is rare. An exchange would seem the obvious answer, but only the most far-sighted employers will normally countenance that proposition. The prospect of long-term absence immediately provokes a wary response as disruptions and crises are foreseen.

Some compromise must be possible. The following scheme which IAML(UK) is proposing may help us side-step some of the usual, seemingly insurmountable, problems.

The exchange programme is intended for staff at any level from junior to senior. Its first advantage is that there would be no set pattern for any exchange, nor any fixed duration or timing. All these factors would be a matter for negotiation between those

concerned, librarians and their employers. Secondly, while long-distance exchanges would not be ruled out, rather more localized exchanges between neighbouring libraries might offer a less complicated starting point.

Flexibility is the key. An exchange might be for one day per week, or for one week or month at a time. Local conditions and agreements would determine the possibilities. Some authorities and institutions already give formal encouragement to local schemes, and IAML(UK) hopes that existing schemes will flourish. Music librarians in other areas might, however, welcome IAML(UK)'s assistance in organizing contacts and support. Any music librarian who is interested can contact Pam Thompson for assistance in finding a similarly interested party in a suitable location. If the response is sufficient a register could be published in the IAML(UK) *Newsletter*. The long-term objective will, of course, depend on your response. In the meantime, I will attempt to organize a local arrangement for any music library which contacts me.

We may hanker after the New Hebrides or New Mexico, but practicalities may lower our horizons to Newcastle or Newport or just a new part of the county, a different library and a few new faces. Perhaps any new experience could prove worthwhile.

*Pam Thompson can be contacted at the Royal College of Music Library, Prince Consort Road, London SW7 2BS (Tel. 01-589 3643 ext. 20)*

### Revolutions in Sound

An innovative British Library exhibition is being held at the National Sound Archive from Wednesday 18 May to commemorate 100 years of the gramophone. Titled *Revolutions in Sound* it traces the development of the record and gramophone, describes their enormous contribution to contemporary culture and follows technical developments right through to the latest digital audio processes. The exhibition is complemented by a major BBC Radio 4 series and a BBC TV Omnibus Special.

*Revolutions in Sound* is at the National Sound Archive, 29 Exhibition Road, London SW7 2AS and is open to the public free of charge Monday to Friday from 9.30-4.30 (with a late viewing on Thursdays until 8.45) until Spring 1989. As there is only a limited amount of room for visitors, those coming in groups are asked to book in advance by telephoning the Archive on 01-589 6603/4. The nearest underground station to the Archive is South Kensington.

### Circular Libraries

Mrs Margaret Cranmer, Music Librarian of King's College, Cambridge, CB2 1ST (Rowe Music Library), would like to hear from anyone who has information on, or experience of working in or using, libraries of a circular or semicircular design. She can be contacted at the above address, or by telephoning Cambridge (0223) 350411 ext. 252 (mornings only).

\* \* \* \* \*

## ANNUAL STUDY WEEKEND, WARWICK UNIVERSITY 8-11 APRIL, 1988

This year, the Branch offered five bursaries for attendance at the Annual Study Weekend. These were sponsored by the ERMULI Trust, May & May, Cramer's and Blackwell's. Some of the recipients of the bursaries have contributed their impressions of the Weekend.

### Bridge over troubled waters (Saturday morning session)

This session promised to be of signal importance to IAML members, and featured a well-thought-out programme. Although the title of Kate Wood's talk, 'The LA's Current Role in Education and Training', which opened the session, did not refer specifically to music libraries, one might reasonably have expected it to address the Library Association's role in the training of music librarians. Rather, Miss Wood provided a more general insight into the changing pattern of library education and qualifications announced in the LA's Futures Report. Of particular concern was the EC decree that, by 1992, there must be sufficient parity between all qualifications awarded by chartered bodies (including the LA) throughout the EC to enable holders from one member state to practise in any other without taking a further test. This unprecedented external pressure, which is accompanied by a dramatic reduction in music library resources, caused much less concern among qualified IAML(UK) members than might have been expected, however, since the LA will clearly lose a good deal of control over its own Registration requirements as a result. Finally, the speaker referred to the four routes to Associateship of the LA, pointing out that candidates under Route D tended to be much more isolated than those following Routes A and B. It should have been stressed, too, that Route C candidates are at a similar disadvantage, since the otherwise admirable guidelines for writing Professional Development Reports are geared to those candidates who are registered on a supervised post-qualification programme and strongly advised to maintain a professional diary covering the training period.

Next, Barry Smith (Bradford City Libraries) boldly 'faced the music' as he described how his music library service was being run without a specialist music librarian. In 1983, the Government ordered his library authority to cut expenditure by £200,000 over the period 1984-7. Rather than face the doubtful choice of closing branch libraries or cutting his book-fund, Mr Smith opted for reductions in staffing, one facet of which was the re-deployment of both the music librarian and the music stock. As a result, musical users were definitely getting a worse deal: their expectations are higher than those of any other group, and the division of music lending materials (such as scores) and reference materials between the respective sections of the main library was inconvenient; and users suffer from the lack of a staff-member who is able to read music. Mr Smith concluded by reflecting on some of the ways in which recent Government policy (and especially the Green Paper) posed serious threats to music libraries.

Mr Tony Curwen (College of Librarianship, Wales) then gave a humorous and highly informative talk entitled 'Music Librarianship in the Library Schools', which confronted in a positive way all of the issues arising from the Government's cuts. Today, he concluded, library schools were being squeezed for political and economic reasons, and the reduction and re-deployment of staff was threatening many specialisms, especially music librarianship. Furthermore, the increasing organization of specialists already in post into non-specialist teams was also reducing the number of music librarians. After discussing in some depth employment problems and teaching areas concerning music

librarians, Mr Curwen rounded off his talk with a bleak message: specialist music librarians are threatened by increasing generalization; and the music librarian of the future is the music graduate with a general library qualification who, lacking specialist training (in such areas as music bibliography, for example), must rely on on-the-job training for the development of basic skills.

Finally, two unscheduled speakers provided a brief postscript to the morning's session. Mr Jim Wright (University of New Mexico, Albuquerque) emphasised that many of the same disturbing trends which had been described by the previous speaker applied with equal force in the United States; and a student of librarianship at Birmingham Polytechnic, Miss Barbara Padjasek, gave an illuminating personal account of the difficulties which may be encountered by students seeking encouragement and specialist training in music librarianship in some library schools.

*Ian Payne*

### **Stratford counterpoint**

Saturday afternoon was devoted to the 'second theme' of the Study Weekend: Shakespeare and music. In her paper 'Touches of sweet harmony', Anne Harris spoke of the philosophy of music in Elizabethan drama and literature, representing both the macro- and micro-cosmic elements of music. That the contemporary audience was familiar with a range of musical terms and instruments is demonstrated by the frequent references and often subtle puns in the plays, especially in the late comedies. All this was illustrated with frequent quotation from the plays themselves. As to the song-texts in the plays, the speaker suggested that, in the absence of contemporary documentary evidence to the contrary, such lyrics were fitted to popular musical airs of the time, rather than having music specifically composed for them.

The performance of music in Shakespeare's plays formed the subject of Saturday evening's lecture-recital, 'Alarums and excursions'. Guy Woolfenden (Head of Music, Royal Shakespeare Company) outlined the different categories of music required for performances of Shakespeare - music demanded by the text, additional incidental music, on- and off-stage music - and discussed the musical forces and types of instrument demanded by particular settings or designs. Music for the RSC's productions - generally performed live - is composed or arranged for each production. Specific problems were discussed, and many of the solutions were demonstrated 'live' using a variety of instruments ranging from hose-pipe to cowhorn. Sound effects are also the responsibility of the music department at the RSC, and the sound of the 'dunked tam-tam' was vividly described, although there was some disappointment that the 'bowed toaster' could not be demonstrated. The lecture was enlivened with amusing (and apocryphal?) anecdotes of performing music in RSC productions.

*Katharine Hogg*

### **BPI, PRS, IAML, OK?**

Sunday morning's session, entitled 'Relationships between music libraries and the music industries', involving three speakers, provided opportunity for discussion about one of the major issues currently facing music librarians: the new copyright bill. The first speaker, Patrick Isherwood, the representative from the British Phonographic Industry, began by explaining that his association represented 140 record companies, and was originally set up to protect their rights. These rights are becoming more difficult to protect as technology has made home taping and piracy increasingly simple. The industry hoped that the new copyright bill going through Parliament would go far in

alleviating the situation. However, they were disappointed in two major respects: firstly that the blank tape levy had been dropped completely from the bill, and, secondly, they felt provision for CD rental was inadequate. However, Mr Isherwood carried the argument one step further, thereby illuminating another problem: if a levy came into force, home taping would be legalized; the resulting increase in taping could put the record companies in a worse rather than better position.

As far as rental was concerned, ideally the BPI wanted to be in a position whereby they could negotiate whether a CD could be rented out at any time during that disc's 'lifetime'. At the moment there is no legal mechanism to control rental, or repay record companies and copyright owners for repeated rental of one disc. The new bill proposes that people renting discs would have to pay royalties to record companies for the first two years of the disc's life only.

So where do music libraries stand in all this? Mr Isherwood can be quoted as saying:

Traditionally, public libraries have had a very limited lending policy which has not threatened the record industry in any way. Now the indications are that this policy is changing with the arrival of CD. This will have to be looked at very carefully - if, in effect, public libraries are running commercial businesses.<sup>1</sup>

Currently, many music libraries are self-financing. The only way, therefore, to expand their collection is by making a profit on loan charges and ploughing the money back into the collection. Does this make it a commercial organization? Or does it come into such a category only if the money is ploughed back elsewhere?

The composers' and publishers' view of the new copyright bill was subsequently put forward by David Uwemedino of the PRS. They were still strongly in favour of introducing a tape royalty (not levy!) and were very dissatisfied with the fact that the record companies had been awarded the sole rental right. It appeared that the PRS had definitely drawn the short straw as far as the bill was concerned. During the discussion period at the end of the session, Mr Uwemedino also said that if music was played in a library so that borrowers could hear, this constituted a public performance and should therefore be paid for.

Stephen Richards' (Boosey & Hawkes) interesting talk on the role of the music publisher provided a somewhat less fraught centre to the morning, as he managed to steer clear of the copyright bill! Probably the most useful piece of information he imparted was the fact that both the Promotions and Hire Library sections of his organization were only too willing to provide information to libraries and other potential users.

*Gillian Greensmith*

### **References**

1. *Music Week* 22 March 1986

### **A bridge to fah: music education**

The first session of Monday morning was devoted to a presentation on the GCSE music exam by the composer Geoffrey Winters. The 'composer's view' proved to be a refreshing one, far removed from a basic description of the syllabus and its resource requirements, and placed the current examination in its historical context. The three elements of the syllabus - listening, composing, performing - encourage a participatory approach, with a heavy emphasis on the child's abilities in practical music, and, while applauding this for the main part, some slight reservations remain in respect of those pupils who have little instrumental ability, but who demonstrate a love of, and academic knowledge of, music.

Mr Winters voiced the concern that the weighting of marks for the three elements would require pupils to be equally proficient in all areas, with no room for bias towards an activity in which they are particularly talented. As with any examination in the creative arts, there is the clear problem of assessment criteria, especially in composition and performance. Whilst the GCSE examination seems to offer some potential for improvement in music education, it was clear that Mr Winters felt that some modifications would be necessary.

With an air of predictability, perhaps, the concluding Open Forum revolved around discussion of the recent Green Paper on Public Library services and its implications for music libraries. Although a valuable debate ensued, it was generally felt that the issue could have been more usefully discussed at an earlier stage in the weekend, perhaps leaving time for formal proposals to be debated in the closing session.

A provocative view was offered that librarians had no unbiased or watertight arguments against charges, and many avenues to explore for commercial operation. This stimulated much discussion, from which a general opinion emerged that it is not possible to define barriers between basic services and added provision. The music service should be viewed as an integrated and comprehensive unit which, as a whole, is basic to the library.

A major cause for concern was the lack of managerial, financial and political expertise amongst librarians. This led to an informative summary from student members present of the management training available in their respective library schools. The picture that emerged was one of substantial portions of courses being taken up by management tuition - theoretical and practical - leaving the question of whether such training should also be aimed at those already established in the profession, who are now faced with a situation for which they are unprepared and unarmed.

The possibility of commercial competition emerging amongst library services, with users shopping around for the best deal, was also raised. The commercial view of libraries is considered with horror by the majority of the profession, but the study of such possibilities has to be careful and unemotive, and their refutation skilfully and thoroughly argued. There was clearly a need for a unanimous statement to be compiled by the music library profession, a task which was devolved to the Executive Committee, supported by those willing and able to make their opinions known.

*Barbara Padjasek*

\* \* \* \* \*

## REPORT AND INFORMATION SESSION

*Anna Smart*

### Subcommittee Reports

#### Bibliography

It was reported that Chris Banks (British Library) has replaced Nigel Simeone as the second contact person for the programmes project. J. May said that the first meeting about the revision of Smith and Humphries will be held soon; it is thought that it may be a ten year project. He expressed his concern about what may be happening to the archives of various organizations, citing the destruction of the Curwen archive. He thought that someone ought to be making an attempt to draw up a list of what archives are available, and asked for anyone who might be prepared to do some preliminary work on this to contact him.

#### Cataloguing & Classification

Jon Gillaspie summarized the responses received so far to the questionnaire on the cataloguing of sound recordings. They revealed that there is general dissatisfaction with AACR2 Chapter 6. Replies are still welcome.

#### Courses, Conferences & Meetings

Graham Muncy reported on the work of the courses sub-group and the success of the 'Everything you wanted to know ...' course. Future plans include a course on popular music, to be held in the autumn of 1989, and the organizer, Liz Haldon, would be very grateful for any suggestions for that. The computer course will be held on July 4th at Exeter University. Ideas for further meetings are requested. Following on from other discussion during the weekend, G. Muncy emphasized the need for the Branch to consider its involvement in education.

The 1989 International conference will be held at Queen's and St. Hilda's Colleges, Oxford; the Annual Study Weekend at St. Edmund Hall. Ruth Hellen placed on record the committee's thanks to David Horn for all his work as Chairman of the subcommittee.

#### Publications

Karen McAulay requested more contributions to the *Newsletter*.

#### Trade & Copyright

Alan Pope reported the committee's disappointment that the Copyright Bill did not take up points which were made in the White Paper. This included the blank tape levy and the implications for importing music from other countries.

#### Other Topics

**Green Paper** (*Financing our public library service: four subjects for debate: a consultative paper*. HMSO 1988. Cm 324. ISBN 0 10 103242 0)

Malcolm Jones introduced the discussion about the Green Paper. One particular issue is the distinction between a basic service and other services. Some music print materials may not be considered 'basic' e.g. sets of parts and even some single scores. He was also

concerned that if co-operation has to be formalized, quantified and costed, current informal arrangements might be in jeopardy.

This discussion continued at length during the open forum on the Monday. The Executive is to make a submission to the Minister and this is now being drafted.

#### **Arts Council Report**

The Branch report on the availability of printed music is now at the final proof stage.

#### **Song Index**

A questionnaire has been circulated and there is apparent scope for co-operation.

#### **BUCOS 2**

The initial edit was completed by the beginning of February and it is hoped that it will be published in the autumn of 1988. It will be produced as hard copy and on microfiche.

#### **Northern Region**

The new vocal sets catalogue is imminent.

#### **London Music & Audio Librarians**

The group has discussed the Green Paper and will be putting recommendations to the Office of Arts and Libraries.

#### **Action Pack**

This was circulated to the regional representatives at the beginning of the year. It is hoped that it will be possible to produce a new, informal directory of music librarians and those responsible for music.

Liz Hart reported that the situation at the Royal Academy of Music had been resolved successfully; the music librarian in Haringey will not be replaced. The other general points that have arisen show that restructuring removes the music librarian's post without actually saying so; the music library is now suffering equally with other parts of the service. There is also a concern that team librarianship is a threat to the subject approach and leads to a dilution in the role of the music librarian.

In discussion it was suggested that the Branch should consider ways in which it can put across the message of what music libraries can offer, and their value to society. Ian Ledsham pointed out that 1988 marks the 35th anniversary of the Branch and that this would be a good opportunity to 'wave the flag'. He agreed to act as a clearing-house for any material which might be suitable for publicizing music libraries.

#### **Amateur Music Association**

Helen Adams spoke about the new directory of music centres, published by the AMA.

#### **ERMULI Trust**

Thanks were expressed to Linda Barlow for acting temporarily as Secretary to the Trust. The new secretary is Richard Chesser (British Library, Music Library). John May reported that the trust is now in a position to consider applications for grants.

\* \* \* \* \*

## **LUCE - WHEREFORE MUSIC LIBRARIES?**

*Roger Taylor*

Some might wish that Richard Luce be a huge, lumbering inflatable, deflatable simply by a moderately well-aimed pin. Put another way, that his policies could be instantly discardable - Luce-leaf! Reading his Green Paper<sup>1</sup>, it would appear at first as though parts were included simply as loss-leaders. After the fashion of the time-honoured management technique, ask for twice what one wants so as to obtain one's requirement in full. Those clauses encouraging the greater generation of income fit snugly into current Conservative philosophy. But the idea of a premium book-subscription service for newly-published material, or the privatization of branch libraries - are these really to be taken seriously? Would *you* buy a branch library?

Yet present Parliamentary practice apparently affords a Government majority - be it of the Right or Left - the power to enact the most patent absurdity. And for the present Government, even a substantial back-bench revolt will not significantly impair a comfortable majority. The Green Paper, another symptom of 'grass roots politics' supposedly giving the community more control over its local government services, must therefore be taken seriously, no matter how Monster-Raving-Loony some of it may appear. And what is more, time is on the Government's side: that is to say, new measures will be enshrined in law for such a time before any *possible* general election defeat that they will be next to impossible to repeal in part, let alone in full.

It is not necessary here to launch an intellectual Exocet at the Green Paper. Already, and for once worth reading, the *Library Association Record* has published an initial and convincing damnation of the offending object<sup>2</sup>. Wherefore the humble Music Library in this Brave New World? 'Humble' connotes little false modesty insofar as few in our specialization enjoy a status beyond the junior- or middle-management levels. We often seem to enjoy a degree of professional autonomy quite out of proportion with the level of investment. True, many chief librarians are happy to regard 'their' music libraries as centres of excellence, a jewel in the crown, to bask in the reflected limelight of public approbation. Yet few are able or prepared to commit funds adequate for stock budgets or accommodation, staff levels, or even financing sufficient to avoid constraints on inter-lending availability: resources sufficient to realize the full potential of a specialization devoted after all to just one percent of the Dewey classification. For them, certain aspects of the Green Paper will seem designer-made for the minority service patronized by a vociferous and articulate clientele. For those, both appointed and elected, not especially sympathetic to the music cause, our services have sometimes proved annoyingly resistant to extinction.

Our cause is frankly not helped with advice such as that offered in 1987 by the Chorus Master of the London Choral Society, Ronald Corp, in *The choral singer's companion*:

An obvious and cheap method of obtaining music is through the public library system, although you will generally only be able to borrow material of a more popular nature. Your library is more likely to have multiple copies of Joseph Haydn's *Creation* than of Michael Haydn's *Requiem*; more likely to have Mozart's *'Coronation' Mass* than his *'Credo' Mass*; and very unlikely to have multiple copies of a new and expensive edition of a work that exists in an older but perfectly workable edition published many years ago.<sup>3</sup>

It is obvious that we, perhaps more than most, need to cultivate our public. For us, outreach - that fashionable concept beloved of managerial whizz-kids - is especially

valid. As pedlars of sheet music, we ourselves are only too aware that it is for a performer to realize an art-form, be it a brilliant solo rendition of a Bach violin partita, or a school hall attempt at a Brandenburg concerto, a pantomime performance of a music-hall song, or a massed-voice *Messiah*. No opportunity should be ignored to hammer home what is to us all too obvious, that without us the performer might neither afford to procure his music by purchase or hire, nor gain access to what is often a very limited physical resource. It is in fact gratifying that many of our regular users, particularly in the provinces of educational and community amateur music-making, are in no doubt of our importance. We are as important to them as they are to us. Whenever a music library service is threatened, an orchestration of protest is required. It is essential therefore that the music librarian's voice be heard wherever forums exist which influence music-making in the community. It is up to us to make our presence felt, our opinions heard, our value recognized, in whatever organizations exist in our communities, as well as within our own library systems.

Some time ago, a debate raged about the role of the Regional Arts Associations, their assumption of financial subsidies vested previously with grants made by the National Federation of Music Societies. There were fears that the RAAs favoured professional music-making and that amateur societies would suffer accordingly. At the same time, amateur abilities are improving to an extent that blurs the differential with the professional. Amateur orchestras nowadays tackle Bruckner or Mahler, unthinkable 20 years ago, and choral directors are constantly seeking out new repertoire. Libraries *have* responded to these new demands, which gives Ronald Corp's criticisms the bitter taste of disappointment. Our new union catalogues reveal the wealth of material held throughout this country. We should be trumpeting our successes rather than meekly accepting such ill-informed, out-of-date criticisms.

That Ronald Corp is already in the minority is revealed in the fact that many of our issue figures for music loans are up appreciably, while statistics for general fiction and non-fiction loans suggest a declining issue. Book selection meetings see a depressing round of uninspiring titles - the umpteenth book on Chinese cookery ('1001 uses for your wok') or yet another biography of Robert Maxwell. And the decline of fiction writing is a matter of general literary concern. Demands on music collections, however, are increasing - for new repertoire, revised and improved editions, music newly out of copyright (witness Ravel only this year, or Elgar and Holst a few years ago), and even additional copies of basic repertoire: what library never exhausts its stock of Christmas carols for instance? We ought unashamedly to be seeking larger slices of the corporate cake - we may be but one percent of the Dewey sequence, but our importance both to users and within our library system is immeasurably greater.

And now more than ever is the time to press our case. Government plans are fuelling discussions on the future of the library in society: witness recent correspondence on the future of the library in society between the popularist - Roy Smith (Sutton) - and the culturalist - Paul Taylor (Enfield) - on 'Leisure and Libraries'.<sup>4</sup> There is a danger that music libraries will become nothing more than self-financing sound recording services - an audio equivalent of the high-street video store, where cultural and artistic pretensions take a decided back seat.

There is an opportunity, on the other hand, for music libraries to become much more a focus of new culturally-oriented library services, the proof needed by our library chiefs that their library systems are not just the equivalents of the sit-com and soap opera in printed image just waiting to be privatized, which seems to underpin certain Lucian criticisms. Even if the Green Paper becomes no more than a legislative Brabazon, it may persuade the library profession to fly into new altitudes of discussion and thereby view a

wider expanse of its territory. And you down there at the grass roots worrying about the Green Paper, remember that the finest aid for plant growth emerges as the apparently unedifying waste product of a cow. For once, the rural music librarian may be best placed to appreciate the true worth of 'grass roots politics'.

#### References

1. *Financing our public library services: four subjects for debate*. Cm 324. HMSO, 1988.
2. *Library Association Record*, 90(3), 15 March 1988, pp123-4.
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## 'TOUCHES OF SWEET HARMONY': SHAKESPEARE'S MUSIC

Anne P. Harris

This is the text of a paper given at the IAML(UK) Annual Study Weekend, Warwick University, 8-11 April, 1988. All quotations from the works of Shakespeare are taken from the Alexander edition (Collins, 1951).

If music and sweet poetry agree,  
As they must needs (the sister and the brother),  
Then must the love be great 'twixt thee and me,  
Because thou lov'st the one, and I the other.  
Dowland to thee is dear, whose heavenly touch  
Upon the lute doth ravish human sense;  
Spenser to me, whose deep conceit is such  
As passing all conceit, needs no defence.  
Thou lov'st to hear the sweet melodious sound  
That Phoebus' lute (the queen of music) makes;  
And I in deep delight am chiefly drowned  
Whenas himself to singing he betakes,  
One god is god of both (as poets feign)  
One knight loves both, and both in thee remain.

Thus Richard Barnefield in his *Poems in Divers Humours*, published in 1598, brings together in exquisitely modulated phrases the whole idea of the enriching mutuality of words and music which is the ambience in which Shakespeare was writing. In his *Plaine and Easy introduction to Practicall Musick*, of 1597, Morley advises his students to

dispose your music according to the nature of the words which you are therein to express, as whatsoever matter it be which you have in hand, such a kind of music must you frame to it ... when any of your words shall express complaint, dolor, repentance, tears, sighs and suchlike, let your harmony be sad and doleful.

In Shakespeare's early plays, especially, his debt to the rich wealth of music available to him is only too clear. As musicians like Dowland explore dramatically the tensions between words and music, so Shakespeare explores and exploits the dramatic potentialities of songs of all kinds: part-songs, consort songs, madrigal, ayre, masque song, ballad and dance.

An important aspect of the Elizabethan's experience is the ease and readiness with which the average educated person, engaging in discourse, might refer to the philosophy of music. The connexion between the macrocosm of the music of the spheres and the microcosm of human affairs was a commonplace of Elizabethan rhetoric readily referred to by religious and secular writers, both in tracts and plays. The division of music by Medieval theorists into *musica mundana* (the music of the spheres), *musica humana* (the well-ordered harmonious commonwealth) and *musica instrumentalis* (vocal and instrumental music performed by men) was still very much alive during Shakespeare's formative years and his Elizabethan writing period. Although the frequency with which such ideas were referred to declined after 1600, Shakespeare, throughout his writing career could, and did, refer to the music of the spheres with serious intent. This is clear enough if we contemplate the observations of Ulysses in *Troilus and Cressida*:

... O when degree is shak'd,  
Which is the ladder of all high designs,  
The enterprise is sick ...  
Take but degree away, untune that string,  
And hark what discord follows ...

(Troilus &amp; C. I.iii.101ff.)

Pericles does not listen merely to a pretty conceit when he exclaims:

The music of the spheres! List, my Marina. (Pericles V.i.230)

He listens to actual music which is the outward expression of his conscience or his intuition. Spectators of early 17th-century theatre accepted readily enough the introduction of supernatural music as part of the Elizabethan world picture, not simply as an archaic device.

Such interventions of miraculous music, harbingers of good and evil to come, were to be read of in the history books of Shakespeare's contemporaries. Plutarch's *Lives*, translated by North, refers to the fall of Antony thus:

his followers heard a marvellous sweet harmony of sundry sorts of instruments ... as they use in Bacchus' feasts ... Now such as in reason sought the depth of the interpretation of this wonder, thought that it was the God unto whom Antonious bore singular devotion ... that did forsake them.

Shakespeare seizes on this potentially dramatic moment to heighten with extreme simplicity the tragic downfall of his Antony. In Act IV Sc. iii the soldiers hear strange music emanating from an invisible source - actually produced by oboes under the stage, which is the precise original direction.

1st Soldier. What should this mean?

2nd Soldier. It is the god Hercules, whom Antony lov'd  
Now leaves him ...

(Antony &amp; C. IV.iii.15-17)

Suddenly the play, at the exact moment when it is necessary, acquires a dimension which not only underlines Antony's fall but, by analogy, elevates him to that god-like status which has been his image at the height of his powers. It also allows us to look forward to the restoration of that image in Cleopatra's highly emotive eulogy of him after his death.

His face was as the Heavens and therein stuck  
A sun and moon which kept their course, and lighted  
This little O, the earth ...  
His legs bestrid the ocean, his rear'd arm  
Created the world: his voice was propertied  
As all the tunéd spheres, and that to friends.

(V.ii.78-84)

Such acceptance that the audience will be as familiar with the implications as he is himself, is the foundation of the last plays: *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest*, which I will consider later on.

Another belief which is as frequent in political and philosophical treatises as in lyrical and dramatic writing is the view that music influences the disposition of man. Machiavelli in *The Art of War* advanced the maxim:

As he that daunceth procedeth with the time of the music ... even so an army obeying  
and moving itself to the same sound dooeth not disorder ...

A well-ordered battle is a 'symphony of war' where courage is engendered and induced. So order is imposed on what is potentially a disorderly action:

just as certain foods delight the palate, so in music diverse consorts stir up in the heart  
diverse sorts of joy, sadness or pain ... (Th. Wright *The Passions of the Mind* 1604)

If we look at *The Merchant of Venice* we find in Lorenzo's speech in Act V Sc. i exactly these sentiments being expressed:

For do but note a wild and wanton herd,  
Or race of youthful and unhandled colts ...  
If they but hear perchance a trumpet sound,

Or any air of music touch their ears,  
 You shall perceive them make a mutual stand ...  
 The man that hath no music in himself,  
 Nor is not mov'd with concord of sweet sounds,  
 Is fit for treasons, strategems and spoils,  
 The motions of his spirits are as dull as night,  
 And his affections dark as Erebus.  
 Let no such man be trusted ...

(Merchant V.i.71ff.)

If religious music could turn the mind to God, martial music to battle, surely, then, lascivious music would degrade those easily tempted. Many of the injunctions against the public playhouses, taverns and brothels voiced by preachers mention lewd music as one of the means whereby youth may be corrupted:

That music of itself is lawful, useful and commendable, no man, no Christian dares deny ... But that lascivious, amorous, effeminate, voluptuous music which I only here encounter [in the theatre], should be either expedient or lawful unto Christians, there is none so audacious as to justify it ...

(W. Prynne, *Histriomastix* 1633)

Certainly in *Troilus and Cressida* there is use of this power when a song of lewd, sexual punning is given to Pandarus who sings at the entreaty of Paris and Helen. It is, of course, unseemly in every way, first because Pandarus is an old man and secondly because he sings in public, and such a song as 'Love, Love, nothing but Love' underscores the complete degeneracy of the Trojan court under the illicit lovers.

We can see how Shakespeare, developing his skills as playwright, uses music more and more. *Romeo and Juliet*, the earliest tragedy, which is so different from the great Jacobean tragedies, is a play where music governs much of the mood. The lovers share an aubade, the prologue is a sonnet, and music and dancing bring Romeo and Juliet together. Just as the dance of the planets to the music of the spheres reassured the Elizabethans that the world was ordered, so in the dance the lovers find their order. Before meeting Juliet, Romeo has 'a soul of lead' which 'stakes him to the ground'. When Juliet has taken the Friar's cataleptic drug, the joyous music Paris brings to awaken his bride turns to 'melancholy bells and sullen dirges'. This whole scene is most poignantly concluded by the musicians and Peter who are left with music to give the comment which no words can express. In asking for 'Hearts Ease' Peter asks for more than just the song of that name. The musicians bear such robust names as Simon Catling, Hugh Rebec and William Soundpost, a delicate joke which would not be lost on the contemporary audience.

Music soothes, orders, but music can disturb. In *Richard II* when the deposed King is in Pomfret Castle, music becomes an absorbing image:

... Music do I hear?  
 Ha, Ha, keep time: how sour sweet music is,  
 When time is broke and no proportion kept!  
 So is it in the music of men's lives.  
 And here have I the daintiness of ear  
 To check time broke in a disorder'd string;  
 But for the concord of my state and time  
 Had not an ear to hear my true time broke ...  
 This music mads me. Let it sound no more;  
 For though it hath holp madmen to their wits,  
 In me it seems it will make wise men mad.  
 Yet blessing on his heart that gives it me!  
 For 'tis a sign of love; and love to Richard  
 Is a strange brooch in this all-hating world.

(Richard II V.v.41ff)

Richard can see, even in his moment of despair, that music can equal love and certainly compassion.

'Music hath such charm to make bad good' is true for Mariana in her moated grange, but not for Ophelia. Her madness finds expression in the simple, salacious popular songs which give her the means to verbalize the feelings and emotions which in her sanity she has had to keep under control. In *King Lear* the 'sweet and bitter fool' and his songs are a frail bulwark against total dereliction, and if his taunts prompt Lear to self-knowledge that leads to madness, his plight awakens in the King the first signs of basic human awareness and compassion. When the Fool goes from the play, Lear's madness deepens. His other fool, Cordelia, is there when the Doctor orders music to call him back to the world cleansed of his madness. To which character does he refer when he says 'and my poor fool is hanged'? But one thing is certain, for Lear, music 'hath holp madmen to their wits'.

It is, however, in the comedies of the 1590s where Shakespeare so gloriously exploits the subtleties of music, seemingly fully confident in his audience's perception. And of all the comedies, *Twelfth Night*, written about 1599, possibly in the same year as *Hamlet*, is a rich mine for exploring just how far music can go. *Twelfth Night* begins and ends with music. The very first sounds are instrumental, not verbal. The musicians play that 'lascivious, amorous, effeminate, voluptuous music'; the audience, probably stilled by the unusual opening, are prepared for the entry of the great man into his house, attended by his servants. The verbal music opens:

If music be the food of love, play on,  
 Give me excess of it, that, surfeiting,  
 The appetite may sicken and so die.  
 That strain again! It had a dying fall;  
 O, it came o'er mine ears like the sweet sound  
 That breathes upon a bank of violets;  
 Stealing and giving odour! Enough, no more.

(Twelfth Night I.i.1-7)

The conditional mood, so much the mood of the whole play, takes account of the Renaissance debate concerning the nature of music. Orsino is speculating on the capacity of *musica instrumentalis* to stir the human spirit. With the musicians playing, Orsino's whole speech is a verbal accompaniment to the melody, and the melodic pull on the words continues even when the music has been stilled.

It is helpful and appropriate, I think, to look at such a scene as Act II Sc. iv, the longest of the scenes in Orsino's house, in its contemporary setting. We do not know precisely who the instrumentalists were. In the public playhouse they may have been the City Waits, who are on record as being reprimanded for 'moonlighting' at the Globe to the detriment of their official duties. A performance at Court would have been served well enough by the royal musicians. In his book *Shakespeare's Theatre*, Peter Thomson cites the most likely group of musicians as being the broken consort of lute, pandora and cithern, treble and bass viols and flute.<sup>1</sup> The solo voice could hold its own quite comfortably against this if the musicians were in the tiring-house, or, here probably, from the gallery above the stage. Thus the stage grouping defines itself - musicians above, courtiers formally below, Orsino and Viola centre and Feste in the prime position downstage, giving the song to the audience and to Orsino at the same time. Just as in Act I Sc. i, the scene opens with a speech which is a descant to 'the old and antique song' being played by the consort. For nearly thirty lines up to Feste's entrance, the music continues. It is followed by the song itself: 'Come away, come away death' where the wise fool, Robert Armin, not Kempe the clown, gives the comment by placing the passion of the moment within the context of mortality. It is the function of the philosophic fool to observe and

expose the folly of the wise. Feste's song at the end of the play reminds us also of mutability and mortality, so the apparent restoration of orderliness and the seemingly 'happy' marriages are put into some kind of perspective. The words of 'When that I was and a little tiny boy' are at odds with the folk music rhythms, so perhaps the conditional mood of the play indicates that words are sometimes inadequate, so the writer reaches out towards music to express the inexpressible.

And it is here that we can look to that extraordinarily beautiful 'miracle' play of Shakespeare's later years, *Pericles, Prince of Tyre*, where music is used prominently and extensively to mark the intervention of powers greater than man. It also reminds us of the awareness of the audience of music's divine as well as profane function. In Shakespeare's last plays the whole idea of music as affective of mood and as corollary to words and actions is brought to a skilful consummation. Here dance, and in *The Tempest*, masque, figure largely. They are intrinsic to the mode of the plays and are used to convey much of their meanings. The mystical concept of the whole universe as a dance gives the pattern for the highest form of human dancing: as the dancing of the spheres or the seas to the moon, express the perfection of regular movement, so the dancing of men and women can express or inculcate design and control.<sup>2</sup>

In the first act of *Pericles* the eponymous hero apostrophizes the daughter of Antiochus for her incestuous relationship in a manner which distinguishes sharply between heavenly music, symbolized by the viol, and the dance of hell:

You are a fair viol and your sense the strings,  
Who, finger'd to make man his lawful music,  
Would draw heaven down, and all the gods, to hearken:  
But, being play'd upon before your time,  
Hell only dances at so harsh a chime.

(Pericles I.i.81-85)

In the second act, *Pericles'* mastery of music is praised by Thaisa's father as 'sweet' and 'full of pleasing harmony'. The wooer is declared 'music's master' and he is 'the best' when all the knights dance formally for their wooing of Thaisa. Dance has taken the place of armed combat in the court of King Simonides. But it is in the third act, when Thaisa is brought back to life by Cerimon, that that ancestor of Prospero performs his white magic with the aid of divinely-inspired music:

The rough and woeful music that we have,  
Cause it to sound, beseech you.  
The viol once more. How: thou stirr'st, thou block!  
The music there! I pray you give her air.  
Gentlemen,  
This queen will live ...

(III.ii.93-97)

and this, of course, looks forward to that other wife, Hermione in *The Winter's Tale*, who is called by music from beyond death.

Marina, the daughter of *Pericles* and Thaisa, is an accomplished musician too. She is sent for to try and arouse *Pericles* from his torpor; both are unaware that they are father and daughter, and she sings so powerfully that she 'makes the night bird mute'. There is only one song in *Pericles*, and for that no known text survives. But the *fact* of Marina's singing is more important at this moment than what she actually sings. Music begins the cure and reaches to the disordered King where no words can penetrate. I think it may be that music is seen here to have a power which transcends words and speaks with its inner voice.

Certainly the magical power of music without words is repeated in *Cymbeline* when, at the seeming death of Imogen, as Fidele, Belarius hears his 'ingenious instrument' sounding which, 'since death of my dearest wife/It did not sound before'. This is followed by

probably the best known of songs, not sung but spoken by Guiderius and Arviragus over the dead Fidele: 'Fear no more the heat of the sun'. I think that the depth of grief is felt most delicately here by the *lack* of music. It is as though music is forbidden to the brothers since it should bring peace and harmony.

In *The Winter's Tale* there is no music, either, in the first part of the play - quite significantly so, since Sicilia has been destroyed from within by Leontes' corrosive jealousy. When the action moves to Bohemia, where Perdita has been miraculously preserved from death, suddenly music of all kinds positively bursts on the ears. Autolycus is the embodiment of Spring, new life, raw sensuality, and he brings Spring with him:

When daffodils begin to peer,  
With heigh! the doxy over the dale,  
Why, then comes in the sweet o' the year,  
And the red blood reigns in the winter's pale.

(Winter's Tale IV.iii)

The sheepshearing feast is full of dance and song, a celebration of Whitsun pastoral, and that warmth and energy is transported back over the sea to Sicilia, where Leontes' 16-year penance of frozen sterility is melted. The 'dead' Hermione is awakened to new life by music. 'Music awake her. Strike. 'Tis time, descend, be stone no more' and the magic of this scene is upheld and heightened by music which is the only thing which can bridge that moment when Hermione is called from beyond death to warm, breathing life.

When we reach *The Tempest* and *Henry VIII* we can see the full flowering of music, masque, dance and dumb-show, all working together to produce a unique texture. *Henry VIII* has two complementary masque scenes. The first takes place in Wolsey's house when the masquers, including the King, arrive to the accompaniment of fireworks and 'invade' the revels. The King, who by the rules of courtly masque, should restore order, is actually the bringer of disorder - a nicely ironic reversal which would not be lost on the contemporary audience - Henry comes to meet Ann Bullen and in his disguise draws her into the dance which constitutes an open declaration of his intentions.

As a corollary to this, Act IV Sc. ii contains a symbolic dance which expresses promise and shows the deserted and dying Katherine her blessed future with no need for words. White-robed spirits engage her in a formally patterned dance, doing her reverence and holding a garland over her head; she knows that she is invited to a banquet in heaven, just as Henry and Ann are at the earthly, sensual feast, but eternal happiness awaits Katherine. Her vision is, in a sense, a dumb show but much more subtle in mode. Music and dance can adumbrate meaning through movement alone, just as poetry can suggest more than prose can state.

There is so much to say of *The Tempest* that it is a study in itself, but a brief look at the songs of Ariel will perhaps serve as conclusion. Ariel's songs open up long perspectives for us and for the characters: 'Come unto these yellow sands' is a burden song; it is also a bidding song, a bidding to the dance. It may be thought of as calling more than just Ferdinand to dance, it calls the spirits who dance to still the tempest - but it calls Ferdinand beyond that and leads him to Miranda: 'Come unto these yellow sands / And there take hands'.

'Full fathom five' also speaks symbolically. To Ferdinand it tells him of his, as he believes, drowned father. To Alonso, not drowned but believing Ferdinand to be so, it is a reproof:

Methought the billows spoke, and told me of it;  
The winds did sing it to me; and the thunder,  
That deep and dreadful organ-pipe, pronounc'd  
The name of Prosper; it did bass my trespass.  
Therefore my son i' th' ooze is bedded ...

(Tempest III.iii.96ff)

Sphere music is not called for in *The Tempest* but *musica mundana* is pervasive. The play's symbolism is grounded in music, which in turn provides the very dimension in which the play exists. The discord of man with himself and man with his fellows is resolved into concord. Prospero's two psyches, Caliban the beast and Ariel the spirit, are resolved when he banishes Caliban and releases Ariel. His symbolic gestures of renunciation, where he exchanges revenge for forgiveness and magic powers for the ordinary human condition, show that he accepts man's proper place in the ordered universe, the great chain of being.

Shakespeare's last plays ask questions about human life and love, and the answers are intimated rather than formulated, and so music is the fit metaphor for such searching. Music, song and dance carry significances, not obscured in theory but released through dramatic enactment. It makes possible the communication of insights which find expression in the most beautiful speech given to that beast in man, Caliban:

... The isle is full of noises,  
 Sounds, and sweet airs, that give delight, and hurt not.  
 Sometimes a thousand twangling instruments  
 Will hum about mine ears; and sometimes voices,  
 That, if I then had wak'd after long sleep,  
 Will make me sleep again; and then, in dreaming,  
 The clouds methought would open and show riches  
 Ready to drop upon me, that, when I wak'd,  
 I cried to dream again ...

(III.ii.129-138)

#### References

1. Thomson, Peter. *Shakespeare's Theatre*. London: Routledge, 1983.
2. *Orchestra* by Sir John Davies, published in 1596, also expresses this view:

And thou, sweet music, dancing's only life,  
 The ear's sole happiness, the air's best speech,  
 Lodestone of fellowship, charming rod of strife,  
 The soft mind's paradise, the sick mind's leech,  
 With thine own tongue thou trees and stones canst teach,  
 That when the air doth dance her finest measure,  
 Then art thou born, the god's and men's sweet pleasure.

The whole poem will repay reading for its own sake as well as for the Renaissance views expressed within it.

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## INDEXING AND RETRIEVING CHAMBER MUSIC

Paul Holden

The Guildhall School of Music and Drama library designed and installed a computerized catalogue in 1985. It is built around the information retrieval software BRS SEARCH and features both user-friendly public access terminals, and a powerful and very flexible command driven expert mode of search for use by library staff.

As a library in a music conservatoire, there is a constant demand for repertoire for chamber groups of widely differing composition. Our approach to satisfying this requirement has been two-fold. The library uses the McCollin music classification (with modifications). The schedules are somewhat idiosyncratic in the chamber music area. Standard ensembles are precisely defined, but other groups of instruments are catered for by a rather bewildering mixture of the precise and the vague. Generally, the larger the ensemble the less specific is the class number.

The facility of full text retrieval and the use of Boolean logic operators in our on-line catalogue has enabled us to satisfy accurately a far greater number of requests. Requests for music for ensembles such as 'any quintets or sextets including a flute and either a clarinet or oboe' are feasible. Also the majority of precise definitions of instrumental groupings can be coped with. For these types of query it is, of course, essential that the instruments are named in the catalogue entry in standardized nomenclature in a non-ambiguous context. A number of our catalogue entries which were created before the data was transferred to our stand-alone system unfortunately do not meet these criteria. A foreign language title-page transcription which named all instruments was, with some justification, considered adequate for a trained musician. In many cases the uniform title would not give any greater help, particularly if the ensemble was larger than a quintet. There was also a problem with the vaguer type of request, which is all too common in a music conservatoire, eg:

Can you give me a listing of all the music in the library for flute, up to two other woodwind (but not an oboe), strings and keyboard. I haven't got a viola player.

To solve all these problems we have now created an indexing system which, when combined with the appropriate facilities on our retrieval software, enables us to search for virtually all instrumental combinations, whether precise or vague. This can usually be achieved with a single search statement. The indexing rules are simple and unambiguous, and the additional time taken in indexing an item represents a small fraction of the total time taken to catalogue a piece of chamber music.

The indexing is performed as a four-level hierarchy, thus:

### 1. Instrument

Each instrument is named in natural language with a digit added to indicate the number in the ensemble. Thus 'flute2' indicates two flutes. No distinction is made between different members of the same instrumental family. The absence of a digit on the name of an instrument indicates that only one is present.

### 2. Instrumental group

Each group of instruments is named with a digit added to indicate the number of instruments in the group. For our purposes we have defined the following groups:

woodwind (excludes French horn)	plucked	electronic
brass	keyboard	
string (implies bowed)	percussion	

It is important that the groups are mutually exclusive.

### 3. Number of groups

This is indicated by the term 'mixed' with a digit added to indicate the number of groups. The absence of the term denotes an ensemble consisting of a single group of instruments.

### 4. Ensemble size

This is indicated in Arabic numerals.

Thus, a sextet for flute, oboe, 2 violins, cello and piano would be indexed as: 'flute oboe violin2 cello piano woodwind2 string3 keyboard mixed3 6'

The relevant retrieval facilities with which the indexing is combined are as follows:

#### 1. Right-hand truncation

The symbols ? and \$ are used. ? indicates any character; \$ indicates any number of characters (including none). Thus, in our context 'flute?' indicates the presence of two to nine flutes; 'flute\$' indicates one or more flutes.

#### 2. Boolean operators

We use the operators 'and', 'or', 'xor', 'not'. Thus: flute AND oboe means that both must be present; flute OR oboe means that either or both must be present; flute XOR oboe means that one but not both must be present; NOT oboe means that there must be no oboe.

A few words of explanation about the use of these operators may help any readers unfamiliar with computerized retrieval. When more than one operator is used in a search statement, they operate according to the following sequence:

and,not  
xor  
or

Where two operators are the same, or have equal priority, that entered first will process first. Thus 'flute or clarinet and piano' would find works containing:

- a) clarinet and piano
- b) flute
- c) all three

since AND processes before OR. Parentheses are used to aid clarity and to override the normal operating sequence. Terms within parentheses are always processed first. In the example above, the addition of parentheses will modify the search. Thus '(flute or clarinet) and piano' would find works containing:

- a) flute and piano
- b) clarinet and piano
- c) all three

Parentheses can be nested within parentheses, the innermost term always processing first. Thus '((flute xor oboe) and (clarinet xor violin)) and piano' would find works containing:

- a) flute, clarinet and piano
- b) flute, violin and piano
- c) oboe, clarinet and piano
- d) oboe, violin and piano

### 3. Ability to search a number as a value

(NB. In all examples throughout the text » and « have been used to represent the standard mathematical symbols 'greater than' and 'less than' which were not available on the typesetter; similarly £ has been used for the symbol 'at'.)

The natural language term for the ensemble size is limited in its use and unwieldy in many applications. Thus 'quintet or sextet' is reasonably concise, but a search for a group of seven to 12 instruments would require a rather lengthy search statement. In our system, if the field containing the indexed terms has the field name IN, then £IN retrieves all records with a number corresponding to the mathematical definition following £IN. Thus, £IN=4 retrieves all records with '4' in the index field; £IN»2 retrieves all records with a number greater than 2; £IN«9»3 retrieves all records with a number between 4 and 8 inclusive. «, » and = can also be combined. Thus £IN»=3 retrieves 3 or greater.

It will be noted that the only stand-alone number in our indexed terms is ensemble size (digits combined with other characters are ignored). The use of this function, therefore, allows total flexibility in specifying the size of the ensemble.

One or two other points should perhaps be noted before giving a few examples. For Baroque ensembles employing continuo we treat the continuo as a single instrument (of that name) in the group 'keyboard'. So, a pianist seeking non-Baroque music would use the term 'piano'; for Baroque music with continuo he or she would use 'continuo'. 'Piano or continuo' would locate music of any period with keyboard accompaniment. This last result could also be obtained by skipping the instrument level in the hierarchy and inserting 'keyboard'; in which case music for all other keyboard instruments would also be recovered.

At the second and third levels, sufficient terms are entered to represent the possible combinations of instruments. A chamber work described as being for flute(violin), clarinet(viola), bassoon and piano would generate the following index terms:

flute violin clarinet viola bassoon piano  
woodwind3 keyboard mixed2  
woodwind2 string mixed3  
woodwind string2  
4

The purpose of the third level index term is to simplify the search statement. For example, a reader may require chamber works for septet employing a flute, but consisting only of woodwind and strings. The search statement is:

flute and string\$ and mixed2 and 7

'Mixed2' restricts the ensemble to two groups at level two, one of which is defined (string\$) and the other can only be woodwind. Without the 'mixed' level an unwieldy search would be required:

flute and string\$ not (brass or plucked or keyboard or percussion or electronic) and 7

A search for septets consisting of any two unnamed groupings would be even more unwieldy: 21 possible pairs would require listing. The use of the 'mixed' term reduces the search statement to:

mixed2 and 7

The indexing method may best be understood by giving a few examples. In our system the Boolean operator AND is the default operator between two search terms.

1. Quintets for flute, strings and piano:  
flute piano string\$ mixed3 5
2. Sextets for three woodwind, two strings and piano, including a flute:  
flute piano woodwind3 string2 6
3. Ensembles of three to eight instruments including one oboe and one or more violins:  
oboe violin\$ fIN«9»2
4. Ensembles of three to eight instruments, including one oboe and two or more violins:  
oboe violin? fIN«9»2
5. Septets containing a flute or oboe, and four strings, but not a viola:  
(flute xor oboe) string4 not viola 7
6. Septets containing flute or oboe, or both, and four strings, but not a viola:  
(flute or oboe) string4 not viola 7
7. Trio-sonatas for flutes or violins, or flute and violin, and continuo:  
(flute\$ or violin\$) continuo 3
8. Trio-sonatas for two flutes or two violins, but not mixed, and continuo:  
(flute2 xor violin2) continuo 3
9. Septets for woodwind and strings with one or more oboes, but no double bass. If more than one oboe present, three violins to be deployed:  
((oboe string\$) xor (oboe? violin3)) mixed2 not double bass 7
10. Any ensemble using a string quartet but no percussion:  
violin2 viola cello string4 not percussion
11. Any ensemble using a string quartet as minimum strings present:  
violin? viola\$ cello\$
12. Any ensemble of less than 13 instruments containing woodwind, brass and string. Maximum of three brass and no tuba. Must have at least one violin, but not more than four:  
(violin xor violin2 xor violin3 xor violin4) woodwind (brass xor brass2 xor brass3) mixed3 fIN«13 not tuba

The indexing will cover most, but not all, eventualities. A request, however unlikely, for an ensemble containing pairs of unspecified instruments would cause a few headaches, and an extremely long search statement. Another problem is the indexing of a work with optional instrumentation. To avoid the possibility of confusing search results we index such works twice: the basic instrumentation going into the main index field, and the enlarged ensemble into a supplementary field. If it is considered that a request might be aided by works with optional instrumentation, a second search is made.

Needless to say, the construction of music index search statements does require some expertise, and the facility is not available on the public access terminals.

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## A SUGGESTED LIST OF THEMATIC CATALOGUES AND THEIR RECOMMENDED ABBREVIATIONS

### *Cataloguing and Classification Subcommittee*

Since 1981 the Cataloguing and Classification Subcommittee has been working, sporadically and with long intermissions, on a list of recommended abbreviations for standard thematic catalogues, for publication in *Brio*. For a time work was suspended when it was discovered that a similar list was being prepared by Anders Lönn, former President of IAML, for publication in *Fontes artis musicae*. But after discussion with the editor of *Fontes* and further consideration by the Subcommittee it has been decided that both lists should be published.

The Subcommittee's list is frankly domestic in purpose and limited in scope; it includes the major thematic catalogues only, and its recommended abbreviations are to a very large extent those used by the British Library, either in its published *Catalogue of printed music in the British Library to 1980* or in its automated *Current music catalogue* of post-1980 imprints, which has recently been mounted on-line and made available through BLAISE. The list is offered as a contribution towards standardization throughout the music library community in the United Kingdom (we hope, for instance, that it may prove possible to use these abbreviations in the next edition of BUCOS), and we plan to publish up-dated versions of the list from time to time.

By contrast Anders Lönn's list is international in nature and more comprehensive in scope. It includes some catalogues of relatively minor importance (from a purely practical, cataloguer's, point of view, we hasten to add) and some catalogues that are not thematic. It gives British Library abbreviations as well as those used by other large libraries, such as the Library of Congress, but does not attempt to reconcile the differences in practice that are thus highlighted. It is by intention a survey of the current situation, with no plans for further up-dating.

The Subcommittee accordingly feels that the content and purpose of the two lists are sufficiently different to warrant publication of both. We understand that Anders Lönn's list will appear in the third issue of *Fontes* for 1988.

*Malcolm Turner (Chairman, Cataloguing and Classification Subcommittee)*

This list is provided to enable consistent citation of thematic catalogues within uniform titles, especially where cataloguing follows AACR2, by recommending a particular catalogue for each composer and how to refer to it.

Almost all of the catalogues given are used, alone or with alternatives, in *The New Grove*, which will be invaluable to those who have access to it. The notation '[GB]' indicates composers for whom, at the time of writing, a separately published 'Grove biography' is available; these may be used as a valid source of reference - especially in cases such as J.S. Bach - where these have been revised.

As well as the two basic numbering systems, that of opus number and the abbreviation of a catalogue or cataloguer, some composers have both, usually where opus numbers were given to published works, and catalogue numbers to works not originally published. There is no difficulty with an opus number/WoO sequence, but in some cases the index number includes works with an opus number, e.g. J. Haydn or Vivaldi. The MARC format provides for both to be entered, and it may be desirable to cite both in these situations.

In cases where a composition has been discovered and published in a modern edition after the latest edition of a thematic catalogue, it is preferable to describe the original

source as fully as possible (library, shelfmark, owner) rather than to use descriptions such as 'not in Köchel' or the Latin notation *deest*.

The examples follow current practice, especially in computer contexts, by minimizing the use of the point of abbreviation and of the space, both of which may cause confusion in filing. The Subcommittee accepts that the house styles of many publishers may differ from the layout recommendations below.

It should be noted that this list is not intended to be comprehensive. The composers listed are either those whose compositions are most commonly consulted or those whose works raise particular difficulties in cataloguing.

The Cataloguing and Classification Subcommittee is grateful to the staff of the British Library who have checked our list against BL cataloguing practice. We also wish to express our gratitude to the many past members of the Subcommittee who have contributed their expertise and time to this project.

### Examples of layout

op.20 [lower case; no space]

op.20 no.1 [space after 20, not after op. or no.]

K247 [no space]

WoO5 [no space]

Hob.VIII/3 [no spaces; oblique after work group]

Composer	Abbreviation	Source
Abel	K	Knappe, Walter. <i>Bibliographisch-thematisches Verzeichnis der Kompositionen von Karl Friedrich Abel</i> . Cuxhaven: For the Author, 1972.
Albinoni	op.1-10 G	Giazotto, Remo. <i>Tomaso Albinoni</i> . Milan: Bocca, 1945 [Indice tematico, pp.323-51]
Bach, C.P.E. [GB]	H	Helm (in preparation). Summarized in <i>The New Grove</i> .
Bach, J.C. <sup>1</sup> [GB]	op. T	Terry, C.S. <i>J.C. Bach</i> . London: OUP, 1972.
Bach, J.C.F. [GB]	W	Wohlfarth, Hannsdieter. <i>Johann Christoph Friedrich Bach</i> . Bern, Munich: Breitkopf & Härtel, 1917.
Bach, J.S. [GB]	BWV	Schmieder, Wolfgang. <i>Thematisch-systematisches Verzeichnis der musikalischen Werke von J.S. Bach</i> . Leipzig: Breitkopf & Härtel, 1950.
Bach, W.F. [GB]	F	Falck, Martin. <i>Wilhelm Friedmann Bach</i> . Lindau: Kahnt, 1956.
Bartók	op. D	Dille, Denis. <i>Thematisches Verzeichnis der Jugend-Werke Béla Bartók ... 1890-1904</i> . Kassel: Bärenreiter, 1974.
Beethoven <sup>2</sup> [GB]	op. WoO	Kinsky, G. and Halm, H. (ed.). <i>Das Werk Beethovens</i> . Munich, Duisberg: G. Henle, 1955.
Benda <sup>3</sup>	L	Lee, Douglas A. <i>Franz Benda (1709-1786): a thematic catalog of his works</i> . New York: Pendragon Press, 1984.

Composer	Abbreviation	Source
Boccherini	G	Gérard, Yves. <i>Thematic, bibliographical and critical catalogue of the works of L. Boccherini</i> . London: OUP, 1969.
Brahms	op. WoO	McCorkle, M.L. <i>Johannes Brahms: thematisch-bibliographisches Werkverzeichnis</i> . Munich: G. Henle, 1984.
Bridge	H	Hindmarsh, Paul. <i>Frank Bridge: a thematic catalogue, 1900-1941</i> . London: Faber Music, 1983.
Bruckner	WAB	Grasberger, Renate. <i>Werk-Verzeichnis Anton Bruckner</i> . Tutzing: Hans Schneider, 1977. (Publicationen des Instituts für Österreichische Musikdocumentation, 7.)
Busoni	op. K	Kindermann, Jürgen. <i>Thematisch-chronologisches Verzeichnis der musikalischen Werke von Ferruccio B. Busoni</i> . Regensburg: Gustav Bosse, 1980. (Studien zur Musikgeschichte des 19. Jahrhunderts; Bd. 19.)
Buxtehude [GB]	BuxWV	Karstädt, Georg. <i>Thematisch-systematisches Verzeichnis der musikalischen Werke von D. Buxtehude</i> . Wiesbaden: Breitkopf & Härtel, 1974.
Byrd <sup>4</sup>	N	Neighbour, O.W. <i>Keyboard and consort music</i> . London: Faber & Faber, 1978.
Chopin <sup>5</sup>	op. B	Brown, M.J.E. <i>Chopin: an index of his works in chronological order</i> . London: Macmillan, 1960. (Reprint, 1972.)
	K	Kobylánska, K. <i>Frédéric Chopin: thematisch-bibliographisches Werkverzeichnis</i> . Munich: Henle, 1979.
Clementi <sup>6</sup>	op. WO	Tyson, Alan. <i>Thematic catalogue of the works of M. Clementi</i> . Tutzing: Hans Schneider, 1967.
Corelli <sup>7</sup>	op. WoO	Marx, Hans Joachim. <i>Überlieferung der Werke Archangelo Corellis: Catalogue raisonné</i> . Cologne: Arno Volk Verlag-Hans Goerig, 1980.
Dussek	C	Craw, Howard A. <i>A Bibliography and thematic catalog of the works of J.L. Dussek</i> . PhD dissertation, University of Southern California, 1964. Ann Arbor, Michigan: University Microfilms.
Dvořák	B	Burghauser, Jarmil A. <i>Dvořák</i> . Prague: Státní nakladatelství Krásné literatury, 1960.
Field	H	Hopkinson, Cecil. <i>A bibliographical thematic catalogue of the works of John Field</i> . London: For the Author, 1961.
Franck	op. M	Mohr, W. <i>César Franck</i> . Tutzing: Hans Schneider, 1969 (2nd ed.).
Handel [GB]	HWV	Baselt, Bernd. <i>Thematisch-systematisches Verzeichnis</i> . Leipzig: Deutscher Verlag für Musik, 1978-86 (Händel-Handbuch; Bde 1-3).

Composer	Abbreviation	Source
Haydn, J. [GB]	Hob.	Hoboken, Anthony van. <i>J. Haydn</i> . Mainz: Schott, 1957-1971.
Haydn, M.	P	Perger, Lothar H. 'Thematisches Verzeichnis der Instrumentalwerke von Michael Haydn.' In: <i>Denkmäler der Tonkunst in Österreich</i> , vol. 29 (Jahrgang 14/2), pp. xv-xxix. Vienna: Artaria, 1907. (Reprint, 1959.)
	K	For church music it is acceptable to use Anton Klafsky's thematic list, in <i>Denkmäler der Tonkunst in Österreich</i> , vol. 62 (Jahrgang 32/1) pp. v-xiii. Vienna: Universal Ed., 1925. (Reprint, 1959.)
Hummel	op. WoO	Zimmerschied, Dieter. <i>Thematisches Verzeichnis der Werke von Johann Nepomuk Hummel</i> . Hofheim am Taunus: Hofmeister, 1971.
Kuhlau	op. WoO	Fog, Dan. <i>Kompositionen von Fridr. Kuhlau: Thematisch-bibliographischer Katalog</i> . Copenhagen: Dan Fog Musikverlag, 1977.
Liszt	S	Searle, H. In: <i>Grove 5</i> and <i>The New Grove</i> ; not otherwise published.
Loeillet, Jean-Baptiste, John, Jacques, etc.	op. and Priestman vol no	Priestman, Brian. 'Catalogue thématique des oeuvres de Jean-Baptiste, John et Jacques Loeillet.' In: <i>Revue Belge de Musicologie</i> , VI (1952), pp. 219-274.
Lully	LWV	Schneider, Herbert. <i>Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean Baptiste Lully</i> . Tutzing: Hans Schneider, 1981.
Mozart, W.A. <sup>8</sup> [GB]	K	Köchel, Ludwig von. <i>Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W.A. Mozarts</i> . Wiesbaden: Breitkopf & Härtel, 6th edition, 1964.
Paganini <sup>9</sup>	MS	Moretti, Maria Rosa and Sorrento, Anna. <i>Catalogo tematico delle Musiche di Nicolò Paganini</i> . Genoa: Comune di Genova, 1982.
Pleyel <sup>10</sup>	B+1st 3 digits only	Benton, Rita. <i>Ignace Pleyel</i> . New York: Pendragon Press, 1977.
Purcell [GB]	Z	Zimmerman, F.B. <i>Henry Purcell, 1659-1695: an analytic catalogue of his music</i> . London: Macmillan, 1963.
Rheinberger	op.1-197 RhV JW1-171 RhV WoO1-100	Irmen, Hans-Josef. <i>Thematisches Verzeichnis der musikalischen Werke Gabriel Josef Rheinbergers</i> . Regensburg: Gustav Bosse Verlag, 1973. (Studien zur Musikgeschichte des 19. Jahrhunderts; Bd. 37.)
Sammartini	JC	Jenkins, Newell and Churgin, Bathia. <i>Thematic catalog of the works of Giovanni Battista Sammartini</i> . Cambridge, Mass.: Harvard Univ. Press, 1976.

Composer	Abbreviation	Source
Scarlatti, D.	K	Kirkpatrick, Ralph. <i>D. Scarlatti</i> . Munich: Ellermann, 1972.
Schubert [GB]	D	Deutsch, Otto Erich. <i>Franz Schubert: thematisches Verzeichnis seiner Werke in chronologischer Folge</i> . London: Dent, 1951; Kassel: Bärenreiter, 1978. (Numbers remain the same in both editions.)
Schütz [GB]	SWV	Bittinger, Werner. <i>Schütz-Werke-Verzeichnis</i> . Kassel: Bärenreiter, 1960. (Reprint, 1978.)
Spohr, L.	op. WoO	Folker, Göthel. <i>Thematisch-bibliographisches Verzeichnis der Werke von Louis Spohr</i> . Tutzing: Hans Schneider, 1981.
Strauss, R.	op. AV	Asow, Erich H. Müller von. <i>R. Strauss</i> . Vienna, Wiesbaden: Doblinger, 1955-1974.
Tartini <sup>11</sup>	D	Dounias, Minos. <i>Die Violinkonzerte G. Tartinis</i> . Wolfenbüttel, Zürich: Mösel, 1935. (Reprint, 1966.)
	B	Brainard, Paul. <i>Le sonate per violino di Giuseppe Tartini: catalogo tematico</i> . Milan: Carish, 1975. (Studi e Ricerche dell' Accademia Tartiniana di Padova.)
Telemann [GB]	TWV	Kassel: Bärenreiter, 1984- (as part of the collected edition).
Torelli	op.1-8 G	Geigling, Franz. <i>G. Torelli</i> . Kassel, Basel: Bärenreiter, 1949.
Viotti	W	White, Chappell. <i>Giovanni Battista Viotti (1755-1824): a thematic catalog of his works</i> . New York: Pendragon Press, 1985. (NB. This replaces Giazotto.)
Vivaldi	RV and opus no if from op.1-13	Ryom, Peter. <i>Verzeichnis der Werke Antonio Vivaldis</i> . (Kleine Ausgabe.) Mainz: Schott, (Deutscher Verlag für Musik) 1974. Ryom, Peter. <i>Répertoire des oeuvres d'Antonio Vivaldi</i> . [Vol. 1:] <i>Les compositions instrumentales</i> . Copenhagen: Engstrøm & Sødning, 1986. (Retains numbering of 1974 catalogue.)
Wagner [GB]	WWV	John Deathridge, Martin Geck & Egon Voss. <i>Wagner Werk-Verzeichnis</i> . Mainz: Schott, 1986.
Weber	J	Jähns, Friedrich Wilhelm. <i>Carl Maria von Weber in seinen Werken: chronologisch-thematisches Verzeichnis seiner sämtlichen Kompositionen</i> . Berlin: Lienau, 1871. (Reprint, 1967.)

## NOTES

1. Works without opus numbers should take the form as cited in *The New Grove*: T199/4 = Terry, page 199, incipit no. 4.
2. For works not listed in Kinsky & Halm, See: Hess, Willy. *Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens*. Wiesbaden: Breitkopf & Härtel, 1957.



3. The listing follows Hoboken's practice of dividing compositions by type, e.g. L.IV/62 (full stop, no space).
4. Compositions are divided by type and key, e.g. N5/g (no spaces, major keys in upper case letters, minor keys in lower case).
5. Although Kobylánska supersedes Brown, many libraries - including the British Library - are already committed to Brown: either of these thematic catalogues may be considered to be a valid source.
6. It should be noted that Tyson uses the English 'WO' (without opus) rather than the more commonly used German abbreviation, 'WoO'.
7. Marx's catalogue is not cited in *The New Grove*.
8. Editions of Köchel raise a number of problems for uniform thematic catalogue numbers. Although the 1964 6th edition presents a radically different numbering system, many libraries - including the British Library - are committed to the more commonly known system of the third edition; either edition, therefore, may be considered to be a valid source. Citation of items in appendixes in the third edition should take the form: KAnh20; comparable items in the sixth edition should take the form: KC17.02.
9. Items in the main section should take the indicated form, e.g. MS56; works in the various appendixes should take the form: MS5N2.
10. Although the use of the first three Benton digits holds in most cases, certain composite arrangements may require additional levels of description - especially if the work contains otherwise unidentified movements. This can be seen in *Pièces d'harmonie à six parties, tirés des oeuvres de Mr Pleyel, arrangés par Mr Bisch* (B2038; RISM P 3006) which is made up of the following movements: B338/ii, 339/iv, 339/iva, 346/iii, 342/iv, 349/ii, 347/ii, 347/iii, X41.
11. For Brainard numbers, compositions are divided by key, e.g. A5 (no spaces, major keys in upper case letters, minor keys in lower case).

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## REVIEWS

Roland Jackson *Performance practice: a bibliographic guide*. (Music Research and Information Guides, 9) New York: Garland, 1988 xxix, 518pp. \$73.00 ISBN 0 8240 1512 6

This contains 1392 entries, each with bibliographical details of a book, article or thesis and, in most cases, an abstract of its contents. There is an opening chapter for general surveys and a concluding one for reflections on performing practice; otherwise, the arrangement is chronological, with a chapter per century, except that the 9th to 13th are combined in two chapters on monody and polyphony and the 18th is divided in mid-century. Within each chapter, general surveys are followed by studies of individual composers; then follow sections on performing forces, tempo, 'added notes' (ornamentation, improvisation, continuo playing), 'altered notes' (*musica ficta*, notes inégales) and tuning. Some chapters have a section with miscellaneous entries on 'forms and genres'; but form in general is reasonably considered beyond the scope of the bibliography.

The user needs to beware of a snag in the classification system. It is natural to expect that, when an entry could appear under two headings, it would be placed under the earlier of them. But the arrangement here is neither hierarchical nor consistent. Entries on the ornamentation of Corelli sonatas appear, not under Corelli, but in a later section on ornamentation. But comparable articles on Handel and Bach (they are in that order because Handel was a month older) are listed under the composer. Fortunately, the subject index is thorough, and includes composers as well as topics. The chronological principle is extended to the order of articles in each section; while this infuriates in *The New Grove*, I find it works well here, giving the user a rough idea of the changes in attitudes to some of the better-represented topics.

It could be said that virtually anything written about a piece of music is relevant to its performance: analysis, for instance, should lead to a better understanding, so consequently a better performance. But the author is wisely more specific in his criteria. Choice is selective (though not selective enough - how Redlich thought Monteverdi's 1610 *Vespers* should be edited is only of concern to those interested in the history of the revival of early music). The emphasis is on the past quarter-century.

In some respects, this gives a one-sided view of knowledge of the performance of early music. Much research is now done by performers who publish it, not in print, but in sound. Such a book really needs a complementary discography of recordings which embody such research. During the last few years, I have been particularly concerned with Monteverdi and Handel. I am aware of what is known about how their music should be performed, what is an acceptable part of the conventional 'early music' performance manner, and what is still a matter of guesswork. But I cannot point to a group of entries in this book which would enable anyone else to acquire that knowledge.

The items cited under *Monteverdi* can be used as a basis for more general comments on the selection. I have already mentioned one that should have been omitted. Westrup's discussion of the singers in *Orfeo* has been overtaken by research by Stuart Reiner and Iain Fenlon, neither of which is mentioned, presumably on the grounds that the former's *La vag'Angioletta* ('Analecta Musicologica' 14, 1974, pp 26-88) comes under the category of the sociology of musical performance and the latter's *Cambridge Music Guide* is not specifically on performance practice. The late James Moore's publications are of enormous importance to anyone performing music written for *San Marco*, but receive no mention: Jackson's concept of performance practice is too narrow. The index has a subsection under *Monteverdi* for the 1610 *Vespers*, which refers to only one item, but

Andrew Parrott's article on transposition in that work is under the subheading *pitch*. I cannot believe that there are no other relevant writings: but most of them are justifications by conductors on record sleeves or concert programmes for what they have done or are about to do, which are too ephemeral for notice here.

This is a useful guide for the player wishing to find out how the music in which he is interested might have been played; whether he believes that he should get as close to that as possible, or whether he prefers to interpret more freely, knowledge of the original performing practice is an indispensable starting point. This book will make it a lot easier for the non-specialist to acquire that knowledge.

Clifford Bartlett

John H. Baron *Chamber music: a research and information guide* (Music Research and Information Guides, 8) New York: Garland, 1987 xvii, 500pp. \$60.00 ISBN 0 8240 8346 6

This is an annotated bibliography containing 1600 entries, plus various additional references mentioned in the author's introductory remarks. There are six chapters: basic reference, history (by instrumentation and by nationality), analytical studies (including the biggest section of the book - 240 pages covering analyses of specific works), performance practice, performers, and miscellaneous topics (patronage and concert series, education, and iconography). There are indexes of subject, persons, authors and chamber groups.

The author is broad in his definition. 'Chamber music is classical European instrumental ensemble music for two to approximately twelve performers with no more than one player to a part. Music for two or more non-keyboard instruments without additional non-keyboard instruments, and percussion music by itself are not included. I regard non-European offshoots of the European classical style as relevant, but not jazz or ethnic manifestations of ensemble music not in the classical European tradition.' This seems to accord with normal usage of the term, though some might include K.361. He makes a point of including works with brass. But the greatest composer of brass music is Giovanni Gabrieli, assuming that most of his music for unspecified instruments is for cornetts (with the occasional violin) and trombones: despite the name of one of our quartets, he didn't write the first string quartet! But he appears only peripherally, with no mention of the books by Arnold, Kenton and Selfridge-Field; the infinitely more minor wind composer Pezel, however, has an individual entry. In fact, although coverage of the trio sonata is reasonably comprehensive, other early forms are neglected. The basic articles identifying the source of the *In nomine*, for instance, are omitted, and the selection of items in *Chelys* thought worthy of mention is odd. Why include only the second instalment of Commander Dodd's *Thematic index of music for viols*? And if that is in, why not include the two basic bibliographical guides to early instrumental music of all sorts: Brown and Sartori? Curiously, Denis Stevens' note of a few of the latter's omissions (corrected in Sartori's vol. 2) has an entry (52).

The tendency to quote writings in their original rather than their most accessible form makes life for the user more difficult than it need be. William Klenz's study of G. M. Bononcini, for instance, was published by Duke U.P. in 1962: there is no need for the reader to order copies of his 1958 thesis, and Deryck Cooke's *The unity of Beethoven's late quartets* is in *Vindications* (Faber, 1982).

To survey the breadth of items covered, I checked Baron and the latest version of Wenk's *Analyses* (details in *In brief*) in preparation for a set of programme notes I was about to write. For the Britten quartets, both give Hans Keller's *Tempo* 1947 article on the second, but only Baron has David Matthews' 1978 article on the third in the same

journal; another article by him too recent for either is in the Cambridge U.P. *Opera Guide* on *Death in Venice*. Baron is more comprehensive in quoting the relevant chapters in the obvious books. Neither list the first quartet, nor Erwin Stein's thorough analysis of the second, published with the Boosey & Hawkes miniature score (with a copyright date two years earlier than the quartet was composed - a misprint, not a case of music composed to fit an analysis!) Mozart's 'Dissonance' quartet is too early for Wenk; Baron's selection of Mozartian writings is concise, with four items on K.465. Wenk has nothing specifically on Beethoven's op. 18 no. 2 but Baron quotes Brandenburg's article on the first version (*Music & Letters* 1977), probably outside Wenk's definition of analysis. Both list Wolff's excellent chapter on Schubert's 'Death and the Maiden' in *Schubert Studies* (Cambridge U.P. 1982) and Truscott's article in *The Music Review* 1958, but Baron adds two earlier items (1940 is Wenk's cut-off date). Wenk has nothing on Verdi's quartet, but Baron manages to find a couple of references, and gives details of Hopkinson's catalogue of editions. Neither were any help for any work by Schnittke (or Shnitke), about whose third quartet (1984) I desperately sought information. (I should add that these works were played, not at one mammoth concert, but during a weekend.)

Baron's comments are sometimes summaries of the books and articles he is listing, but are often critical. Here are a couple of samples on well-known books:

Peter Evans *The Music of Benjamin Britten*

Whatever insights Evans may have into Britten's chamber music are totally lost in a dreadfully profuse and incomprehensible style of writing ...

Wilfrid Mellers *François Couperin*

Discusses the dichotomies of voice and instrument (polyphony versus homophony) and *da chiesa* and *da camera* in Couperin's trio sonatas. This broad approach to the music would be effective if it were not founded on errors of concept and history.

These are perhaps unfair quotes. In general, the remarks are helpful, though there is an occasional lack of charity to earlier writers.

I really need to use this for a year before writing about it. I am sure that I shall find it useful. It is not comprehensive, nor is it even in the sort of coverage it gives (would that reviews of first performances, one of which is listed under Elgar, were included systematically - but that would make another book!) But it is a highly commendable compilation, deserving space on the reference shelves of any library.

Clifford Bartlett

D. Kern Holoman *Catalogue of the works of Hector Berlioz* (Hector Berlioz: New Edition of the Complete Works, 25). Bärenreiter, 1987 xlv, 527pp. £ 158.40 ISBN 3 7618 0449 0

The early editions of Berlioz's music have been well served bibliographically with Hopkinson's catalogue and Richard Macnutt's revision of it. But it is a little odd that these have been covered in great detail before the composer's original manuscripts. That is not quite so perverse as it would be for some composers, since Berlioz carefully revised his major works, and the editions published with his authority are the primary sources. But a thorough thematic catalogue was needed that listed all the sources, and this Holoman has brilliantly supplied.

The arrangement is chronological: most works can be dated precisely enough for that to be sensible, and there is unlikely to be the need for the tortuous renumberings which complicated revising Köchel's Mozart catalogue. Works appearing in several versions or revisions are placed under the earliest date. *La Fuite en Égypte* has an independent entry, but information concerning it once it was subsumed into *L'Enfance du Christ* is dealt with

under that title. A similar distribution is adopted for the Thomas Moore songs and *Les Nuits d'été*. It is a pity, though, that the chronological arrangement is not made more overt: surely the criterion by which the order is established should be at or near the head of the entry at least in a summary form, even if the details are expanded later?

The numeration reaches 143. **138** is the latest work, *Béatrice et Bénédicte*; **139** is a listing of the contents of the *Collection de 32* [later 33] *Mémoires*; **140** is a brief album leaf and **141-3** the three motets for female voices. The contents are up to date, though a 1984 discovery had to be incorporated as **51bis**: an arrangement of Rouget de Lisle's *Chant du neuf Thermidor* probably dating from the same time as Berlioz's version of the *Hymne des Marseillais*; the compiler gave the first performance in 1985. Lost and fragmentary works are included in the main sequence, so the reconstruction of the youthful melody used in the first movement of the *Symphonie fantastique* has its own entry (4). Incipits are generous; each movement appears, with the total number of bars stated, and orchestration is cued as clearly as possible on the two-stave reductions. The full instrumentation is listed in the body of the entry. It is, however, a pity that the visual appearance of the incipits is not up to Bärenreiter's normal high standards, especially since in other respects the quality of production is very high.

The catalogue has all the detailed information on manuscripts and editions that one expects. A bonus is the vast quantity of information about each piece summarized from Berlioz's copious writings. On *Roméo et Juliette*, for instance, there are eight pages of compact print giving a synopsis of references from the *Mémoires*, the *Grand Traité d'instrumentation*, *Soirées de l'orchestre* and the letters. In the absence of an English version of the letters (a selection is in preparation by Faber), this will be of immense value to those whose French is rusty or non-existent. In fact, it makes this an object of interest to anyone seeking information on Berlioz's music, not just to the musicologists for whom such catalogues are normally produced. The prefatory matter to the catalogue is trilingual, but it is otherwise in English.

Berlioz was a prolific writer, and a brilliant one. I recently prepared an exhibition on Berlioz and it was with great difficulty that I restrained myself from smothering it with quotations from the *Mémoires* to the exclusion of more visual material. That is one of only six books which he produced; but the list of articles by him runs to 936 items. The catalogue conveniently indicates which have been reprinted or were incorporated elsewhere.

Some libraries buy such catalogues on principle; those that have dithered because the price seems high should think again and acquire this magnificent compendium of Berlioz scholarship.

Clifford Bartlett

Richard Turbet *William Byrd: a guide to research*. (Garland Composer Resource Manuals, 7). New York: Garland, 1987 xix, 342pp. \$51.00 ISBN 0 8240 8388 1

It is gratifying to see a member of IAML(UK)'s Bibliography Subcommittee producing a bibliography himself, not just encouraging bibliographical activity from others. One does not have to make the acquaintance of Richard Turbet for long to become aware of his passion for Byrd; in fact, I first encountered him (postally) when he rightly objected to an overstated comment of mine to the detriment of that composer. This bibliography begins with a thorough list of works, with references to the standard editions. I have commented elsewhere (*Early Music News* Dec. 1987 & *Musical Opinion* Jan. 1988) on some inconveniences in its design, so will not repeat myself here. It will, however, be useful as an index to Byrd's output. Then follows an introductory survey on Byrd criticism, based on his M. Litt dissertation. Also chronologically arranged is the main annotated bibliography, though with separate sections for general writings, and specific

studies on vocal, instrumental and keyboard music. This is thorough, even listing the chapter headings of Byrd monographs, with quite lengthy comments.

Various shorter chapters follow. Chapter 4 lists and comments on writings specifically concerned with Byrd's life. A dictionary of people and places associated with Byrd is followed by a survey of recordings of his music which have appeared since the author's article in *Brio* 20 (1983). Chapter 7 points the way towards possible future lines of research. Chapter 9 reprints a description by Edward Reeve, Rector of Stondon Massey (where Byrd spent his last 30 years) from 1893-1935, of the tercentenary celebrations in 1923. Appendixes reprint the Letters Patent for the Tallis-Byrd printing monopoly and Anthony Wood's notes on Byrd.

So this contains rather more than the conventional list of works and bibliography. One can almost feel the author itching to put down on paper the information and thoughts that occur to him as he writes and straining against the normal convention of bibliographic impartiality. Some may object to the intrusions into what one expects to be a more neutral book, and find out of place comments like 'It is too intense and combative for the amateur, and too self-opinionated, disjointed and idiosyncratic for the equilibrium of the scholar' (p. 197: it is not too difficult to guess the book thus described!) I find it refreshing.

Clifford Bartlett

Lewis Foreman *From Parry to Britten: British Music in letters, 1900-1945* Batsford, 1987 xx, 332pp. £12.95 ISBN 0 713 5520 9 (Pbk. 0 7134 5521 7)

The fact that I was able to sit down and read this collection of 248 selected letters and memoranda from cover to cover says much for Mr Foreman's selection and editing.

The principal theme of the book, as one would expect from Mr Foreman, is the renaissance of British music during the first half of this century, but the selection also reveals many fascinating details about composers' working methods and performance practices. The book is divided into five sections covering unequal chronological periods.

In the first section, which ends with the outbreak of World War I, there are letters from Elgar asking about the practicality of a horn passage in *The Kingdom*, Charles Manners commenting that his Opera Company has stopped using high pitch, and Sir Charles Stanford being irascible and downright rude. The two World Wars are granted sections of their own. The effects of war on music-making naturally feature large in both sections; but the most noticeable difference between these two sections is the substantial influence and effect on musical life in this country which the BBC was exercising by World War II.

This growing influence is well documented in the two sections covering the 1920s and 1930s. There are, inevitably, what now seem quite ridiculous or amusing judgements; 'Clifford Curzon was felt not to be quite the pianist that he promised some years back ...' 'Vivaldi strongly queried as dull ...' There are also some tellingly relevant comments such as that in a letter from Samuel Courtauld 'as ... a musical nation it seems strange that there is no public backing for an enterprise such as this'. Arthur Bliss's comment on one of his works 'Curwen's have it in MS (the printed one being destroyed)' assumes a sad irony given the recent revelation of the destruction in the United States of Curwen's archive.

The list of copyright owners and potted biographies form useful appendixes to the book. I have to say, however, that my one consultation of the index - to track down the Courtauld letter mentioned above - was unsuccessful. I finally located it by checking for the addressee, Edwin Evans.

Ian Ledsham

Ellen T. Harris *Henry Purcell's 'Dido and Aeneas'* Oxford: Clarendon Press, 1987. xii, 184pp. £22.50 ISBN 0 19 315253 3

Ellen Harris's book on Henry Purcell's *Dido and Aeneas* coincides with the publication, by Oxford University Press, of her revision of Edward J. Dent's vocal score of the opera. The book is divided into three sections, followed by an appendix. The opening section is primarily concerned with literary aspects of the opera and provides interesting reading. The first chapter discusses the evidence for the dating of the first performance of *Dido and Aeneas* and its position in Purcell's dramatic output as a whole. The second chapter considers the literary text and its relation to earlier Dido plays. Ellen Harris also argues the case here for regarding the opera not as a complex political allegory but simply as a 'morality'. The third chapter considers the nature of the language of the libretto.

The second section is concerned with the actual music. Chapters four to six explain clearly the complex relationships between the various surviving texts and much later musical manuscripts, arguing lucidly for the supremacy of the Tenbury source. Unfortunately the following two chapters, on musical declamation and ground bass techniques, do not withstand rigorous examination, mainly due to inaccurate musical analysis. Miss Harris confuses the notion of 'key' and 'chord', sometimes stating (or implying) that a move onto a particular chord constitutes a modulation to the key of the chord where no such modulation has taken place.

The third and final section is a very interesting survey of the performance history of *Dido and Aeneas* from the eighteenth century to the present day. It is followed by an appendix listing national premières, editions and recordings of the opera. In both these sections the relationships of the various editions/performances to the earlier manuscripts are clearly explained.

Irena Chohij

Heinrich Schenker *Counterpoint: a translation of Kontrapunkt, vol. II of New Musical Theories and Fantasies ...* Translated by John Rothgeb and Jürgen Thym, edited by John Rothgeb. New York: Schirmer; London: Collier Macmillan, 1987. 2 vols, £85.00 ISBN 0 02 873220 0

Were the work translated here submitted to a publisher anonymously, I am sure that it would be rejected. It comprises an exposition of post-Fuxian formal counterpoint of the most inflexible sort, together with comments on the rules propounded by Fux, Albrechtsberger, Cherubini, Bellerman and a few others. The ground of most of his criticisms is that they adjust the rules according to what is done in real music, but for the author contrapuntal exercises in the Fuxian species are to be unsullied by such considerations.

I am puzzled what use such an approach can be to anyone. Who would argue that learning Esperanto is a good preparation for becoming an author? (The comparison is not with learning Latin; that was a genuine language, so learning it is comparable with studying counterpoint as practised by Palestrina, Byrd or Lassus.) The study of the effect of the Fuxian tradition on composers who learnt their craft from it is an interesting and important topic. A study of how theorists refined Fux's rules might also be worth undertaking. But a critique of such theorists from so dogmatic a viewpoint is only of interest if the writer's ideas are important for any other reason.

In the case of Schenker, of course, they are. His works have had an enormous influence on the development of the musicological sub-discipline of analysis, so these 600 pages are necessary adjuncts to it. His ideas were in most respects reactionary. The preface to vol. 2 bemoans the defeat of Austria in the First World War because it led to democracy; classical music is for the elite alone (though I find it puzzling why, if so, he is concerned

that incompetent singers find big intervals difficult to sing: why cannot contrapuntal exercises assume the presence of the best singers?) 'Trade threatens culture' (vol. 2, p.xvii), yet the wealth which is required to support culture must be generated somehow - presumably by aristocrats employing cheap labour out of sight of the cultured.

The music which excites him seems to be extremely limited. In the preface to vol. 1, he puzzles over the the lack of technique which causes contemporary composers to produce so little.

What a difference in quantity alone, to say nothing of quality [implying of course, that he is saying a lot about quality]. On the one hand J.S. Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahms - such abundance! On the other hand, Strauss, Pfitzner, Humperdinck, Mahler, Reger - such poverty!

To the list of approved names can be added C.P.E. Bach and Chopin. Not a helpful list for someone compiling a treatise on old-fashioned counterpoint! It also shows a lack of awareness of the expansion of musical knowledge that had occurred in the preceding few years, with the extensive publication of early music (*DTÖ*, *DDT*, etc) and the breaking away from conventional tonal procedures by Schoenberg and Debussy. In vol. 1 (on cantus firmus and two-voice counterpoint), he frequently turns aside to quote what real composers in styles remote from that of the non-style he is teaching actually do, and what he has to say is of great interest; it is a shame that the translator has not added an index of works quoted. Unfortunately, Schenker gives up that practice for vol. 2.

It would be amusing to computerize his rules; Schenker could then be responsible for contrapuntal musak, something he would have found utterly abhorrent!

Schenker's other writings show that he had a profound understanding of how Germanic music of the century or so before his lifetime worked. This publication is naturally of great importance to those with a professional interest in Schenker himself. His artificial distillation of a once vital language makes some valid musical points, but such oversimplification of one parameter is no longer thought educationally helpful, and those who want to develop their technique or refine their sensitivity through the study of an older style (a perfectly sound method of learning) would be better advised to study the practice of a real composer, of whatever period.

Clifford Bartlett

Charles Dodge & Thomas A. Jerse *Computer music: synthesis, composition and performance* New York: Schirmer Books, 1985 xi, 383pp. No price given ISBN 0 02 873100 X

Computers have been utilized for musical applications now for over a quarter of a century and as the capabilities of the technology have increased, so these applications have proliferated. Now, because of the recent technological leaps which have made possible inexpensive signal processing in the form of micro-processors, there is a whole generation of musicians (professional and lay) who need an understanding of the field of 'computer music'. It is this need which the authors attempt to fulfil.

The text is divided into three parts. The first addresses the fundamentals of computer music: computers and computer languages, digital audio and basic acoustic and psycho-acoustic theory; the second part describes types, models and techniques of synthesis and the modification and manipulation of sounds; the third looks at applications in composition and performance.

In many ways this is a useful book. Its clear layout and presentation make it both accessible for the newcomer and at the same time a good reference for those familiar with the medium. The technical information is thorough without being unnecessarily complicated, and the text is clearly illustrated with graphs and diagrams.

There are drawbacks, however, which are not all the fault of the authors, but rather symptoms of the rate of progress in digital technology. For example, no-one could have predicted the extent to which MIDI (Musical Instrument Digital Interface) would be implemented and developed: a large majority of commercially available synthesizers and sound processing devices now use it as a standard and flexible means of musical intercommunication. New and powerful synthesis techniques are also still being discovered and digital recording is already within the grasp of us all.

The weakest parts of the book are those that deal with composition and performance. Whilst musical techniques and technical means are discussed, the questions of the musical aims and aesthetic implications of the medium are not adequately addressed. This is particularly disappointing when one considers the aims of the book, the wide range of readers and the limited range of works, taken from a small group of American composers, discussed in detail. Although I would not suggest that a full discussion of popular music aesthetics is necessary, it is impossible to ignore the impact of 'commercial' music on the development and subsequent mass-production of digital synthesizers and sound processing equipment, and the inevitable musical consequences. The two commercially available music computers mentioned (Synclavier and Fairlight) would not be available were it not for commercial recording studios for which they were designed, and with both the software makes constraints which in turn imply limitations in musical decision-making. The question of the appropriateness of material to idea, surely central to such a new medium, is not addressed.

These problems, however, are not unique to this book. Computer music, in common with all types of electro-acoustic music, is a young and fast-developing genre without a focused identity, and it would be unfair to condemn this otherwise valuable book on that basis.

Alistair MacDonald

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### IN BRIEF

Ian Bent *Analysis*/with a glossary by William Drabkin. (The New Grove Handbooks in Music) Macmillan Press, 1987 viii, 183pp £29.50 ISBN 0 393 02447 4

One of the most praised articles in *The New Grove* was Ian Bent's on *Analysis*, so its revised and expanded appearance as a separate book is most welcome, though it is a pity that it is not in a paperback version at a price comparable with the composer spinoffs. William Drabkin, who had helped in the original article, has added explanations of the increasing number of technical terms used in the attempt to understand how music is put together. The fact that analytical language confines most writers on the subject to an audience of a handful of specialists seems to be accepted here: is that defeatist or realistic? This book, however, is as readable as anyone could expect. The indigestible *New Grove* bibliography is here arranged more comprehensibly.

Clifford Bartlett

*Analyses of nineteenth- and twentieth-century music: 1940-1985* compiled by Arther Wenk. (MLA Index and Bibliography Series, 25) Boston: Music Library Association, 1987 xxvii, 370pp \$29.00 ISBN 0 914954 36 9.

This is a cumulation and update of the various preceding editions on the 19th and 20th centuries (nos. 13-15 of the series). There are 2000 new entries which, combined with the convenience of having the whole material in one volume, makes this an essential reference book. It is not the author's fault that so often the pieces I want to read up are not those which analysts have chosen to write about: there is obviously a thesis to be written on the relationship between musical worth and susceptibility to analysis. I spotted one howler: the John Taverner with two *rs* was born around 1490 and doesn't belong here at all.

Clifford Bartlett

Karol Berger *Musica Ficta: theories of accidental inflections in vocal polyphony from Marchetto da Padova to Gioseffo Zarlino* Cambridge: Cambridge U.P., 1987 xvii, 266pp £30.00 ISBN 0 521 32871 3

The names used to give the chronological boundaries make clear that this is primarily a study of theorists. But it is of immense practical importance in demonstrating to the reader how musicians of the 15th and 16th centuries perceived the notes before them as they sang, and the ways in which they adjusted them to make euphonious melodies and harmonies or to give finality to cadences. The conclusions are less revolutionary than some modern studies have suggested; the breadth of evidence adduced makes this book very convincing.

Clifford Bartlett

Tharald Borgir *The performance of the basso continuo in Italian Baroque music* (Studies in Musicology, 90). Ann Arbor: UMI Research Press, 1987 180pp \$44.95 ISBN 0 8357 1675 9

This is a timely emphasis that the way we think of the continuo in the music of Bach and Handel is irrelevant to Italian music a century earlier. Performers have recently reacted from heavy basses by realizing that in some repertoires at least, a melodic string bass instrument is only required if there is a bass part other than the continuo; this may have been under the influence of Borgir's 1977 thesis from which this book derives, or it may be from an independent acceptance that the sources make more sense when treated at face value.

Clifford Bartlett

*Latin music in British sources c. 1485-c. 1610* compiled by May Hofman and John Morehen. (Early English Church Music: Supplementary Volume 2). Stainer & Bell, 1987 xiv 176pp £45.00 ISBN 0 85249 673 7

Most libraries serving the musicological community will have acquired this with their subscription for *EECM*. But, despite the rather forbidding lists of numbers under each entry, this catalogue is also of wider use. Modern editions are listed, which will be useful for choirs wishing to expand their repertoire. The catalogue also gives the liturgical origin of the texts and, if there is a cantus firmus, identifies its source. The main sequence is by composer, with separate lists of continental works in British sources and anonymous works, whose incipits are also given. There is also a title index.

Clifford Bartlett

Rachel Lowe *Frederick Delius, 1862-1934: a reprint of the catalogue of the Music Archive of the Delius Trust (1974) with minor corrections.*

Delius Trust, 1986 (distributed by Boosey & Hawkes) 190pp. No price given. ISBN 0 9502653 5 7

Robert Threlfall *Frederick Delius: a supplementary catalogue* Delius Trust

Delius Trust, 1986 (distributed by Boosey & Hawkes) 254pp. No price given. ISBN 0 9502653 4 9. Limited edition of 1000 copies

Rachel Lowe's 1974 catalogue was the first published inventory of primary Delius Sources. It was based on (comparatively random) acquisitions of material by the Trust. The descriptions wear their scholarship lightly, and this reprint has corrected a number of factual errors. Appendix VII, which contained details of manuscripts of Delius scores not in the possession of the Delius Trust, has been removed and an index is provided.

In 1977, Robert Threlfall published *A catalogue of the compositions of Frederick Delius: sources and references* which provided a comprehensive survey of Delius's output.

The factors of further acquisitions by the Delius Trust and the emergence of Delius's music from some of its copyright restrictions in 1984 made an updating of both the Lowe and Threlfall catalogues timely. Mr Threlfall has combined these updates in one catalogue, which brings our knowledge of Delius sources as up-to-date as can reasonably be expected, given the substantial amount of research on Delius in the last 15 years. The volumes are handsomely produced and well laid-out. The first part updates the *Catalogue of compositions* by providing additions and corrections, the latter clearly indicated by means of a marginal rule.

The second part details in a style not unworthy of Miss Lowe the substantial acquisitions to the Delius archive since 1974, not least the Beecham archive transferred from the Sir Thomas Beecham Trust in 1982.

Ian Ledsham

*The Calov Bible of Bach* edited by Howard H. Cox. (Studies in Musicology, 92) Ann Arbor: U.M.I. 1985 x 460pp \$59.95

In 1733, Bach acquired a three-volume commentary of the Bible by the Lutheran theologian Abraham Calov published in 1681. There are various MS additions, mostly corrections of

misprints or underlinings. Were it possible to show that these were in Bach's hand, they might shed some light on Bach's beliefs. Unfortunately, there seemed not to be enough evidence for handwriting analysis to be conclusive, so Bach scholarship on the whole ignored it. But atomic analysis of the ink annotations and the Bach signatures on each volume combines with a more thorough investigation of the handwriting to confirm that the annotations are by Bach. This book describes the scientific method, reproduces in facsimile all the pages with annotations, and translates the relevant sections.

Clifford Bartlett

A. Peter Brown with Richard Griscom *The French music publisher Guéra of Lyon: a dated list* (Detroit Studies in Music Bibliography, 57). Detroit: Information Coordinators, 1987 xxiii, 115pp \$30.00 ISBN 0 89990 033 X

Guéra published music for a dozen years from c. 1776 to 1788. He seems to have had a wide range of contacts, and not all of his output, even of Viennese composers, was pirated. This catalogue began when Brown was working on Ordoñez, and has developed into as complete a list as is possible. Prints with plate numbers are listed in order, whether or not copies are extant. This sequence is preceded by eight extant unnumbered prints and followed by lost prints whose plate number, if any, is unknown. The 13 surviving single-sheet catalogues are reproduced, together with a handful of title pages, and there are an introduction and indexes. Many other scholars must have embarked on similar catalogues of minor publishers: perhaps this will encourage them to complete and publish their researches.

Clifford Bartlett

Thomas Bauman *W. A. Mozart Die Entführung aus dem Serail*. (Cambridge Opera Handbooks). Cambridge U.P., 1987 £27.50 ISBN 0 521 32545 5 (pb £9.95 ISBN 0 521 31060 1)

Tim Carter *W. A. Mozart Le nozze di Figaro*. (Cambridge Opera Handbooks). Cambridge U.P., 1987 £27.50 ISBN 0 521 30267 6 (pb £9.95 ISBN 0 521 31606 5)

These two excellent books continue the more recent practice of Cambridge guides by restricting each to a single author; the exception is a chapter by Michael F. Robinson on the *opera*

*buffa* tradition. The strength of Bauman's book is his wide knowledge of contemporary German literature and opera; no longer can the listener complain that *Die Entführung* is a work in an unknown tradition. Carter stresses the importance of the verse forms on the musical setting. Both authors supply fine detailed accounts of sections of their works, and manage to make their stage history chapters (often tedious prosified lists in earlier volumes in the series) illustrate the history of subsequent taste. It is by now unnecessary to praise the series as a whole; but it is gratifying to see it improving rather than stagnating.

Clifford Bartlett

*Dallapiccola on opera: selected writings of Luigi Dallapiccola, vol. 1*. Translated and edited by Rudy Shackelford. (Musicians on Music, 4) Toccata Press, 1987 291pp £15.00 ISBN 0 907689 09 4 (pb £7.95 ISBN 0 907689 10 8)

Dallapiccola's lectures and writings were collected in Italian in *Parole e musica* (Milan: Il Saggiatore, 1980). A few have appeared in English before, most notably the lengthy *Parole e musica nel melodramma* in *The Verdi Companion*, whose version was defective. While interest will be chiefly in the comments on his own work, the lecture on Don Giovanni is stimulating, though the reader of that on editing Monteverdi's *Ulisse* needs to note that it was written back in 1942. The editor's annotations mix essential explanations with more general quotations of similar ideas.

Clifford Bartlett

*The Berg-Schoenberg Correspondence: selected letters*, edited by Juliane Brand, Christopher Hailey and Donald Harris. Macmillan Press, 1987 xxviii, 497pp £30.00 ISBN 0 333 45176 7

This massive edition presents about half of the surviving letters between the two composers, including all of musical interest; minor items like holiday postcards which are not included separately are frequently mentioned in the thorough annotations. A few items are, shamefully, in the hands of owners who refuse permission to publish. Berg's obsequious and humble attitude to Schoenberg is, for most of the book, almost embarrassing to read, and Schoenberg's shameless use of Berg hardly resounds to his credit; in particular, he seemed

to expect poor Berg to find means to get him money. Only in the 1920s does Berg acquire self-confidence and Schoenberg treat him as a friend. The only music mentioned with approval is by their small coterie, with disappointingly little detailed comment. There is one pathetic attempt at humour, but I was amused at Berg's presumably-serious caption to a picture-postcard of Mahler's birthplace, a substantial farmhouse which would fetch a six-figure sum anywhere within a hundred miles of London: 'Doesn't this resemble the shelter in which Christ was born!'

Considering its size, this is good value; but there are rather too many letters which for the modern reader make the same point, so perhaps when a paper-back version comes it should contain just a selection.

Clifford Bartlett

*The letters of Fanny Hensel to Felix Mendelssohn* collected, edited and translated with introductory essays and notes by Marcia J. Citron. New York: Pendragon Press, 1987 lvii, 687pp \$64.00 ISBN 0 918728 52 5

For feminists looking for examples of youthful talent which was squashed by social conventions, Fanny Mendelssohn is a prime example; not only did she not live up to her early promise, but even the close relationship with her famous brother was broken by marriage. This edition includes more than half of the letters from Fanny surviving in the collection of over 5000 letters received by Felix and preserved in 26 volumes now in the Bodleian. The other side of the correspondence is not printed in full, but relevant extracts are quoted. The translations are fully annotated. The original German text is also included, though not set out in parallel with the English. Fanny is an entertaining writer: reading this volume is a pleasure, not just a musicological duty.

Clifford Bartlett

John Blacking *'A commonsense view of all music': reflections on Percy Grainger's contribution to ethnomusicology and music education*. Cambridge U.P., 1987 xiii 201pp £19.50 ISBN 0 521 26500 2

Grainger's involvement in folk music was more fundamental than merely producing such marvellous settings as *Country Gardens* and *Brigg Fair*. Blacking uses Grainger as a springboard

for general reflections on ethnomusicology and music education. He is stimulating and well worth reading, though he shirks the major clash with the Western art-music philosophy and the conflicting attitudes which underlay the current controversy between music educationalists and many musicians. For the ethnomusicologist or historian of popular culture, all music is good; but are some individual pieces of music better than others, and can the difference be so great that some types of music can be worthless, or even have negative value because they obstruct the potential for the better?

Clifford Bartlett

Margaret Campbell *The great cellists*. Gollancz, 1988 352pp £15.95 ISBN 0 575 03684 2

This offers a history of cello playing through the lives of famous cellists. On the whole, the biographical element is stronger; the opening sections, for instance, make no mention of the difference between what modern convention calls the cello and the bass violin (presumably the King Amati described on p. 23 was intended to be tuned at a low-pitch B flat, to take the bass line with no double bass below it), and the author seems unaware of recent research on bass instruments in 17th-century Italy. Turning to the other end of the book, there is no attempt at giving any analysis of the characteristic features of Jacqueline du Pré's most famous interpretation, the Elgar concerto, or even to discuss whether the earlier recording, generally considered better, differs because of a change in her style or because Barbirolli was a better conductor than her husband. This is a useful general survey of cellists, but the serious student will need something more penetrating.

Clifford Bartlett

Richard S. Hill: *tributes from friends* compiled and edited by Carol June Bradley and James B. Coover. (Detroit Studies in Music Bibliography, 58). Detroit: Information Coordinators, 1987 xv, 397pp \$45.00

The publication of a memorial volume utterly unrelated to any round-number anniversary or birth or death is unusual; but there can be no complaint at this collection of essays in honour of so distinguished a music librarian, important (in addition to his work for the Library of Congress) for the expansion of *Notes* to its present

scope and for his role in the formation of IAML, of which he was the first President. This substantial volume begins with a lengthy biography and bibliography of Hill by Carol June Bradley. The first section, Americana, begins with a compilation by William Lichtenwanger from Hill's own papers on *The Star Spangled Banner*, followed by articles by Irving Lowens, A. Earle Johnson and Dena Epstein. James B. Coover lists the sales of engraved music plates at British auctions from 1831-1931 (a significant article of some 80 pages including an index), D. W. Krummel describes the listing of German music publications in the late 18th century, and Frank C. Campbell writes on IASPM and the growth in respectability of the study of popular music, in which Hill was a pioneer.

Clifford Bartlett

Readers should note that Information Coordinators Inc has recently changed name and address to Harmonie Park Press, 23630 Pinewood, Warren, MI 48091, U.S.A.

Alec Hyatt King *Musical Pursuits: selected essays* British Library, 1987 (British Library Occasional Papers; 9) xvi, 208pp No price given ISBN 0 7123 0132 1

The UK Branch of IAML owes much to Dr King, who was not only a driving force behind the foundation of the branch, and its first president, but was also the first editor of this journal.

This collection of his essays from various sources is divided into three sections, reflecting three of Dr King's principal interests: music printing, Mozart and libraries. The breadth of scholarship encompassed under these headings is impressive, and yet it is worn lightly and expressed elegantly.

The book is well produced in an attractive fount (Lasercomp Bembo), though the narrow lower margin gives a rather mean appearance to the page. One assumes, also, given the British Library's current concern, that the book is printed on acid-free paper, though there is no indication that this is so.

*Musical Pursuits* is a fine testament to the tradition of the scholar-librarian, and a tribute to our profession at a time when its value is increasingly being questioned. It should grace the shelves of any self-respecting music library.

Ian Ledsham

CD review digest: the international indexing service Voorheesville, NY: The Peri Press, 1987 \$28.00 a year [10% supplement outside US & Canada] ISSN 0890-0213. Published quarterly. [CD review digest annual, an annual cumulation, available at \$39.00 (+ 10% supplement)] Volume 1, no. 1 (Jan 1987) was submitted for review.

This volume describes itself as 'an annotated guide to English language reviews of all music recorded on compact and video laser discs'. Given that only *Gramophone*, *Hi-Fi News & Record Review*, and *Country Music round up* are included from this side of the Atlantic, that claim looks rather inflated. Nor is confidence inspired when the prices of these three journals are given in 'lbs' [sic]. The selection from re-

views is quite idiosyncratic: 37 lines from three separate reviews are quoted for a release of piano music by Milton Babbitt, whereas a release of the complete tone-poems of Sibelius gets five lines from one review. Some items get no quotes, just a reference to a review. This latter practice would, in fact, have made a far more useful periodical, especially if it had been more comprehensively done. The inclusion of quotes is generally unhelpful; frequently they are no longer and no more reliable than the gobbits which appear outside London theatres.

Most librarians would be better advised to maintain their subscriptions to *Gramophone* and its various indexes and selections, and other reviewing journals.

Ian Ledsham

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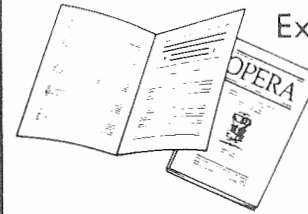
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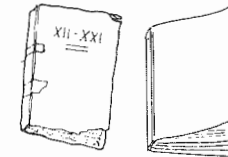
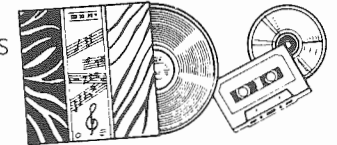
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