

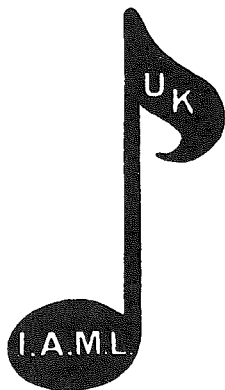
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BRIO

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

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Autumn/Winter 1988

Volume 25, No. 2

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

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BRIO

Vol.25 No.2

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EDITOR: Ian Ledsham

NEWS AND VIEWS

British Library Opening Hours

The Library's Official Publications and Social Sciences Service Reading Room and Music Reading Area now closes at 7.00pm instead of 8.45pm on Tuesday, Wednesday and Thursday evenings. The revised hours of opening are:

Mondays, Fridays and Saturdays 9.30am - 4.45pm
Tuesdays, Wednesdays and Thursdays 9.30am - 7.00pm

In approving this change the British Library Board acknowledged and regretted that a small number of readers would be inconvenienced if they wished to work after 7.00pm. However the constraints on the Library's current funding mean some economies are necessary in the running of services.

There are no changes to the opening times of the Library's other reading rooms.

AACR Second Edition

The 1988 revision of the *Anglo-American Cataloguing Rules*, second edition, was published in August 1988.

The publication incorporates the three sets of revisions promulgated in 1982, 1983 and 1985, together with the most recent revisions approved by JSC during 1986. Typographical errors have been corrected and examples updated throughout the text.

Chapter 9, *Computer files*, has been extensively revised, whilst the rules governing cartographic materials and uniform titles for music have been reorganized in response to the needs of cataloguers working in these fields.

In other areas the rules have been rationalized and made easier to apply: these include additions to names of places in the British Isles; choice among different names; entry under phrase for names such as Boy George; changes in title proper and provision for subordinate corporate names which do not convey the idea of a corporate body.

AACR2 revised is available in three formats: loose-leaf, cased and paperback. A concise version will follow in due course.

Further information can be obtained from Ann Harrold (Publicity Manager, LA Publishing) or Jennifer Hunt (Secretary, LA/BL Committee on AACR2).

Reviews in *Brio*

Please note that Mrs Karen E McAulay has recently been appointed Reviews Editor. All review material should be sent to her at:

The Royal Scottish Academy of Music and Drama
100 Renfrew Street, Glasgow G2 3DB

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MUSIC IN THE LIBRARY OF LICHFIELD CATHEDRAL

Percy Young

Of all English cathedrals Lichfield suffered most during the Civil Wars of the seventeenth century. At the centre of the hostilities in 1643 and again three years later, it was then in Parliamentary hands until the return of the Monarchy. By that time it was a scene of almost total devastation. Books and music were destroyed or dispersed, and the Lichfield Gospels were only saved through having been secretly kept against happier times by the expelled Precentor, William Higgins. So in 1660 a new start had to be made.

Among the first of those who came to the aid of the cathedral was Elias Ashmole (1617-1692), who was to become the founder of the Ashmolean Museum in Oxford. Born in Lichfield, he had been a chorister under Michael East (Este), Master of the Choristers (ca 1618-1638), and had learned the virginals and organ from Henry Hinde, Organist (ca 1637-1641). On 2 March 1662, Ashmole, rewarded for his loyalty to the Crown with the office of Windsor Herald, from his rooms in the Middle Temple 'sent a set of Services and Anthems to Litchfield Cathedral, which cost me 16*l*'. The set of Services and Anthems was the ten part-books of the Revd John Barnard's *Church Musick* (1641). Of that set there remain seven volumes: CT Can I, CT Can II, CT Dec I, T Can, T Dec, B Can, B Dec.

Published Works

In that these seven Barnard volumes are supplemented by interpolated material copied from other sources (some direct from the composers) by industrious Vicars Choral, they represent both the printed and manuscript holdings of the music in the library. Further published material includes books about music (of which those of the nineteenth and twentieth centuries are not noticed in this review); collections of services and anthems; and scores and parts of instrumental music formerly the property of the Cecilian Society of Lichfield.

Books, Choral Music

In point of time the second benefactor to the library, and its virtual founder, was Frances, Duchess of Somerset, through the terms of whose will her late husband's 'Great Library' (said to have contained 1000 books) was given to the cathedral in 1673 to form the basis of a new general collection. Concerning the acquisition of musical material the older catalogues of the library are generally unhelpful. A catalogue of 1761 (based on that [MS Lich 60] prepared by Matthew Smallwood [Dean, 1671-1683] soon after the bequest had come into the possession of the cathedral) has a pencil note of a copy of the Psalter of Sternhold and Hopkins (1633 edition). This has its sometime owner's inscription 'Elizabeth Hurrey hir Booke Anno Domine 1669'. A more ambitious catalogue of 1768 has the first entry for a fine copy of one of the most interesting musico-philosophical works of the seventeenth century, the *Musurgia Universalis* of Athanasius Kircher, published in Rome in 1650. There is no information suggesting from whom and when this work was acquired. Nor is there any indication of the provenance of a third seventeenth-century volume, in which are masses by French composers - Francois Cosset, Charles D'Helfer and Jacques Huyn - published in Paris between 1673 and 1688. The binding is of the late seventeenth century. Inside the back cover the date '1780'

would appear to have been inscribed before the volume came to Lichfield. When that was is not known, but it is first registered in the library catalogue of 1888.

Among eighteenth-century works there is the principal published work of John Alcock, Vicar Choral (1750-1806) and Organist (1750-1766), and scourge of all, in whatever station of life or authority, who stood in the way of a proper conduct of cathedral music. His *Six and twenty Anthems* (1771), like all his other published work, contains a preface that is a characteristic example of his straight talk. Other eighteenth-century works are Arnold's *Cathedral Music* (1790); Boyce's *Cathedral Music* (1760, 1768 and 1773) and *Fifteen Anthems* (1780); one copy with volumes 1 and 2, and one with volume 1 only of Croft's *Musica Sacrae* (1724); two copies of Maurice Greene's *Forty Select Anthems* (1743); Avison and Garth's edition of Marcello's *Psalms* (1757); and volumes of anthems by Thomas Ebdon of Durham, William Hayes of Oxford, William Jackson of Exeter, and James Kent of Winchester.

Published music came either as gifts or through subscription. In the eighteenth century, the Dean and Chapter not infrequently were acknowledged as a collective subscriber, and if they were not, then John Saville, who as a Vicar Choral from 1755 until 1803 exercised a massive influence on music in the cathedral and the neighbourhood, was. On the list of subscribers to Greene's *Forty Select Anthems* is the name of 'John Alcock Org. St Laurence's Church Reading', the post Alcock held before becoming organist at Lichfield. The two-volume edition of Croft's work, among the subscribers to which was 'Dr Walm[s]ley, Dean of Litchfield [1720-1731]', was marked 'Lichfield Library' at the time of its acquisition, and was listed in the catalogue of 1768. In those of 1774 and 1838 it was marked 'Organ Loft'. In the next catalogue, of 1868, the volume was not mentioned. The organ loft had, in fact, disappeared, together with the choir screen to which it belonged, in the course of Gilbert Scott's restoration of the cathedral. Fortunately, the volume survived, which was not the case with another item in the 1774 catalogue. Among the items under 'P', one entry reads '[Pu]rcell's Harmonia Sacra Lond. 1714 [shelf mark] OA 19'. This suggests a lost copy of Henry Playford's collection of that name, which contained many of Purcell's sacred songs. The copy of volume 1 of Croft was a gift 'To the Decani side of the Choir at Litchfield' in 1846 from William Machin (1798-1870), the most celebrated Vicar Choral of the nineteenth century.

Of nineteenth-century collections, one in particular, to which the Dean and Chapter subscribed, merits attention: the *Bangor Cathedral Collection*, edited by the then Dean of Bangor (James Henry Cotton, former Precentor) and James Sharpe Pring, Organist, and published in Chester in 1848. Influenced, it would seem, by C.I. Latrobe's *Selection of Sacred Music* (1806-1825), the compilers assembled anthems based on works by Astorga, C.P.E. Bach, Caldara, Curschmann, Graun, Gossec, Handel, Joseph and Michael Haydn, Mozart, J.A. Naumann, Pergolesi, Righini and Winter. These were not composers generally to be found on cathedral service lists at that time.

Instrumental Music

For much of the eighteenth century, Lichfield - before the rise of Birmingham - was a regional cultural centre, as was attested by Anna Seward in her letters, and by many references in contemporary newspapers and journals. As well as being a keen student of music, Miss Seward lived for many years in the Close, in Platonic co-habitation with her 'Giovanni' - the notable John Saville. The copies of the songs and glees that were performed in the Vicars' Hall by him, or under his direction, have been lost; but a considerable amount of instrumental music belonging to the Cecilian Society remains. There are John Alcock *Six Concertos in Seven Parts*, published in 1750, soon after he had

arrived in Lichfield; Boyce *Twelve Sonatas for Two Violins* (1747); Corelli *Sonatas*; Lewis Granom *Six Sonatas for two German Flutes or two Violins* (op. 2, ca 1746); Handel *Sonatas à deux Violins ...* (op. 2, ca 1732/33), *Select Airs or Sonatas in 4 Parts for a German Flute and two Violins and a Bass, from the late Operas* (n.d.), *Six Overtures for Violins etc in Eight Parts from the Operas & Oratorios ... 8th Collection* (n.d.), *XXIV Overtures for Violins in Seven Parts ... in the Operas* (n.d.); Hasse *Six Concertos for violins, french horns or hoboys etc ... in eight parts*, (op. 4) 1741; Samuel Howard *Overture in The Amorous Goddess*, 1744; John Humphries *XII Concertos in Seven Parts* (op. 2, ca1740), *XII Concertos in Seven Parts ...* (op. 3), 1741; Tessarini *Concerti a Cinque* (op. 1, 1729); Vivaldi's *Most celebrated Concertos in all the parts ...* (op. 3); Robert Woodcock *XII Concertos in eight parts ...* (ca1730).

Manuscripts

Parts, Scores, Part-books, Organ-books

The most interesting manuscript remains are the folios set into the Barnard books. Copied by various of the Vicars Choral at the very end of the seventeenth and beginning of the eighteenth centuries, they are, in the first instance, of interest as evidence of the composing activity of some of the members of the College of Vicars. The most prominent of these was Michael East who, in the secular field, was a notable contributor to the general corpus of madrigal and chamber music. From him there are a setting of the Evening Service, and the only fragments of his settings of the Burial Service, and of the anthems *O clap your hands*, and *When Israel came out of Egypt*. William Lamb junior, Organist in 1688, in more than one place noted by unfriendly scribes as a plagiarist,¹ is represented by an anthem for the Coronation of Charles II (*O Lord make ye servant Charles*), *Except the Lord*, and *O God ye heathen*; Richard Hinde [brother of Henry?] by *Charitie Corinthians the 13th verse the first* [If I speak with the tongues of men and angels], and *O sing unto the Lord*; William Holder, Vicar Choral, by *Thou O God*; and John Loggins, elsewhere described as 'late of the cathedral church' (MS 14) by *Be thou my judge O Lord*.

Other composers represented include Nathaniel Patrick, Albertus Bryan, Benjamin Rogers, Orlando Gibbons, William Child, William Tucker, Henry and William Lawes, William King, Thomas Mudd, Thomas Deane. For no apparent reason Henry Loosemore, Organist of King's College, Cambridge, is especially well represented, the most interesting work of his here being a setting of part of the Gospel for Palm Sunday.

There are seven autograph scores of major works composed by John Alcock contained in MS Mus 1-7: a 'Third Service' in F (1789), including a note (26 June 1789) from Philip Hayes, promising 'to introduce it into my choir' at Oxford where he was then Professor; the 'Verse Service' in B flat (1771), with letters from William Hayes, father of Philip (12 October 1775), and Elias Isaac, Organist of Worcester (20 December 1775), both of whom had read the score; another Service in B flat (1771), inside the front cover of which was written 'the gift of the author to J. Saville'; 'The 150th Psalm in Latin' for eight voices and instruments (1754); *We shall rejoice in thy salvation*, for soloists, chorus and orchestra (1771 - with a note by Alcock repeating a comment by Burney on the use of French horns in 'almost all the churches abroad'), performed at the Worcester Festival in 1773; *Sing to the Lord* (1776), for the same forces, often loaned to William Hayes for performances in the Music-Room in Oxford, according to Alcock's note; and *O praise the Lord* (1776), also for the same forces. Of these works, *Sing to the Lord* is a particularly fine example of English Baroque, with one movement at least ('The Lord's delight is in them that fear him', an aria for alto with cello and continuo) with distinct echoes of Germany.

Volumes MS Mus 8-13, also in score, copied by J[ohn] Barker, represent well the post-Restoration generation. Apart from two anthems by Greene, Mus 8 - in two volumes - comprises services and anthems by John Blow, the Greene anthems being at the end of the first volume. MS Mus 9 is devoted to William Croft's *Te Deum and Jubilate* in D (with trumpets and strings), and three anthems. Of these *Give the King thy judgments* is noted as 'the last anthem composed by Dr William Croft July ye 13 1727'. It was intended for the Coronation of George II. MS Mus 11, labelled '2nd vol: Henry Purcell' is without a companion first volume. The remaining scores in MSS Mus 10, 12, and 13 contain works by a wide variety of composers. Those works which held special interest were allotted qualifying notes. *Arise and shine* by George Holmes, 'late organist of the Cathedral church of Lincoln', was 'composed upon the Union of the two Kingdoms' [of England and Scotland, 1707]. John Ernest Galliard, almost exact contemporary of Handel and, like him, a German immigrant and mostly active in the theatre, was sometime organist at Somerset House to Queen Catherine (widow of Charles II). MS Mus 13 contains one of three large-scale anthems by Galliard (*I am well pleased*) with the end note 'Compos'd by Mr Galliard and sung at the Chapel Royal at St James the last Thanksgiving Day'. The soloists' names for that occasion are also written into the score: Francis Hughes (counter-tenor), Richard Elford (tenor), and Bernard Gates (bass), all Gentlemen of the Chapel Royal.

The part-books (Counter-tenor/Alto, Tenor, Bass; MSS Mus 14-60) which follow, collecting some of the material published by Barnard and some of the addenda inserted into the Barnard volumes, provide a full index to the cathedral repertory from the sixteenth century until well into the nineteenth. There are various items by local composers. The prolific Alcock is represented by anthems which are also in the published collection, but there are numerous smaller items in the form of psalm tunes and chants. There are also psalm tunes by Alcock's successor as Organist, William Brown, as well as his attractive anthem *Praise the Lord O my Soul* (also preserved in score in a volume copied by John Saville [now Bodleian Library, Ms Tenbury 1028]). John Hunt, composer of an Evening Service in A (MS Mus 42), Vicar Choral at Lichfield in 1827, later became organist of Hereford Cathedral.

Annotations convey information of a general nature. Copyists kept their accounts in a rudimentary manner, so that the earliest note of payment for work done is half-way through MS Mus 14 (Contra-tenor): 'pay'd thus far 1710'. The next payment entry, 'pay'd thus far 1711', occurs only seven anthems later. After nine more anthems 'Pay'd 1712' arrives, and then, with only Jeremiah Clarke's *Thou O God art praised in Sion* intervening, 'P 1714'. From that entry 'Pay'd 1715' is separated by Robert Creighton's *I will arise*. The last note concerning payment, 'Pay'd 1716', arrives rather prematurely before the last anthem, John Weldon's *Have mercy upon me*.

In addition to such entries, other information allowing occasional close-ups of life as viewed by a succession of Vicars Choral has been casually included in the books. John Alcock, rarely inclined to let slip an opportunity of castigating the senior clergy, in 1761 inherited one of two (Bass) part-books (MS Mus 23) which had formerly belonged to Jonathan Kimberley, Dean from 1713 to 1720. Looking at the book in 1802 (he was then in his 89th year) Alcock wrote:

If all the Services and Anthems were perform'd in this Choir (which are contain'd in these two Volumes), in Dean Kimberley's time; this Cathedral must then have been one of the most Glorious Places of Worship in the United Kingdom.

In another Bass part-book (MS Mus 24), at the end of Gibbon's Evening Service in F, is the derogatory remark, 'Mr Gibbons was only a Batchelor of Music', to which a pencil note (?by 'G.F.H. Kemp 1795', fly-leaf signature) was appended 'And old Alcock was

conceited enough of his own Music.' In MS Mus 33 (which like other books occasionally notes years of performance of works) it is lack of charity in a fellow vicar (tenor) that shows in 'Mr Brown [Organist]: Gentlemen Vicar who neither plays nor prays'. Following *O Lord the maker of all things*, attributed to Henry VIII [actually by William Mundy] in the same manuscript, is a pencil comment 'He never composed but on a soffa [sic] (Bucklow)'; to which another hand added 'a lie/Nr 13'. A proper attitude to work was expressed (MS Mus 44) by the cautious alto who prefaced the *Deus Misereatur* of Vaughan Richardson's Evening Service in C with the instruction 'wait for the organ's time'. A different attitude to time, however, is demonstrated by the several basses who, literally, kept a 'book' within a book (MS Mus 50) in this manner:

Thomas Tallis
Responses Litany etc

beginning of Litany to end of Service	
Rev Bradley	20½ min.
Rev Rowden	18½ min.
Rev Hayward	16 min.

Other services were similarly measured, and beneath one by Philip Hayes is 'Quickest on record Beginning of Litany to Lords Prayer 9 min the end of Service took 15 min. Hayward & Luke mar 18.87'. There were occasionally comments of a more serious nature. In MS Mus 48 is the brief, undated, observation: 'Accident with the Irish Mail near Wolverton'. After a copy of G.J. Elvey's *In that day* (MS Mus 58) is recorded the mystifying activities of one of the Vicars Choral:

George Hemsley left the Choir for Ely on Friday the 17th August 1860 - Reported he had discharged himself July 7th at or from Worcester - And was seen in a cigar shop Liverpool August 2nd 1870 at 1.30pm sitting on a tobacco barrel.

In addition to the vocal part-books there are a number of organ books (MS Mus 61-74) and a few scores of modern anthems, including works by the late Sir William Harris, who was assistant organist at Lichfield before his appointment to New College, Oxford, in 1919.

The preservation of other material further assists a knowledge of musical life in the cathedral; in particular the earliest books of anthems (two competing books by Vicars Choral in 1839, one compiled by J.S. Caunter, the other by J. Mathews, and that of 1858, prepared by an anonymous clergyman with a finger on reality, including 'some few details among so many of interest to those who do, or do not, frequent cathedrals'); Service Lists that exist (with some few gaps) from 1848, and the records of the annual Festivals of the Lichfield Diocesan Music Association, which, commencing in 1856, were the first such events in the country. It was these occasions especially, inaugurated almost immediately after the re-opening of the cathedral after the restoration by Giles Gilbert Scott, that opened the cathedral as an institution to the wider world.

Reference

1. *A Morning Service* 'Mr Berkenshaw or Mr Wm Lamb Jun', with note under: 'Mr Lamb stole this service, and put his own name to it'.

* * * * *

CARD CATALOGUES IN THE BRITISH LIBRARY MUSIC LIBRARY

Malcolm Turner

As one of its many current projects the Bibliography sub-committee of IAML(UK) is investigating the informal, in-house card catalogues (or just as likely, nowadays, micro-computer based catalogues) that, as both experience and common sense suggest, are doubtless being maintained in major music libraries, both public and specialist, throughout the country, often primarily for internal purposes or for use in answering specialist enquiries rather than for direct consultation by users of the library.

In some cases it might be desirable for an element of standardization to be introduced into the compilation of such catalogues, as has recently been suggested by Alan Hood in relation to song indexes; in other, more specialized cases, it may simply be enough to assemble a coherent annotated list of catalogues and their whereabouts. In both cases the first essential is to gather information about what actually exists; and by way of making a start I have volunteered, as a member of the sub-committee, to supply the following list of such catalogues in the Music Library of the British Library. They are essentially intended for internal use by the staff of the Music Library, but can be made available to readers in the Music Reading Area of the British Library by special arrangement. Those wishing to consult them should apply in person to the Supervisor of the Music Reading Area, or in writing to me.

I hasten to add that most of the following information about these card catalogues is not new; much of it appears, for instance, in Alec Hyatt King's invaluable compilation *A wealth of music in the collections of the British Library (Reference Division) and the British Museum* (London: Clive Bingley, 1983 [ISBN 0 85157 330 4 - out of print]). But since that book, unlike *Brio*, may not be everyone's favourite bedside reading, we thought it worthwhile to repeat its information here in a different form, and for a rather different purpose: to stimulate others to send details about their catalogues to the Committee.

In order to keep the impetus of the project going, the sub-committee will also be approaching individuals to provide similar lists for *Brio* of catalogues in their own libraries. But we want to stress that these articles in *Brio* are intended not only as contributions to the project, but also as a series of stimuli to other readers to make their own contributions. Please send in lists, with as much information and annotation as possible (too much is better than too little) either to the Chairman of the sub-committee, John May (May & May Ltd., Arundell House, High Street, Tisbury, Salisbury, SP3 6QU), or to its Secretary, Judith Adam (Sheffield City Libraries, Central Library, Surrey Street, Sheffield, S1 1XZ), or to the editor.

LIST OF CATALOGUES

Information about each catalogue is given in a standardized form, arranged in the following sequence of headings: 1. Title; 2. Description; 3. Countries and time period covered; 4. Selective or comprehensive for British Library holdings; 5. Form; 6. Number of entries; 7. Arrangement; 8. Closed or maintained

Publishers, printers, allied trades

1. *Topographical index*; 2. Index of publishers and printers of all foreign, pre-1801 editions of music held in the Music Library; 3. All countries except UK - ca 1500-1800; 4. Comprehensive; 5. Typescript cards; 6. ca 12000; 7. Alphabetical by country, town, name of publisher or printer; 8. Maintained

- B 1. *Publishers' catalogues*; 2. Catalogue of trade catalogues of music publishers held by the Music Library and the General Library – some were issued as separate publications, but most were printed by way of advertisement as an integral part of a piece of music; 3. All countries – ca 1700-ca 1870; 4. Comprehensive; 5. Typescript cards; 6. ca 1400; 7. Alphabetical by names of publishers; 8. Maintained
- C 1. *London Music Publishers, etc, index*; 2. Index of music publishers, sellers, printers and engravers, giving names, addresses, activity and dates of occupancy of premises, using data derived from Post Office classified directories; 3. London only – ca 1850-ca 1950; 4. Not applicable; 5. Typescript cards; 6. ca 2500; 7. Alphabetical by names of firms; 8. Closed
- D 1. *London instrument makers index*; 2. Index of musical instrument makers, giving names, addresses and dates of occupancy of premises, using data derived from Post Office classified directories; 3. London only – ca 1840-ca 1950; 4. Not applicable; 5. Typescript cards; 6. ca 5000; 7. Alphabetical by names of firms in four sections: Musical boxes; Unspecified instruments; Specified instruments other than pianos; Pianos; 8. Closed

Iconography

- E 1. *Musicians' portraits*; 2. Index of portraits of musicians found in printed music in the Music Library and in the collections of the British Museum Department of Prints and Drawings; the portraits are mainly from engraved frontispieces or title-pages; 3. All countries – all periods; 4. Selective; 5. Typescript cards; 6. ca 2200; 7. Alphabetical by names of musicians; 8. Maintained
- F 1. *Performers index*; 2. Index of illustrations of performers found in printed music and books on musical theory in the Music Library; 3. All countries – ca 1480-ca 1860; 4. Selective; 5. Typescript cards; 6. ca 600; 7. In four sections: Single performers, alphabetically by instrument; Two performers, alphabetically by salient instrument; Three performers, alphabetically by salient instrument; Four or more performers, chronologically by date of publication; 8. Maintained
- G 1. *Musical instruments index*; 2. Index of musical instruments, without players, found in printed music and books on musical theory in the Music Library; 3. All countries – ca 1480-ca 1860; 4. Selective; 5. Typescript cards; 6. ca 400; 7. As for Performers index; 8. Maintained
- H 1. *Operatic scenes index*; 2. Index of operatic scenes, mainly from engraved or lithographic frontispieces or title-pages, in printed music in the Music Library; 3. All countries – ca 1600-ca 1900; 4. Selective; 5. Typescript cards; 6. ca 90; 7. Alphabetical by names of composers; 8. Maintained
- I 1. *Inter-stave illustrations*; 2. Index of lithographed illustrations printed around the staves in printed music in the Music Library; 3. England – ca 1820-1840; 4. Comprehensive; 5. Typescript cards; 6. 12; 7. Chronological; 8. Maintained
- J 1. *Illustrated title-page index*; 2. Index of illustrated wrappers and title-pages, mainly lithographed, in printed music in the Music Library; 3. All countries – ca 1800-ca 1920; 4. Selective; 5. Handwritten cards; 6. ca 7000; 7. Alphabetical by subject; 8. Maintained

Subsidiary catalogues of sections of the Music Library

- K 1. *Secondary vocal music index*; 2. Title index to the uncatalogued 'secondary' vocal music (mainly copyright deposit copies of popular songs) in the Music Library; 3. All countries, but mainly England, USA and Canada – 1910-1980; 4. Comprehensive; 5. Handwritten paper slips; 6. ca 200000; 7. Alphabetical by first word of title or of first line, in two sequences: Acquisitions from 1910-1949; Acquisitions from 1950-1980 (all acquisitions before 1910 and after 1980 have been fully catalogued); 8. Closed
- L 1. *Pre-1800 subject index*; 2. Subject index to: W. Barclay Squire *Catalogue of printed music published between 1487 and 1800 now in the British Museum* 2 vols. London: Printed by order of the

- Trustees, 1912; 3. All countries – 1487-1800; 4. Comprehensive to ca 1911, contains no entries after ca 1911; 5. A copy of the printed catalogue cut up and pasted on cards; 6. ca 40000; 7. Mainly by vocal or instrumental groupings, but also including a few specific subjects, eg French Revolution, Freemasonry, Latin & Greek songs, Military music, National music, Programme music, Notation, Thematic catalogues, Dance music; 8. Closed
- M 1. *Instrumental index*; 2. Classified catalogue of post-1800 editions of instrumental music in the Music Library; 3. All countries – items acquired between 1884-ca 1963; 4. Comprehensive; 5. Printed cards; 6. ca 80000; 7. Broadly classified by forms, solo instruments and groups of instruments; 8. Closed
- N 1. *Song index*; 2. Index to the contents of ca 75 albums and anthologies of popular songs (some issued periodically) in the Music Library; 3. English publications only – ca 1870-ca 1955; 4. Selective; 5. Handwritten paper slips; 6. ca 12000; 7. Alphabetical by first word of title; 8. Closed
- O 1. *Regimental marches*; 2. Index of regimental marches in the Music Library; 3. British regiments only – ca 1750-ca 1965; 4. Selective; 5. Typescript cards; 6. ca 600; 7. Miscellaneous collections chronological; specific regiments alphabetical in eight sections: Mounted regiments; Foot guards; Foot regiments; Corps; Militia, volunteers and territorials; Royal Navy; Royal Marines; Royal Air Force; 8. Closed
- P 1. *Catalogue of libretti*; 2. Catalogue of libretti in the (then) Department of Printed Books of the British Museum (now the general library of the British Library, Humanities and Social Sciences); 3. All countries – ca 1600-1914; 4. Comprehensive; 5. Handwritten paper slips; 6. ca 10000; 7. The main sequence contains full catalogue entries, extracted from the General Catalogue of Printed Books, arranged by titles; cross-references to this catalogue are contained in two indexes arranged by composers and by authors of words respectively; 8. Closed

Manuscripts

- Q 1. *Music Library manuscripts*; 2. Index of manuscripts in the Music Library not entered in the Catalogue of Manuscripts or the published catalogues of special collections, mainly manuscripts bound with items of printed music; 3. All countries – all periods; 4. Comprehensive; 5. Typescript cards; 6. ca 50; 7. Alphabetical by composers or genres; 8. Maintained
- R 1. *Musicians' autographs*; 2. Index of musicians' autographs, mainly signatures, dedications or corrected proof sheets, in printed music in the Music Library; 3. All countries – all periods; 4. Selective; 5. Typescript cards; 6. ca 2000; 7. Alphabetical by names of composers; 8. Maintained
- S 1. *Chapel Royal manuscripts*; 2. Indexes to the collection of manuscript part-books compiled for use in the Chapel Royal; 3. Mainly English – compiled between ca 1677-ca 1810; 4. Comprehensive; 5. Typescript cards; 6. ca 1500; 7. In two sequences: Alphabetical by names of composers; Alphabetical by first word of title; 8. Closed
- T 1. *Index to miscellaneous manuscripts in the Royal Music Library*; 2. Indexes to H Andrews *Catalogue of the King's Music Library. Part II: The miscellaneous manuscripts* London: 1929; 3. All countries – all periods; 4. Comprehensive; 5. Typescript cards; 6. ca 3500; 7. In two sequences: Alphabetical by first word of title; Alphabetical by subject; 8. Closed

Miscellaneous

- U 1. *Dance notation index*; 2. Index of editions of printed music in the Music Library which include a visual representation of the steps of the dances; 3. All countries – ca 1700-ca 1900; 4. Comprehensive; 5. Typescript cards; 6. ca 100; 7. Chronological; 8. Maintained
- V 1. *Notation index*; 2. Index of items of printed music in the Music Library containing examples of unusual notation or experimental forms of notation; 3. All countries – ca 1500-present; 4. Selective; 5. Typescript cards; 6. ca 100; 7. Alphabetical by type of notation; 8. Maintained

- W 1. *Subscribers' lists*; 2. Index of subscribers' lists in editions of printed music in the Music Library; 3. All countries, but predominantly British - ca1700-ca1900; 4. Comprehensive; 5. Typescript cards; 6. ca 800; 7. Chronological; 8. Maintained
- X 1. *Ownership marks*; 2. Index of ownership marks other than signatures (eg bookplates, coats of arms, bindings) in items in the Music Library; 3. All countries - all periods; 4. Selective; 5. Typescript cards; 6. ca 50; 7. Alphabetical by names of owners; 8. Maintained

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RESOURCES FOR ACADEMIC MUSIC LIBRARIES: A SURVEY OF TRENDS

Hugh Cobbe

In 1987 the Council of the Royal Musical Association (RMA) resolved to issue a statement, addressed to the British Academy and the University Grants Committee, on the role of British universities in musicological research in the context of the plight of university funding and the perceived threat to, at least, the smaller music departments. The purpose was to point out the excellence of British musicology and the danger facing it from cut-backs in the numbers of teaching staff and (if such were the case) in music provision in university libraries.

In the event this statement did not do more than allude to problems in library funding and their implications for musicological research, but the desirability of building up a picture nationally had become clear. In any case, quite apart from the RMA initiative, the British Library needed a clearer picture of what was going on, for the Library's music services are, after all, a component of total music provision in the United Kingdom and must be tuned to overall needs.

Accordingly, in July 1987, I wrote an informal letter to 35 Music Libraries which were *prima facie* academic. This approach seemed more suitable than a rigorous yes/no questionnaire, since no such questionnaire would happily fit widely differing circumstances, and the wisdom of this was borne out by the widely differing responses which came back.

Information was asked on the following questions:

- 1 Have your overall resources for music been increased, maintained or cut back in recent times?
- 2 If cut back, has music been treated on a par with other subjects or more leniently / severely?
- 3 In what proportion have cuts been applied within the music area between acquisitions, service provision and other activities?
- 4 Is there a policy of compensating for reductions in acquisitions by increased use of Inter-Library Loan, and is such use charged to the music budget?
- 5 Is it possible to judge how musicological research in your institution is being affected by Library cut-backs?

There was a remarkably high response to my letter: 30 replies in all or 86%, an indicator, perhaps, of the difficulties which prevail. I am very grateful to all those who responded, often in considerable detail. A list of the respondents is appended to this report.

Have your overall resources for music been increased, maintained or cut back in recent times?

Resources fall into two broad categories: purchasing funds and staff. There was a range of combinations reported here: three respondents reported the direst straits, with acquisitions cut back in cash terms, in combination with staff reductions as well. At the other end of the spectrum, no respondents reported an acquisitions budget increased in line with inflation or better and, at the same time increased staff resources to meet growing demand. However, two respondents reported an increase of staffing, one because of a new building and one where the increase amounted to ten hours per week over a period of five years! The common report was of maintained staffing (usually in the

range of 1-3½) attempting to cope with a greater workload, increased in one case by 30%. In a few cases cuts had taken the form of part-time help ceasing, so that, for example, evening opening was no longer possible. In another case, the music library was simply left unmanned for a large part of the time.

At the sort of levels that apply in music libraries, staff cuts are at best impossible and at worst terminal; if one person represents 30-50% or more of the available manpower there is not, by and large, much room for fine tuning. Of the respondents who had lost staff (eight in all), the most serious cases were the loss of full-time professional posts at Cambridge University Library and the University of London Library. King's College, London, reported a 50% cut in opening hours, though it was not stated whether this implied a loss of staff.

Fortunately, the majority of respondents (18 out of 28) had maintained their staffing levels, though in most cases they were having to meet increased demand. Though, of course, increased demand is healthy in itself, there are disturbing implications for cataloguing and other housekeeping operations, which must suffer if existing resources are diverted from them to meet the extra demand. Several large backlogs of cataloguing were reported.

Turning to purchase funds, the field was evenly divided between ten who had had their bookfunds increased in real terms, nine whose funds had been maintained in cash terms, and nine whose funds had been increased, though not always in line with inflation, especially given the added effects of fluctuation in exchange rates. In one extreme example, the book fund had been increased to a level of 40% above the level of ten years ago, but the volume of acquisitions was down by a third. The problems presented by the long-term commitment represented by periodical subscriptions were widely felt: six respondents reported cuts in subscriptions, a massive 30% in one case and 22% in another; in many cases a new title could only be ordered if an existing subscription of equivalent cost was cancelled.

The overall picture was, therefore, one of retrenchment on every side, a picture which is as true of the British Library as everywhere else: we expect our acquisitions budget to have diminished by as much as 30% over the period 1985-1990.

If cut back, has music been treated on a par with other subjects or more leniently/severely?

With this question I was concerned to establish if music was seen as a soft option in any way, for in universities as a whole small music departments certainly seemed to be especially prone to the attentions of the pruners. Fortunately, only one respondent felt that they were being treated more severely than other parts of their library; in two further instances severe treatment in the past had been recently rectified; while in other cases it was thought that music had been treated especially leniently.

In what proportion have cuts been applied within the music area between acquisitions, service provision and other activities?

The two largest groups of respondents (seven in each case) were those who had maintained their staff levels, and, therefore, service provision; and those who had maintained staff levels and actually increased the acquisitions budget. Two respondents had, as we have seen, increased staff levels while acquisitions remained level, four had maintained staff and level funding of acquisitions (though the latter still meant a cut in volume terms). Only three had lost on both counts, while a further three reported staff losses but level funding of acquisitions.

Is there a policy of compensating for reductions in acquisitions by increased use of inter-library loans, and is such use charged to the music budget?

There was no positive response to this question, though some thought that there had been a marginal rise, possibly resulting from acquisition cuts. In many cases the response was that ILL was expensive and being constrained along with all other areas. Others said that ILL did not in any case meet their needs, since it is not designed for undergraduates, who tend to need their books at once. However, all reported that ILL was funded centrally, and that they did not have to bear the cost of loan requests, though some libraries passed on some or all of the charges to the readers themselves, in some cases after an initial allowance of, say, 30 requests.

This picture is borne out by a recent survey of usage of the music section at the British Library Document Supply Centre at Boston Spa. Of the 8000 or so requests received each year, 72% come from the public library sector and only 18% from academic libraries.

Is it possible to judge how musicological research in your institution is being affected by library cut-backs?

For many of the respondents this question was not applicable, in that they were institutions which did not set out to support research at a postgraduate level. Where it did apply, the feeling was that it was too early to be sure. However, cuts in opening hours, the cancellation of periodical subscriptions and major research series, such as those of Garland and Harvester, were a clear set-back.

The overall picture is thus not a happy one and seems to be in sharp contrast to the economic state of the country as a whole. There is no sign that staff or bookfunds are going to increase, cataloguing backlogs are growing, and preservation is being skimped, with dire consequences for the future. I believe that if future damage is to be kept at bay the key must be a strategy of co-operation between at least all the major music libraries, whether in the academic or public sectors. It is only now that the technology is coming into place that makes such co-operation, especially in cataloguing, feasible. In particular, the Current Music Catalogue of the British Library is now readily available on BLAISE-LINE and investigations are in hand for the conversion of the *British Library Catalogue of Printed Music to 1980* into an automated database.

On a general front, the British Library is actively involved in discussions with the other copyright libraries, exploring the potential for shared cataloguing and, more fundamentally, the possibility of distributing coverage of acquisitions using the 'consensus' methodology. Surely, in music the same possibilities are there. It is only by such co-operation, in spite of all the initial difficulties posed by differing systems and traditions, that the level of service can be maintained, let alone improved, in a climate that shows no sign of becoming more favourable.

* * * * *

Appendix overleaf

APPENDIX

Replies were received from the following libraries

University Library, **Aberdeen**
Birmingham Polytechnic School of Music
 Music Library, Barber Institute of Fine Arts, University of **Birmingham**
 Pendlebury Library, **Cambridge**
 Rowe Music Library, King's College, **Cambridge**
 University Library, **Cambridge**
 University Library, **Durham**
 National Library of Scotland [**Edinburgh**]
 University Library, **Edinburgh**
 University Library, **Exeter**
 Royal Scottish Academy of Music and Drama [**Glasgow**]
 University Library, **Glasgow**
Huddersfield Polytechnic Music Library
 University Library, **Liverpool**
 Goldsmiths' College, **London**
 Guildhall School of Music and Drama [**London**]
 King's College, **London**
 Middlesex Polytechnic Library [**London**]
 Royal Academy of Music [**London**]
 Royal College of Music [**London**]
 University of **London** Library
 Royal Northern College of Music [**Manchester**]
 University Library, **Newcastle**
 University Library, **Nottingham**
 Bodleian Library, **Oxford**
 Music Library, University of **Reading**
 Music Library, University of **Sheffield**
 University Library, **Southampton**
 University Library, **Warwick**
 J.B. Morrell Library, University of **York**

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COMPACT DISC CARE

Maurice A. Green

The Compact Disc has established itself as a high quality, reliable and compact medium for storing about 60 minutes of music. Having been involved in a technical capacity with CDs since 1983, I soon found out that they were not quite so indestructible as we were first led to believe. Confronted with a number of discs which were unplayable, I developed a process which can restore most discs to full playing condition.

So how does the CD work, and what are the problems associated with looking after them?

Information to be stored, be it words, pictures or music, has first to be converted into a series of coded pulses, known as the Reed Solomon Code. This series of dots conforms to a standard code which can be converted back into its original analogue form. At the recording plant, a laser beam is used to cut a spiral of dots into a master disc, which is later used to create a stamper which impresses the spiral of dots onto the polycarbonate disc for consumer use. The 4¾-inch diameter plastic disc is sprayed with a thin film of aluminium by vapour deposition in a vacuum chamber. This aluminium coating is protected by a thin layer of lacquer, onto which is printed the label.

The track spacing is very small: approximately 1.4µm apart - that is 0.0000014 metres. To put it another way, approximately 30 tracks would fit onto a single human hair! When the disc is played back, a beam of laser light is focused on to the playing surface, which, providing the disc is revolving at the correct speed, reflects back the digitally-encoded information. The player not only analyses the coded pulses for false information, but also ensures correct tracking and focusing of the laser beam.

Although the discs are quite robust, if the optical playing surface is scratched problems can occur. The laser beam is deflected in the wrong direction, and this can cause too great an error for the player to cope with, in which case the laser may skip tracks or simply refuse to play. (Some CD players cope better than others with scratches and marks.) To preserve the optical surface certain precautions should be taken, rather similar to those for handling LPs.

Dust or fingerprints should be removed carefully, using cotton wool moistened with isopropyl or ethyl alcohol. Wipe *across* the disc (that is from the centre to the outer edge) and not *around* the circumference. Avoid any contact with the non-playing side, as the alcohol will remove the label. Mild household detergents, again using cotton wool and lukewarm water, are very effective in removing stubborn marks. Again, wipe only from the centre to the outer edge. The reason for this insistence on avoiding wiping *around* the disc (as one would with LPs) is that the laser reflection can easily be deflected by marks or scratches in this direction, whereas radial scratches can be coped with more easily.

The most vulnerable side of a CD, however, is the non-playing (label) side. The playing information is very close to the surface on this side, and scratches may remove digital information which cannot be restored. The CD Player will accept a number of errors from the disc without any apparent problem: some scratches are accepted and ignored by the processing circuits. But if information is missing in large chunks the circuits shut down and the disc will not play. To protect the disc be very careful with the label side, and never put the disc down on its back, as it were. Try not to touch the disc playing surface, but if this has become grubby, clean carefully as outlined above.

Some libraries stick labels on to the back of the disc, often with disastrous results. Some types of adhesive react with the lacquer causing it to crinkle and ruin the disc. I would

strongly advise not using any adhesive labels. Although they appear to cause no damage at present, problems could result from long-term reaction with the lacquered surface.

Playing side scratches on the polycarbonate surface can be dealt with in most cases, and the process which I have developed over the past three years has been 80% successful, effecting a permanent repair to the playing surface. If the discs are sent to me with details of the exact nature of the fault (eg *Track 5 skips 2 min 35 sec to 3 min 55 sec*) I will attempt a repair, and, if perfect, will charge £4.75 per disc plus p&p. Discs should be in quantities of at least ten. No charge is made for an unsuccessful or partial repair, and a number of libraries are now using this service, rather than scrapping or selling off their scratched discs.

The address to send discs to is: *Maurice A. Green*
4 Village Court
Village Road
Oxton, Birkenhead
Merseyside L43 5SR

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REVIEWS

John Evans, Philip Reed, Paul Wilson *A Britten source book* Revised ed. Aldeburgh: Britten Estate Ltd for the Britten-Pears Library (Distributor: St Paul's Bibliographies), 1987. 328pp [No price given] ISBN 0 9511939 2 9

W. H. Auden *Paul Bunyan: the libretto of the operetta by Benjamin Britten; with an essay by Donald Mitchell* Faber & Faber, 1988. viii, 150pp £14.95 ISBN 0 571 15260 (cased); £5.95 ISBN 0 571 15142 6 (pbk)

The Britten-Pears Library at Aldeburgh operates with a small, but obviously dedicated, staff of librarian (Paul Wilson) and resident musicologist (Philip Reed). *A Britten source book* is a tribute to their industry, and to that of John Evans, a former researcher at Aldeburgh. After an opening chronology of Britten's life and works, which includes much useful information about first performances, there are interesting and informative lists of recordings made by Britten as conductor, pianist (usually with Peter Pears), viola player and speaker, the last being an appreciation of the singer Kathleen Ferrier. Philip Reed and John Evans contribute a catalogue of Britten's incidental music for film, theatre and radio, including details of some lost works; and Paul Wilson has compiled a concluding bibliography, which he guardedly, but probably advisedly, labels 'selective' - even so it runs to 125 pages. Useful though it is, this book obviously presents only a fraction of the rich archive of the Britten-Pears Library, and it is to be hoped that eventually the staff will publish a full thematic catalogue of the works, together with an edition of Britten's available correspondence - no small task. As it stands, *A Britten source book* is indispensable to anyone seriously interested in Britten's life and works; and, judging from the amount of the composer's music being published and recorded at the moment, will have a wide readership.

Paul Bunyan, the Britten-Auden operetta collaboration first performed in the USA (in 1941), has a complex history, as revealed in Donald Mitchell's essay appended to Faber's new edition of the libretto. Both librettist and composer (who travelled to America in 1939) were originally hopeful that their work would be produced on Broadway, although Mitchell casts doubt on how realizable this ambition would have been, and in the end the piece was premièred by performers from Columbia University. It received some favourable reviews, especially from Virgil Thomson, and seems to have been ignored by Britten from that time until 1974, when he revised the work during a period of convalescence from a stroke.

The libretto itself is clever but ultimately lightweight, and Mitchell's penetrating essay threatens to overtopple it. Nevertheless, this is compensated for by short extracts from interviews Mitchell had with members of the original cast, and by quotations from contemporary newspaper reviews (none of which, incidentally, is cited in *A Britten source book*, which confines itself almost exclusively to reports of the 1976 production.) Useful, too, are Mitchell's insights into the work, such as his suggestion of the possible influence of Kurt Weill, whom Britten met in 1938 and considered a 'nice man', and his theory that, when Britten returned to England in 1942, *Paul Bunyan*, like his USA experience, largely slipped from his consciousness.

John Wagstaff

Jerrold Northrop Moore *Elgar and his publishers: letters of a creative life*. Oxford: Clarendon Press, 1987. 2 vols £50.00 ISBN 0 19 315446 3

The core of these magnificent volumes is the sequence of letters with Novello's most musical (though not most influential) employee, Jaeger, alias Nimrod. These have, of course, appeared in print before; they now reappear in full, with Jaeger's replies, in an immaculate edition beautifully printed, together with the rest of Elgar's correspondence with Novello and his other publishers. It is gracious of Novello to have been so co-operative, since the firm does not appear in a very good light. With hindsight, one can see that Elgar's insecurity needed support; with the right encouragement, he might have been, even in financial terms, a better investment than he was; and with continuing support, his creative urge may even have survived the death of his wife – but that is perhaps fanciful: the valedictory tone of the Cello Concerto is final enough.

For the reader, it is a great shame that there was only one Jaeger: all the interesting musical detail comes in their exchange of letters. And they are not only musically revealing: in some of the letters to him, Elgar's feelings are nearer the surface, and occasionally come pouring out, as with his grief at the death of Alfred Rodewald (p.524). Elgar rarely revised his works, but Jaeger was the partial instigator of the extended end of the *Enigma Variations* and entirely responsible for cajoling the reluctant Elgar (by suggesting that only a Wagner or Richard Strauss could do it) to write the 'momentary vision of the Almighty', even if Elgar's chords are more subtle than the 'gloriously great & effulgent orchestral chords, given out by the whole force of the orchestra in its most glorious key' which Jaeger prescribed. The day-to-day business between composer and publisher is fascinating, particularly with the pressure of time, and the need to print the vocal score before the work was fully scored.

Elgar is a marvellous writer when he is being informal. Some of the humour may seem forced and dated, but it is part of the character of the man. The little drawings scrawled on many of the letters are reproduced, and no attempt has been made to tidy up the manner of writing more than is necessary to confine them to print. The editor has done a splendid job. Essential commentary is provided, sometimes perhaps a little too reticently. I am sure most readers would have been intrigued to know that the performance of 'Pomp and Circumstances' which Novello's American agent mentions by the Paul Whiteman Jazz Band (p.838) was the same concert as the première of Gershwin's *Rhapsody in Blue*. Sources of the letters are noted, and there is a fairly thorough index. I add the qualification since I was intrigued that on one occasion Elgar signed a letter with the name of one of my other favourite composers, Monteverde (a normal spelling then); it is not indexed, so it took me a long time to find it (p.333); C.P.E. Bach, Kozeluch and Schobert (played in his youth – p.235) are also omitted. It is a pity that the paper of the two volumes does not match.

Much as I love Elgar, the thought of having to read through over 900 pages of letters threatened to be a chore. But in fact I could hardly put them down, and work suffered for several days! Some letters are dully formal, others deal with minutiae of proof correction. But as a whole they will delight any who enjoy Elgar's music, and they incidentally tell us an enormous amount about English music publishing and musical life during Elgar's lifetime.

Clifford Bartlett

Martin Picker *Johannes Ockeghem and Jacob Obrecht: a guide to research* (Garland Composer Resource Manuals, 13). New York: Garland, 1988. xi, 203pp \$29.00 ISBN 0 8240 8381 4

Frederick Hammond *Girolamo Frescobaldi: a guide to research* (Garland Composer Resource Manuals, 9). New York: Garland, 1988. xiii, 412pp \$52.00 ISBN 0 8240 8555 8

Michael Talbot *Antonio Vivaldi: a guide to research* (Garland Composer Resource Manuals, 12). New York: Garland, 1988. xlv, 197pp \$31.00 ISBN 0 8240 8386 5

Librarians (and one hopes library users) will now be used to the series. The three latest vary in size, appearance and in the way the authors tackle their subjects. Both Hammond and Talbot have already written the standard books on their composers, so have arranged their volumes to supplement them. Talbot gives a new summary of Vivaldi's life, followed by a list of biographical sources. The bulk of the book is devoted to an alphabetical listing of writings on Vivaldi divided into three historical periods: before Schering, up to Pincherle, and post-1949. The musical sources are covered briefly – there is no point in going over again the ground covered by Ryom: the first volume of his detailed thematic catalogue, covering instrumental works, appeared last year (the publisher's UK agent refused to supply a review copy). A few other topics are covered more briefly. The absence of facsimiles of the printed sources has been remedied since the volume was prepared: the opus-numbered orchestral works are being made available by King's Music. A remark on p.128 calls attention to a serious omission in virtually all editions of *Winter from The four seasons*; none of the editions I had was correct, but the author tells me that the Hawkes Pocket Score is accurate. There are, of course, innumerable problems in finding accurate performing texts of Vivaldi's music, thanks to the inadequacies of the Ricordi edition. Unfortunately, there is no imminent solution, unless someone issues the major sources on film.

Hammond's book is eccentric but fascinating. In part, it supplements his 1983 Harvard U.P. book, with 7 pages of corrections and additions and over 100 pages of supplementary bibliography: the book appeared in the 350th anniversary year, which occasioned a variety of conferences and other musicological activity which has been appearing in print quite extensively ever since. This is arranged in the normal alphabetical way, but there is a subject classification appended. The discography is small but well indexed. Like Talbot, Hammond goes over again the basic biographical information, but choosing a new format: that of the documentary biography. The rest of this substantial book is filled with masses of useful information on the historical and cultural background: short biographies, descriptions of places, and sections on such matters as currency, the postal system, copyists, liturgy and the workings of the pontifical household.

Picker has a different problem: there are no standard catalogues of the works of his composers (those in *The New Grove* are the most convenient), so his prime function is to give a complete list with sources, editions and bibliography. This is done thoroughly. I spotted a few smaller (but nevertheless useful) modern editions omitted: of the five Ockeghem motets, for instance, there are Mapa Mundi editions of three (including *Ave Maria*, for which Picker cites no modern edition). While it is reasonable not to give full listings for spurious works, it would seem sensible to refer at least to the standard edition of the works of the composers to whom they are attributed (e.g. *Si oblitus fuero* is in CMM 87). There are two hindrances to easy use. One is the typography. Reproduction from a fairly primitive word-processed output just isn't good enough these days. Lists of works tend to be consulted at speed, and the more the layout and typography can help the reader the better. And the running headings need to be more specific. It is also a pity that there are so few cross-references: all titles should be included in the sequence, not just the one chosen for the main entry.

Of these three books, Picker's is an essential companion to two major but inadequately published composers, while Hammond and Talbot have produced useful companions to their previous publications. All three should be in any musicologically-oriented library.

Clifford Bartlett

Philip Glass *Opera on the beach: on his new world of music theatre* edited by Robert T. Jones. Faber & Faber, 1988. xviii, 222pp £17.50 ISBN 0 571 14800 X [Published in the US as: *Music by Philip Glass* New York: Harper and Row, 1987. ISBN 0 06 015823 9]

This British version of Glass's autobiography was published in time for the première of his latest opera at the London Coliseum last Autumn. Their titles aside, both editions are identical – including mistakes – and are mainly concerned with the development and style of the first three operas. Unfortunately, Glass's other music is all too briefly considered, and then usually in relation to the operas. A pity, I feel, as a more substantial discussion of the earlier minimalist style would have been interesting. However, its near-exclusion enables Glass to be selective in his accounts, thus removing any possible discussion of the influences on his style of his own contemporaries (eg Young and Reich).

Glass has attempted to satisfy the interests of two groups of readers: firstly the general reader (hence the jargon-free language?), and secondly those who approach Glass in a scholarly way – though, on an initial reading, this latter group certainly comes off second-best. A fair proportion of the book consists of biographical details surrounding the composition of the operas, followed by a discussion of the music and a libretto of each work. All of these descriptions are interesting – even fascinating at times – the first time round, but I experienced an acute sense of tedium upon subsequent study. Thankfully, a large index proves useful for locating specific interests. It is such a pity that Glass's discussion of his own techniques fails to accommodate the student with adequate musical examples. Six to seven pages are devoted to discussion of the music of each of the operas, and there is virtually no discussion of the other music. As Glass likes to remind you in these pages, his music is extremely popular at the moment, and it would have been nicer to have more than an 'appetizer'. This is particularly vexing when one considers that most of his major works are unobtainable for study. For example, Glass says of *Einstein on the beach* 'I was looking for a way of combining harmonic progressions with the rhythmic structure I had been developing [in earlier works]'. Unfortunately, he fails to expand on his *notes* (of 1976) on the work, and I finished reading this chapter with a keen sense of exasperation.

The real importance of this book lies not in the music at all but in Glass's ideas, which are only a mirror to the general aesthetics of his contemporaries. Glass states that 'For me, theatre became the catalyst for musical innovation'. He is able to present a picture of the changing ideas and practices of the avant-garde in a clear style. As the opening chapter implies, this was a period when everyone appeared to be concerned with a similar artistic aesthetic which led to a divergent expression of kindred spirits throughout the arts. Again, Glass does not go far enough in his memories (this chapter is too brief!) His mention of Beck's 'living theatre' could have been fuller. Any student of music theatre or experimental arts would already be aware of its non-narrative content. Here, Glass could have discussed fully the influences of this period on him. There is no mention, either, of the movements in the pictorial arts of this time and their effects.

Because no-one would play Glass's music, he was forced to create his own ensemble. Has a similar indifference prompted the setting down of his thoughts on paper? Glass's autobiography is annoying only because it doesn't say enough. What is needed is an

independent and frank study of his music. This book is an introduction to this area of the experimental arts. It needs to be followed up by an intensive study of the changing aesthetics of our time and culture.

John Wade

Geoffrey K. Spratt *The music of Arthur Honegger* Cork: Cork UP, 1987. xix, 651pp Ir£45.00 ISBN 0 902561 34 0

Most people in this country know Honegger through his oratorio *Le roi David* or the orchestral *Pacific 231*, while his musical opinions have been disseminated by the publication in 1951 of *Je suis compositeur*, a series of interviews granted to Bernard Gavoty (English translation, 1966). Geoffrey Spratt's book is the first major study of Honegger's works in English, and he undoubtedly has powerful credentials for the task, having completed a doctoral thesis on Honegger's dramatic works, together with a thematic catalogue of the composer's output. Much material from both sources seems to have found its way into this beautifully-produced book. It is to be regretted that Spratt has chosen not to provide more biographical notes than are necessary to set in context the works discussed (his justification being that there are perfectly adequate books of this sort in other languages: hardly likely to help the solely English speaker); but the author (and Editions Salabert) cannot be faulted for their generosity in providing extensive musical extracts. These, together with lengthy appendixes and extended passages from Honegger's critical writings result in an extraordinarily long book.

Spratt examines Honegger's output chronologically, punctuating chapters of analytical discussion with three 'interludes' that examine intermediate compositions. Presumably, his intention was thus to give the book some overall structure, although in my opinion this has not been successful, especially since it is difficult to see why chapter 8, entitled 'The crisis', is not an interlude as well, dealing as it does with Honegger's increasing frustration with the French musical establishment. Personally also, I cannot help feeling that Spratt has exaggerated this so-called 'crisis'. Many of Honegger's complaints remind one of Wagner's *Advice to young Germans in Paris*, or many passages in Berlioz and, though worth none the less for that, should not necessarily be interpreted as constituting a psychological crisis for Honegger, when for Berlioz and Wagner they express little more than dissatisfaction with a predominantly materialistic problem. Surely, Honegger's later pessimism (for which Gavoty felt compelled to apologize, and ultimately disbelieved) was largely due to his stroke in the late 1940s rather than to events of nearly two decades earlier. From a technical point of view, Spratt writes well, though even he cannot help becoming bogged down occasionally in the extensive prose 'analyses' provided for many works. Some of the English translations of French passages I found rather idiosyncratic, but seldom as inaccurate as (for example) his rendering of 'quelque chose à dire' (p. 36) as 'something positive to say' [my italics], which verges more on interpretation. Again, his translation of 'sujet d'actualité' (p. 222) as 'an actuality', besides meaning very little in its context, directly conflicts with Wilson Clough and Allan Wilman's 'a timely subject' in *I am a composer*, which Spratt himself cites on p. 224. More seriously, it was disappointing to discover several factual errors in chapter 10: thus, Spratt has Padeloup's *Concerts populaires* beginning in 1863 (they in fact commenced in 1861), and the date of the foundation of the *Société Nationale de Musique* as 1873 (1871). Furthermore, while Edouard Colonne's *Concerts du Châtelet* (Spratt incidentally has 'Châtelot') began in 1874, they had preceded in 1873 by his *Concerts nationaux* at the Odéon. Lamoureux's concerts began in 1881, not 1880; and the author's claim that Saint-Saens' Symphony no. 3, d'Indy's *Symphonie sur un chant montagnard français*, Lalo's Symphony in G minor and

Franck's in D minor are four great works from the 1870s is particularly unfortunate, since these compositions date respectively from 1886, 1888, 1889 and 1888-89. I think it is fair to put such errors down to inadequate background research, and not to assume that the more important factual material on Honegger is necessarily wrong, but for such a number of errors to creep into this book is particularly unfortunate, especially as by-and-large we are dealing with a well-researched and important contribution to the history of French and Swiss music. Such errors aside, it should be (and will no doubt become) required reading for all students of the period.

John Wagstaff

Arnold Schoenberg *Letters* edited by Erwin Stein. Faber & Faber, 1964 (reissued 1988). 309pp £7.90 ISBN 0 571 14962 6 (pbk)

Arnold Schoenberg *Preliminary exercises in counterpoint* edited by Leonard Stein. Faber & Faber, 1963 (reissued 1988). xvi, 231pp £7.50 ISBN 0 571 09275 6 (pbk)

The reissue of these two Schoenberg texts comes at the right time, following as it does the recently published translation of Heinrich Schenker's *Counterpoint* (which Schoenberg certainly knew) and the new Macmillan edition of *The Berg-Schoenberg correspondence*; the *Letters* also complement John C. Crawford's English translation of Schoenberg's correspondence with Wassily Kandinsky, published (again by Faber) in 1984. As usual with reissues, we are entitled to ask why fully revised editions have not been provided instead, particularly as many, if not all, of the passages suppressed by Stein in his original edition of the *Letters* out of respect for persons still living at the time could probably now be restored, and new footnotes added as the result of more recent researches. Faber should certainly consider publishing a new scholarly edition of all Schoenberg's available correspondence soon, given the importance they attach to it (the blurb describes the present edition as 'undoubtedly one of the most important documents of the twentieth century'). Whether we believe this hyperbole or not (does anybody?) there is no doubt that Schoenberg's letters do bring to life so many different parts of his character - his total lack of compromise in matters concerning his own music, his concern for his pupils' welfare, his opinions on his contemporaries, and, on more than one occasion, a surprising naïvety - that they are well worth reprinting, even on the poor quality paper and in the reduced format in which Faber have chosen to present them. The *Preliminary exercises in counterpoint*, even if hardly used as primary source teaching material any more (they were formulated at the University of California in the 1930s) are an interesting glimpse into Schoenberg's perceptive and thorough teaching methods, and a useful complement.

John Wagstaff

The Berg-Schoenberg correspondence edited by J. Brand, referred to in John Wagstaff's review, was reviewed by Clifford Bartlett in *Brio* vol. 25 no. 1. In that review, Mr Bartlett implied that a paperback version had not yet been published; in fact, the book was issued simultaneously in hardback and paperback. The paperback version is being reprinted and should be available at £9.95, ISBN 0 333 41732 1 - Ed.

English Song 1600-1675: facsimiles of twenty-six manuscripts and an edition of the texts. Edited with introductions by Elsie Bickford Jorgans. New York: Garland, 1986-[88]. 12 vols. \$820.00

The availability of early music is being changed drastically by three recent developments: the comprehensive publication of collections on microform (in which Harvester, now called Research Publications, has taken the lead), extensive series of particular repertoires in facsimile, and most recently, taking advantage of current computer technology, the issuing of minimally-edited transcriptions of large numbers of complete sources. Garland are, as far as I know, the only practitioners of the third category, and they also dominate the second with a variety of series, one of which is the subject of this review.

After the Notre-Dame polyphony, (whose notation has not yet found favour with performers), the English lute-song was the first coherent musical repertoire to be comprehensively published in facsimile, thanks to the imagination of Scholar Press, who issued between 1967 and 1971 9 bound volumes, of which the constituent sections were also available comparatively cheaply. For the market was not just libraries, wanting the music packaged as neatly as possible, but performers, who did not necessarily want or could not afford the whole series. Unfortunately, Scholar abandoned this enterprise (ironically, making the decision a couple of days before a concert they were sponsoring to promote it), but Brian Jordan has kept the series available. Some English song prints from the end of the century had meanwhile been issued by Gregg Press: the Playford 3-volume 1669 collection (with a considerable amount of Henry Lawes), Blow's *Amphion Anglicus* and Purcell's *Orpheus Britannicus* (whose easy availability has perhaps caused it to be overvalued). More recently, *The London Stage* has collected into one volume four important prints of the 1680s. But there is a gaping hole in the middle of the century, when songbooks were not printed.

Henry Lawes, in particular, is a figure of considerable importance. His autograph manuscript is well-known in theory, thanks to Pamela Willetts' catalogue published by the British Museum (as it then was) in 1969. The reputation of the songs of Lawes and his contemporaries is not now particularly high. A certain lack of enthusiasm in the standard book on the subject, Ian Spink's *English song, Dowland to Purcell*, doesn't help, and Milton's famous sonnet has often been taken as implying that Lawes really wasn't much of a composer because he followed his texts too closely! In fact, much of this music looks dull on paper, and sounds dull when sung with piano or even harpsichord accompaniment. They may lack tablature parts, but, just as the songs of Dowland and Campion, these are songs to the lute (or theorbo), and sound best when sung with a clear voice, at a tempo and volume approaching that of speech. It is significant that, apart from Elizabeth Rogers' Virginal Book, the odd instrumental pieces, tuning instructions, etc. included in the song manuscripts are mostly for lute or viol, rarely keyboard. It is music that needs performance to make sense; it can only be evaluated from performance. A consequence of this is that librarians must remember that facsimiles are objects for use, not study. These volumes should not be condemned to the reference shelves.

The 11 volumes contain 26 MSS, mostly complete. The inclusion of isolated pages from a manuscript like the Elizabeth Rogers book, in which the songs are peripheral, is acceptable; but it does seem a shame to omit the Latin-texted items of Tenbury 1018 and the companion partbook to Edinburgh U.L. Dc.I.69. If the editor was really being consistent about omitting part songs, Advocates Library 5.2.14 should not have been included - it is clearly a partbook from a set - though I am happy to find it here. It was very proper of the Bodleian Library to insist on the complete reproduction of Music School F.575, including the lyra-viol music, though a pity that the contents list does not

give the Viola da Gamba Society index numbers of each piece. One item was perhaps unnecessary: the Handford collection was included in the Scholar series (as comparable to the printed sources) and hardly needs repeating, especially as a modern edition has also appeared (Stainer & Bell, 2 vols); Garland have bothered to reproduce a blank page revealing the show-through from the first song, but miss out the bass part and second verse that should be facing page 1.

Standards of legibility do, of course, vary amidst so wide-spread a collection. No doubt the quality of films supplied was variable, with no exact indication of original size: this is not, unfortunately, given. Each volume has a short introduction with a list of songs, with reference to the source page or folio, whichever is more convenient. There is no alphabetical index. I hope that vol. 12, (which I have not seen – it will contain the complete texts of the songs) will remedy that for the series as a whole; but separate indexes for each volume would have been useful, particularly volumes like 3, the Henry Lawes MS, which might well be bought by itself – annoyingly, Pamela Willetts' list also lacks an index. It is probably too late to suggest it, but vol. 12 also ought to include a brief guide to realizing 17th century unfigured basses: it really isn't difficult! Perhaps it should be on a loose sheet issued with every volume.

The quality of music here is variable. Gamble, for instance, seems to have been pretty incompetent: he is more useful as a collector of other composers' songs. Fortunately, it is possible to buy individual volumes as well as the complete set. I would strongly recommend that libraries for whom the complete set is too expensive should get vol. 3, Henry Lawes' (or Lawes's, to use the ugly form adopted by the editor) autograph song MS (ISBN 0 8240 8233 8: \$85.00). It is difficult to weigh up whether this is more useful than the comparable series of Italian motets or cantatas or oratorios: there is so much to buy and less money to buy it with. But at least the volumes come well bound, and most libraries will just do a single series catalogue entry, so processing costs are cheap: the fact that you get a lot of music that requires comparatively little labour and further expense should encourage librarians to buy more than they think they can afford.

Clifford Bartlett

Norman Del Mar *A companion to the orchestra* Faber & Faber, 1987. 266pp £9.95 ISBN 0 571 14735 6

'The orchestral librarian is a central figure in the matter of concert giving ... A first-class librarian can thus all too often be worth his weight in gold'. A reviewer in *Brio* is inclined to favour the wisdom of an author who not only bothers to give *Librarian* as a heading in his dictionary of orchestral topics but begins and ends his entry thus. Not that the average music librarian reading this will be familiar with the problems of the professional orchestra librarian; reading the article will give him an idea of a little-known branch of the profession. There are also good entries on *Orchestral material*, *Editing* (using the word in a restricted sense, excluding the problems of establishing what the correct basic text should be), *Editions* and *Copyists*. The volume is extremely useful for the clear way in which basic information about instruments and their techniques is presented, and also for insight into normal orchestral practice and terminology.

A list of consecutive entries (excluding cross-references) in a few pages at which the book happened to fall open will show the variety of topics: Score layout, Serpent, Shofar, Siren, Slung mugs, Solo, Soprano and tenor saxophones, Soprano, Spinnet, Stahlstäbe, Steinspiel, Strings. Foreign terms that are likely to appear in scores are mentioned and cross-referenced. The book begins with *A*, which Del Mar prefers from an oboe, not an electronic device. It ends with *Zinke* and *Zither*; the former is curious, since normal

English usage is cornetto or cornett. This is symptomatic of the book's chief weakness: unfamiliarity with baroque orchestral practice. There are enough cornettists around now for the compromise of oboes and clarinets in unison to be a thing of the past! Such matters as when one should use a gamba or bass violin or cello are not explained in the article *Early stringed instruments*; the use of the B flat-tuned bass violin in string ensembles of later 17th-century music with no 16' bass instrument should have been mentioned. There is no entry for lute or theorbo, now often used as continuo instruments in chamber orchestras, and the entry on *Harpsichord* fails to note that the instrument scored for in modern works is very different from that now used by any 'original-instrument' orchestra: in fact, it will be necessary for special instruments to be made for the 20th-century repertoire when the current ones wear out. Under *Bassoon*, while the general point that the instrument played continuo in the 18th century is sound enough, the example from the B minor Mass is merely a reflection of the survival of source material: a set of parts survives for the Kyrie and Gloria but not for the rest: Bach's score mentions bassoons in neither place. It would also be worth commenting on when and where the bassoon should double the bass line: probably not in Purcell or Handel's Roman music, but at least two bassoons in his later works, and four in 18th-century French opera. If there is another edition, perhaps a collaborator might help to make the book more comprehensive.

It is pleasing to see attention devoted to the *Audience*, and over four columns on *Applause*. Del Mar is well-disposed to audiences which applaud in the wrong place, though still thinks it wrong. But until well into the 19th century, applause was expected after each movement, and Roger Norrington's attempts to train his audience to behave 'authentically' has a practical point: in Beethoven's 'Ninth', for instance, the mediant octaves on the timps in the Scherzo have so much more impact if the players can tune them while the audience is distracted rather than watching them in solemn silence.

But I would not want to emphasize these defects. This is a book which is enjoyable to dip into, exercises some worthy hobby-horses in an endearing way, and should be on all library shelves.

Clifford Bartlett

A comprehensive bibliography of music for film and television compiled by Steven D. Wescott. Detroit: Information Co-ordinators, 1985 (Detroit studies in music bibliography; 54). xix, 432pp \$60.00 ISBN 0 89990 027 5

This phenomenal compilation of 6340 citations in books, book reviews, periodicals, conference proceedings and sundry other sources is a highly commendable achievement; but its contents are not exactly what might be presumed from the title. Far from being a bibliography of *music*, in which one might expect listings of composers, musical works and film titles, this is actually a bibliography of *literature about music* for film and television. As such, it is a valuable research tool. The bibliography aims at international scope and coverage, but Wescott acknowledges that its strengths are in American, Canadian and western European sources. Citations extend up to January 1984. Since no particular audience is intended, the materials included are at various levels and in varying degrees of detail. Citations having only marginal relevance to the study of film music are provided with an appropriate annotation, and there are also annotations detailing the contents and scope of works touching on more than one aspect of film music. Citations of particular relevance (in the compiler's opinion) are underlined to assist newcomers to the subject.

Wescott's ultimate aim has been to produce 'a compendium of all the basic materials, resources and references which inform the study of music ... in the development of film

and television', and in this he would appear to have succeeded admirably. This well-produced volume is divided into five sections: History (divided into surveys, silent movies and early sound, then by decade); Composers (114 are listed individually, followed by 'Additional composer profiles'); Aesthetics; Special topics (musical performance on film and television, film musicals, animated sound/musical graphics); Research. There is a comprehensive index. Although a costly and specialized bibliography, this would be of lasting value, especially in an academic institution.

Karen E McAulay

Jonathan Dunsby & Arnold Whittall *Music analysis in theory and practice*. Faber & Faber, 1988. 250pp £15.00 ISBN 0 571 10065 1 (cased); £7.95 ISBN 0 571 10069 4 (pbk)

Through their writings and teaching, Jonathan Dunsby and Arnold Whittall are well-known in the academic world as two of Britain's leading thinkers in music analysis. When they jointly produce a book on the subject, therefore, it deserves close examination, and we are entitled to expect good things of it. The authors straight away disclaim any suggestion that their work is intended as a textbook, preferring instead to offer their thoughts and opinions on 'the current state of a rapidly changing subject' which (as already suggested) is something that, given their status in the field, we would want them to do. Having stated these aims clearly, however, they subsequently present the reader with what is, in all but name, a textbook, to the extent that its authors find it necessary patiently to expound all the techniques we might find in such a book: Schenkerism, the theories of Tovey, Schoenberg, Forte, *et al*, with a brief concluding excursion into semiotics and semiology. There are perceptive and illuminating insights into many of these theories, and to have accounts of some of the by-ways not dealt with in much depth in other analytical works (for example, their remarks on Katz and Hindemith) is useful. Personally, though, I would have appreciated more insights and less explanation, since the large amount of space demanded by the latter often tends to obscure the former.

I also have to argue with another of the authors' claims: that the book is intended for the non-specialist who desires some general knowledge of music analysis. This is not really a book for the beginner who comes armed with little besides enthusiasm for learning. Certainly, each of the chapters begins with a very clear outline of its subject matter; but explanations of basics may well then be followed by a musical example which is of sufficient complexity to demand a deeper understanding of the technique or theory in question than is provided by the writers' initial remarks. In a classroom situation (and both authors acknowledge how much the book owes to their teaching experience) this approach will probably work; a student will be stimulated, after having been presented with an example he or she only partially understands, to ask questions about the parts not yet grasped. Whether it works in this book is another matter. To give two brief examples: in chapter 4 on Schenkerian analysis, no beginner would understand example 2 on the strength of what has already been presented, particularly as the term *Ursatz* in the top line of the example is nowhere translated in the text, and can only be found in the index by looking up its English form, 'fundamental line', itself not explained in the chapter until some pages later. Similarly, in the section on pitch-class sets, after grappling with 'prime-forms', 'set-names', and 'complements', not to mention the mysterious 'interchange feature', we are introduced, without any preparation, to Z15, Z having also appeared in examples 34 and 35 some pages earlier. Turning to bibliographical matters, it is surprising that, when the authors claim so strongly to present a current view of analysis, none of the sources listed in the bibliography dates from later

than 1984. This, together with the fact that the preface is dated 1986, suggests that the book remained rather longer at Faber's than was originally intended. One wonders also what changes Faber may have demanded during the writing of it, having perhaps wanted a plain man's guide to music analysis, but finding themselves coming up against two thinkers whose styles were sufficiently idiosyncratic for them to want to make something more of 'their' book. Complete speculation on my part, of course; but I can find no other explanation for the fact that the book as it stands seems confused about its intentions, contents and readership. What the authors should now be allowed to do is to produce another, more specialized, book in which they can provide shorter essays on analytical issues of greater depth, without having to cope with the demands of providing a 'hitch-hiker's guide' to analysis in general terms. There are many others who can do that just as adequately.

John Wagstaff

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IN BRIEF

William Kindermann *Beethoven's Diabelli Variations*. Oxford: Clarendon Press, 1987 xx, 220pp £25.00 ISBN 0 19 315323 8

This is in three sections; the first uses a close examination of the surviving autograph material to offer a new history of the composition of the work: it was begun in 1819, put aside while Beethoven wrote the Mass in D and other works, then taken up again in late 1822 and early 1823. The second half of the book is a detailed account of the completed work. One controversial idea is that some of the variations were parodies of the style of other composers. The book concludes with transcriptions of the sketches. The general reader may find this heavy-going, but it is a rewarding study of a work which some listeners unaccountably find difficult.

Clifford Bartlett

Ian Kemp *Hector Berlioz Les Troyens*. (Cambridge Opera Handbooks). Cambridge U.P. 1988 x, 244pp £27.50 ISBN 0 521 34813 7 (pbk £9.95 ISBN 0 521 32813 7)

It was perhaps predictable that the first French opera in the series should be not the most popular (there is plenty that needs writing about *Carmen*) but one which for its first hundred years was barely performed and not properly published. But *Les Troyens* well deserves this study, which does it justice. Kemp is assisted by contributions from Hugh Macdonald, A.R.W. James, David Cairns, David Charlton, Julian Rushton and Louise Goldberg to cover the background (Virgil, Grand Opera), the operatic tradition to which it belongs and the musical structure (some disagreement between Kemp and Rushton here). The list of performances misses the 1982 Prom, and the appendix on vocal scores might also have been extended to the full scores; how do the two reprinted by Kalmus relate to the work's history?

Clifford Bartlett

Chopin studies edited by Jim Samson. Cambridge U.P., 1988 viii, 258pp £30.00 ISBN 0 521 30365 6

Samson's collection of essays presents in book form the sort of analytical studies that are normally to be read only in the specialized journals. The most stimulating item is by the

editor, which implies that the matters of form and tonality which pre-occupy such analysts are of peripheral importance to Chopin's music. There are interesting accounts of the Berceuse, the Polonaise-Fantasy, the Preludes, the Barcarolle and the Fantasy as well as more general studies. Cambridge has also reissued as paperback (ISBN 0 521 36709 3; £12.95) Jean-Jacques Eigeldinger's *Chopin: pianist and teacher as seen by his pupils*, essential reading for pianists, with a mass of information appended to the main text (which takes only 89 of the book's 324 pages!)

Clifford Bartlett

Eleanor Bailie *The pianist's repertoire. Haydn: a graded practical guide* Novello, 1989 xxxvi, 199pp £8.95 (pbk) ISBN 0 85360 139 9

As H.C. Robbins Landon says in his preface, the reputation of Haydn's piano sonatas has fluctuated; at present, they are more popular among teachers than among concert pianists. This, the first of a series of guides, works systematically through the sonatas, variations and other pieces. After wise general remarks, though it should perhaps have been stressed that any performance of Haydn on a modern piano needs to be thought of as transcription as much as should playing harpsichord music, the body of the book systematically works through each work with detailed suggestions for performance. This is not too dogmatic or prescriptive, though students using it should be encouraged to react critically! It is not a book to be read through in isolation from the music; but anyone studying Haydn's piano music will find it stimulating, and those who play for amusement but haven't had a lesson for years (how many music librarians fall into that category?) will find that working through a few sonatas with Bailie's comments should enliven stodgy technique and musical sensitivity.

Clifford Bartlett

Norman Lebrecht *Mahler remembered* Faber & Faber, 1987 xxx, 322pp £15.00 ISBN 0 571 15009 8 (cased); £6.95 ISBN 0 571 14692 9 (pbk)

Books on Mahler proliferate, but it can be argued there is an equally large demand for them. This study draws upon previously unpublished material by Mahler's contemporaries, and sheds new light on his personality and musicianship. It becomes evident that Alma

Mahler's memoirs were not only biased, but at times historically inaccurate. Arranged chronologically, the sources include childhood friends, female admirers, tutors, colleagues and other musicians, and critics. Narratives are preceded by a brief paragraph placing the acquaintance in context, and all names appear in the index.

The book is not intended, nor would it be suitable, as an introduction to Mahler's life, and more attention is paid to the personality than to the music, but it would make very interesting reading for the *afficianado*.

Karen E McAulay

Gustav Mahler - Richard Strauss: correspondence 1888-1911 edited by Herta Blaukopf; translated by Edmund Jephcott. Faber & Faber, 1984, 172pp £8.95 ISBN 0 571 13344 4 (pbk)

Here we find the correspondence between two men who have gone down in history as the close friends who could also be arch-rivals. The letters discuss many aspects of performance practice and reveal the great mutual admiration and respect between Mahler and Strauss. The correspondence is followed by a substantial essay on their relationship. First published in Germany in 1980.

Karen E McAulay

Paul Collaer *Darius Milhaud* translated and edited by Jane Hohfeld Galante. Macmillan Press, 1988. xv, 400pp £25.00 ISBN 0 333 48544 0

Collaer's appreciation (to use an appropriately old-fashioned word) first appeared in 1947 and was updated in 1982. This English version is valuable particularly for the detailed catalogue of works, for which the editor was assisted by the composer's widow. The 443 works are arranged in classified order (chronologically within each category), with information of authors of texts, titles of individual pieces and movements, date and place of composition, instrumentation, publisher, dedication, first performance and duration. There are indexes to the catalogue by opus number and title. Such information is not easily available, so the book is an essential purchase for any reference collection. Collaer's text is enthusiastic, in a gallic manner which sometimes seems meaningless or pretentious in English; he does, however, have penetrating remarks to make in his systematic survey of the major works. This is not indexed, but the arrangement is easy to follow.

It is published by the San Francisco Press, ISBN 0 911302 62 X: the details in the heading are for UK buyers.

Clifford Bartlett

Jean & Jesper Christensen *From Arnold Schoenberg's literary legacy: a catalog of neglected items*. (Detroit Studies in Music Bibliography, 59) Warren, Michigan: Harmonic Park Press, 1988. 164pp £35.00. ISBN 0 89990 036 4

This catalogues certain literary material surviving in the Arnold Schoenberg Institute at Los Angeles, giving summaries of the contents of each item and their purpose. It also tries to restore them to the order in which the composer classified them in 1932. Schoenberg and later seekers for material to publish removed various items from the sequence, and subsequently the Institute's archivist, Clara Steuermann, rearranged the material. Whether or not Schoenberg would have succeeded as a library classifier had he failed as a composer, it seems sensible to follow his system. There is a full index, and a separate index of aphorisms, a term used by Schoenberg for a variety of writings, from documents of several pages to short jokes: 'What is the difference between a secretary and his boss?' is one incipit listed, but the editors leave us to guess the answer. Perhaps *Brio's* editor would like to print some suggestions for the answer!

Clifford Bartlett

Boris de Schloezer *Scriabin: artist and mystic* translated from the Russian by Nicolas Slonimsky with introductory essays by Marina Scriabine. Oxford U.P., 1987. xi 334pp £25.00 ISBN 0 19 315327 0

The current tendency is to underplay Scriabin's philosophical and mystical ideas and concentrate on the music *per se*, which is rather like trying to ignore the religious impetus in Bach's music. This was originally published in Berlin in 1923, but the preface is dated 1919. The author was a friend of the composer and also had access to his posthumous papers. He produced a book which represents what Scriabin thought about his art, though avoids any detail of the technical means he used to put his music together. The distinguished translator met the author as they were escaping the cold, famine and [presumably, though he avoids saying so] Bolsheviks, and knew the Scriabin family.

Clifford Bartlett

Dorothy Churchill Pratt & Christopher Bunting *'Cello technique 'from one note to the next': a distillation for students of Christopher Bunting's Essay on the Craft of 'Cello-Playing.* Cambridge U.P., 1987. vii, 167pp £15.00 ISBN 0 521 329909 X

The original two-volume work was reviewed enthusiastically in *Brio* by Raymond McGill (vol. 20/1, p.30). This shortened version, whose title comes from a quote of Casals prefixed to the book 'The difficulty of playing the 'cello is to know how to get from one note to the next', is aimed at those who cannot afford the original publication or who do not yet need some of the more advanced sections. It is issued in a spiral binding, fine for the music stand, less good for the library. Two minor details worry me: the pedantic apostrophe, and the BL/LC cataloguing-in-publication data, which give a single author and cut the title-page transcript so that the relationship of Christopher Bunting to what is basically his work is not at all obvious.

Clifford Bartlett

Anthony F. Carver *Cori spezzati.* Cambridge U.P., 1988. 2 vols. (1. *The development of sacred polychoral music to the time of Schütz* £35.00 ISBN 0 521 30398 1. 2. *An anthology of sacred polychoral music* £27.50 ISBN 0 521 30399 0)

Spatial separation of performers in church led to an extensive repertoire of music for two or more groups (choir is a misleading term unless we remember that it may include instruments and that in many cases there may have been only one performer per part). Although particularly cultivated in Venice, with Giovanni Gabrieli as the composer who made most characteristic use of the style, it probably originated north of the alps and was cultivated throughout Europe (though in England the *decani* and *cantoris* tended to interweave and had the same music in tutti sections). Vol. 1 traces the history; vol. 2 is a useful anthology: I hope that at least one library in the country buys a set of copies for performance, since they would be invaluable for the courses the various Early Music Fora run.

Clifford Bartlett

The guitar: a guide for students and teachers compiled and edited by Michael Stimpson; foreword by John Williams. Oxford: Oxford U.P., 1988 x, 284pp £22.50 ISBN 0 19 317419 7 (cased); £7.95 ISBN 0 19 317421 9 (pbk)

This book contains contributions by experts in every style of guitar-playing, from classical to rock, taking in folk, flamenco and jazz. For teachers, there are valuable chapters on peripatetic and private teaching, the guitar as a classroom instrument, arranging for guitar and examinations; whilst for the classical performer there is coverage of the repertoire at various levels, and a chapter devoted to technique. The chapters on rock and bass guitar provide lucid explanations about electrified accessories, and considerations involved in selecting an instrument, before moving on to questions of technique. The folk guitar section sensibly suggests suitable songs and styles for beginners, but is perhaps aimed more at the teacher than the learner. Flamenco and jazz guitar are treated with the same balanced attention; there is an interesting description of flamenco styles and ornamentation, whilst the jazz guitar is placed in its historical context, highlighting the importance of its distinctive harmonic style. This valuable compendium would be well used in any library.

Karen E McAulay

David Dalton *Playing the viola: conversations with William Primrose.* Oxford: Oxford UP, 1988 xii, 244pp £25.00 ISBN 0 19 318514 8

The 18 chapters of this book represent conversations between two viola players about every aspect of technique, performance and tuition. Based on tape transcriptions and subsequent collaboration, the result is a detailed portrayal of one of the great viola players of this century. In addition to a wealth of information about technique, there are discussions about the repertoire, programme-planning, stage conduct, recording, competitions and career-building. Primrose's professionalism and musicianship shine throughout the book, and set an example to any aspiring instrumentalist.

Karen E McAulay

Music in European thought 1851-1912 edited by Bojan Bujić. Cambridge U.P., 1988. xviii, 414pp £40.00 ISBN 0 521 23050 0

Music aesthetics: a historical reader. Vol. 2. The nineteenth century edited by Edward A. Lippman (Aesthetics in Music, 4 vol. 2) Stuyvesant, N.Y.: Pendragon Press, 1988. xii, 469pp \$56.00 ISBN 0 918728 90 8

The Cambridge volume is the fourth to appear in a series which is often colloquially referred to as the new Strunk, though it has a more restricted brief. It contains extracts from 44 books, with editorial introductions to each section as well as each extract. Lippman prefers longer chunks - only 16 altogether, so there is space for the reader to feel the individual contribution and character of each author more clearly, while the CUP book gives a wider conspectus of its broader scope. Such anthologies should ideally belong to students, with the complete works quoted available in their libraries so that individual ideas can be pursued more thoroughly; alas, the volumes are at library prices (though CUP has recently issued an abridged paperback version of the preceding volume in the series at £17.50). Both books need more attention devoted to indexing the ideas which, rather than names, are their main topics.

Clifford Bartlett

John Baily *Music of Afghanistan: professional musicians in the city of Herat* (Cambridge Studies in Ethnomusicology). Cambridge U.P., 1988 xiv, 183pp £32.50 ISBN 0 521 25000 5. Cassette (same title) £13.95 ISBN 0 521 35638 5

This is a thorough study of a musical style that flourished in the 1970s (and can be traced back several decades) but which may well now have vanished. The author deals with the nature of the music he is studying, the theory behind it, the influences from Indian and Persian styles, and the effect of radio (bringing the different musical traditions from Kabul). The tape includes 17 pieces (spoilt by a voice patronizingly announcing the example number before each track: had there been a tape with CUP's Polychoral anthology - Carver *Cori spezzati*, reviewed elsewhere in this issue - such an intrusion would not have been contemplated.) It is worth hearing for its own sake, though at the price charged it could have been produced on CD and slipped into the binding of the book. I would have welcomed more transcriptions and detailed

comment, though the texts are transcribed and translated. The author has managed to make his book as readable by non-specialists as the nature of his material and the need to retain the original of many terms permit.

Clifford Bartlett

Ernst C. Krohn *Music publishing in St Louis* completed and edited by J. Bunker Clark. (Bibliographies in American Music, 11). Warren, Michigan: Harmonie Park Press, 1988 \$37.50 ISBN 0 89990 043 7

Krohn, who seems from the biographical information presented here to have been a man of wide interests and something of a character, died in 1975 leaving the text of this book and a mass of unrelated footnotes. The book as presented is somewhat more informal in style than is normal for bibliographic studies; but that makes the mass of information more digestible. Krohn worked for Schattinger from 1907 onwards, so had an insider's knowledge of how the publishing industry worked, which gives this book an insight and personal touch that the more systematic studies that will no doubt follow will inevitably lack.

Clifford Bartlett

Thomas E. Warner *Periodical literature on American music, 1620-1920: a classified bibliography with annotations.* (Bibliographies in American Music, 12). Warren, Michigan: Harmonie Park Press, 1988. xli, 644pp \$60.00 ISBN 0 89990 034 8

1988 was perhaps a bad time to publish a bibliography of this nature, since the quickest source of bibliographical references on American topics is now Amerigrove. But this has a greater depth of coverage, is differently arranged and easier on the eyes. The annotations mostly amplify a title when it is not self-explanatory: there is no critical comment. The arrangement is helpful, except that the section on individual musicians is oddly arranged under author, so names have to be consulted in the subject index, which is extremely thorough.

Clifford Bartlett

Carol Barratt *Sightread with Chester: solve the sight-reading mystery* illustrated by Wendy Hoile. Chester, 1987. Casebooks 1 & 2. 20pp; 24pp [No price given] CH 55891; CH55892

Carol Barratt *Chester's music puzzles*. Chester, 1987 Sets 1-5 [No price given] CH 55841-45

Carol Barratt *Chester's flash cards*. Chester, 1987 [No price given] CH 55883

Chester is an endearing detective whose antics provide an entertaining means of teaching elementary sight-reading. The pupil is encouraged to look at music in a logical way, recognizing intervals, pitches, note-values and rests, and moving on to include accidentals, dynamics and phrasing in Casebook 2. There are some duets to play with the teacher or parent, and the emphasis throughout is on pupil involvement. The Music puzzles could be used with any piano course, but are designed to match the pace of the Chester piano books, and are geared to the young beginner. Each set consists of ten worksheets in a folder. The packs are attractively produced, though less economically than the Associated Board theory workbooks, for which they would provide a good foundation. The flash cards are a handy teaching aid. A plastic folder contains 60 durable cards with musical symbols: notes on treble and bass clefs (with the name on the reverse side), note values, time-signatures and rests, with 11 suggestions for games to play using them. Both the music puzzles and the flash cards are in a format which is less than useful in most libraries, though they should undoubtedly find a place in any teachers' resource centre.

Karen E McAulay

The flute-player's companion: melodic exercises, studies and duets from the 18th and 19th centuries compiled and edited by Edward Blakeman. Vol. 1: Easy-intermediate; Vol. 2: Intermediate-advanced. Chester, 1987. [No price given] CH 55840; CH 55841

The title of this set is self-explanatory. Studies are drawn from collections of studies by 15 composers, and the selection fulfils the compiler's stated belief that 'a successful study should sound like a piece of music'. Each volume is structured into sections on warming-up, tone (breathing and embouchure), facility (fingering) and articulation (tonguing). A few duets have been included for ensemble practice. Each volume is

prefaced with brief details about the sources of the studies. Flautists will find this a useful collection.

Karen E McAulay

Georges Bizet *Carmen: suite for flute and piano* arranged by Nigel and Jay Wilkinson. Faber Music, 1987 (Play Opera! series) 10pp Score and part £2.95 ISBN 0 571 50972 X

W.A. Mozart *The magic flute: suite for flute and piano* arranged by Nigel and Jay Wilkinson. Faber Music, 1987 (Play Opera! series) 14pp Score and part £2.95 ISBN 0 571 50971 1

Designed to introduce young wind players to the world of opera, these albums each contain three well-known extracts with a synopsis of the story and brief comments on each item. The series makes a point of including original solos: thus, the *Carmen* suite contains the Entr'acte, whilst the *Magic Flute* suite contains Tamino's aria and the March. Although these suites are arrangements, the flute parts are not simplified, thus presenting a technical challenge to the player, whilst the piano parts have deliberately been kept playable, for the benefit of teachers whose first instrument is not piano. This series would be well worth collecting.

Karen E McAulay

Dave Heath *Rumania: for violin (or flute) and piano*. Chester, 1987 20pp Score and part [No price given] CH 55694

This is a well-constructed, single-movement piece, consisting of a number of individually characterized episodes, the lyrical and rhapsodic contrasting with rhythmic, jazz-influenced faster sections. Although written for flute or violin, the few passages of double-stopping for the violin obviously give an added dimension. A soprano saxophone part is also available separately. The work would be suitable for the competent amateur or experienced student wishing to include accessible contemporary material in their repertory.

Karen E McAulay

Nursery rhyme time: really easy piano solos and duets arranged by Fanny Waterman. Faber, 1987. 31pp £2.95 ISBN 0 571 50986 X

Engelbert Humperdinck *Hansel and Gretel* arranged by Alan Gout; text by Catherine Storr; illustrations by Annabel Spenceley. Faber Music, 1987 (Easy piano picture book series). 28pp £3.95 ISBN 0 571 10083 X

P.I. Tchaikovsky *The Nutcracker* arranged by Alan Gout; text by Catherine Storr; illustrations by Dianne Jackson. Faber Music, 1987 (Easy piano picture book series). 28pp £4.50 ISBN 0 571 10080 5

A. Sullivan *The Mikado* arranged by Alan Gout; text by Kenneth Lillington; illustrations by Jenny Tylden-Wright. Faber Music, 1988 (Easy piano picture book series). 28pp £4.95 ISBN 0 571 10085 6

Fanny Waterman has provided simple settings of 31 favourite nursery rhymes in straightforward keys. Each hand generally plays a single line, with only a few chords in the left hand. The words are included on the staves, and the book is well-illustrated with black-and-white pictures. An appealing album for pupil, teacher or parent - but the invitation to colour in the pictures may not meet with the approval of every librarian! The Easy piano picture book series are simplified (Grade 3-4) versions of the most popular themes from the respective works, supplemented by full-colour illustrations and a linking narrative. They will provide much pleasure to pianists of all ages, and are very attractively produced.

Karen E McAulay

J.S. Bach *Sonatas for viola da gamba (violoncello) and obbligato harpsichord BWV1027-1029* edited by Lucy Robinson with a study of the sources by John Butt. Faber Music, 1987. xiii, 57pp + 2 parts £9.50 ISBN 0 571 50880 4

There has been a need for a new edition of these works based on a fresh collation of the sources; now several versions have appeared almost simultaneously. Bärenreiter has an offprint from vol. VI, 4 of the Neue Bach Ausgabe which is marginally cheaper (£8.99), though with less editorial information than this fine version from Faber. An edition by Laurence Dreyfus expected from Peters has not yet appeared; the recent version from Heugel, apart from lacking an alternative cello part, seems to be derived from

the Bach-Gesellschaft and retains its errors. So at present, Faber is the best buy.

Clifford Bartlett

Concerted sacred music of the Bologna school edited by Peter Smith. (Recent Researches in the Music of the Baroque Era, 57) Madison: A-R Editions, 1987. xv, 82pp \$25.95 ISBN 0 89579 221 4

This contains three works: a *Magnificat* by G.B. Vivaldi for SATTB soli & optional tutti, 3 violins, viola and continuo (op. 6, 1677), a motet *O lucidissima dies* by Colonna for soprano or tenor, 2 violins and continuo (op. 2, 1681) and, rather pointless out of context, a *Domine ad adjuvandum* by G.B. Bassani for SATB, 2 violins and continuo (op. 21, 1699). Bologna was an important musical centre in the mid-17th century, so this increase to the small amount of music from the city is welcome, though Bassani's connection with it is tenuous.

Clifford Bartlett

Tommaso Giordani *Three quintets for keyboard and strings* edited by Nicholas Temperley. (Recent Researches in the Music of the Classical Era, 25). Madison: A-R Editions, 1987. xvi, 128pp \$25.95 ISBN 0 89579 214 1

This volume has numbers 1, 3 & 5 of the six quintets published in London in 1771 and subsequently called opus 1. They are, as far as is at present known, the earliest piano quintets. The introduction places them in relation to the post-Handelian keyboard concerto and to the accompanied sonata, and gives a useful table of London publications from 1750-1785 of music other than concertos with keyboard and three or more other parts. As with the solo keyboard parts of concertos, what was printed alternates between short score and solo. A curious feature of the edition is that the keyboard part is printed twice, once as in the original and again above it in the version as it might be played, with continuo realisation in the tutti sections and realised ornamentation in the solos. This is a slight on the intelligence and competence of the performer, and clutters the page. Otherwise, these charming pieces are welcome. Parts are available from the publisher, though not supplied automatically with the score.

Clifford Bartlett

Alun Hoddinott *Welsh dances: suite no. 3, op. 123*. Cardiff: University College of Cardiff Press, 1985. 97pp Study score [No price given] UCCP 028

This work, commissioned by the BBC, was first performed in March 1985, then enlarged and re-orchestrated for the National Youth Orchestra of Wales. This is the score of the enlarged version. The work, for full orchestra and large percussion section, is in four movements. Effects are achieved by contrasting orchestral timbres, statements of the main themes in unison and octaves by various groupings, and by rhythmic vitality, rather than by thematic development or contrapuntal movement. However, this need not be a criticism when the work is a suite of dances. In the final analysis, it has an exuberant air, and is probably great fun to play.

Karen E McAulay

Etienne-Nicolas Méhul *Symphony no. 1 in G minor* edited by David Charlton. (Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, 6) Madison: A-R Editions, 1985. xviii, 106pp \$29.95 ISBN 0 89579 174 9

French orchestral music before Berlioz has generally been neglected, so the appearance of this fine work of 1808 from a publisher which now produces parts to accompany its scores is particularly welcome. David Charlton discovered and edited Symphonies 3-5 for Garland's *The Symphony* vol. D 8; no. 2 was published by Editions Musicales Transatlantiques in 1957, so now all Méhul's Symphonies have been edited. No. 1 seems to have been the best known at the time, and received two contemporary editions; it was conducted by Mendelssohn in 1838 and well reviewed by Schumann. The movement I have heard was impressive, and withstood the comparison with Mozart in the same key surprisingly well. This is a fine edition with an informative introduction - conductors should note particularly the remarks on tempo. In the first movement at bar 176, do the double-basses really sound two octaves below the cellos? The critical commentary would be clearer without M or Mm before the numbers, since *measure* is one of those words which British readers need to translate from American; bold-type numbers without prefix would be more effective anyway.

Clifford Bartlett

Johann Vanhal *Six Symphonies* edited by Paul Bryan (Recent Researches in the Music of the Classical Era, 17-18). Madison: A-R Editions, 1985. 2 vols \$25.95 ea ISBN 089579 200 1 & 0 89579 201 X

Bryan's thesis on Vanhal dates from as far back as 1955; he must find it gratifying that his topic is now receiving due recognition. His editions of three Vanhal symphonies have been published by Doblinger (DM 327-9, joining one edited by Robbins Landon DM 38); five plus a thematic catalogue are in Garland's *The Symphony* vol. B 10; the present publication adds six more, in neatly printed scores and with parts available from the publisher. Despite the grouping into the standard half-dozen, this does not represent an 18th-century set, but a modern selection. The works included are (in Bryan's numbering): F3, g2, d1, A2, e2 & D4, the equal representation of major and minor being in accordance with modern rather than 18th-century taste. The introduction has an interesting section on the inconsistencies of bowings in the sources; the problem comes chiefly from the modern expectation of notational precision, while then the players may well have remembered how a phrase went from its first appearance, and noticed how other parts played it: there is no need to postulate that modern performances are more carefully polished. It is a pity that the second volume is not self-sufficient: a conductor deciding to perform A2, e2 or D4 will have no preface to guide him.

Clifford Bartlett

Antonio Vivaldi *Concerto in A major for harpsichord (keyboard) and strings* [RV 780] reconstructed by Ignor Kipnis. Full score. Oxford U.P., 1987. 32pp £8.95 ISBN 0 19 385769. Solo keyboard with accompaniment for a second keyboard: 26pp £6.95. ISBN 0 19 385768

This would seem at first sight to be an enterprising way of filling a vacuum in Vivaldi's concerto output. Alas, the basis upon which it stands - a note on the concerto in A for violin and cello RV 546 which appears to give harpsichord as an alternative - has been shown to be an instruction to the copyist to take the unison tutti violin parts from the continuo (see Michael Talbot's reviews in *Music & Letters* July 1988 p.444-6). As an unauthorized arrangement (not up to Bach's standard!) the edition may still have an occasional use, but library catalogues should somehow make clear that its status is

more doubtful than the introduction or the existence of an RV number imply.

Clifford Bartlett

The great British songbook Kingsley Amis and James Cochran. Faber & Faber, 1988. xi, 269pp £4.95 ISBN 0 571 15133 7 (pbk)

This is an anthology of 'the words everybody has forgotten for the tunes everybody remembers'. Only the words are given, the argument being that the music has passed into the collective memory. Folk-songs, carols, hymns, spirituals, poetry immortalized through song, and 'golden oldies' from the light classical repertory, such as W.S. Gilbert and Noel Coward, all find their place in this collection. It is ideal for any group of people gathered around a piano (or whatever) who wish they could remember more than the first verse of their favourite songs. [*Always assuming the poor pianist has all the tunes committed to memory!* - Ed.]

Karen E McAulay

Edouard Lalo *Mémoires*. Edition par Joël-Marie Fauquet (Le Pupitre 69) Paris: Heugel, 1988. xxiii, 79pp £34.15 (Distributed in UK by UMP).

This contains 23 songs, their first complete publication; extracts from operas, which padded out earlier collections, are omitted, but so are songs dating from earlier than his first mature collection, the Victor Hugo songs op. 17. The editor has based his text on the latest edition published in the composer's lifetime. The printing is so characteristically 1980s French that one wonders whether reproductions of the original editions (with the occasional correction) might not have looked better; the *Musica Britannica* Parry and Stanford editions suffer from the same visual incongruity. It is, however, well worth acquiring these songs, some of the earliest French examples to give a German balance of emphasis between voice and piano.

Clifford Bartlett

Jean Maillard *Modulorum Joannis Maillardi ... the four-part motets* edited by Raymond H. Rosenstock. (Recent Researches in the Music of the Renaissance, 73). Madison: A-R Editions, 1987. xxi, 117 pp \$25.95 ISBN 0 89579 218 4

A considerable quantity of French sacred polyphony from the earlier part of the 16th century is available, thanks to the L'Oiseau Lyre edition

of the Attaignant prints. This volume shows the work of a mid-century composer, and contains the 22 four-part works from the two volumes of Maillard's motets published by Le Roy & Ballard in 1565. One commendable improvement on normal editorial technique is the distinction between genuinely editorial text and text expanding *ij* signs.

Clifford Bartlett

Orazio Vecchi *Battaglia d'Amor e Dispetto* and *Mascherata della Malinconia et Allegrezza* edited by David Nutter. (Recent Researches in the Music of the Renaissance, 72) Madison: A-R Editions, 1987. xxv, 106pp \$25.95 ISBN 089579 217 6

This contains two 10-voice wedding pieces, from 1587 and 1604, the first (SATT; SSATTB) running to 279 bars, the latter (SATTB; SSATT) being a more modest 118 bars. With the interest in performing such music with singers and instruments of the period, this should be a useful addition to the repertoire. But, unlike most of A-R's other recent publications, parts are not advertised, which is a pity - fully-texted single-line parts would be useful. Recorder-players would welcome a piece for 10 instruments which needs no bass (though ideally, the *Battaglia* should be transposed down a fifth). One facsimile is printed in reverse: fortunately, there is a blank page on its reverse, so it can be read by holding it up to the light!

Clifford Bartlett

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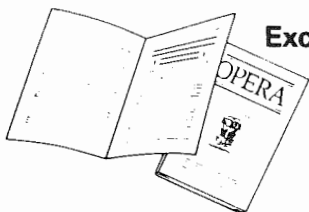
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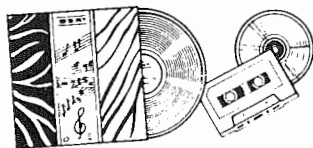
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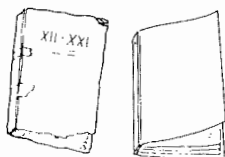
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