

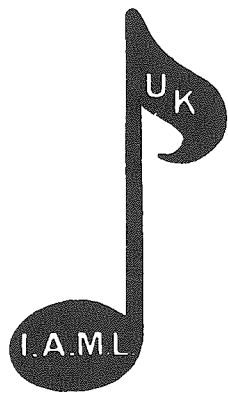
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# *BRIO*

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

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- 1. Editorial
- 2. News and Views
- 4. I. G. Sharman: Francesco Barsanti
- 11. G. Greensmith: The Institute of Popular Music
- 20. C. and J. May: Lexicographical Jazz: A Critique
- 27. New Music Publications
- 46. Reviews
- 60. In Brief



**Spring/Summer 1989**

**Volume 26, No. 1**

# INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES

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BRIO

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EDITOR: Ian Ledsham

## EDITORIAL

Mrs Thatcher has recently returned from Spain after a meeting of members of the EC which has threatened to show the UK as isolationist, wedded too much to our traditional insularity. Within the less august realms of IAML, a similar scenario seems about to be enacted.

Two years ago, the UK Branch voted to institute two levels of membership, international and national. The reasons for this were several: principal amongst them was the increasing desire of the UK membership for action on national matters, action rendered necessary by the changing circumstances of national politics and the increasing pressures this was placing on the music library community. It was felt by some that the minimal proportion of the subscription allotted by the international body to the Branch was insufficient to enable effective national actions to be taken, and yet the international body was obviously not going to be interested in the parochial national concerns of individual branches. The effective 'closed shop' operated especially in public libraries by both the Library Association and the trades unions militated against a substantial increase in subscription. The two-tier membership proposed was a compromise, devised to prevent the setting-up of a separate national organization - a move which some felt would be counter-productive: it was a victory for pragmatism.

Yet recent signs from those charged with running the international body seem to indicate that compromise is as unwelcome in Toronto or Tokyo as it is at No. 10. The proposed constitutional change to be voted on by the General Assembly at the forthcoming International Conference in Oxford, which states that national constitutions must not be in conflict with the international constitution, has been seen by some as a thinly-disguised truncheon with which to police national branches, and to force the UK into line and back to a single (international) subscription. The message coming across is that those who don't like it should get out, and the spectre of a separate UK Association of Music Libraries is once again visible on the horizon.

In the two years since the two-tier system was brought in little has changed to suggest that a separate organization is a better solution. The number of music librarians in the UK is small (and diminishing), although it represents around 10% of total IAML membership, and to have two organizations representing the music library world would be undesirable. But if we retain one body with insufficient funds to achieve any effective representation, we may be no better off.

The root of the problem lies in different perceptions of the rôle of a body like IAML. Founded originally as a scholarly body, to advance the frontiers of musical bibliography and musical librarianship (in which areas it has acquitted itself well), IAML has found itself increasingly involved in areas of professional representation and politics - some branches of IAML more so than others. This has not been by choice, but of necessity. Research and scholarship are now political matters, and libraries are no longer the politically neutral zone they seemed in the post-war years.

UK members, especially those international members, still have a chance to influence IAML, by coming to Oxford for the General Assembly on Thursday 31 August and speaking and voting against this constitutional amendment, and by persuading other delegates that the UK Branch is not the black sheep, a naughty child suffering from

temper tantrums, but a responsible body aware of the value and importance of international co-operation, but not 'on any terms'.  
Oxford is a city well worth a visit; I urge you to come on 31 August.

Ian Ledsham

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## NEWS AND VIEWS

### The C.B. Oldman Prize

The first C.B. Oldman Prize, established by IAML (UK) under the auspices of the ERMULI Trust, and intended to recognize outstanding contributions to musical bibliography, has been awarded to Dr Andrew Ashbee for *Records of English Court Music: volume II (1685-1714)*. It is proposed to make the award to Dr Ashbee in Oxford during the IAML International Conference/IAML (UK) National Study weekend.

### Copyright leaflets

The Library Association (LA) has produced a series of six guides to various aspects of the copyright law. These are available free of charge to members of the LA (you must quote your membership number). Non-LA members should write to IAML (UK)'s General Secretary, Helen Mason (address on the inside cover), who has a set of copies available for consultation. The titles are:

- Copyright and information: an introduction
- Audio-visual materials and electronic copyright
- Copyright in industrial and commercial libraries and information units
- Copyright in polytechnic and University libraries
- Copyright in public libraries
- Copyright in school and college libraries

### The complete Luthier's library

An extensive bibliography on all aspects of the history, construction, iconography and so on of stringed and plucked instruments is to be published in 1990. Invitations for subscription are now being issued. The volume will contain approximately 4,500 annotated entries. The subscription price for orders received up to 31 January 1990 is US \$135. Information can be obtained from the author and publisher:

Roberto Regazzi  
c/o Casella Postale 21  
40060 Pianoro Vecchio  
ITALY

### Restoring the quality of sound

The British Library and Cable and Wireless have signed an agreement to work together in a new company which will promote a revolutionary new sound restoration system called CEDAR.

Research over the last four years, conducted by Dr Peter Rayner of Cambridge University's Department of Engineering for the Library's National Sound Archive, has produced sound restoration systems which enable old recordings to be heard as new. These systems are now being actively marketed by Cedar Audio Ltd through its bureau, Cambridge Sound Restoration.

CEDAR can restore a wide variety of sound media suffering from substantial deterioration. Even a smashed 78 record can be treated so well by CEDAR that little evidence of damage remains to be heard.

CEDAR is providing a bureau service for customers requiring their material to be renewed. With a staff of five based in Cambridge the company has already received many enquiries for the service and plans to expand its activities, as for example in the restoration of film sound tracks which it is currently negotiating.

There are longer term plans to make the service available to customers around the world through Cable and Wireless' Global Digital Highway of fibre optic cables. Potential customers keen to receive broadcast quality 'cedarised' material include many radio and television companies. For further information, please contact:

Dr Christopher Roads  
Director of the British Library National Sound Archive  
29 Exhibition Road  
London SW7 2AS  
Tel: 01-589 6603

### Barrett-Ayres Archive

The archive of the late Reginald Barrett-Ayres, former Head of the Department of Music, University of Aberdeen, has been catalogued by Michael Mappin, assisted by a grant from the Ermuli Trust. The original descriptive list is in the Special Collection Department, and the archive itself is in the Department of Music. Copies of the descriptive list (cost on application) may be obtained from:

The Archivist, Department of Special Collections  
Aberdeen University Library  
King's College  
High Street  
Old Aberdeen, AB9 2UB

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# FRANCESCO BARSANTI: A FULLER BIOGRAPHY AND A DISCUSSION OF HIS *CONCERTI GROSSI* (OP. 3)

Ian G. Sharman

Francesco Barsanti, a contemporary of Handel and Geminiani, is practically unknown today save for his recorder sonatas (Op. 1) although his other works point to a well-developed grounding in compositional techniques and an unusual yet effective method of orchestration. Biographical information has been scarce and the few works which have been recorded do not remain in the repertoire for any length of time. However, in the past two years new biographical information has been collated and what could be regarded as his most ambitious orchestral works, the *Concerti Grossi* (Op. 3) have been examined in a new light.

Most of the information on Barsanti's life has been based upon Hawkins' account of him, and it is possible that Barsanti personally supplied his patron with the information. It is also possible that his father was a Giovanni Nicolao Barsanti, who provided the libretto for the opera *Il Temistocle* which was performed in Lucca, Italy in 1678. The work is described as an 'applause musicale' although the composer is unknown.<sup>1</sup>

Francesco Barsanti, a native of Lucca, born about the year 1690, studied the civil law in the University of Padua; but after a short stay there, chose music for his profession. Accordingly he put himself under the tuition of some of the ablest masters in Italy, and attained to a considerable degree of proficiency, took a resolution to settle in England, and came hither with Geminiani, who was also a Luccese, in the year 1714.<sup>2</sup>

He was employed as a recorder player and oboist at the King's Theatre in the Haymarket. It was for the former instrument that Walsh and Hare published the set of six *Sonatas or Solos for a Flute with a Thorough Bass for the Harpsichord or Bass Violin*, which were dedicated to 'My Lord Riccardo Conte di Burlington e Cork, Barone Clifford'. The dedicatee was Richard Boyle, third Earl of Burlington and fourth Earl of Cork (1695-1753), who was renowned for his architectural interests. His activities in this field include partly altering and reconstructing Burlington House; designing the Assembly Rooms, York and the dormitory at Westminster School.<sup>3</sup> The recorder sonatas were originally sold by Peter Bressan, the recorder maker,<sup>4</sup> and were reprinted in 1727 by Walsh and Hare.

In 1728, Ben Cooke published the *Six Sonatas Per La Traversiera, O German Flute Con Basso Per Violone O Cembalo ... Opera Seconda*. Walsh and Hare also printed these works entitling them as *Solos for a German Flute a Hoboy or Violin with a Thorough Bass for the Harpsichord or Bass Violin. Compos'd by Francesco Barsanti Opera Terza*. These were reprinted around 1732 with only Walsh's name appearing in the imprint and 'No. 355' added to the title page. Two other works were also published at about this time: the *Sonatas of three Parts for two Violins a Violoncello and Thorough Bass made out of Geminiani's Solos* [The Violin Sonatas Op. 1 Nos. 7-12] were printed about 1728 by Walsh and Hare, and republished around 1730 by 'I. Walsh, servant to his Majesty at ye Harp and Hoboy in Catherine Street in the Strand'. The works were dedicated to Hewer Edgeley Hewer. The other publication was the set of *Dodeci Sonate a tre cioe due Flauti o Violini e Basso di Giuseppe Sn : Martino date in luce da Francesco Barsanti*, which were dedicated to John Rushout. Rushout (1684-1775) was a Member of Parliament for a period of fifty-four years, spending the majority of the time representing the borough of Evesham, beginning in 1722. On 25 January 1731, he acted as a second to Lord Hervey in a duel in St. James'

Park with William Pulteney, who later became the Earl of Bath.<sup>5</sup>

Bonaccorsi claims, without naming his sources, that Barsanti participated in the festivities at the church of S. Croce, Lucca in 1735.<sup>6</sup> An exact date of these festivities is unknown, and a journey to that particular region of Italy would have taken approximately two weeks in either direction. This claim has caused confusion in compiling a biography of Barsanti as he is first mentioned as residing in Edinburgh in 1735. The earliest information connected with his sojourn to Scotland is the minute books of the Edinburgh Musical Society [E.M.S.], which in June 1735 contain the following entry:

... That Mr. Barsanti be employed to teach Mrs. Udall her singing for one year, and that he be allowed for that service, and for serving in the Concert as other Masters do, Fifty pounds sterling, and that he shall have the liberty to go abroad when he pleases in the next Harvest vacance for six weeks without any deduction of his salary during the time of his absence.<sup>7</sup>

Given a total of a month's travelling time, this would allow two weeks in which to participate in the festivities in Lucca - if that was where Barsanti was travelling to. Another possibility is Holland, as the subscription lists of the *Nove Overture a Quattro* (Op. 4) contain 22 names which are either Dutch or connected with Holland. There is no record of any salary being deducted so presumably Barsanti returned to Edinburgh within the allotted time. His efforts during the first year must have found favour with the governors of the society as a minute from the following year stated:

... But that it shall without Being [illegible word] renewed each year be understood to subsist, unless the Society shall intimate to him [Barsanti], or he to the society Three months before the end of any year, that the society or he incline to be free of the said bargain respectively. And they having considered the amounts of the Society, Do observe that they are not at present in condition to give a gratification to Mr Barsanti beyond his fixed salary, but are of opinion that as soon as their affairs will permit them, such gratification should be given him. And they hereby allow Mr. Barsanti leave to go for two months to the North To with, between the end of July and the beginning of October next.<sup>8</sup>

The final sentence illustrates further how the society were pleased to have Barsanti as one of their Masters as it was not excessively affluent, so it appears that their method of repayment was to allow Barsanti to develop his career whilst remaining their employee. To date, no documentation has been discovered to reveal Barsanti's destination although it is possible that it was Aberdeen. My reasoning behind this is that like Edinburgh, Aberdeen had a flourishing musical society, and in *Music and Society in Lowland Scotland in the Eighteenth Century* David Johnson lists 'Music books belonging to the Aberdeen Musical Society, c.1755' which includes:

Barsantis Concertos in ten part  
Barsantis Overture in five part<sup>9</sup>

Although the Aberdeen society does not appear on the subscription lists of either work, they possibly purchased them as a form of recompense for earlier services. The 'Concertos in ten part' refers to the *Concerti Grossi* (Op. 3) and 'Overture in five part' refers to the *Nove Overture* (Op. 4). In the latter case, Johnson believes the fifth part to be a duplicate continuo part.

In June 1737, Barsanti was given a cash payment of £4 '... for writing musick'.<sup>11</sup> This could refer to copying out music rather than for original compositions, as the payment would cover the cost of materials as well as, presumably, an allowance for time and effort. In many eighteenth-century music societies it was standard practice for members to copy out music in an attempt to keep costs to a minimum. However the E.M.S. was



facing rapidly increasing costs as the audiences were expecting a higher standard of performance and so the number of professional musicians that were employed rose. The net effect was that economies had to be sought, one of which was a reduction in the masters' salaries:

... upon which sallarys they are to enter as soon as the current year is expired according to their [illegible word] agreements with the society by order of the Governor and Directors.<sup>12</sup>

A decrease in salary in 1740<sup>13</sup> reduced Barsanti's income to £25 sterling, one half of its original amount, although an increase was requested in 1743. However the directors believed that:

A second application having been made for Mr. Barsanti to have his sallary augmented ... and having considered the state of the funds and debts still due by the society find that there is no room for augmenting any of the masters sallarys....<sup>14</sup>

On 8 December 1740, Barsanti wrote to Godfrey Wentworth of Woolley, who was staying at York. In the letter, reference is made to some music that had been sent to Wentworth, an amateur musician, and also a patron of the composer. Barsanti states that he had been in Dublin in the previous September and refers to what is presumably the 28 Scottish folk tunes which were published under the title of *A Collection of Old Scots Tunes With the Bass For Violoncello or Harpsichord* in Edinburgh, 1742.<sup>15</sup>

In June 1741, the society awarded Barsanti 18s.6d. for repairing the kettledrums and paid the salary owed him.<sup>16</sup> The accounts of July 1741 dealt with another request for a period of leave of absence, but this time the directors appeared to be rather more reluctant to allow their employees to go, stating that:

At a meeting of the Governor and Directors upon application from Mrs. Avolio and Mr. Barsanti desiring leave to be absent from the society for two months Resolved that they should have leave to be absent for that time without any stops of their sallarys providing they return [illegible word] and the first of October. But Incase they shall not doe so Then their sallarys shall be stopped from that time.<sup>17</sup>

Mrs. Avolio could have been a reference to Signora Christina Maria Avoglio (sometimes 'Avolia'), the Italian coloratura soprano who sang for Handel in Dublin,<sup>18</sup> where she possibly met Barsanti during his visit.

The *Concerti Grossi* (Op. 3) were first mentioned in the E.M.S. minute books in June 1741, which show a payment 'To Mr. Barsanti the first [illegible word] for concerto pr. order and receipt £1-1-0'.<sup>19</sup> It appears that the society were sold the works at a slightly reduced price, as the price on the cover was £1.5s. The works are also mentioned in a curious footnote to *A Collection of Old Scots Tunes*, so it is possible that the setting of the Scottish folksongs was a way of testing the public reaction to his music: 'N.B. The *Ten Concertos* will in a few Months be delivered to the Subscribers, the Encouragers of that work'. The folksong arrangements were not only published in Edinburgh by Alexander Baillie and sold by Hamilton and Kincaid, but they also appear in the Welsh catalogue, giving a further example of the rising popularity of Barsanti.

A Royal Printing Privilege was granted at Kensington on 4 June 1742, and it was under this that the *Concerti Grossi* were published in Edinburgh in that year. The works were dedicated to 'Eccellenza di Giacomo, Conte di Wemyss, Baron d'Elcho', a reference to the ancient Scottish family of Wemyss, the head of the household at this time being James (1699-1756).<sup>20</sup>

The works were scored in two sets of five concertos: numbers one to five being for two horns, timpani and strings; and numbers six to ten were for two oboes, trumpet, timpani and strings. It is possible that Barsanti played the timpani himself in performances of the

works as a minute of 1743 reads, 'Order the Treasurer to communicate with Mr. Barsanti [illegible word] purchasing his kettledrums.'<sup>21</sup> This could help to explain the unusual feature of placing the timpani in the concertino group rather than in the ripieno. That the set comprises ten rather than twelve concerti is another unusual feature of the set. The works are mentioned once more in the accounts, when in 1743 a payment was made, 'To Mr. Barsanti his second Moyity for his concertos £1-1-0'.<sup>22</sup>

The *Nove Overture a Quattro* (Op. 4) were published in 1742 when Barsanti was still residing in Edinburgh, although as was stated above, a large number of subscribers were connected with Holland. The works were dedicated to 'Francesco Zaverio, Conte d'Haslang', the Bavarian ambassador to England.

On 15 May 1743, the treasurer of the E.M.S. purchased Barsanti's kettledrums for £10.10s.<sup>23</sup> after which his name does not appear again in the minute books.

Barsanti left Edinburgh at some point after 1743 with a Scottish wife called Jean, though the date of the wedding has not been traced as yet, and a daughter Jane who was probably better known as 'Jenny'. Jane was originally trained as a singer by her father, and then by Dr. Burney, before becoming an actress. Upon returning to London, Barsanti had lost his place in musical society and became a viola player in the opera band and at Vauxhall in the summer. Highfill, Burnim and Langhans state, without naming their sources, that he was paid £1.1s.6d by Covent Garden on 20 April 1750,<sup>24</sup> for some theatre music that he had composed.

The *Sei Antifone* (Op. 5), a set of six Latin motets in the style of Palestrina, were published in 1750 and dedicated to Lady Catherine Charteris. The Charteris and Wemyss families were related through the marriage of Janet Charteris (daughter of Francis Charteris [1675-1732] and Helen Swinton [daughter of Sir Alexander Swinton, Lord Mornington of the College of Justice]) and James, fourth Earl of Wemyss.<sup>25</sup> Several distinguished people and composers are among the subscribers including Burney, Hawkins, James Oswald and John Hebdon.

The frontispiece of the *Trio Sonatas*, published in 1769, gives Barsanti's address as being in Queen St. Golden Square. Examination of the Parish Rate Books for St. James, Piccadilly revealed that rates were paid between 1767 and 1776 by 'Francis Barsanti' for a house at that address.<sup>26</sup>

Barsanti suffered a stroke on 21 September 1772, the day on which Jane made her debut at Covent Garden.<sup>27</sup> Hawkins states that she was supporting her ageing father at the time.<sup>28</sup> For an unknown period of time, presumably prior to the paralytic stroke, Barsanti taught theory to Robert Rawlings.<sup>29</sup>

The discovery of a previously unknown madrigal *Chi mai vi fe* and the first five of the *Sei Antifone* in the London Madrigal Society part books A6 - 11 (GB-Lbm) has given rise to speculation that Barsanti was a member of the London Madrigal Society (founded 1741) following his return to England. The works appear to be in the hand of Jonathan Battishill, himself a composer of 'catches, canons and glees',<sup>30</sup> although the part books are not dated. This theory is further supported due to the fact that a four-part canon *Happy is the man that findeth wisdom* was discovered on the back cover of a set of Gesualdo madrigals in the British Library.<sup>31</sup>

The burial records for St. Anne's, Soho contain the entry regarding the burial of 'Frances Barsanti - w' on 4 May 1775. If the inclusion of a 'w' to signify 'woman' was a clerk's error upon seeing 'Frances' rather than 'Francis', an Anglicisation which Barsanti had used since 1742, or the native Italian 'Francesco', then this is the closest that anyone has come to establishing a date of death. Further evidence to support this theory can be found in a benefit bill for a performance in Bristol that Jane Barsanti was due to make on 5 May 1775 which states that '... together with a very recent affliction which has befallen

the family [have] rendered it impossible for her to appear on the stage'.<sup>32</sup> Apart from the emotional turmoil of her father's death, the fact that a return to Bristol from London within 24 hours would be impossible could explain why Jane Barsanti was unable to appear on that occasion. Disputes over a date of death exist with Johnson citing 1772<sup>33</sup> presumably on the grounds that it would be unusual for someone to survive for long after suffering from a stroke in the eighteenth century. However, *MGG* simply gives a date as being before 1776.<sup>34</sup> The rate payments cease after 1776, presumably because Jane was supporting her parents at the time<sup>35</sup> and so either the upkeep of the house proved impossible or it was felt that a smaller dwelling would suffice. Given that burials at that time usually occurred within two or three days of death, then Francesco Barsanti could have died around 1 May 1775.

### Concerti grossi, op 3

A brief examination of the opening movement of concerto no. 1 (in F) will highlight the general style of the set; a few comments on unusual features in other concertos in the set then follow.

The thematic material for the entire movement is to be found in the opening ritornello.

first violin



The four bracketed motifs provide the seeds of further thematic development. The unusual concertino group (two horns and timpani) is restricted largely to the tonic, and much of the harmonic interest resides in the ripieno string sections with modulations to the dominant C, and passing references to B flat major and G minor. Furthermore, the concertino group is rarely used on its own, its purpose being to add tonal colour rather than participating in the musical dialogue typical of, say, Corelli's concerti grossi. The fast-moving bass line, and strings of suspensions and sequences are typical baroque musical devices. The style is fluent, and reveals an economic use of material. The general movement plan of the concertos can be summarised as follows:

1, 4	Fast; Slow; Fast
2, 3, 6, 7, 8, 9, 10	Slow; Fast; Slow; Fast
5	Slow; Slow; Fast; Fast

The influence of the 'sonata da chiesa' can clearly be seen, whilst numbers 1 and 4 are more closely linked with the three-movement plan of Albinoni and Vivaldi. In the fugal movements, which occur in the second movements of concertos 2, 6, 8, 9 and 10, Barsanti used the ripieno strings to state the theme (or themes in the double subject movements on concertos 8 and 10). This was because the concertino groups were unable to modulate effectively to any key other than the dominant, being predominantly instruments restricted to the natural harmonic series. (Although the oboes were able to play in all keys, this was avoided – they were treated in a similar manner to the trumpets, and had a restricted number of notes.)

The fugal movements are always preceded by a slow introduction, often containing dotted rhythms, and could be regarded as being influenced by the French overture. After the concertino has entered, the fugue tends to break down, presumably because of the limitations of the natural instruments. The double subject fugues were possibly influenced by Geminiani's Op. 3, of which the second movement of the sixth has a movement in this style, as has Corelli's *Trio Sonata in D* (Op. 3 no. 4). The latter work was published in Modena in 1689, and shows the importance of Corelli as an influence on the genre of the Concerto Grosso, as he taught Geminiani, who undoubtedly influenced Barsanti.

There is no definite pattern to the slow movements, although the majority are scored for the full orchestra. Three exceptions to this rule deserve to be mentioned because of their unusual orchestration. Concerto 5 is scored for solo horn and two violins in a style reminiscent of a Siciliano. The second violin provides the bass line, although both string parts are subservient to the difficult horn part. Concerto 7 is marked 'Andante Largo Sordini' and is for two muted violins. Again the bass line is provided by the seconds, above which the firsts have a tightly knit melodic line. In Concerto 10, a solo violin is used to echo phrases in a movement which is scored for the two oboes and strings.

Another point which should be mentioned in connection with the orchestra is the use of  $\sim$  to denote a slow vibrato. This is heard in the horns in the slow movements of concertos 1 and 8.

As yet it has not been possible to discover who performed the solo parts although Barsanti might have played the timpani as he owned a pair. It is also possible that he played one of the oboe parts. Edinburgh did have a state trumpeter whom the musical society might have employed when they performed the works. If this was the case, then it is possible that George Innes, who was commissioned in 1740,<sup>36</sup> was the trumpeter in question.

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## IPM AS A RESOURCE AND INFORMATION CENTRE FOR MUSIC LIBRARIANS

Gillian Greensmith

*This article is based upon a dissertation submitted as part of an MA Library and Information Studies Degree (Loughborough University).*

In March 1988, with helpful assistance from Malcolm Lewis and David Horn, the substance of my dissertation emerged: investigating the prospective role of the Institute of Popular Music (IPM) as a resource and information centre for music librarians. This fulfilled two important criteria: that the research could be of practical use to music librarians, and that the research would be original. In the next few pages I have summarized my findings.

I took as my definition of popular music: all types of music except 'classical', with the element of mass production relevant, i.e. sheet music and sound recordings from the late 19th century onwards.

Four methods were used: provision of a problem enquiry diary for participants; a survey of reference materials on music library shelves; interviews with music librarians; and visits and letters to existing archives and centres of information. The face-to-face interview formed the main body of the study. The collected data gave a broad overview of current provision in the area of popular music for music librarians, and indicated where the IPM could improve that provision.

A representative number of music librarians, and their libraries, were needed to carry out the first three methods. As popular music is not covered in most academic libraries, the vast majority of those enlisted were public sector music librarians. I used two criteria to select them:

- i) that they should deal with popular music materials;
- ii) that there should be a roughly equal division between librarians from the London area and those who worked in the Provinces (because of the considerable financial resource of the former).

It was not feasible in the time available to interview a wide regional spread of librarians, nor was it considered absolutely essential, as a national consensus was not an objective of the study; individual views were more important. (*See Appendix for list of participants*)

## The Findings

Using data collected from the problem enquiry diary completed by some participants, the survey of reference materials and the interview, a list of reference books consulted by music librarians was constructed.

Seven of the titles were mentioned in all sets of data:

*BBC Popular Music Index*  
*Directory of Popular Music*  
*Find That Tune*  
*Guinness British Hit Singles*  
*Millers Fanclubs*  
*Music Master*  
*Tele-tunes*



These seemed to be the most popular reference sources used by music librarians. Despite their apparent popularity, however, criticisms were levelled at some titles, notably the *BBC Popular Music Index* and, more especially, *Millers Fancubs*, because they are difficult to use. It is interesting to note that of the seven aforementioned titles, six contain song, tune or sound track indexes. The detection and location of popular songs and tunes must form one of the largest parts of music library enquiry work and, indeed, this conclusion is supported by data collected from the problem enquiry diary; single songs, in whatever format, evoked the most enquiries from readers.

Before 1988, only two published English-language periodical indexes existed specifically for music: *Music Index* and *RILM Abstracts*. *RILM* also produced abstracts for books, dissertations, catalogues, etc. Both covered popular music and jazz. Only one music librarian (from a public library) admitted to using or subscribing to one of these indexes. This situation is probably due to the following:

- i) The majority of libraries providing popular music materials are public libraries, where periodicals are subscribed to more for leisure than research purposes;
- ii) few popular music periodicals are held longer than a year, a fact supported by the IAML(UK) and IASPM study.<sup>1</sup> This is not long enough for the indexes to be of any use;
- iii) it is unlikely that many of the popular music periodicals taken by libraries are indexed in *RILM Abstracts* or *Music Index*. Thus, if a periodical index was required at all, it would need to cover a broad spectrum of the British popular music press before it could be of practical use to music librarians.

In March 1988 the NSA provided the necessary practical help by producing the first edition of *POMPI* or the Popular Music Periodicals Index: a comprehensive index covering an extensive selection of predominantly English language popular music and jazz publications. In fact, of the 17 journal titles mentioned in the interview<sup>2</sup> only four are not included in *POMPI*: *Blues and Soul*; *British Bandsmen*; *EFDSS Journal*; and *English Dance and Song*. *POMPI*'s value is enhanced by a NSA service providing photocopies of articles and computerized services.

Despite the fact that music librarians thought that this index would be potentially very useful, at the time of interview, May and June 1988, only three librarians knew of *POMPI*'s existence. This indicates that publicity on the part of the NSA was lacking in some way.

Publicity material is vitally important to help music librarians acquire new and useful reference works. Currently information is gained from the following sources:

- i) reviews and advertisements in the music press;
- ii) publicity literature sent by suppliers and publishers;
- iii) meetings and exhibitions;
- iv) library 'approvals' lists;
- v) personal checks of stock held in other libraries.

Unpublished reference materials are also of great help to music librarians. These reference materials tend almost exclusively to be in-house catalogues and indexes. Many music librarians have their own song indexes, although some are more sophisticated than others (for example, the computerized song indexes at Durham and Leicester). The Vaughan Williams Library Song Title Index (EFDSS) should also be highlighted, because of its unique cross-referencing.<sup>3</sup> Some librarians keep an informal catalogue of television and film tunes. These include current tunes not yet covered in the published literature. Finally, a sound-effects catalogue has been compiled at Middlesex Polytechnic.

In order to answer reader enquiries, librarians also make contact with a wide variety of organizations, ranging from other libraries, publishing companies and journal editors to recording studios and even military bases. Almost all were contacted to acquire information rather than documents, the exception being the British Library Document Supply Centre and Central Music Library, Westminster. Indeed, very few music librarians asked to borrow items simply because they knew that lending services were not generally offered by major archives and centres of information. Whilst a non-lending policy certainly helps to preserve a collection it also, unfortunately, restricts its usefulness on a national scale. Some centres have partially overcome this problem by producing items which can be purchased such as indexes, leaflets, books, videos and magazines, by offering a hire service for certain items of stock, and by offering a photocopy or taping service if copyright clearance has been obtained.

### **How can the Institute of Popular Music improve popular music provision for music libraries?**

The IPM could improve popular music provision for music librarians:

- i) by creating primary source material;
- ii) by lending primary source material;
- iii) by creating new or improving existing secondary source material;
- iv) by offering advice to music librarians.

Specific suggestions and possible solutions within these four categories are discussed below.

#### **By creating primary source material**

This could be accomplished by:

- a) carrying out research into British popular music, pre-1950 but post-Music Hall;
- b) creating short fact sheets which could be helpful to both music librarians and readers.

Suggested areas to cover are:

- i) the music industry: current trends and how the pop charts are compiled;
- ii) performers and artists whose biographical details have yet to be documented in an easily obtainable source;
- iii) factual information about current West End Musicals, such as composer, lyricist, when the music was written, etc.

As information such as this is often required at very short notice, a licensing agreement could be formulated, allowing the librarian to keep mastercopies of the factsheets. For a small fee, photocopies could be made as required.

#### **By lending primary source material**

This section proved to contain the most contentious, thought-provoking issues of the whole study. The majority of national archives and centres of information have one major drawback as far as music librarians are concerned: they do not lend their stock. To a certain extent the BLDSC alleviates this problem, but its popular music material is quite limited. In addition, it does not cover audio-visual materials. Thus, if the IPM is to be of practical help to music librarians it needs to offer a lending service, particularly of recordings. However, for the IPM to achieve this as a practical reality, many issues will have to be considered.

If one takes a cursory look at existing archives and libraries, it soon becomes apparent that very few single collections operate both as an archive and as a lending service.

The two areas are mutually exclusive, as archive work involves keeping collections carefully for posterity, whereas a lending service, by making materials available for use outside the controlled environment of the library, considerably shortens the life of items within the collection. The IPM, without question, will want to develop an archive for use by those carrying out research at the University of Liverpool. So, how can the need to set up a lending service be reconciled with the need to create an archive of popular music?

The British Library has solved this problem in the document field by creating two separate collections. Similarly, the NSA keeps at least two copies of every disc they collect, one to preserve and one to listen to. However, both these institutions regularly receive copyright donations of new printed and audio materials from publishers and record companies, which enables them to sustain two separate collections.

Following their example, for the IPM to set up an archive and a lending service at least two copies, if not more, of standard published stock would be needed. However, the IPM would not be able to rely on regular copyright input, as do the BL and NSA, so, instead, it would have to gather its materials in a similar way to the majority of Britain's other archives and centres of information, i.e. by purchase and private donation. Unfortunately, given the level of funding most archives and centres of information receive, these methods by themselves would not support both an archive and a lending service, so how could the IPM achieve both?

There were two ideas put forward to solve the problem: firstly, for the IPM to become another NSA listening post, as suggested by Andy Linehan, Popular Music Curator at the NSA. This would reduce the need to acquire reference copies. Secondly, an idea suggested to the Director of the IPM previous to this study, could be initiated: that the IPM could become a lending repository for recordings other libraries could not keep, but did not want to discard. For this to work, a lot of time and effort would have to be expended by music librarians as well as the IPM, so feedback would be vitally important.

Although it was thought by some that such a repository should become part of a reference collection, most librarians felt there was a greater need for a lending collection of recordings. Having established this need, the following issues arose:

- i) the state of the withdrawn stock;
- ii) financial pressures to sell withdrawn stock to the general public;
- iii) what should be sent to the IPM: everything or selected items? Should these items be chosen according to format or subject?
- iv) should withdrawn stock be sent straight to the IPM or should a list be sent first? Who should pay for the transport costs thereafter?
- v) the importance of correct marketing, i.e. how will the librarian know what is available at any one time?
- vi) how much will the service be used anyway, considering the still prevalent attitude that popular music equates to entertainment and therefore to ephemera?
- vii) an alternative way to create a lending system of recordings. For example, a national holdings scheme similar to the regional GLASS system.

As mentioned in point vii), an alternative suggestion to the lending repository at the IPM could be a national holdings scheme of withdrawn recordings. This appeared to be quite sensible in that materials would be spread throughout the country but, unless stipulations were laid down as to which materials ought to be retained and, more importantly, which could be sold or thrown away, the whole system would collapse very easily as it would not receive support from library chiefs. In addition, the original suggestion of a repository at the IPM was put forward by a librarian who needed to

create some shelf space in his library, but at the same time did not wish to throw away some of his stock. A national holdings scheme of withdrawn recordings would, in fact, make the perennial problem of lack of space worse than it is at present. So, if it is preferable for the collection of lending materials to be housed at the IPM, what should the collection comprise and under what conditions should it be held? It appeared that whichever option was offered, problems would need to be ironed out.

Taking into account all the suggestions made, my recommendations would be that the IPM should only collect withdrawn materials covering particular areas, rather than all withdrawn stock. The particular areas should be chosen with regard to subject rather than format, although both could be seriously considered. Initially, items of a specific nature would be requested so that librarians could still sell some withdrawn stock to the general public, and the IPM would not be quite so inundated with material. In addition, by limiting initial intake, the system could be set up more quickly. However, the collection could still become comprehensive but only in chosen specialist areas. Transport costs could be paid by participating libraries, because by removing useful but small income-generating recordings from their shelves, and replacing them with potentially high income-generating recordings, financial gain could ensue. Withdrawn recordings borrowed subsequently should be played only under library supervision.

It is unclear whether, initially, it would be more satisfactory to send recordings straight to the IPM or ask music librarians to create a list. If music librarians are asked to send lists of material which could be used in the repository, an indication as to the quality of the recording would have to be given. The British Music Information Centre has managed to work out a system indicating the quality of recordings for their catalogue. This system possibly could be adapted for use at the IPM. Unfortunately, a system of lists creates much administrative work, with the result that staff at the IPM would still have to guess, to a certain extent, the quality of the recording.

An alternative is to send recordings straight to the IPM. This solution is preferred by music librarians, but, as Chris Clark, Jazz Curator of the NSA, commented, 'the task of sorting these recordings would be very tedious and time consuming'. The key to a satisfactory solution seems to be co-operation.

In fact, many unresolved questions still remain. For example, should any recordings at any time be transferred to the IPM reference collection, and how much is the service likely to be used? It is obvious that much more research and discussion needs to be carried out before a scheme such as this could become a practical reality, especially as a further aspect of this thorny section has yet to be highlighted.

It became apparent that librarians would like the lending repository to cover a broader range of items than just recordings. The items mentioned were as follows:

- i) printed music: music hall and musicals, pop/rock anthologies, popular songs which have been published individually, out-of-print popular music generally, and music from different cultures such as Chinese folk music;
- ii) books on the subject of teaching methods in popular music;
- iii) periodicals listed in *POMPI*;
- iv) fanzines – no-one appears to have collected them before;
- v) videos of live performances;
- vi) photographs of artists at different stages of their careers.

Some of the above items may already be available in other collections, in which case it would be advisable for the IPM to carry out their proposed extensive national survey of existing popular music resources and provision, and hold discussions with existing lending institutions before proceeding any further.

### By creating new or improving existing secondary source material

Of the 12 ideas suggested in this category two need no practical assistance from the IPM at all, four require the IPM to liaise with other organisations, and six could be carried out by the staff of the IPM, should they so choose!

By far the most repeated plea was for a comprehensive title index, both for printed material and recorded sound. 'If there was a wonderful big book with the titles of all songs together with the names of anthologies in which they could be found' and 'If *Music Master* brought out a title index of track listings for all recordings listed in [the] main volume' were typical examples of the type of suggestion written in the enquiry diary.

Currently, both title indexes are being considered as part of two separate projects. The formation of a national computerized song index of printed music is being discussed by an IAML(UK) working party, and the NSA, in conjunction with the MCPS, is in the process of compiling the *National Discography*. Amongst many other facilities, the *National Discography* database can gain access to an album via a track title. Thus, unless the IAML(UK) working party requires assistance in the future, the IPM need not concern itself unduly with this problem.

The other suggestion requiring no practical assistance from the IPM was for a catalogue of songs arranged in terms of subject matter. The facility to access via subject is being considered by the IAML(UK) Song Index working party, and has already been included in the *National Discography* database. In addition, some songs arranged in terms of subject matter occur in *Rock Speak! A Dictionary of Rock Themes* compiled by Tom Hibbert.<sup>4</sup> Thus, although this idea was suggested by many music librarians, it seems unnecessary for the IPM to work on this.

The following suggestions for improvement could be successfully followed through by liaising with other organizations:

- i) The creation of an index of sound effects on BBC Records. If this idea were to be fulfilled, the IPM would need assistance from the BBC. A further question arises from this: if an index were to be made, could any collaboration be achieved with Middlesex Polytechnic to create a more comprehensive index covering other sources as well as BBC recordings?
- ii) The creation of 'an index listing B sides of pop songs or A sides given with B sides in published information'. It is likely that this idea would be far too large a task for the IPM. If the *National Discography* database does not include B sides, the Institute could try and persuade organizations such as *Music Master* to initiate the index instead. However, it is questionable how much an index such as this would be used in practice, unless it was part of a large database of track information.
- iii) *Music Master* could improve its index by including the following: more folk recordings, Big Band Music, Jazz labels reviewed in *Jazz Journal*, and small independent labels in general. IPM could suggest these ideas to the editorial staff of *Music Master*. On the other hand, as pointed out by one librarian, these areas are probably omitted for a valid reason, i.e. information about these recordings is very hard to obtain in the first instance, especially where folk recordings are concerned.
- iv) Popular music provision could be improved if Ceefax and Oracle, or the *Radio Times* and *TV Times* could list music appearing in last week's television programmes and advertisements. IPM could suggest this idea to the Television Companies. If such an idea could be put into action, one area of music library work would radically change for the better as far as music librarians are concerned!

Six possible areas where the IPM itself could improve provision of secondary source material are as follows:

- i) The creation of a central register of fanclubs. Widespread dissatisfaction was expressed with the existing publication in this area, *Millers Fanclubs*. It was suggested that the IPM could either liaise with the editors of this publication, or create a completely new register itself. Whichever method is used, the register should cover entertainment fanclubs generally, as opposed to just music artists fanclubs, indicate the size of each fanclub, i.e. whether it is a large commercial organization or purely one enthusiast in his backroom, and give names and addresses of artists' agents, should the artist not have a fanclub.
- ii) The creation of a list of non-archive/library organizations willing to act as a reference source. Librarians, to some degree, already make use of non-library organizations for reference purposes. However, it would be helpful if a list of available contacts could be compiled, as it is unlikely that every librarian will be knowledgeable about all the possible information sources. Additional entries could give information about experts and suppliers, although care must be taken not to include unwilling sources.<sup>5</sup>
- iii) An expert on popular music at the IPM could abstract monographs for the British RILM group.
- iv) Help could be given to the British Library in order to catalogue their popular music, 1920-1980, and thus create entries in CPM. Unfortunately this is a vast task: if only one person worked at this job it would take probably three to four years to catalogue only one year of copyright donations. Nonetheless, items published during 1920-1950 ought to be catalogued as soon as possible, as librarians feel this period is currently under-documented.
- v) The creation of an index of biographies. Although every interviewed librarian felt this was a good idea, the index should be a low priority recommendation, as details of biographical books can be found in sources such as the *British National Bibliography*, *Music Master* and the *New Grove Dictionary of American Music*, and details of biographical articles can be found in *Music Index* and, more importantly, *POMPI*. If the IPM decides to collect and index fanzines, a further source of biographical information could be offered.
- vi) Help could be given to librarians in order to make their under-developed popular music collections more accessible. This particular suggestion refers specifically to materials such as The Dance Band Collection held at Birmingham Public Library. Short term assistance could be offered to sort and catalogue these materials.

A final point of discussion concerns the format of any created indexes, lists or registers. In general terms it was felt that file or hardcopy would be short-term, and online or CD-ROM long-term, solutions. However, some of the lists mentioned need not be published at all, for example, the list of non-archive/library organizations willing to act as a reference source. Instead the list would be held at the IPM, and librarians could contact the Institute if and when necessary. This appears to be logical from the music librarian's point of view. However, creating lists costs money, which could be recouped if the lists were published. In addition, if a list proved very useful, the IPM could be inundated with telephone enquiries.



### By offering advice to music librarians

Many librarians commented that they would like to see the IPM become the major information centre for popular music in Britain. They hoped that, in the future, they would be able to use the IPM as first port-of-call for any problem popular music enquiry. Then, if staff at the IPM could not supply the answer, advice could be given as to where to try next.

If the IPM is to achieve this, it would have to build up a comprehensive collection of reference tools. The reference tools ought to include: published literature (see p.11); unpublished literature (could copies of the sound effects catalogue at Middlesex Polytechnic and the EFDSS song catalogue, for example, be made?); and newly created lists and catalogues such as those suggested in the previous section. Also, a directory of popular music resources and provision needs to be compiled, although some information of this kind is already available in the Directory of Recorded Sound Resources in the United Kingdom published this year by the NSA.

Music librarians would also welcome advice as far as stock selection is concerned. Most music librarians are 'classically' trained and therefore would feel reassured if they could check their collection against an authoritative list so they could purchase any thing they had overlooked.

In the conclusion of 'Popular Music in British Libraries', the authors mentioned that 'some librarians had expressed a wish for better information about new releases, particularly of printed music'.<sup>6</sup> This idea was substantiated by data collected for this study. Thus, it is suggested that the IPM could expand this concept and produce a quarterly news-sheet, containing: pre-publication reviews of new printed sources from the librarians' point of view; articles about current trends; articles suggesting possible search strategies for certain types of information (for example, which sources to use if songs about a particular subject are required); and lists of popular music concert dates. The news-sheet should also indicate which existing reviewing sources it covers.

The aforementioned published article also recommends that 'ways of rationalising subscriptions (of periodicals) on a national basis should be investigated, in order to ensure better coverage of titles and more efficient allocation of resources'.<sup>7</sup> This study has revealed that one county, Essex, has already developed a 'Masterfile' scheme, whereby libraries around the county keep indefinite backruns of certain designated periodicals. In this way a county archive of periodicals is maintained, but the cost and location of the periodicals is dispersed. The IPM could draw attention to this scheme and suggest that IAML(UK) and IASPM should consider it as a possible procedure for a national co-ordinated periodicals subscription scheme.

### Conclusions

Directly as a consequence of this study, it is recommended that, as an information centre, the IPM could:

- create primary source material such as factsheets
- collect primary source material including books, printed music, periodicals, fanzines, videos, photographs and recordings
- collect existing useful published and unpublished reference sources
- create new and improve existing reference sources
- publish a quarterly news-sheet for music librarians

The IPM should also:

- provide a lending service
- offer practical help to music librarians in order to assist them in developing localized popular music collections
- offer advice to the IAML(UK) and IASPM working party with regard to a national co-ordinated periodicals subscription scheme
- liaise with other archives and centres of information in the field of popular music to prevent duplication of services offered

Finally, it is recommended that publicity should play a key role in any activity the IPM decides to undertake, and it is suggested that funding could be secured through library subscription fees.

### References

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2. *Jazz Journal International*; *NME*; *Folk Roots*; *EFDSS Journal*; *The Wire*; *Q*; *Melody Maker*; *English Dance and Song*; *Crescendo*; *Sounds*; *British Bandsman*; *Jazz*; *Rolling Stone*; *Jazz Express*; *Popular Music*; *Record Mirror*; *Blues and Soul*.
3. The librarian considers the Song Title Index to be unique, as all the song titles attributed to any particular melody are cross-referenced, for example, there are over twenty different titles attributed to the Raggle Taggle Gypsies melody.
4. Hibbert, Tom. *Rock Speak! The Dictionary of Rock Themes*. London: Omnibus Press, 1983
5. Some librarians felt sure their local contacts would be unwilling to participate in a national register scheme, as their help was originally offered as a personal favour.
6. Clark, Chris & Andy Linehan. *Op. cit.*, 35
7. *Ibid*, 35

### Appendix

List of Participating Music Librarians  
(\* Librarians who completed a Problem Enquiry Diary)

- \* Judith Adam *Sheffield Central Library*
- Linda Barlow *Berkshire County Library*
- \* Elizabeth Haldon *Gloucester County Library*
- Peter Hinchcliffe *Leicester County Library*
- Peter Horne *Sutton Central Library*
- Malcolm Jones *Birmingham Public Libraries*
- Siobhan Ladyman *Wolverhampton Central Library*
- \* Malcolm Lewis *Nottinghamshire County Library*
- \* Sheila Mainwaring *Shropshire County Library*
- Wendy Butler *Shropshire County Library*
- Wendy Copson *Shropshire County Library*
- \* Helen Mason *Lincolnshire County Library*
- Graham Muncy *Surrey County Library*
- \* Vivienne Sweeney *Essex County Library*
- Robert Tucker *Barbican Music Library*
- \* Geraldine Pateson *Middlesex Polytechnic*

The following librarians were interviewed as a group:

- Karen McAulay *South Shields Central Library*
- Alan Hood *Durham County Library*
- Anthea Lang *Gateshead Central Library*
- David Marsden *Cumbria Central Library*
- Heather Mills *Northumberland Central Library*
- Elizabeth Moriarty *Newcastle Central Library*
- Maureen Ridley *Cleveland Central Library*

## LEXICOGRAPHICAL JAZZ: A CRITIQUE

Christopher and John May

*The New Grove Dictionary of Jazz* Ed. by Barry Kernfeld. 2 vols. Macmillan Press Limited, 1988. xxviii, 670; xiv, 690 pp. £225.00 ISBN 0 333 39846 7

The editors of the two-volume *New Grove Dictionary of Jazz* (henceforth *NGJ*) have on the evidence of the preface taken over the philosophical stance and methodology of its parent, *The New Grove Dictionary of Music and Musicians* (20 vols – henceforth *G6*), without, it seems, considering whether they are appropriate to an offspring whose interests are concentrated in an area of music with a short history through which the technology of the gramophone runs inextricably. Paradoxically, *NGJ* does not follow the *Grove* tradition in a vital area, failing to give periodicals anything like the coverage of *G6*. One thing *NGJ* does have in common with *G6* is its maddeningly arbitrary and inconsistent decisions on what (and whom) to include and what (and whom) to omit. Against the claim to comprehensiveness and 'rigorous methodology' these are serious shortcomings, a matter to which we shall return. The preface makes much of the dictionary's comprehensiveness and its size: certainly it is by a distance the largest work of its type ever attempted (over 1300pp). But as we shall show quantity does not necessarily mean quality and the editor's claim of 'unprecedented biographical and discographical accuracy' is in our view exaggerated. We echo Berger in the article on Discography:

'Accurate information about recorded performances is essential in jazz, where recordings rather than scores or sheet music are the principal sources for study' (Vol. 1, p.290)

Jazz is essentially an improvisatory art. Its history has been almost contemporaneous with that of gramophone recording and this happy coincidence has enabled many great and exciting performances to be captured instead of being lost as the last note died away. It was surely an enormous and surprising failure of imagination by the *NGJ* editorial team not to include at the end of Volume 2 an appendix of 12 or 16 flexidiscs containing musical illustrations of individual artists and bands (Ellington, Beiderbecke, NJQ, Earl Hines, Miles Davis, Ornette Coleman, The Jazz Messengers, etc.) and also of styles (Blues, Swing, Bebop, New Wave, etc.). This failure encapsulates the dilemma on whose horns the editors seem impaled – how does one apply a scholarly, musicological approach to a form of music that cries out to be heard? After all, Bartók did not write *about* the folk music of Romania, Turkey and North Africa: he went into the field and recorded it, returning not to write and publish musicological articles but rather to publish transcriptions based upon painstaking analysis of the recordings. It seems to us that *NGJ* fails sadly to exploit the vast recorded legacy of jazz.

Deciding on the right balance is critical in a reference work of this nature and in our view that balance has been wrongly struck, giving discographical and associated information too low a priority. The 'selective' discographies provided are all too often inaccurate. Bibliographies, in contrast, are often over-long and include much peripheral material: as in *G6* many of the citations are so bald as to offer no basis for an inter-library loan application by a good reference librarian on behalf of a curious reader. Another fundamental point of criticism to be made at this early stage of our review relates to the self-evident inconsistencies in 'cut-off date' as between one article and another: no single date is quoted in the preliminary pages (where one might expect a declared *Redaktionschluss*). The result is a crop of incongruities with relatively recent matters mentioned in one article being ignored in a complementary article. For example, the Miles Davis

article closes in late 1984 or early 1985 while the Marcus Miller article mentions his work with Davis on the 1987 LP *Tutu* which, along with *You're under arrest* is omitted from the Davis discography. Some articles cover tours and other happenings as late as 1987: so from 1983/4 onwards it is never clear whether a particular event or recording did not happen, is unknown to the author of an article, is considered unimportant, or is absent because the article closed early.

Before concluding these preliminary and general remarks we need to consider briefly the essential nature of *NGJ*. It calls itself a dictionary, not an encyclopedia, and thus sets out to be a factual work of reference rather than a text-book in any sense. In the 20 volumes of *G6* the allocation of 48 pages to Ian Bent's famous article on Analysis was justifiable: within the limited compass of the two volumes of *NGJ* is it right to allocate comparable amounts of space to articles on Harmony (12pp) Improvisation (9pp, by the editor) and Notation (7pp) or would potential users have been better served by the use of that space for more short reference articles on performers and topics now covered inadequately or not at all? The most extreme instance of such space-allocation is James Lincoln Collier's 27-page article on Jazz, which forces one to question the editor's conception of the likely readership. The article is excellent as a scholarly survey and certainly makes enthralling reading, but we suspect that few of those who consult *NGJ* as a source of information will read it from beginning to end. It contains a host of factual information: would it not perhaps have been better to make this more readily accessible by dividing it up into shorter articles to be inserted as appropriate in the main alphabetical sequence? There does seem to have been some fuzziness in the editorial team about the nature of the dictionary they were trying to produce and the audience at which they were aiming.

In his long article Collier rightly stresses the link between the development of jazz and the evolution of the American social structure: in a generally sound historical sketch he underlines the importance of jazz criticism in fostering the appreciation of the music, a view apparently not entirely shared by his editor. However two matters are less adequately covered. The tension between black jazz musicians and the mainly white-managed record companies is hardly mentioned. One needs to remember that some early records of jazz and associated music were called baldly Race Records, advertisements and catalogues prominently featuring this nomenclature. It is only right to say that Paul Oliver does deal with this point in a brief specialist article. Then arrangers played a critical role in the development of jazz in the late 20s and early 30s, but this hardly emerges from Collier's article. Again this omission is remedied elsewhere – this time in Gunther Schuller's powerful article (with good music examples) on Arrangement. One last point on this central article on Jazz: Collier gives the traditional importance to Place Congo as the cradle of New Orleans jazz, seemingly unaware of Henry Kmen's 1972 article (*Yearbook for Inter-American Musical Research*, VIII: pp.5-15) casting the severest doubts on this tradition and chronicling its spread from book to book on the basis of an anonymous article in the *New York World* some time in the 1880s. It is perhaps worth quoting Kmen's concluding sentence:

The historians of jazz rode a long way from Congo Square to Buddy Bolden and jazz – most of it on a magic carpet.'

It is always easy in assessing a new reference work to make a list of omissions, and hardly more difficult to enumerate the surprising inclusions. In the case of *NGJ* it is essential, however, to look at these matters closely and in no light-hearted spirit of critical badinage. In our view there is evidence of a cavalier attitude, lack of consistent editorial supervision, and an inability to detect inconsistencies and illogicalities. In justifying

these strictures it will be hard to avoid potentially boring lists of 'ins' and 'outs', but we feel that the prospective purchaser of a reference work costing £225 needs to understand the basis on which we make our criticism.

Kernfeld makes it clear that he defines jazz narrowly and from a purist standpoint, but even against that background there are strange inclusions and omissions. A few moments' reflection convinced us that André Previn is rightly included, but a week's earnest rumination could not explain the appearance of Fred Astaire. Others who, in golfing terms, just about make the cut are Blood, Sweat and Tears; Hank Crawford; Maria Muldaur; Carlos Santana; Sister Rosetta Tharpe; and Frank Zappa. But if they have earned their places it is indeed hard to understand the absence of Tommy Chase (one of Britain's hard-bop stalwarts); Manu Dibango (whose jazz credibility certainly exceeds that of Zappa); Human Chain (although they figure in the article on Django Bates); Rudy Van Gelder (one of the most influential recording engineers in the history of jazz); The Lounge Lizards (heirs to the legacy of Roland Kirk); Paul Robeson (far more relevant as a jazz-influenced popular entertainer than Astaire); Last Exit (lacking a group article although there are personal entries for its members); and Nina Simone (far more significant than many who are included). These are just some of the inconsistencies to strike us during a spot check which has inevitably reflected our personal predilections.

As we have already commented, there is disturbing evidence of a lack of tough and consistent supervision of contributors. Some articles are incomplete and others contradict what is said elsewhere in the dictionary. Once again we must limit ourselves to a few random examples. The entry for the Candid record label ignores the idiosyncratic approach of Nat Hentoff, who held that musicians enjoyed greater creative freedom if relieved of the hassle of booking studios and other administrative chores: there can be little doubt that this contributed to the high standard of Candid releases and that it should have been mentioned either here or in the editor's own short article on Hentoff. There is an odd disparity between the articles on the drummers Max Roach and Kenny Clarke, who played an indisputably important part in transferring the basic control of rhythm in jazz groups from the snare drum to the high hat: the article on Clark credits him with sole responsibility for the alteration, while the Roach article suggests joint responsibility for this change in drumming practice. This latter view is supported in the outstanding long article on Drum Set, where they are jointly characterized as catalysts in company with Art Blakey. The article on John Coltrane fails to mention his embouchure problems (caused by deteriorating teeth) nor does it mention his help, financially and otherwise, to Archie Shepp and Don Cherry when the jazz establishment was maintaining that they could not play and when work was therefore particularly hard to find. Dizzy Gillespie's major contribution to breaking down secrecy between players about technique is passed over despite its central role in hastening the spread of Bebop in the 1950s. The Billie Holiday article should surely have discussed Columbia's policy of letting their white artists have the pick of the repertoire before Billie and her arranger could choose songs to record: this practice later caused disputes between the label and its favoured white artists when Holliday ironically turned into hits the material they had rejected. Jackie McLean's friendship with Charlie Parker is ignored, while there is no discussion of Cecil Taylor's technique (or lack of it, if you take that view) despite his importance in the development of Free Jazz.

We have been unable to fathom the editorial policy on the inclusion of biographical articles on authors and critics who are themselves contributors to *NGJ*: some are 'ins' while others are 'outs' with no discernible pattern. If Stanley Sadie merits an article in *G6* then surely there should be articles on Barry Kernfeld and James Lincoln Collier in

*NGJ*, if only to explain their qualifications to young and/or uninformed users approaching the subject for the first time.

A whole new crop of problems arises when we turn to *NGJ*'s treatment of recordings. When a discography admits to being 'selective' one fears that the adjective hides a multitude of sins and indicates a recognition (conscious or sub-conscious) by the compiler that his research has been less than thorough. As clearly *NGJ* could not possibly have listed every recording made by each musician or group this might be thought a superficial or unreasonable comment. However, throughout the dictionary there are, in fact, unaccountable omissions of important and influential records to which the user should have been guided. We have limited our detailed checking to artists whose recorded output we know well enough to be sure of our facts, but on the 'Gallup Poll principle' we feel confident that our results would be paralleled throughout the dictionary. A similarly detailed check of even a limited sample of pre-1950 recordings would have needed more time and space than the editor of *Brio* allows us (we comment later on the difficult discographical question of re-issues). With these caveats we highlight some major omissions, taking as our criterion that even a selective discography must list some records from each creative period of the artist or group and must also reflect collaborations with other significant artists or groups.

*NGJ* tells us that between 1976 and 1986 Dee Dee Bridgewater 'lived abroad for several years' and that is all. In fact, in 1978 she recorded in North Hollywood the LP *Just Family* with Chick Corea and Stanley Clarke among others, which proved to be one of her greatest successes: this LP is absent from her discography. We have already remarked on omissions from the Miles Davis discography although by the standards of *NGJ* it is one of the best: it is strange however that *Live at the Plugged Nickel* is not there. The Sonny Criss LP *Saturday Morning*, dating from 1975 and a much-sought recording, appears neither in his own discography nor in those of the other two musicians concerned. The Tadd Dameron *Mating Call* of 1956, involving Dameron's only collaboration with John Coltrane, is another surprising omission. Eric Dolphy's listing does not include his work with George Russell on the seminal *Ezzthetics* LP, while Kenny Drew's discography starts his career as a leader only in 1977 despite the existence of at least two trio LPs and one for larger forces which he cut as a leader in the 1950s. The Jimmy Forrest article has him recording 'as a leader for Prestige (1960-1962)' but the resulting recordings are not listed. Stan Getz's notable *West Coast Jazz* LP on Verve is also unlisted as are Ike Quebec's most famous late period Blue Note LP *Blue and Sentimental* and McCoy Tyner's *Echoes of a Friend*, his moving tribute to the late John Coltrane.

While some of these particular omissions might not worry those whose preferences are not ours, we have compiled this catalogue of omissions to substantiate our assessment that *NGJ* is unsatisfactory as a reference book for those who share our view that the history and development of jazz cannot be understood without a wide knowledge and appreciation of the enormous archive of performances captured both by the major recording companies and by the many small specialized (and often short-lived) labels which were a complementary and essential feature of the kaleidoscopic recording scene: we find that in many cases *NGJ* does not provide the facts on which that knowledge and understanding can be based. As already noted in our introductory remarks, the user paying £225 for two volumes whose editor claims 'unprecedented ... discographical accuracy' should not find himself referred to other discographies.

We need to deal with one discographical problem which besets the editor of any reference work in this field. Kernfeld's decision not to include details of re-releases and to list only original recording details is understandable given the number of times some sessions have appeared in different guises. However, his insistence on applying this



ruling to the first LP transfers of recordings originally issued on 78s seems less defensible and the usefulness of some discographies would have been much enhanced if these first LP transfers had been included. The bulk of Bessie Smith's recordings for Columbia in the 1920s were issued by CBS on five double LPs, a good example of hitherto elusive recordings appearing in a more readily available form. However the Bessie Smith discography details the 78s without any hint that the sessions are available in another format. Sadly this is symptomatic of *NGJ*'s tendency at too many points to miss chances to be user-friendly and to provide practical signposts both to the hard-pressed reference librarian and to the individual reader.

The personnel of bands and groups at different stages in their history is a constant interest of jazz enthusiasts, and they are likely to seek such information in a new reference work with pretensions to comprehensiveness. As far as we can detect, no systematic attempt has been made to deal with what all jazz historians agree to be a problem: it does seem surprising that even for such an important figure as Ellington it is difficult or impossible to disentangle from the narrative of a long article any consistent information on personnel, certainly not enough to trace the evolution of the band or to allow an assessment of overlaps with other bands or of the influence of particular musicians (not always the most famous) on a band's style. For the acknowledged groups of major importance and influence (Ellington, Basie, Henderson, Goodman, etc.) one might reasonably have expected a tabular presentation showing the personnel at different stages of the band's history. The only cases where detailed information is provided seem to be where there happens to be a photograph of a band with the players identified in the caption below.

Apart from a short period in the big band era and again during a recent upsurge, interest in jazz has been concentrated in a minority group of devoted enthusiasts. As in many walks of life this minority was served by a collection of influential periodicals, some professionally produced and others devotedly prepared on duplicating machines, some lasting for many years and others surviving only for a few issues. *NGJ* deals with this vital aspect of jazz history by providing a single alphabetical list of periodicals as one section of its bibliography at the end of the second volume – a listing which is unhelpful in its layout and which falls a long way below the highly professional treatment of such matters by Imogen Fellinger in *G6*. It would be a major task to check this list but we do note that *The Phonograph Monthly Review*, which may well have had the earliest critical writing on jazz (by R.D. Darrell), is not listed. There is no attempt to describe or evaluate individual periodicals, however influential: as far as we can determine no periodical is allocated coverage other than its listing in the bibliography. Allied to this failure to deal adequately with periodicals and with critical writing in general is the lack of even a brief article on the Jazz Book Club, whose 66 monthly choices formed an outstandingly representative collection of good writing on jazz before its untimely demise.

James Lincoln Collier has recently published a stimulating monograph on *The Reception of Jazz in America: A New View*<sup>1</sup> in which he surveys the writers who influenced opinions on jazz. We have used this to test the coverage of critics and other writers in *NGJ*. We counted 74 writers included by Collier in his survey: we could find biographical articles for only 13, and while some cited by Collier were undoubtedly minor and/or highly specialist figures it is hard to accept the omission of Collier himself (who contributes important articles to the dictionary), Frank Tirro, Al Rose, R.D. Darrell, Abbe Niles, Carl Van Vechten, Winthrop Sargent and Wilder Hobson. British readers may raise an eyebrow at the parallel omission of Derek Jewell, Peter Gammond, Sid Collin and Jim Godbolt. It would be easy to extend the list, and one might well have expected to find brief articles on, say, H.E. Krehbiel, Carl Engel, Olin Downes, Virgil Thomson,

Constant Lambert, Irving Schwerké, André Coeuroy, Leonard Hibbs and Edgar Jackson.

The articles on individual performers, which will undoubtedly be the most consulted, are variable in length and in quality. Ellington seems to be given surprisingly short measure considering his acknowledged influence on the development of jazz: after allowing for some extensive music examples the allocation of space appears slightly less than that for Basie who, with some sort of rough justice, has a much shorter bibliography and discography. Among the shorter articles that on Bunk Johnson can stand for the best – well written and succinct, effectively summarizing the essential facts: however it has five lines of discography and 41 lines of bibliography! All instruments or groups of instruments have substantial articles and these have been entrusted to established experts (e.g. Clifford Bevan on Trombone and Trumpet, Lewis Porter on Clarinet and Saxophone). Some of the most useful articles are those on record labels and here *NGJ* certainly breaks new ground: these essays should be of great help to those wanting to trace the complicated pattern of take-overs and amalgamations which seems to have characterized the record industry throughout the jazz era. There is a group of articles on 'Libraries and Archives', organized by nationality: we have been unable to make a detailed check on the information provided but we do note that the article on Great Britain does not mention the BBC Gramophone Library although that on Sweden very properly mentions the fine collection held by the Swedish National Radio Company. Other commentators have remarked on the space given to jazz in countries outside the mainstream: users of *NGJ* should easily be able to form a picture of how jazz has spread outwards from the States. Other reviewers have mentioned, too, the generous coverage of festivals (15pp) and of venues (72pp): the reader who has come this far with us will guess that we would have preferred to see some of this space allocated to more comprehensive discographies and to a systematic coverage of influential periodicals and critics.

So, what is our final verdict? Live performances are indisputably where jazz is (and was) at its most vibrant but once the gig is over, then recordings become the primary documentation for the performer(s). A jazz reference book with pretensions to the scope of *NGJ* must therefore deal adequately with the recorded legacy. The discographical problems and failings to which we have devoted a significant part of this review mean that *NGJ* is by no means an ideal reference source for either the dedicated record collector or the specialist record librarian. Those whose interests are concentrated in this area and who are able to contemplate a substantial investment might prefer to acquire the Bruyninckx *Sixty Years of Recorded Jazz*<sup>2</sup> (now about 80 percent completed), supplementing it with a more modest dictionary for biographical reference (see below). General reference librarians and private citizens with a catholic interest in all aspects of jazz can be assured that, despite all our strictures, *NGJ* will be a valuable reference source for a long time to come, provided that users remember always that it has gaps and inaccuracies and also that jazz has moved (and is moving) on since 1983 or 1984 or 1985 or 1986 or whenever the dictionary *did* close for press. Librarians who would have to cancel several periodical subscriptions and private citizens who would have to give up drink for a year in order to afford £225 should consider buying either *The Making of Jazz*<sup>3</sup> by James Lincoln Collier (Macmillan) or *Jazz: The Essential Companion*<sup>4</sup> by Carr, Fairweather and Priestley (Grafton): both are reliable reference works, albeit with a much more limited scope but probably able to answer a high proportion of the most common questions.

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2. Bruyninckx, Walter *60 years of recorded jazz*  
 - *Jazz: modern jazz, be-bop, hard bop, West Coast* (5v)  
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 - *Progressive jazz: free, third stream, fusion* (3v)  
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| Violin and piano reduction [GM 324]             | <b>H04/1990</b> |
| ii) <i>Concerto a cinque, op 5/7</i> pub 1988   |                 |
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| iii) <i>Concerto a cinque, op 5/12</i> pub 1987 |                 |
| Score [GM 334p]                                 | <b>H04/1989</b> |
| Violin and piano reduction (A Fodor) [GM 334]   | <b>H04/1992</b> |

##### **ANFOSSI, Pasquale (1727-97)**

*Concerto for cello, with strings, 2 horns and bc, G major*  
1st edition by A Pejtsik. Kunzelmann/Editio Musica, 1988.

- |  |                 |
|--|-----------------|
| Score [OCT 10228]                              | <b>H04/1985</b> |
| Cello and piano reduction (I Koloss) [GM 1221] | <b>H04/1994</b> |

##### **BUSONI, Ferruccio**

*Turandot Suite, op 41 (Kindermann 248)* E F Kalmus (1988 reprint)  
Score

**H04/1958**

##### **GADE, Niels Vilhelm**

E F Kalmus reprints.

- |  |                 |
|--|-----------------|
| i) <i>Novelletten, Strings, op 53</i>    | <b>H04/1957</b> |
| ii) <i>Symphony No 2, op 10</i> [A7048]  | <b>H04/1607</b> |
| iii) <i>Symphony No 4, op 20</i> [A7050] | <b>H04/1599</b> |
| iv) <i>Symphony No 5, op 25</i> [A6781]  | <b>H04/1605</b> |
| v) <i>Symphony No 8, op 47</i> [A7049]   | <b>H04/1606</b> |

**GOUNOD, Charles***Concertino, flute, orchestra, F major*

Ed D Sackmann. Amadeus, 1988. (Concerto Flauto Amadeus, 19)

Score [BP 2635]

Flute and piano reduction [BP 570]

**H04/2049****H04/2073****HAYDN, Michael**i) *Symphony, P19, C major*

Ed C H Sherman. Doblinger, 1988. (Diletto Musicale, 351)

**H04/2047**ii) *Symphony, P30, F major*

Ed C H Sherman. Doblinger, 1988. (Diletto Musicale, 352)

**H04/2048****MANFREDINI, Francesco***12 Concerti grossi, op 3*

Ed D Perret and R Correa. Müller &amp; Schade, 1986-8. 2 vols.

**Vol 1 H04/1284****Vol 2 H04/1421****MARTINI, Giovanni Battista**i) *Concerto, cello, with strings, 2 trumpets and bc (1748), D major*

Ed I Homolya. Kunzelmann/Editio Musica, 1987.

Score [OCT 10229]

Cello and piano [GM 1222]

**H04/0725****H03/9162**ii) *Sonata, 4 trumpets, strings and bc, D major*

Ed G C Ballola. Zerboni, 1986. (Orpheus Italicus)

Score [N 9418]

**H04/0679****MOLIQUE, Bernhard***Concerto, flute, orchestra, op. 69, D minor*

Ed D Förster. Kunzelmann, 1988.

Score [OCT 10234]

**H04/1115****PAISIELLO, Giovanni***6 Minuetti Concertati, 2 horns, 2 oboes, 2 violins and bc*

Ed A Bassi. Carisch, 1985.

Score [22144]

**H04/1838****REINECKE, Carl***Serenade, string orchestra, op 242, G minor*

E F Kalmus (1988 reprint).

Score [A7020]

**H04/1956****ROSSINI, Gioacchino***Prelude, theme and variations, horn and orchestra*

Orchestrated C McAlister. E F Kalmus, 1988.

Score [A6955]

**H04/1955****SAMMARTINI, Giovanni Battista***Symphony, J 32, F major*

Ed N Jenkins. E F Kalmus (1988 reprint).

Score [A6341]

**H04/1756****SERRA, Giovanni (1788-1876)***Concerto, flute, chamber orchestra, B flat major*

Ed G C Ballola. Zerboni, 1987.

Score [8807]

**H04/1654****TELEMANN, Georg Philipp**i) *Concerto, oboe, strings and bc, E flat major*

Ed K Holle and W Kauffmann. Mössler, 1988.

Score [Corona, 148]

Reduction for oboe and piano

(D Redepenning) [Hausmusik 232]

**H04/0051****H04/0646**ii) *Serenade, TWV 15:20B (Ihr Rüstigen Wächter - Serenata der Kapitänsmusik 1755)*

Ed W Märten. Kultur und Forschungsstätte

Michaelstein, 1985.

**H04/0735****UTTINI, Francisco Antonio (1723-95)***Symphonies No 1, G major and No 3, F major*

Ed L Hedwall. Stockholm; Stim, 1986. 2 vols.

**H04/0669-70****WOLF, Hugo**i) *Penthesilea: symphonic poem (1883 edition)*

Ed R Haas and H Schultz. E F Kalmus (reprint 1988)

Score [A6663]

**H04/1744**ii) *Scherzo and Finale for orchestra*

Ed R Haas and H Schultz. E F Kalmus (reprint 1988)

Score [A6647]

**H04/1743****2. Chamber Music***6 Aufzüge der Dingolfinger Türmer*

For wind quartet and timpani, ca 1800.

Ed F Markmiller. Dingolfing; Edn EMF, 1985.

Score [Edn No 5]

**H04/0160***Aufzugsmusiken, for 5 (10) trumpets and timpani*

(by L Mozart, Anon (M Mösl?) and J Dessary)

Ed A Hiller. Cologne; Haas, 1986.

Score and Parts [HM107]

**H04/1996****BACH, Johann Sebastian**i) *Fugue in B minor (BWV 867), from the Well-tempered Clavier*

Arr for string quintet by Beethoven.

Ed and completed E Sauter. Wollenweber, 1988.

Parts [WW 13]

**H04/1113**ii) *Triosonata C major for flute, violin and bc*

A 'reconstruction' of the flute sonata, BWV 1032,

Arr H Eppstein. Bärenreiter, 1988

Score and Parts [Hortus Musicus 254]

**H04/1998****BOCCHERINI, Luigi***Quartet, strings, G 159 (op 2/1), C minor*

Ed C Speck. Moeck, 1987

Miniature score [EM 2401]

Parts [EM 2401]

**mH00/8689****H04/2301****BOISMORTIER, Joseph Bodin de***Concerto, B minor, op 21/4 for 2 solo instruments (flutes, violins, oboes, etc)**optional strings and bc*

Ed H Ruf. Bärenreiter, 1988.

Score and 4 Parts [Hortus Musicus 253]

**H04/1997****BORODIN, Alexander***Trio, piano and strings, D major*

Wollenweber, 1987 (reprint).

Score and Parts [WW 56]

**H04/1692**



**BRUCH, Max***Quintet, piano and strings, G minor (1886)*

1st edition by R Lück. Gravis, 1988.

Score and Parts [EG 152]

H04/2063

**CHERUBINI, Luigi***String Quintet No 1, E minor*

Ed E Bonelli. Zanibon 1986

Score [4802]

(NB Parts published in 1968)

H04/1593

**CLEMENTI, Muzio***3 Sonatas for flute, cello and piano, op 31 (Tyson op 32)*

Ed Fabbriani and Damerini. Zerboni, 1987

Score and Parts [9094]

H04/1685

**DORNEL, Louis Antoine (ca 1685-1765)***Trio Sonata, op 3/3, B minor (flutes or oboes or violins and bc)*

Ed H Ruf. Bärenreiter, 1988.

Score and Parts [Hortus Musicus 252]

H04/2077

**FIALA, Joseph (ca 1748-1816)**i) *Duet, oboe and viola, C major*

1st edition by W Rainer. Doblinger, 1988

Score and Parts [Diletto Musicale 975]

H04/2076

ii) *Sonata, oboe and violin, G major*

1st edition by W Rainer. Doblinger, 1988

Score and Parts [Diletto Musicale 976]

H04/2075

**FUSS, Johann Evangelist (1777-1819)***Quartet, for basset horn and strings, op 2, F major*

Ed F G Höly. Kunzelmann, 1987.

Parts [GM 1260]

H04/2074

**GABRIELI, Andrea***Aria della Battaglia, for 8 wind instruments*

Ed V Roth. Moeck, 1987

Score and Parts [EM 1118]

H04/1714

**GABRIELI, Giovanni***Canzone in double echo for 2 brass choirs and organ*

Robert King, 1988.

Score and Parts [Music for brass 425]

H04/1640

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Ed G Hunter. Northwood Music, 1988.

Score and Parts [CG 3]

H04/2129

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Wollenweber, 1986 (reprint)

Parts [WW 90]

H04/0627

**HOFFMEISTER, Franz Anton***Nocturne, E flat major, for flute, flauto d'amore, 2 horns, 2 violas and cello*

Ed I Gronefeld. Kunzelmann, 1988.

Score and Parts [GM 1237]

H04/2065

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Facsimile Score

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H04/1147

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Ed B Päuler. Amadeus, 1988 (reprint).

Score and Parts [BP2612]

H04/2094

**KREUTZER, Konradin (1780-1849)***Fantaisie sur un thème suisse, op 55, for clarinet, viola, cello and piano*

Ed F G Höly. Kunzelmann, 1988.

Score and Parts [GM 1276]

H04/2098

**KREUTZER, Rudolphe (1766-1831)***Sonata, violin and cello, op 16/1, C major*

Wollenweber, 1988 (reprint).

Parts [WW 151]

H04/1713

**KURPINSKI, Karol (1785-1857)***Nocturne, horn, bassoon and viola, C major (with his Paysage musical, horn and bassoon)*

PWM, 1985 (8587).

Score and Parts [83 224 2278 4]

H04/1696

**LACHNER, Franz (1803-90)***Septet, flute, clarinet, horn, violin, viola, cello and double bass, E flat major*

Completed and ed F Beyer. Amadeus, 1988.

Score and Parts [BP 2670]

H04/2061

**LACHNER, Ignaz (1807-95)***Trio, piano, violin and viola, op 103, C major*

Wollenweber, 1987 (reprint)

Score and Parts [WW 149]

H04/1712

**MERCADANTE, Saverio (1795-1870)***Quartet, flute and strings, A minor*

Ed Mancini and Petrucci. Zanibon, 1987.

Score and Parts [N6282]

H04/2104

**MERULA, Tarquinio***2 Canzonas for recorder, obbligato cello and bc (La Berlasina and La Noce, from op. 17)*

Ed B Driever. Moeck, 1988.

Score and Parts [EM 2808]

H04/0619

**MONTELLI (Pseud, fl 1800)***3 Trios, flute, clarinet and viola*

Ed F G Höly. Kunzelmann, 1987.

Parts [GM 1254]

H04/1217

**MOZART, Wolfgang Amadeus***Quintet movement (Allegro) for clarinet and string quartet, K Anh 91 (516c)*

Completed and ed C Diethelm. Amadeus, 1988.

Score and Parts [BP 2456]

H04/0648

**REICHA, Anton***Solo, horn and piano, E minor/major*

1st edition by H Fitzpatrick and C Faron. Doblinger, 1988

Score and Parts [Diletto Musicale 955]

H04/0655

**RHEINBERGER, Josef***Trio, piano and strings, No 4, op 191, F Major*

Carus, 1987 (reprint)

Score and Parts [CV50 191/01]

H04/0653

**ROLLA, Alessandro (1757-1841)***Concertino for viola, cello and bassoon, E flat major*

Curci, 1987

Score and Parts [EC 10689]

H04/1269

**SCHEIDT, Samuel***Canzon super 'O Nachbar Roland' à 5 (from Ludi Musici, 1621)*

Ed M Harras. Pan, 1987.

Score and Parts [Fontana di Musica, 14]

H04/0661

**SCHMITT, Joseph (1734-91)**i) *Quartet, flute and strings [op 3] No 5, D major*

Bodensohn (1987)

Parts [E 81]

H04/1681

ii) *Trio, flute, violin and cello, [Op 7] No 4, B flat major*

Bodensohn (1987)

Parts [E 79]

H04/1680

**SCHMITTBAUR, Joseph Aloys (1718-1809)**i) *Quartet, flute, 2 violins and cello [op 1] No 1, D major*

Bodensohn (1987)

Parts [E 80]

H04/1677

ii) *Quartet, [op 1] No 6, F major*

(Version for keyboard, flute, violin and cello)

Bodensohn (1988)

Parts [E 82]

H04/1056

**SPERGER, Johann Matthias (1750-1812)**i) *Adagio, double bass and string quartet, A major*

Ed R Malaric. Doblinger, 1988.

Score and Parts [KRM 38]

H04/1151

ii) *Romance, double bass and string quartet, D minor*

Ed R Malaric. Doblinger, 1988.

Score and Parts [KRM 37]

H04/1152

**SUK, Josef (1874-1935)***Barcarolle and Ballade for string quartet*

(Both in D minor. Barcarolle from string quartet of 1888; Ballade composed 1890)

Ed H Rehak. Supraphon, 1987

Study Score and Parts [H 7223]

H04/1153

**SUTER, Hermann (1870-1926)***String Quartet, op 1, D major*

Ed B Pähler. Amadeus, 1988.

Parts [BP 2653]

H04/0662

**TELEMANN, Georg Philipp***Trio Sonata No 46 in G minor, for flute, viola/viola da gamba and bc*

Ed B Pähler. Amadeus, 1988 (Aurea Amadeus, 22)

Score and Parts [BP 2625]

H04/2069

**VIOTTI, Giovanni Battista***3 Quartetti concertanti, for strings, G 112-114*

Ed E Bonelli. Zanibon, 1987

Parts [N 3828]

H04/1701

**WOLF-FERRARI, Ermanno***Duo (Serenata), viola d'amore and viola da gamba, op 33, G minor*

Ed Martin and Lessing. Leuckart, 1986.

Score and Parts

H04/0172

(NB: op 33b, version for violin and cello published Leuckart, 1963, despite *New Grove*!)**3. Music with Guitar****ALAIS, Juan (1844-1914)***2 compositions for guitar (La Coqueta Mazurka; La Bella Portena polka)*

Ed M Gangi. Zanibon, 1987 [N 6283]

H04/1986

**BEETHOVEN, Ludwig van***4 Pieces for guitar and piano (WoO 43 and 44)*

Arr K and T Ragnossnig. Heinrichshofen, 1986.

(The mandoline and piano works arranged).

Score and Part [N 2018]

H04/1961

**BOBROWICZ, Jan Nepomucen (1805-81)***Selected guitar works (Utwory wybrane)*

PWM, 1985 [83 224 2188 5; PWM 8594]

H04/1114

**BURGMÜLLER, Friedrich (1806-74)***3 Nocturnes for violin (flute) or guitar*

Ed M Henke. Zimmermann, 1988 (La Guitaromanie)

Score and Part [ZM 2250]

H04/2084

**CARULLI, Ferdinando (1770-1841)**i) *6 Contredanses Quadrillées avec les figures, for violin (flute) and guitar, op 193*

Ed F Araniti. Zimmermann, 1988

Score and Part [ZM 2587]

H04/2083

ii) *3 Trios concertanti, for violin, viola and guitar, op 103*

Ed R Chiesa. Zerboni, 1987. 3 vols.

Scores and Parts [9257, 9259, 9261]

Vol 1 H04/1689

Vol 2 H04/1688

Vol 3 H04/1687

**CERRUTI, Wenceslas (fl 1812)***Serenade, violin/flute and guitar, op 5*

Tecla, 1985 (reprint)

Parts [TE 201]

H04/0416

**COLLA, Vincenzo (fl 1812)***Duo, for flute and guitar*

Tecla, 1985 (reprint)

Parts [TE 202]

H04/0384

**COMOGLIO, Jean (Giovanni) (fl 1810)***Nocturne for violin and guitar, op 7*

Tecla, 1985 (reprint)

Parts [TE 203]

H04/0383

**GATAYES, Guillaume Pierre Antoine (1774-1846)**

- i) *Duet No 2, violin and guitar, op 35, D major*  
Tecla, 1985 (reprint)  
Parts [TE 204] **H04/0405**
- ii) *Duet No 5, flute/violin and guitar, op 53, G major*  
Tecla, 1985 (reprint)  
Parts [TE 205] **H04/0404**

**GIULIANI, Mauro**

- i) *Studies for guitar Vols 1-3*  
Ed R Chiesa. Zerboni, 1986-7. 3 vols.  
Vol 1 = op 1 and 48 [No 9448] **H03/6679**  
Vol 2 = op 50, 51 and 98 [No 9449] **H04/1631**  
Vol 3 = op 100, 111 and 139 [No 9450] **H04/1632**
- ii) *Variations, guitar, op 118*  
Ed M Gangi. Zanibon, 1988 [N6303] **H04/2053**
- iii) *Variations, guitar, op post, A major*  
Ed M Gangi. Zanibon, 1987 [N6297] **H04/2054**

**HOLST, Matthias von (1767-1854)**

*A selection of the most favorite Scottish melodies, arranged for the voice with ... guitar*  
Tecla, 1985 (reprint) [TE 46] **mH00/8569**

**MATIEGKA, Wenzeslaus (1773-1830)**

*Trio, violin (flute), viola and guitar, op 15, A major*  
Ed J Pittner. Zimmermann, 1987  
Parts [ZM 2497] **H04/1220**

**NAVA, Antonio (ca 1775-1826)**

- i) *3 Petits duos, for violin (flute or clarinet) and guitar, op 23*  
Tecla, 1985 (reprint)  
Parts [TE 207] **H04/0417**
- ii) *Serenata, flute and guitar, op 16, D minor/major*  
Tecla, 1985 (reprint)  
Parts [TE 206] **H04/0382**

**POLLET, Jean Benoit Joseph (1755-1823)**

*4 Rondos, violin and guitar/lyre*  
Tecla, 1985 (reprint)  
Score [TE 208] **H04/0355**

**ROSSINI, Gioacchino**

*Overture to the Barber of Seville, arr 2 guitars*  
Arr H Varlet (1821). Ed Newman and Oltman. Presser, 1988  
Parts [114-40456] **H04/1267**  
**H04/1716**  
(2 copies)

**SCHUBERT, Franz Peter**

*Duo in A minor: a setting of the G minor string quartet, D 173, for 2 guitars*  
Arr J Bream. Chanterelle, 1987  
Parts [2 89044 048 7]; [ECH 540] **H04/1674**

**4. Violin Music****KHANDOSHKIN, Ivan Eustafevich (1747-1804)**

*Sonata, violin solo, op 3/2, E flat major*  
Wollenweber, 1987 [WW 111] **H04/1576**

**LE BEAU, Luise Adolpha (1850-1927)**

*Sonata, for violin and piano, op 10*  
Ries and Erler (1988 reprint)  
Score and Part [No 151] **H04/2093**

**LISZT, Franz**

*2nd Elegy for violin (or cello) and piano, S 131*  
Miami Lakes, Florida; Masters Music (1988 reprint)  
Score and Parts [M1112] **H04/1749**

**PEROSI, Lorenzo**

*Piccola Sonata, violin and piano (1900)*  
1st edition by Bigonzi and Fabbri. Luise Editore, 1987  
(Contra Punctum, 2)  
Score and Parts [8505 16 6] **H04/0173**

**REINECKE, Carl**

*10 Kleine Stücke, violin and piano, op 213*  
Ed B Päuler. Amadeus, 1988  
Score and Part [BP 2634] **H04/2091**

**RHEINBERGER, Josef**

- i) *Suite in C minor, op 166: version 2 for violin and piano*  
Carus, 1988 (reprint)  
Score and Part [CV 50 166/20] **H04/0652**
- ii) *Sonata, violin and piano, No 1, op 77, E flat major*  
Carus, 1987 (reprint)  
Score and Part [CV 50 077/01] **H04/1676**

**ZEMLINSKY, Alexander**

*Serenade, violin and piano, A major 'aus dem Nachlass 42'*  
Universal, 1988  
(1st performed 1896. Probably the 'Suite' listed in *New Grove*)  
Score and Part [UE 18075] **H04/1150**

**5. Cello Music****ABEL, Carl Friedrich**

*Duet, 2 cellos, Knappe 228, D major*  
Ed Y Morgan. Amadeus, 1988 (Basso Amadeus, 12)  
Parts [BP 2660] **H04/1993**

**BOCCHERINI, Luigi**

- i) *19 Sonatas, cello and bc, G 1-19*  
Ed V Paternoster. Ricordi, 1987-8. 2 vols  
Scores and Parts [ER 2857-8] **Vol 1 H03/6514**  
**Vol 2 H04/1718**
- ii) Further volumes of the complete edition of the cello music,  
published by Zanibon. Ed A Pais  
*Concerto (No 6), G 475, A major*  
Reduction for cello and piano. Pub 1987 [N 6119] **H04/0638**
- Cello Sonatas:*  
*Sonata (No 5) in F major, G 1*  
Version for cello and keyboard (1987) [N 6261] **H04/1698**  
Version for 2 cellos (1987) [N 6260] **H04/1984**
- 2 Sonatas (Nos 2-3) in C major and G major, G 5-6*  
Version for cello and keyboard (1987) [N 6257] **H04/1699**  
Version for 2 cellos (1988) [N 6256] **H04/1567**

- Sonata (No 4) in E flat major, G 10*  
Version for cello and keyboard (1987) [N 5696] **H04/0625**
- Sonata (No 1) in A major, G 13*  
Version for cello and keyboard (1987) [N 6137] **H04/1700**  
Version for 2 cellos (1987) [N 6136] **H04/0684**
- Sonata (No 7) in B flat major, G 565/565b*  
Version for cello and keyboard (1986) [N 6196] **H04/1697**  
Version for 2 cellos (1986) [N 6195] **H04/1568**
- 2 Sonatas (Nos 21-22) in E flat major and F major, G 566 and 579*  
Version for cello and keyboard (1987) [N 5992] **H04/0637**  
Version for 2 cellos (1983) [N 5991] **H02/8821**
- 2 Sonatas (Nos. 24-25) in G major and A major (not in Gérard)*  
Version for cello and keyboard (1987) [N 6024] **H04/0636**  
Version for 2 cellos (1984) [N 6023] **H02/6438**
- FRANCHOMME, Auguste (1808-84)**  
*Adagio, 2 cellos, G major*  
Completed and ed N Petrat. Simrock, 1988  
Parts [EE 1277] **H04/0632**
- MARCELLO, Benedetto**  
*Trio Sonatas, Op 2/5-6, for 2 cellos and bc*  
Ed Y Morgan and W Hess. Amadeus, 1988 (Aurea Amadeus, 30)  
(From the collection originally published in RISM M 444)  
Score and Parts [BP 709] **H04/2099**
- OFFENBACH, Jacques**  
*Bolero, cello and piano, A minor*  
Ed W Thomas-Mufine. Kunzelmann, 1987  
Score and Part [GM 1257] **H04/0654**
- ONSLow, George**  
*Sonata, cello and piano [op 16] No 1, F major*  
Ed M Tournus. Billaudot, 1988  
Score and Part [GB 4479] **H04/1679**
- PERICOLI, Pasquale (fl 1769)**  
*6 Sonatas, cello and bc*  
Ed A Pejtsik. Kunzelmann/Editio Musica, 1988. 2 vols  
(Collection originally published in RISM P 1435)  
Score and Parts [GM 1197a and b] **H04/2089-90**
- SCHUBERT, Franz Peter**  
*A Schubert album for cello and piano*  
Arr G Piatigorsky. Elkan-Vogel, 1988.  
(Reprint in 1 volume of 3 items, originally published 1942-9. Adagio in G, D 178; 3 minuets; Introduction, theme and variations, D 603) **H04/1675**
- VIVALDI, Antonio**  
*Sonatas, cello and bc, F XIV: 1-9 (RV 39-47)*  
Ed Malipiero and Zobeley. Ricordi, 1988  
(Reprint in one volume. Scores previously available separately in collected edition).  
Score and Part [134488] **H04/2064**

## 6. Other String Solos

- Three Centuries of solo mandolin music*  
Ed N Gladd. Arlington; Plucked String, 1988 [PSE029] **H04/1116**
- BOIELDIEU, François Adrien**  
*2nd Duo for harp and piano, B flat major*  
Ed Musicales Radio France (1987)  
Parts [BM 001] **H04/1095**
- BOTTESINI, Giovanni**  
*Concerto No 3 in A (Concerto di bravoura), double bass and piano (reduction)*  
Ed R Malaric. Doblinger, 1988  
Piano Score and Part [KRM 36] **H04/0613**
- ROLLA, Giuseppe Antonio (1798-1837)**  
*Idyllen, viola solo*  
Ed B Pähler. Amadeus, 1988 (reprint) [BP 2582] **H04/2034**

## 7. Flute/Recorder Music

- ABEL, Carl Friedrich**  
*Trio Sonata, 2 flutes and bc, D major (K 105)*  
Ed H Kölbel. Zimmermann, 1987  
Score and Parts [ZM 2594] **H04/1216**
- AMALIE, Princess of Prussia (1723-87)**  
*Sonata, recorder and bc (1771), B flat major*  
Ed Quer and Michel. Amadeus, 1988  
(Recorder edition of flute sonata in F)  
Score and Parts [BP 2630] **H04/1995**
- BLAVET, Michel**  
*Duets, 2 flutes (after works of Handel)*  
Ed M Betz. Universal, 1988  
Score [UE 18664] **H04/1981**
- BOISMORTIER, Joseph Bodin de**  
*Sonata, recorder and bc, op 44/4, G minor*  
Arr H Ruf. Bärenreiter, 1987  
(Recorder edition of flute sonata)  
Score and Parts [BA 8086] **H04/1224**
- CLEMENTI, Muzio**  
*3 Sonatas, flute and piano, op 2*  
Ed Fabbriani and Damerini. Zerboni, 1987  
(op 2/3 and 5 and op 4/4 in Tyson)  
Score and Part [9093] **H04/1686**
- CORELLI, Arcangelo**  
*Trio Sonata, WoO8, arr 2 recorders (flutes) and bc*  
Ed B Pähler. Amadeus, 1988 (Aurea Amadeus, 56)  
(Transposed from D to F for recorders)  
Score and Parts [BP 714] **H04/2082**
- DAMARÉ, Eugène (1840-1919)**  
2 works for piccolo and piano.  
Ed J Beaumardier. Billaudot, 1988 [Nos 4382 and 4383]  
i) *Le Merle blanc: polka-fantaisie, op 161* **H04/2081**  
ii) *La Tourterelle: polka, op 119* **H04/2080**



**DORNEL, Louis Antoine (ca 1685-1765)**

- i) *Concert en trio, Bk 3, No 1 (1723), arr 2 recorders and bc*  
 Arr H Ruf. Bärenreiter, 1988  
 (Transposed from A to C, for recorders)  
 Score and Parts [BA 8089]
- ii) *4 suites, op 2, for 2 flutes and bc*  
 Vol 1: Nos 1 and 2 (G major and B minor)  
 Ed H Ruf. Bärenreiter, 1988  
 Score and Parts [BA 6829]

H04/2078

H04/2079

**FINGER, Godfrey**

*2 Trio Sonatas, op 6/2 and 6/6, (G minor and C minor), for 2 recorders and bc*  
 Ed H Ruf. Noetzel, 1987 (La flûte amusante, 17)  
 Score and Parts [N 3568]

H04/0618

**FIORONI, Giovanni Andrea (1716-78)**

*Sonata, flute and bc, D major*  
 Ed Dellaborra and Carbotta. Berben, 1987  
 Score and Parts [E 2678B]

H04/1139

**GABRIELSKY, Johann Wilhelm (1791-1846)**

*Trio, 3 flutes, op 10/1*  
 Ed H Eppel. Zimmermann, 1987  
 Parts [ZM 2559]

H04/1213

**HANDEL, George Frideric**

*Sonatas or chamber aires, after arias from the opera 'Tolomeo' for flute and bc*  
 Ed Petrenz and Braun. Universal, 1988 (Journal pour la flûte, 16)  
 (from a collection published Walsh, 1738, RISM H 1395)  
 Score and Parts [UE 18095]

H04/2068

**HASSE, Johann Adolf**

*Concerto flute and orchestra, D major. Reduction for flute and piano*  
 Ed J Trojan, arr A Bourek. Supraphon, 1987 (Musica Viva Historica, 54)  
 Piano Score and Part [H 7271]

H04/0631

**KRAEHMER, Ernest (1795-1837)**

*18 Studies, from Neuste theoretisch praktische*  
*Csakan-Schule, op 1 (1821) for alto recorder (flute)*  
 Ed W Hettrick. New York: Loux Music, 1988 [LMP 64]

H04/2016

**LONGO, Alessandro (1864-1945)**

*Suite, flute and piano, op 68*  
 Curci, 1987  
 Score and Part [E 10631C]

H04/1219

**MARCHAND [Jean Noël III (ca 1700-81)]**

- i) *Nouvelle Suite d'airs, 2 recorders (flutes, oboes, violins)*  
 Ed Y Morgan. Amadeus, 1988  
 (RISM M 466 -precise identity of author in doubt)  
 Score [BP 2531]
- ii) *6 Suites d'airs, 2 recorders (flutes)*  
 Ed Y Morgan. Amadeus, 1988  
 (Not in RISM)  
 Score [BP 2530]

H04/2038

H04/2039

**MOZART, Wolfgang Amadeus**

*Concerto, flute and orchestra, K 622g. Flute and piano reduction*  
 Arr A E Müller (1767-1817), Ed D H Förster. Kunzelmann, 1988 (Flute  
 version of the Clarinet Concerto. Orchestral material for hire only)  
 Piano Score and part [GM 920]

H04/2085

**NAUDOT, Jean-Jacques (d 1762)**

*6 Sonatas, op 9, for flute and bc, vol 1 (Nos 1-3)*  
 Ed S Corrado. Billaudot, 1982  
 Score and Part [GB 4180]

H04/2086

**QUANTZ, Johann Joachim**

*2 Trios, for 3 recorders*  
 Ed G Zahn. Amadeus, 1988  
 (Flute trios from a mss in Copenhagen, transposed from D to F)  
 Score and Part [BP 481]

H04/0650

**ROZELLI, Signor (fl 1740-70)**

*Sonata No 1, for 3 flutes, op 5, G major*  
 Ed H Eppel. Zimmermann, 1987  
 Score and Parts [ZM 2486]

H04/0657

**TELEMANN, Georg Philipp**

*3 Sonatas for 3 recorders*  
 Completed and ed W Michel. Amadeus, 1988  
 (RISM T 452/4-6. Transposed edition)  
 Score [BP 650]

H04/2046

**8. Oboe Music****BIRNBACH, Joseph B H (1793-1879)**

*Sonata, oboe and piano, op 4*  
 Ed G Joppig. Universal, 1988  
 Score and Part [UE 17534]

H04/1110

**LUFT, Heinrich (1813-68)**

*24 Studies, 2 oboes, op 11*  
 Ed S Crozzoli. Curci, 1987  
 Score [E 10640C]

H04/1242

**MARAIS, Marin**

*Les Folies d'Espagne: Variations on La Folia for oboe and bc*  
 Ed Dutton and Biggs. Spokane; B and D Pubs, 1987  
 Score and Parts

H04/0554

**PHILIDOR, Pierre Danican**

*Suites, op 1; Nos 1-3 for 2 oboes; No 4 for oboe and bc*  
 Ed Dutton and Biggs. B and D Pubs, 1987. 2 vols  
 Vol 1 = 2 scores  
 Vol 2 = Score and Parts

H04/0553

H04/0552

**SCHICKHARDT, Johann Christian**

*Sonata, oboe and bc, op 20/5, C major*  
 Ed Dutton and Biggs. B and D Pubs, 1987  
 Score and Parts

H04/0556

**TESSARINI, Carlo (1690-1765)**

*3 Sonatas, oboe (flute) and bc, op 2*  
 Ed Pannderden and Strategier. Harmonia, 1987. 3 vols  
 Score and Parts [HU 3745-7]

Vol 1 H04/0645

Vol 2 H04/0644

Vol 3 H04/0643

## 9. Clarinet Music

**BOCHSA, Karl (d 1821)**

3 *Airs variés, op 10, for clarinet (with 2nd clarinet ad lib)*

Ed G Joppig. Universal, 1988

Score [UE 18271]

H04/1112

**KREUTZER, Konradin (1780-1849)**

i) *Fantaisie et variations sur un air suisse, op 66, clarinet (violin) and piano*

Ed F Höly. Kunzelmann, 1988

Score and Parts [GM 1243]

H04/2097

ii) *Romance favorite 'Partant pour la Syrie et varié', for piano with clarinet ad lib*

Ed F Höly. Kunzelmann, 1988

Score and Part [GM 1277]

H04/2096

**ROSSINI, Gioacchino**

*Favourite pieces from Rossini's operas, 2 clarinets*

Ed P Weston. Universal, 1988

(From a set of Anon arrangements originally published 1819)

Score [UE 18270]

H04/2042

**WEBER, Carl Maria von**

*Divertimento for clarinet and orchestra, E flat major.*

*Reduction for clarinet and piano*

1st edition by B Türcke. Lienau, 1985

(This work untraced elsewhere)

Piano Score and Part

H04/0423

**WINDING, August (1835-99)**

3 *Phantasiestücke, clarinet and piano, op 19*

Ed Michaels and Irmisch. Zinneberg, 1988

Score and Part [ZI 10]

H04/1266

## 10. Other Wind and Brass Solos

**BACKOFEN, Johann Georg Heinrich (1768-1839)**

*Concerto, basset horn and orchestra, F major*

Reduction for (basset) horn and piano by F Höly.

Kunzelmann, 1988. (Orchestral material for hire)

Piano Score and Part [GM 1275]

H04/1999

**JANCOURT, Eugene (1815-1901)**

26 *Melodische Studien, for bassoon (from Method, op 15)*

Ed W Waterhouse. Universal, 1988 [UE 18126]

H04/1135

**KLEIN, Heinrich (1756-1832)**

*Divertimento, op 10, for basset horn and piano*

Ed F Höly. Kunzelmann, 1987

Score and Part [GM 1259]

H04/2095

**LULLY, Jean-Baptiste**

*Airs de trompette, trumpet and organ*

Arr E Kraus. Haas, 1988

Score and Part [HM 214]

H04/2216

**SCHNEIDER, Julius (1805-85)**

*Jesus, meine Zuversicht and Was Gott tut, das ist wohlgetan: Chorale variations for bass trombone and organ*

Ed F Haselböck. Hänssler, 1988

Score and Parts [HE 23 502]

H04/2092

## 11. Keyboard/Piano (2 hands unless otherwise indicated)

**BACH, Johann Christian**

i) *Solo and Sonata*

'1st edition' by S Staral. Heinrichshofen, 1988 [N2085]

(Terry 358/4, A minor 355/8, F major)

H04/1982

ii) *Sonata, Terry 355/8, F major*

Ed E Cominetti. Paideia/Bärenreiter, 1986 [Dal Clavicembalo al Pianoforte, 4]

H04/0668

**BRUCKNER, Anton**

*Works for piano, 2 hands*

Ed W Litschauer. Musikwissenschaftlicher Verl, 1988

(Separate print from Gesamtausgabe, v 12)

H04/1563

**DRAESEKE, Felix (1835-1913)**

i) *Kanonische Rätsel, piano 4 hands, op 42*

Wollenweber, 1988 (reprint) [WW 146]

H04/1579

ii) *Sonata, op 6*

Wollenweber, 1988 (reprint) [WW 160]

H04/1128

**DUEBEN, Gustav (1624-90)**

*Suite, D minor (1659)*

Ed J Ruden. Busch, 1908 [HBM083]

H04/1839

**EISLER, Hanns**

*Sonata No 2, op 6 (1924)*

Ed E Klemm. DvM, 1988 [8082]

H04/1230

**HASSE, Johann Adolf**

*6 Sonatas, op 7*

Ed W Hochstein. Carus, 1988 [CV 40.596]

H04/0666

**HEINRICH, Anton Philipp (1781-1861)**

*Indian fanfares*

Ed Hader and Grüber. Remshalden: Clavis, 1987 [CLAM01]

H04/1634

**LE BEAU, Luise Adolpha (1850-1927)**

*8 Preludes, piano, op 12*

Ries and Erler, 1988 (reprint)

H04/1638

**LONGO, Alessandro (1864-1945)**

*2 Pieces: Toccata, op 56/2 and Studio, op 29/5*

Curci, 1986 [E10667C]

H04/1243

**MARCHAND, Louis**

*Pièces de clavecin*

Ed T Dart, rev D Moroney. Oiseau-Lyre, 1987 [OL 217]

H04/0678

**MARTUCCI, Giuseppe (1856-1909)**

*Studio, Op 47*

Ed C Pestalozza. Ricordi, 1988 [ER 2863]

H04/2040

**PEIERL, Johann Nepomuk (1761-1800)**

*6 Münchnerische Redout-Deutsche Tänze (ca 1779)*

Dingolfing: EMF, 1985 [reprint No 3]

H04/0165

**REGER, Max**

*5 Pièces pittoresques, piano 4 hands, op 34*

Wollenweber, 1987 (reprint) [WW 135]

H04/0690

**RHEINBERGER, Josef**

- i) *Humoresken, op 28*  
Carus, 1988 (reprint) [CV 50 028] **H04/1649**
- ii) *6 Tonstücke in fugierte Form, op 39*  
Carus, 1988 (reprint) [CV 50.039] **H04/0710**

**RIES, Ferdinand**

*40 Preludes, op 60*  
Ed J Michaels. Ries and Erler, 1988 (11377) **H04/1664**

**VILLA-LOBOS, Heitor**

*Guia pratico: Album No 4 (1932)*  
Erschig, 1987 [ME 8587] **H04/0676**

**12. Organ Music****BACH, Johann Michael (1648-94)**

*Complete organ chorales*  
Ed C Wolff. Hänssler, 1988 [HE 30 650] **H04/1979**

**BACH, Johann Sebastian**

*Fantasia and Fugue, C minor, BWV 562*  
Completed by M Siedel. Carus, 1987 [CV 40 594/10] **H04/1227**  
(includes facsimile of the remaining fragment)

*Choralbearbeitungen des Norddeutschen Barocks*

Ed K Beckmann. Breitkopf and Härtel, 1988 [EP 8534] **H04/2020**  
(works by Steffens, Neunhaber, Hintz et al)

*Danziger Orgelmusik des 16 bis 18 Jahrhunderts*

Ed F Kessler. Hänssler, 1988 [3 7751 0440 2; HE 28.003] **H04/0730**  
(Works from Danziger Tabulatur (Anon 1591) and pieces by Siefert, Gronau, Volckmar and Mohrheim)

**PEPUSCH, John Christopher**

*Voluntary in C*  
Ed D Byers. Universal, 1988 [UE 18603] **H04/1125**  
(From a mss volume in the Royal Academy of Music)

**13. Choral Music****ADLGASSER, Anton Cajetan (1729-77)**

*Missa brevis, AWK7, A minor, for soli, mixed chorus and organ*  
Ed W Rainer. Böhm, 1987 **H04/0685**

**AMMON, Blasius (ca 1558-90)**

*Missa super 'Pour ung plaisir', for 4 part mixed chorus*  
Ed W Furlinger. Coppenrath, 1986 **mH00/8785**

**ARCADELT, Jacques**

*5 madrigals for 4 voices*  
Ed G Acciai. Rome: Pro Musica Studium, 1985 **mH00/8736**

**AUMANN, Franz (1728-87)**

*Missa ex F, for 4-part mixed chorus (soli) and organ (with violas, horns and double basses ad lib)*  
Ed W Furlinger. Coppenrath, 1988 **H04/1983**  
(Süddeutsche Kirchenmusik des Barock, 22)

**CALDARA, Antonio**

*Crucifixus for 16 voices and organ, A minor*  
Ed C H Sherman. Carus, 1987 [CV 40.146/20] **H04/0609**

**CHABRIER, Emmanuel**

*Cocodette et Cocorico and Monsieur et Madame Orchestre: 2 comic duets for 2 voices, chorus and piano*  
Billaudot, 1988 [GB4324-5] 2 vols **H04/1577-1578**

**CHAYNÉE, Jean de (1540-77)**

*10 motets à 4 and 5 voices (Novi Thesauri Musici, 1568) and Officium pro defunctis à 4*  
Ed J Quitin. Société Liègeoise de Musicologie, 1987 **H04/1226**  
(Publications, 8)

**DIABELLI, Anton**

*Mass in F, op 49, for SATB and organ*  
Ed W Furlinger. Lienau, 1987 **H04/2019**

**DVOŘÁK, Antonín**

*Mass, op 86, D major: 2nd version with orchestra, B175*  
Ed K Döge. Carus, 1987 **H04/1558**  
Full Score [CV40.653/01]

**ECCARD, Johann (1553-1611)**

*Heitere weltliche Chorsätze, for 4-part chorus*  
Ed C Böcker. Bärenreiter, 1988 (BA6934) **mH00/8690**  
(7 pieces from Neuen Deutschen Lieder, 1578)

**ETT, Casper (1788-1847)**

*Missa Quadragesimalis for 4-part chorus (with wind ad lib)*  
Ed B Dudek. Munich; Strube, 1986 [Ed 1069] **H04/0558**

**FUX, Johann Josef**

*Missa Dies mei sicut umbra (KV12) for soli, chorus, 2 violins and bc (trombones ad lib)*  
1st edition by W Furlinger. Coppenrath, 1987 (Süddeutsche Kirchenmusik des Barock, 21) **H04/0722**

**HASSE, Johann Adolf**

*Miserere in C minor, for soli, chorus and orchestra*  
1st edition by W Horn. Carus, 1988 **H04/2031**  
Full Score [CV40.961/01]

**HAYDN, Joseph**

4 works for SATB and piano. Published Carus, 1988. **H04/0607**  
i) *Alles hat seine Zeit, Hob.XXVC:3* [CV40.282/90] **H04/0605**  
ii) *Die Beredsamkeit, Hob.XXVC:4* [CV40.282/60] **H04/0606**  
iii) *Die Harmonie in der Ehe, Hob.XXVC:2* [CV40.282/50] **H04/0608**  
iv) *Wider den Übermut, Hob.XXVC:7* [CV40.282/30]

**HEINICHEN, Johann David**

*Magnificat in A, for soli, chorus and orchestra*  
1st edition by W Horn. Carus, 1987 **H04/1635**  
Full Score [CV40.951/01]

**HERZOGENBERG, Heinrich von (1843-1900)**

*Die Passion, op 93: oratorio for soli, chorus and string orchestra*  
Carus, 1988 (reprint) **H04/0715**  
Full Score [CV40.197/01] **H04/2022**  
Vocal Score [CV40.197/03]

**LISZT, Franz***Die Legende von der heiligen Elisabeth: oratorio, S2 (R477)*

Ed I Solyok. Editio Musica, 1986

(German, English, Hungarian and French text)

Miniature Score [Z40.081]

**mH00/8742****LOEWE, Carl***Das Sühnopfer des neuen Bundes: Passion oratorio*

Ed R Kubik. Hänssler, 1986 (reprint)

Vocal Score [HE23.002/03]

**H04/2032****LÜBECK, Vincent (1654-1740)***Es ist ein grosser Gewinn, wer gottselig ist: Trauerkantate for soli, chorus and orchestra*

Ed W Syre. Mösel, 1987

Full Score [M68.020]

**H04/1235****MANCINUS, Thomas (1550-1612)***Johannespassion, for soloists and chorus a cappella*

Ed W Schulze. Carus, 1988 [CV40 088/01]

**H04/0709****MENDELSSOHN, Fanny***Weltliche a cappella Chöre von 1846*

Ed E Blankenburg. Furore, 1988 [ED 510-514] 5 vols

**H04/1942-1946****MICHAEL, Tobias (1592-1657)***3 Psalm-Motetten for 5-part chorus and bc (from Musikalische Seelenlust, part 1)*

Ed C Theis. Bärenreiter, 1988 [BA6933]

**mH00/8691****MONTE, Philippe de***Madrigals à 5 voices (1595)*

Ed Szabolcs and Janos. Editio Musica, 1987 [Z12986]

**mH00/8693****MONTEVERDI, Claudio***Madrigals, Book 5*

Ed Jacobsen. Egtved, 1985 [87 7484 026 6]

**H04/0199****RATHGEBER, Valentin (1682-1750)***Missa Suavis est Dominus, op1/3. for soli and chorus, strings and bc*

1st edition by W Dotzauer. Carus, 1988

Full Score [CV40.633/01]

**H04/2028****SCARLATTI, Alessandro***St John Passion, for soli, chorus, strings and organ*

Ed R Kubik. Hänssler, 1987

Full Score [HE 10.007/01]

**H04/0712****SCARLATTI, Domenico***Laetatus sum: Psalm 121 for soli, chorus and bc*

1st edition by R Scandrett. Carus, 1988 [CV40.476/01]

**H04/0711****TANEYEV, Sergey***Cantata for the unveiling of the Moscow Pushkin memorial, 1880*

Ed K Lebedev. Muzyka, 1988

Vocal Score

**H04/0860****TCHAIKOVSKY, Peter***9 Sacred pieces for a cappella chorus (1885) (Ausgewählte Kirchenmusik 3)*

Ed Kohlhase and Zodel. Carus, 1988 [CV40.177/01]

(Russian and German text)

**H04/1161****ZELENKA, Jan Dismas**i) *Haec Dies, ZWV169, for chorus, oboes, strings and bc*

1st edition by J Floreen. Carus, 1987

Full Score [CV40.460/01]

**H04/0665**ii) *Lamentations pro hebdomada sancta, ZWV53*

Ed T Kohlhase. Carus, 1987

Full Score [CV40.762/01]

**H04/1278****14. Other Vocal Music (Including Operas)****ETT, Casper (1788-1847)***Ave vivens hostia: Hymn for voice, flute and organ*

Ed W Hochstein. Coppenrath, 1987

Score

**H04/1639****GRIFFES, Charles Tomlinson***6 songs to German poems*

Masters Music (1988 reprint) [M1174]

(German and English text)

**H04/1741****LINDEMAN, Ludwig Mathias***Oppskrifter. Samlarferd 1860 and 1861*

Ed A Roynstrand. Norsk Musikkamling, 1984 [82 7000 125 2]

(Oslo University Library Pubs, 13) (Collection of folksongs)

**mH00/8564****MANCINI, Francesco (1672-1737)***Columbina e Permicone: 3 intermezzi comica*

Ed C Gallico. Ricordi, 1988

Full Score [133800]

**H04/2025****MOSOLOV, Alexander***4 Newspaper Announcements, for voice and piano, op21*

Sikorski, 1988 [ES 1530]

(Russian, German and French text)

**H04/2052****PAISIELLO, Giovanni***L'Idolo Cinese: opera*

Ed G Tutori. Curci, 1985

Vocal Score [E10623C]

**H04/0506****SCARLATTI, Alessandro***2 Cantatas: Augellin vago e canoro, and Filli, tu sai s'io t'amo, for soprano,**2 flutes and bc*

Ed Koeneke and Döling. Societa Italiana Flauto Dolce, 1984

Score and Parts [Musica da Suonare, 5]

**H04/0406****VEGA, Lope de (1562-1635)***Cancionero Musical*v 1: *Poesias cantadas en la novelas*v 2: *Poesias sueltas puestas en musica*

Ed Querol Gavalda. Barcelona; Consejo Superior, 1986-7

*2 vols* (Cancioneros musicales de Poetas del siglo de Oro, 2-3)

v 1 [84 00 06208 6]

v 2 [84 00 06489 5]

**H03/7203****H04/1090**



## REVIEWS

Edited by Karen E McAulay

(All items for review should be sent to Mrs McAulay at  
RSAMD, 100 Renfrew Street, Glasgow G2 3DB)

Eleanor Baillie *Haydn: a practical guide*; with a foreword by H.C. Robbins Landon (The pianist's repertoire). Novello, 1989. xxxvi, 199p £8.95 ISBN 0 85360 139 9

Any book on Haydn which bears the *imprimatur* of H.C. Robbins Landon ought to offer something of value, and this one should prove helpful to pianists and Haydn enthusiasts alike (one hopes the distinction isn't too marked). *The pianist's repertoire* series, of which this is the first volume to appear, is intended as a series of guides both to the interpretation of a particular composer's keyboard music and to some of the textual problems that they might pose.

The numbering of Haydn's sonatas presents problems of identification exceeded in day to day experience only by such nightmares as the numbering of Vivaldi concertos. So many thanks to Eleanor Baillie for including in her book a comparative table of the numbering systems used in some of the more commonly encountered editions of them. Remarks on the individual pieces also point out major differences between various editions. All the sonatas are discussed, including those known only from incipits which appear in Volume 1b of the Wiener Urtext edition, as well as some of Haydn's more important keyboard works apart from the sonatas.

Discussions of individual pieces are preceded by a lengthy introduction which deals intelligently with general matters of interpretation. Eleanor Baillie also includes a list of the sonatas graded in order of difficulty, sensibly broken down into individual movements. Such grading is naturally to some extent subjective, as are the interpretative suggestions made in respect of individual pieces, but the latter has the good sense to be grounded in an understanding of the way that interpretation grows from appreciation of a movement's structure.

Purists may complain that this is essentially a guide to playing Haydn on the modern piano appearing at a time when performance practice is moving away from such an approach. That may be so in some circles, but for countless teachers and their pupils Haydn on anything but the modern piano is beyond their everyday experience. It is for them that this book is primarily intended, and if it brings more young players to an appreciation of one of the great but hitherto undervalued masters of keyboard writing, then it will have justified itself admirably. Warmly recommended.

Geoffrey Thomason

Jan LaRue *A catalogue of 18th-century symphonies: Vol.1: thematic identifier*. Bloomington: Indiana University Press, 1988. xvi, 352pp \$27.50 ISBN 0 253 31363 5

Reader: I wonder if you can help me? You see, I've got this tune going around in my head; I know it's the opening of an eighteenth century symphony, I know it's in D major, but I can't for the life of me remember what it's from. Have you got anything that might tell me?

Librarian: can you whistle it for me? (Reader obliges) I see. Hang on a minute. (Goes off and returns a minute or so later) I think you'll find it's the opening of a piece by Scheinpflug.

Reader: Good heavens – how did you find that out?

Librarian: Well, I just looked it up in this book here.

Reader: A catalogue of eighteenth century symphonies ... that's amazing. Now, have you got a record of it ...

LaRue's catalogue is nothing if not comprehensive, running to 16,558 entries. Christian Gotthelf Scheinpflug (1722-70) is there all right, along with a host of others that are unlikely to be familiar except to habitual browsers through Garland's *The symphony* series. It works rather like an up-market Barlow and Morgenstern, except that incipits are represented by a combination of letter names and numerals rather than symbols. Symphonies are listed in chromatically ascending order of key from A flat through to G minor, with major keys being followed by their tonic minor. The flat sign is for some reason replaced by a \$, while the sharp sign is retained, so that Haydn's *Drumroll* symphony, for example, is in E\$, but the *Farewell* is in F# -.

Incipits presuppose the assumption of the correct key signature, and therefore inflect only non-diatonic notes with a \$ or #. Numerals precede the notes whose repetitions they indicate. Thus the opening of Mozart K.550 appears as G- :E2DE2DE2D2BA. Then follows the composer's surname preceded by a Cutter number which refers the user to the *Cutter-Sanborn three-figure author table: Swanson-Swift revision* (Littleton, Colorado: Libraries unlimited, 1976). This is intended to avoid ambiguity, although perhaps the simple expansion of the name to include forenames and dates might have made for easier identification, particularly in cases like the sons of J.S. Bach, or the Stamitz dynasty. Further possible identifiers, like thematic catalogue numbers don't appear at all.

The familiar Mozart example cited above neatly illustrates two of the potential drawbacks of the incipit system. One is that it ends somewhat arbitrarily in mid-phrase. The other, more serious, is that it doesn't actually reproduce the start of the symphony. Definitions of what constitutes an opening theme seem to be applied inconsistently; the *Drumroll*, for example, keeps its eponymous pre-thematic E flat. In cases where familiarity cannot be taken for granted, and presumably they are in the majority, this could lead to confusion.

This is to be the first of three. The remaining two will reproduce the first, substituting proper thematic incipits for the present ones. Volume 1 alone has obviously occasioned a vast amount of scholarship, dating back, according to the author's preface, to 1954. So for whom is it intended? Musicians will probably find the subsequent volumes easier to use when they appear. Non-specialist library staff are likely to be out of their depth since, unlike Barlow and Morgenstern, the incipit system presupposes a knowledge of the notation it implies. The present volume seems, then, to fall between two stools, actually complicating for the scholar a process it aims to simplify. For the time being it will serve some useful purpose, but that usefulness is liable to be superseded by the publication of the subsequent volumes.

Geoffrey Thomason

Iain Fenlon and James Haar *The Italian madrigal in the early sixteenth century: sources and interpretation* Cambridge: Cambridge University Press, 1989. x, 369pp £60.00 ISBN 0 521 25228 8

This work falls into two sections, the first being historical, whilst the second details sources, inventories and concordances.

Part I outlines the rise of the early madrigal up to c. 1540, discussing the origins and subsequent development of the form, and completely overturning Alfred Einstein's

theories about the close relationship of the madrigal to the frottola. Fenlon and Haar convincingly argue that the forms are in fact comparatively distinct, with the madrigal having its origins largely in Florence, where it was more influenced by the French madrigal than by the frottola.

Although discussing the literary background to the texts used, the authors do not embark upon the question of musical styles and development to any significant extent. Rather, this is a study of the history behind the printed sources, and the provenance and importance of manuscripts as a parallel and equally crucial means of dispersing the repertoire. There is informed speculation as to the provenance and history of key manuscripts and the scribes and composers involved, based on a study of calligraphy and bindings, and sometimes linking texts to an event or period in time. Composers' links with prominent Florentine figures are discussed, as are the effect of the Sack of Rome on its cultural life, in which the early madrigal featured quite strongly.

The history of the madrigal is taken as far as the late 1530s, when there was a proliferation of printed collections, the growth of a middle-class market, and a subsequent spread of the madrigal further afield.

Part II opens with a chapter of abbreviations for all manuscripts and printed sources for madrigals of this period. Thereafter substantial chapters are devoted to each type of source – first an introductory chapter, then inventories and concordances.

Not all sources are inventoried in the subsequent chapters; an asterisk beside a source in the list of abbreviations indicates that an inventory is given. In Chapter 6 (introducing the manuscript sources), we are informed that 'Descriptions and inventories are provided for all relevant manuscripts copied before c. 1540. In general the concordance tables only refer to sources copied before c. 1550'. Bibliographic citations are given for recently published catalogues and inventories where available. It is also indicated if a printed collection has been listed in *RISM* or H.M. Brown's *Instrumental music printed before 1600: a bibliography*.

The chapter introducing manuscripts lays great emphasis on physical descriptions and provenance. This naturally focuses on dating sources by study of watermarks, method of binding and the scribe's calligraphical style, leading to identification of the scribe to a greater or lesser extent.

In the manuscript inventory chapter, each entry begins with a physical description of the source, followed by an inventory listing madrigal titles, foliation, all ascriptions present in the source, an editorial running number, and any editorial ascription or comment. Manuscript and print concordances are cross-referred by their own folio or page number.

The chapters on the printed sources are more concerned with content than physical description. However, each inventoried source is introduced by up to three pages giving the historical context; information about the printer and whether any reprints are known to have been made; the composers represented; and how many part-books survive. There follow standard details of title, colophon, format, signatures, tavola (i.e. contents page), text and typography, and a full quotation of any dedication. The inventories follow a similar form to those of the manuscript sources.

A comprehensive bibliography of manuscripts, early printed sources, and modern works follows these chapters. The section of modern works lists music, articles and books in a single sequence. The volume concludes with an index of madrigal titles, and a general index. The volume is generously provided with 33 plates from manuscript and printed sources, showing not only music but also interesting illuminations and bindings.

This is a thoroughly scholarly book, meticulously researched, and likely to become a key work in its field. It should also act as a shining example to any researcher embarking

on a study of primary sources, as it demonstrates how much can be established about a manuscript by painstaking detective work. It is only fair to point out that this study belongs on the shelves of an academic library, and is perhaps more aimed at the serious researcher than at undergraduates. However, this is not meant as an adverse criticism, since the book is undoubtedly a triumph of achievement.

Karen E McAulay

Harry B. Lincoln *The Italian Madrigal and Related Repertoires: Indexes to Printed Collections, 1500-1600*. Yale U.P., 1988. ix, 1139pp £70.00 ISBN 0 300 03683 3

A glance at the projects listed in the *Directory of Computer Assisted Research in Musicology*<sup>1</sup> shows that a vast amount of musicological work is now going on which is based round the ability of the computer to digest a wide range of information. This particular project goes back to the early days of mechanized sorting; when it started in 1965 the latest device was the punched card. One of the problems in working on any large project over several years (if not decades) is the rapid change of technology. Not only is it frustrating to be dependent on one system when more efficient ones can subsequently arise, but the system in use itself becomes obsolete and can require expensive and time-consuming work to transfer it to a new one. But the result does not betray the difficulties in the long preparation period of this work.<sup>2</sup>

Access to the repertoire of the Italian madrigal has been based on the pioneering work of Emil Vogel, whose *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892) listed in great detail a surprisingly high proportion of the surviving printed publications, giving not just title-page transcriptions but listing the contents. The weakest section was that dealing with anthologies; this was remedied by Alfred Einstein in a series of articles in *Notes*, which were reissued in Georg Olms' 1962 reprint of Vogel. In 1977, François Lesure and Claudio Sartori issued a completely new edition of Vogel's main sequence – publications with a single or primary composer (Vogel did not follow what was to become *RISM*'s practice and treat publications with occasional contributions by other composers as anthologies). Apart from including newly-discovered prints and correcting information, the greatest improvement was the inclusion of a first-line index and the identification of a considerable number of poets. Unfortunately, *Il nuovo Vogel* omitted anthologies, on the grounds that Vogel's pioneering work had already been revised by Einstein. So there has been no index to works in the anthologies.

So the first asset of Lincoln's new work is the availability of a text index to madrigals in printed anthologies. That, however, is the least of its attractions. The bulk of the work (828 pages) comprises a list of works, in alphabetical order of composer, then title, together with the musical incipit of each part. The heading for each item gives the name of the composer, the text incipit, the *RISM* siglum of the source, the item or page number in that source, and a general indicate of type of composition (madrigal, gregesche, napoletana, canzona, frottola, lauda, bicinium, etc). Any original heading is quoted (e.g. SECONDO PARTE, SONET) such titles taken exactly from the source being printed in capitals; editorial notes in normal type give alternative attributions or note missing partbooks. Then comes the thematic incipit of each part, in the original notation in the order S, A, T, B, Q, 6, etc. Anonymous works are listed at the end of the sequence, though where another source gives an ascription, the work is entered there.

The thematic locator includes the incipit of every part. Unfortunately, there is no generally-accepted standard for devising these. The catalogue most comparable to this,

*Das Tenorlied*<sup>3</sup>, used a system of numbering which is logical to all except musicians: if your first note is 0, the note above is +1 and the note below -1. Unfortunately, musicians count intervals inclusively, so find it difficult to think of the gap between C and the G above as +4 rather than +5. Since the index to *Das Tenorlied* includes incipits in musical notation, with the numerical expression merely a subsidiary guide, that doesn't matter too much. Lincoln has remedied this, and in his system 2 stands for a second, 5 for a fifth. But I find that his idea of numerical order is unhelpful: +2, -2, +3, -3, +4 etc: surely +4, +3, +2, -2, -4 would be more natural? It may help to locate inverted intervals, but is otherwise odd. That apart, though, the system works well.

There are disappointing features of the work. Although the entries state if an item is a *seconda parte*, there is no way of relating it to its *prima parte* other than looking for a work labelled thus from the same source with the preceding page number. Poets are not identified. Only one source is listed for each item (so this is not a full guide to the early editions). Since Vogel-Einstein gives more information about the sources than RISM, it would have been convenient if its sigla could have been used as well as those of RISM.

Although the period covered, 1500-1600, seems at first an obvious one, it cuts off the madrigal while the publication of anthologies was still common. Whilst some of the later collections listed by Einstein are of doubtful relevance to the madrigal tradition, others cover a similar repertoire (indeed, many of the most popular pieces continued to be reprinted), and it is a pity that a more musical (if more subjective) criterion was not used rather than a chronological one.

The publisher is to be congratulated in producing so substantial a volume at what is, for 1989, a very reasonable price. But now that scholars can produce their own high-quality camera-ready copy, the costs of such publications should be able to be kept comparatively low.

Clifford Bartlett

#### References

1. This annual and surprisingly cheap publication, edited by Walter B. Hewlett and Eleanor Selfridge-Field, is available from the Center for Computer Assisted Research in the Humanities, 525 Middlefield Road, Suite 120, Menlo Park, CA 94025, U.S.A.
2. There is a brief account by the author of his database in *Fontes Artis Musicae* vol. 31/3, 1984.
3. *Das Tenorlied*, zusammenge stellt und bearb. von N. Böker-heil [et al]. Kassel: Bärenreiter, 1979-86. 3 v. (Catalogus musicus; 9-11)

Richard Maunder *Mozart's Requiem: on preparing a new edition*. Oxford: Clarendon Press, 1988. 227pp £25.00 ISBN 0 19 316413 2

How much of the Requiem did Mozart write? How much did Eybler achieve before returning the score to Mozart's widow? And how does one attempt to recognize where Süssmayr may have been working along Mozart's guidelines, as opposed to the sections which are purely by Süssmayr? Maunder wrote this book as a partner to his new edition of the Requiem (also published by OUP), in order to attempt answers to these and other questions.

The opening chapters examine the background to the work, from Count von Walsegg's commission, through Mozart's illness to his death, and the work's eventual completion by Süssmayr. This is a detailed but highly readable account; Maunder demonstrates that there were actually comparatively few opportunities for Mozart to have given Süssmayr as specific instructions as subsequent accounts suggested.

Maunder next discusses the question of authenticity in the Requiem. Asserting that one can discern Süssmayr's work by his failure to observe Mozart's strict rules regarding harmony and counterpoint, Maunder first establishes how strictly Mozart followed the rules, then dissects the movements of the Requiem, convincingly demonstrating where grammatical flaws point to Süssmayr's hand. His main criteria are the occurrence of consecutive fifths and octaves, and incorrect preparation and resolution of 6/4 chords.

The latter part of the book, on the preparation of a new edition, is preceded by discussions of Mozart's models for the Requiem, and an analysis of Mozart's orchestration techniques. To this end, Maunder examines the instrumentation of *Die Zauberflöte*, *La Clemenza di Tito*, and *Eine kleine Freymaurer-Kantate* (all later works), in addition to the autograph of the Requiem itself.

This then forms the basis for the subsequent chapters, which form what is almost a bar-by-bar account of the reconstruction of the genuine Mozartian material into a performing version. Footnotes, a bibliography and the indexes complete the work.

This is a very scholarly book, well-argued and lucidly written. It bears witness to an impressive amount of patient detective-work, and permits us to watch an editor at work on a completely new edition. Maunder has also edited the *Ave Verum Corpus* settings by Mozart and Süssmayr, giving him further insights into what is characteristic of each composer.

It could be argued that any library purchasing the new edition of the Requiem should order Maunder's book as an essential adjunct.

Karen E McAulay

Martin Cooper *Judgements of value: selected writings on music* ed. by Dominic Cooper. Oxford: Oxford University Press, 1988. xx, 339p £25.00 ISBN 0 19 311929 3

In *The early music revival: a history* (London, 1988, p. 32) Harry Haskell laments that J.F. Runciman's writings for the *Saturday review* around the turn of the century have never been reprinted. Runciman's writings can be whimsical and annoying, but they convey a clear impression of aspects of the musical life of the time. I do not anticipate that in ninety years' time anybody will be particularly interested that the examples of the output of Martin Cooper have been anthologized.

Cooper is no musicologist, and he acknowledges on page 238 that he has 'no facility whatever in the theory of music'. He calls himself a critic (p. 3ff.) and indeed the impression given by these articles and broadcasts is that of a journalist.

There are too many items (over fifty, all commendably provided with references) for listing in a review of this length. None add much to our knowledge of a particular topic. Indeed, a portentous title such as 'Fauré and the Hellenistic element in French music' flatters to deceive in that it precedes an insubstantial article. The item on Parry is certainly not 'about' Parry. The subjects of the articles on Clement Harris and Dargomyzhsky are as well if not better served in *The New Grove*. The longest item is 'Schumann's songs', but because of Cooper's avoidance of any rigour, this degenerates into a tour of the repertory with plenty of description but no sustaining analysis. His piece on 'Pastoralism' is worthless since he misrepresents the 'pastoral' aspect of British music between the wars and his analogies from the continent are faulty.

The selection begins tiresomely with Isaiah Berlin's foreword which is pitted with the relentless namedropping often employed by someone trying to puff someone else who works on a subject in which the puffer is not an expert. Berlin praises Cooper for his familiarity with things French and Russian. Certainly there are some engaging pieces on the likes of Prokofiev and Roussel, but the corollary of this is that Cooper has rather too

many blank areas for a journalist who wrote and said so much. He gives little indication of being in touch, much less sympathy, with contemporary musical developments. The only composer he ever mentions when invoking the Renaissance is Palestrina, whose days of pre-eminence (as distinct from eminence) are now over thanks to broader research, teaching and awareness. Outside the nineteenth century, and perhaps the late eighteenth, Cooper seems out of his depth as a 'critic'. If his article on Handel is thought to be one of his best, it is questionable whether any selection of his writings could sustain an anthology. The opening sentence of his essay on Weber is an example of his complacently hierarchical approach at its most simpering: 'No universally acknowledged 'great' composer of the last century is represented in the modern repertory by so few works as Weber; and few composers so narrowly escaped failure to find themselves eventually counted among the immortals.'

This selection is not recommended to academic libraries. In addition to reasons already given, it is anecdotal and almost totally devoid of footnotes. As for public libraries and the general reader, my prolonged first-hand experience of readers of the *Daily Telegraph*, for which Cooper wrote, suggests that he assumes too much knowledge on the reader's part. (When I interviewed Sir Arthur Bliss in 1967 for the periodical *Pi* he confessed he had never heard a note of Telemann, mentioned twice without much elucidation by Cooper). Cooper also tends to precede with 'of course' the sort of statement which will, of course, reveal the ignorance of the reader. If you enjoy being made to feel slightly inferior, this is the book for you.

Richard Turbet.

Peter Hurford *Making Music on the Organ* Oxford: Oxford University Press, 1988. viii, 157pp £14.95 ISBN 0 19 322264 7

I confess to having had some apprehension lest this new book should give encouragement to a narrow, clinical, dogmatic, bogus-antiquarian approach to the organ and its repertoire which has become prevalent in our times, especially in academic circles. But in fact the book's title and Peter Williams's commendation on the cover describe very accurately its tenor and value: 'full of the insights that come only from a very experienced player ... enlightened and enlightening'. Highly impressive is Peter Hurford's intellectual grasp of the music he discusses, of performance problems, organ construction, ornamentation, registration and the latest developments in musical scholarship (which, he says, should always be at the service of performance and never regarded as a key which will alone unlock the mysteries of good performance). He encourages organists to widen their experience of other spheres of music: it is from such experience that they will be led, like any other player, to make the music live and breathe as a singer would, and to make the progression from note to note and section to section one of 'continual expectancy' - a telling phrase. He warns against the indiscriminate use of ornaments and of high-pitched mixtures which can destroy the listener's perception of melody or contrapuntal line. This is a timely warning. Many a church organist who complains about vibrato in singing, on the grounds that it destroys tonality, seems willing to put up with any amount of mixture-work (in the name of 'authenticity?'), which can have precisely the same effect. On matters of touch and rubato, Hurford is remarkably lucid, when one considers that only practical demonstration really suffices in these tricky spheres. And he offers all kinds of fascinating insights, such as that improvisation cannot be expected to flourish in the absence of a healthy environment in composition. Does this mean that organists are neglected by composers or that com-

position in general is in crisis?

Of course, Dr. Hurford has his biases. It simply doesn't follow that a console detached from the body of the instrument renders musical interpretation impossible, or that electric action is to be seen as decadent: this runs contrary to the experience of hundreds of organists in these islands alone and (more to the point) hundreds of thousands of listeners, though it cannot be denied that in the early years of this century some pretty appalling turbo-charged monstrosities were created to satisfy the power-lust of a few benighted organists. On the other hand, Hurford readily concedes the need for ample registrational aids in large instruments; and he is eminently sensible on the subject of wind supply in neo-classical instruments, where, too often, unsteadiness is seen as a desirable historical quality rather than the result of unsuccessful technical endeavour. He also concedes that fingering methods were in such a confused state by 1700 that it is almost impossible to know precisely how High Baroque composers fingered their music. And again, very little is known about Bach's playing and registration except that they were unusual and enthralling. Perhaps he showed in his playing the same splendid disregard for trends and fashions as is evident in his compositions: was mild eccentricity a part of his character? Would he laugh at our purist attempts to get his music 'right'?

It is this balanced approach to the subject, as well as the wealth of practical and scholarly detail on all aspects of the business of being an organist, that inspires confidence in the author's reliability and understanding. Organists of any level of competence will benefit from it immensely. It has the virtues of compactness, clarity, a good index and a useful appendix with many interesting organ 'specifications'.

John R Turner

Johann Christoph Friedrich Bach *Four late sinfonias*, ed. by Ewald V. Nolte. Madison, WI: A-R Editions, 1988. (Recent Researches in the Music of the Classical Era, 28) Score xxiii, 112p. \$27.95 ISBN 0 89579 226 5

François Martin *Motets for one and two voices with instruments*, ed. by Mary Cyr. Madison, WI: A-R Editions, 1988. (Recent Researches in the Music of the Classical Era, 29) Score xxii, 87p \$27.95 ISBN 0 89579 229 X

After the 'Berlin Bach' (CPE) and 'London Bach', we now have the 'Bückeburg Bach' in the shape of JCF. Three years senior to Johann Christian Bach, and thus born in the same year as Joseph Haydn (a fact that is not without significance, given the style of the pieces presented by Ewald Nolte in this volume), JCF stayed at the Bückeburg court from 1750 to his death in 1795, and, apart from a little local difficulty with rival composer Franz Neubauer, seems to have enjoyed favour there. Of the four late sinfonias presented here, only one is, in fact, from JCF's later years (the Sinfonia in B flat, dating from 1794) and the others were composed during the 1770s. The B flat work consequently bears little relation to the three other works in the volume, having a slow introduction and four movements (it is the only one of the compositions presented here to have a Minuet and Trio). Thus the title of the volume is rather misleading, although it does follow a volume of 'four early sinfonias' (RRMCE 15).

Nomenclature apart, the volume does contain some interesting music which shows a definite development in JCF's compositional ideas over 25 years. The first two works (in D and C major) are those of a competent, but not brilliant, composer who is rather over-inclined to resort to the sequence, and has a fondness for bass-line melodies (the D major work, which only survives in a keyboard arrangement, is particularly prone to



these devices). Both works show the symphony at an early stage of development, trying to break out of the mould of the Italian operatic overture. The *sinfonia* in E flat is something of a transitional piece, and the concluding composition in B flat already mentioned shows both how far its composer had come since the earlier works, and how much he owed to Haydn. It is to be regretted that nine other symphonic works from the 1790s were lost during World War II.

To assess JCF Bach on the strength of these pieces is difficult, for it is tempting to dismiss him as little more than a small-time musician with an ability to compose pleasant pieces in the styles required by a provincial court. Nevertheless the B-flat *sinfonia* is certainly a discovery, and the other works in the volume are of scholarly and artistic interest.

If JCF's fame did not spread far beyond the confines of Bückeburg, François Martin, who enjoyed a much shorter life (1727-1757) did have a moderate reputation in 18th-century Paris. A number of his works were performed at the *Concerts spirituels*, including two of the Latin motets presented here by Mary Cyr, *Laetentur coeli* (for Christmas) and *Inclina domine*. They contain much virtuoso vocal writing, were certainly given performances by opera singers of the period and were possibly written with such singers in mind. Scoring is basically for two violin parts and continuo, with some use of wind instruments. Given that this is probably unfamiliar repertoire to many performers, Mary Cyr's notes on contemporary performance practice (drawn from Jean-Antoine Bérard's *L'art du chant* and similar works by Jean Blanchet, Michel Corrette and others) are particularly useful, and her quotations always appropriate. The style of all three works is Baroque, with little hint of the incoming *rococo* style; competently composed, and in the case of, e.g., the introductory *sinfonia* to *Inclina domine* (in F minor), most affective and effective. They deserve performance.

John Wagstaff

Gabriel Fauré *Requiem* (1893 version) with the composer's original chamber instrumentation ed. with English translation by John Rutter. Oxford: Oxford University Press, 1984. Full score (ix, 93p) £28.00 ISBN 0-19-336102-7

The English people's curious habit of flocking to concert performances of requiems has always struck me as very odd and not a little disconcerting (whether the Welsh, Scots and Irish also indulge in such behaviour I do not know). Be it the Brahms, Britten's *War Requiem*, the Mozart or Verdi (or even the Howells, which is occasionally attempted by smaller choral groups) they love them all. John Rutter does not tell us when Fauré's ever-popular work in the genre was first performed in the UK, but presumably it was not before Hamelle's publication in 1900 of the version with full orchestra usually performed today. Rutter has doubts about Fauré's part in the making of this later version, and his intention in this edition is not only to provide a new, accurate score, but also to present a version as true to Fauré's earlier intentions as possible. In this respect, Rutter's rather lengthy edition title is a little misleading, on two counts. The *Pie Jesu* movement is known only from the Hamelle 1900 version, and the manuscript of it is lost; thus he cannot prove that the 1893 version may or may not have included trumpet and horn parts; Jean-Michel Nectoux's opinion is that Fauré added them for a performance in 1893, but no evidence is provided in support of this claim.

Rutter likewise makes a number of assumptions in his preface, which, though interesting, seem to be built on rather shaky foundations. For example, he suggests that Fauré may have got the idea of not using violins as part of his original string band from Brahms'

*Requiem*, but admits that Brahms was little known in France at the time. This is an understatement, and at least once in his critical writings, Fauré expressed a distinct lack of sympathy for Brahms's music. What we need to know, is, how much opportunity had Fauré had to study Brahms' work? Were there scores at the Conservatoire, or performances at the Sunday afternoon concerts of Lamoureux or Colonne? Rutter does not provide this information, and his idea consequently appears little more than speculative. Then there is the question of Roger-Ducasse's role in the 1900 version which, thinks Rutter, that composer may have orchestrated, in addition to supplying the piano reduction we know so well today. Rutter unfortunately makes the dangerous assumption (p. viii) that, because Hamelle's score is full of inaccuracies, Fauré cannot have seen the proofs, which he would have done if he himself had re-orchestrated the work. But which activity is more important to a musician, orchestration or proof-reading? Why should not Fauré have re-orchestrated the work himself and, when the proofs arrived, handed them over to a rather less careful assistant? A final claim, that the 1900 version is too far removed from Fauré's original conception to have been willingly prepared by Fauré himself, is likewise mere conjecture; maybe Fauré in fact welcomed Hamelle's invitation to make the piece into more of a concert work.

Turning to the edition itself, it is satisfying to note that it is possible, with care, either to perform the 1888 first version or the conjectural 1893 version with extra brass. The English translation is good in parts – as in the baritone solo of the Offertoire, when the word underlay and stress is well done – but not so good in others. Rutter is of course an expert choral composer, so it is odd to see rather clumsy texting in, for example, the 'Exaudi' section of the Kyrie, where Fauré's dynamics clearly show (bars 2 and 3 after letter 'D') that the phrase should continue without a breath, whereas a breath is obligatory in Rutter's version; and clumsiest of all is the 'Libera me', where the baritone has to sing 'And thou shalt come with thy mighty flaming fire'. In the Agnus Dei, the word 'perpetual' ends up with three, not four syllables. There are other examples, but the above should suffice to give the flavour of Rutter's efforts. His translation is, furthermore, not always completely faithful to the Latin, but any performer would sympathize with him in his efforts to translate 'Requiem aeternam dona eis' which appears on a number of occasions in the work, always with different rhythms and with varying numbers of notes and note-values.

To sum up, Rutter's edition is a useful exercise, in that it has brought up important issues surrounding the composition of a work which most people think they 'know'; it corrects the mistakes of the 1900 version, and provides an English translation, albeit not as good as it might have been. It is surely not the last word on Fauré's op. 48, and no doubt Rutter and other musicologists will come up with more information in the future about this extraordinary and (for Fauré) somewhat untypical work.

John Wagstaff

Joseph Haydn *Missa Brevis Sancti Joannis de Deo* (Little Organ Mass, Hob. XXII:7) ed. by Denis McCaldin. Oxford: Oxford University Press, 1988. Vocal score, 48pp £4.95 ISBN 0 19 336784 X

Antonio Soler *Magnificat 2º tono, a 8* ed. by James Dalton. Oxford: Oxford University Press, 1988. Performing score, 25pp £3.95 ISBN 0 19 338282 2

Haydn's masses fall into 2 groups, the division occurring in 1782 when there was an imperial ban on instrumental church music. The *Missa Brevis Sancti Joannis de Deo* is from the first period, and was written for the Order of the Brothers of Mercy in Eisenstadt.

This vocal score is basically a transcription of the string parts; full scores and instrumental parts will be available for hire from OUP. The original scoring was for a small string ensemble and organ, and the vocal scoring is for SATB chorus and soprano solo.

The Gloria and Credo are quite short, since Haydn gave both a polytextual treatment, whereby different parts of the text are sung simultaneously by different voices for the sake of brevity. However, Haydn's brother Michael wrote a prolongation of the Gloria for use in Salzburg Cathedral, and his version here appears in the normal position in the Mass, whilst Joseph Haydn's original setting can be found as an Appendix. It does seem slightly unusual to relegate the original version to an appendix. However, the publication of both settings offers choirs a choice between a very short Gloria of 31 bars, or a full working out of the text in Michael Haydn's 118-bar setting.

Three other editions are currently available – the Schirmer edition, edited by Landon; the Belwin Mills edition; and one by Bärenreiter, which, like this new Oxford edition, has full score and parts available. I was only able to compare the Bärenreiter edition with the Oxford one, and the only major difference was the absence of Michael Haydn's Gloria in the Bärenreiter version. The Oxford edition also gives the plainsong intonation to the Gloria, and makes editorial dynamics explicit throughout. The editorial guides to the ornamentation are also helpful.

This is an approachable short work which should be well within the capabilities of most choirs.

Contemporary with Haydn, although not as long-lived, Soler was born and educated in Catalonia, and spent most of his adult life in the Jeronymite monastery of El Escorial, becoming the 'maestro de capilla' [sic] in 1757. His contact with contemporary music was broadened by the fact that the Spanish royal family and their retinue regularly visited the monastery. Soler is now known mainly for his keyboard works, but was in fact primarily a composer of vocal music. This Magnificat, for two four-part choirs (each with its own organ) was part of a setting of Vespers. Soler uses the plainchant throughout, sometimes in one voice only, and sometimes in a voice in each choir. It appears both as a fast-moving cantus firmus and as a motif for imitation in different voices. Much use is made of the antiphonal effect of the 2 choirs, one of which is higher than the other – SSAT, compared to SATB. An editorial organ part has been produced by combining and realizing the two partially-figured bass parts, to facilitate the performance where 2 organs are not available. This realized accompaniment is unornamented and closely follows the original continuo lines. However, the figured bass lines are also given, so authentic performance is also feasible.

From the performer's or listener's point of view, this is a highly effective work, combining the Baroque love of massive sonorities and antiphonal effects, with the Classical period's subtleties and sure-footedness of harmony. It should be welcomed into the choral repertoire.

The Oxford Choral Music series is further recommended by the distinct advantages of being clearly produced, well laid-out, and reasonably priced.

Karen E McAulay

Isabella Leonarda *Selected compositions*, ed. by Stewart Carter. Madison, WI: A-R Editions, 1988. (Recent Researches in the Music of the Baroque Era, 59) Score, xxiv, 104p \$27.95 ISBN 0 89579 227 3

Johann Schelle *Six chorale cantatas*, ed. by Mary S Morris. Madison, WI: A-R Editions, 1988. (Recent Researches in the Music of the Baroque Era, 60-61 [contained in one volume]). Score xxviii, 202p \$55.90 ISBN 0 89579 230 3

The aim of the publishers of the 'Recent researches ...' series is, in their own words, to present music 'that is being brought to light in the course of current musicological research'. This might suggest a certain lack of discrimination, and the consequent publication of second-rate music under the pretext of serving the musicological community. What is remarkable about most of the volumes published by A-R (including the two being reviewed here) is that they in fact contain music which is by no means second-rate, is well worth the attention of performing groups (the publishers can supply parts for all the works in vols. 59-61) and is interesting to the musicologist and cultural historian because of the perspective thus provided on a particular repertory, period or artistic environment. In Schelle's case we have the works of a cantor of the Leipzig *Thomaskirche* who was in the job almost fifty years before J.S. Bach took over; and his choral cantatas, to judge from those edited in RRMBE 60-61, are far from being primitive archetypes of a form brought to perfection by Bach. Both Schelle and Isabella Leonardo, who spent most of her long life in a convent in Novara, were writing during the 1680s, and their works reflect differences of religious environment as well as musical style.

The majority of Leonarda's compositions, as may be expected, have religious texts. All the pieces in the volume devoted to her work exhibit great energy, brought about partly by a fondness for triple, and dotted, rhythms; and although she is perhaps too apt to lapse into fugato, her writing for the voice is expressive, and produces a fluid and pleasing melodic line well within the capabilities of the competent amateur performer with some opportunities for solo work. The two instrumental pieces included in Stewart Carter's selection (her trio sonata op. 16 no. 1 and her only solo sonata, op. 16 no. 12, both in the *da chiesa* style) are also not technically difficult; but they do not display the imagination of a Corelli, who had by this time published his op. 1-4.

A number of the works in the Schelle volume were written for festive occasions – *Heut triumphiret Gottes Sohn* for Easter, *Von Himmel kam der Engel Schar* for Christmas; his *Nun danket alle Gott* includes an appeal for 'peace and good government', leading Mary Morris to suggest that it was intended for a civic/political occasion. Like the two cantatas already mentioned, it has trumpet parts. Schelle's scoring elsewhere is also of interest; in *Christus der ist mein Leben* he has a four-part violin band and a four-part viola 'choir'. There is some virtuoso solo writing (especially for bass and tenor, perhaps suggesting Schelle had particular singers in mind) which usually alternates with more simple ensemble statements of the chorale melody. The composer has a mastery of texture which certainly would appear to owe much to Schütz, and makes for exciting musical climaxes.

The introductions to both volumes follow an almost-standard A-R format; details of the lives of each composer, a stylistic evaluation, description of the music, notes on sources and hints on performance (a history of the choir of the *Thomaskirche* in Schelle's time in vols. 60-61 is particularly interesting.) The musical texts are clearly presented (although a large section of Leonarda's *Kyrie* wrongly uses the treble, instead of the bass clef, for the bass vocal line), and translations provided. Groups looking for new repertoire are recommended to examine both these volumes – they will not be disappointed.

John Wagstaff

*Renaissance music in facsimile: sources central to the music of the late fifteenth and sixteenth centuries.* General editors: Howard Mayer Brown, Frank A. D'Accone, Jessie Ann Owens. New York: Garland, 1988. 29 sets in 59 vols.

I wrote about Garland's facsimile series of English Song in the last issue of *Brio* (p. 67-8). The various projects that they have issued over the last few years are tantalising to the performer as well as the scholar, and it is a shame that their appearance coincided with the decline in library budgets. It is most important that all these series are available at least in the major musical centres, and I hope that libraries will co-operate so that the cost can be spread among several institutions (though that does depend on libraries of restricted access making their copies available for loan).

If I were to write out a list of the 29 major sources of music of this period, I suspect that the result would be rather different from that of Garland's three distinguished editors. But I am not going to complain: all the items they have chosen were well worth reproducing and provide a wide conspectus of the types of sources as well as a vast musical repertoire. I suspect that libraries wanting the complete set will have it already; but individual titles are available separately, and I will recommend some with that in mind.

I was most attracted by Egerton 3665, one of the three massive anthologies that Francis Tregian is supposed to have compiled while imprisoned for recusancy in the tower (the 'supposed' refers to the suspicion that some of the contents might not have been available before Tregian's death in 1619, a matter not raised by the introduction). This pair of volumes (No. 7 in the series, ISBN 0 8240 1456 1; \$252) is the best-value item in the set: 1200 madrigals (including a few instrumental pieces) at about a penny each! Generally, they are secondary sources, and lack full underlay (the words are merely written along the bottom of each system), but in some cases (e.g. the madrigals of Magno Petreio - Mogens Pedersen) this is the only extant source. It is a marvellous reference collection, containing most of the repertoire popular at the time, and is extremely useful if you want to check quickly what a madrigal is like: even the best bibliography will give no more than an incipit, the minor composers are unlikely ever to receive modern editions, and microfilms are slow to consult and anyway show parts, not a score. Fortunately, there is a thorough alphabetical index, plus a contents list, an index of composers and a list of printed sources used by Tregian. It is a pity, though, that the numerical list does not refer to the list of sources. Tregian's hand is clear; it is not a volume to sing from (and should not be used as a source for editions except for its *unica*), but it is a useful adjunct to the bibliographical guides to the repertoire and incidentally shows the large quantity of Italian madrigals available in London in the early 17th century. (For a conspectus of the earlier history of the madrigal, Garland's *The Italian Madrigal in the Sixteenth Century* comprises 30 volumes of computer-generated scores. The earlier volumes use a somewhat crude computer printing system: I hope the later ones have kept up with the rapidly improving technology.)

One would not normally consider Berg & Neuber's *Novum et insigne opus musicum* (Nuremberg, 1558-9) a source of crucial importance. Its three books contain about 220 motets selected from works going right back to the beginning of the century in four, five and six parts, bound in this reprint into 6 partbooks (Nos 27-9; ISBN 0 8240 1476 6; \$362). But, apart from its interest in revealing what was popular at the time, it is extremely useful for the growing band of people who are interested in singing (or playing) from the original notation. While attempting to read from the somewhat scruffy notation of, e.g., the Glogauer Liederbuch (no. 6; ISBN 0 8240 1455 3; \$242) might be considered rather an affectation, there is much to be learnt from using a clearly-printed source like this with a wide range of excellent music (especially by Josquin and Clemens non Papa),

and getting the new perspective on renaissance counterpoint that using part-books, original note-values and a variety of clefs can give. This set has already proved invaluable for a weekend course on the subject, and can be recommended for that purpose. For smaller ensembles, *Trium vocum cantiones centum* (Nuremberg, 1541) is also useful (No. 26; ISBN 0 8240 1475 8; \$102).

The series does, of course, include major sources of importance for their preservation of significant repertoire. But another function is the removal of the mystique of early sources. While some of the documents were intended as repositories to preserve music rather than as the means of its performance, their ready availability (providing that enough libraries buy them and put them on their loan shelves) enables the performer to see behind the modern editions (where they exist). Even if he does not perform from them directly, an examination of how the music was notated offers considerable insight into how it might have been performed.

Clifford Bartlett

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## IN BRIEF

*British Music Society Journal*, vol. 9, 1987 vi, 62pp £4.50 ISBN 1870536002. Vol. 10, 1988 vi, 61pp £4.50 ISBN 1870536010

The literary standard of *BMS journals* is seldom high – significantly the best items in this respect are the second and third parts of the student diary of William Sterndale Bennett (1838) which conclude either volume – but the enthusiasm of the authors for their topics usually compensates. Although the bias is towards composers from the English musical renaissance onwards (beginning with Parry), volume 9 contains a good item on Avison and an interview with the nonagenarian Austrian Scot Hans Gal, besides items on Searle, Gerrard Williams and Somervell. The Australian Arthur Benjamin appears in volume 10 alongside the composer of light music Alfred Reynolds, Peter Wishart, and a firm BMS favourite John Foulds. Of the illustrations, photographs tend to be rather a pale grey, though musical examples fare better. The typeface is utilitarian, but the text is accurate enough, though the editor is not too proud to include errata from volume 8 inside the rear cover of volume 9. An encouraging feature is the advertisements, which bear witness to the vitality of those committed to British music in the fields of publishing, recording, education and information. Good read, good value, worth subscribing.

Richard Turbet

*The 1986 Folk directory* ed. by John Dowell. English Folk Dance and Song Society, 1985 ISBN 0 85418 147 4

(1989 edition available at £4.95, post free, from Cecil Sharp House, 2 Regents Park Rd, London NW1 7AY)

A back number of this publication was supplied for review, so no comment can be made regarding currency. We are, however, advised that the 1989 edition should now be available, and it can be recommended as a handy and inexpensive reference tool. It contains more than one might expect – in addition to a large section on song, social dance, music and other clubs, there is a classified section comprising a directory of performers and services such as agents, speakers, recording studios and publishers. There are also names and addresses of EFDSS staff, district secretaries and public relations officers; EFDSS

sales points; listings of folk periodicals and folk on local radio; festivals, courses and awards; archives, libraries and museums – and the list is not yet exhausted. If there is a folk following in your library, this will be essential, and it could be useful for general reference libraries, too.

Karen E McAulay

*New Music 88* ed. M. Finnissy, M. Hayes, R. Wright. Oxford: Oxford University Press, 1988. i, 170 pp £25.00 ISBN 0 19 311930 7 (hb), £15.00 0 19 311931 5 (pb)

This publication covers the activities of British new music groups and festivals for the concert season 1986/7. The editors make no claim for the information to be comprehensive, however, much ground is covered. London events and groups take up the most space. However, as the events are mainly listed under the activities of individual ensembles, many concerts outside London and some abroad are included. One useful service to composers and concert promoters is included here as each ensemble is given space to describe their programming policy, and most importantly, contact addresses and telephone numbers are given. Other details surveyed are BBC Radio 3's *Music in Our Time*, Music and Television, New Publications of British Music, and International Music Information Centres.

Where this volume differs from other year-books is that it includes an anthology of seven short pieces for solo viola. They serve to show the variety of idioms in use by British composers as well as acting as a shop window for them.

There are also substantial articles on the music of Elisabeth Lutyens and Judith Weir, but the spotlight is put on the performer's view of new music. This ranges from the common-sense views of singers Jane Manning and Josephine Nendick, to the practicalities of what lies behind the notation by Andrew Parrott and the philosophizing of cellist Alan Brett on the nature of music and the relationship between performer and instrument.

Janet Beat

H.C. Robbins Landon & David Wyn Jones. *Haydn: his life and music*. Thames & Hudson, 1988. 383pp £24.00 ISBN 0 500 01438 8

This publication is a combination of original and previously published material. The chapters on Haydn's music during the various periods of

his life have been newly written by David Wyn Jones, a Haydn scholar and editor, and also co-editor of the *Haydn Yearbook*. The biographical chapters, however, are abridged and adapted from H.C. Robbins Landon's five-volume *Haydn: Chronicle and works* (1976-1980) and *Haydn: a documentary study* (1981; now unavailable). The resultant volume is valuable in being a condensation of much of the five-volume set (which is a costly item at £175), and the discussion of Haydn's music, whilst obviously not as lengthy as in the earlier set, is still quite detailed, occupying two-thirds of the present text. The biographical chapters are generously provided with quotations from correspondence and other documents, whilst the musical analyses are coherently written and supported by 99 examples.

There is substantial and up-to-date bibliography, and the volume concludes with a general index and an index of Haydn's works.

Karen E McAulay

Deryck Cooke *Gustav Mahler: an introduction to his music* 2nd edition. Faber, 1988. 127pp £4.95 ISBN 0 571 10687 2 (Pb)

Already reviewed in *Brio* when the first edition was published (see *Brio* vol. 17 no.1 Spring/Summer 1980), this new edition needs no introduction but a warm welcome. There are no changes to the text, although the translations of poems have been revised, and there is a new preface by David Matthews. It is nonetheless good to know that this very approachable book is likely to remain available for the foreseeable future.

Karen E McAulay

Gutman, David *Prokofiev*. The Alderman Press, 1988. (Alderman music makers) 208pp £12.95 ISBN 0 946619 32 8

This volume is the first in a series planned to cover the 'whole span of musical history' and be attractive to both the layman and the student. Biographical details and descriptive commentary of the music are presented in a single narrative curve. This is occasionally confusing. There is extensive quotation from a wide range of sources, in particular letters, which often throw interesting side-lights on the characters of other musicians with whom Prokofiev had contact. The analysis of Prokofiev's character belongs to the current, more sympathetic, view

Soviet life under Stalin – there is no suggestion of the composer having sold-out to the dictates of the regime. The author writes warmly and enthusiastically of the music, championing the cause of many neglected works, but is also not afraid to criticize where appropriate, or quote critical comments. The result seems well-balanced, well-researched and informative and certainly encourages the reader to acquaint himself with the music. The book concludes with a detailed catalogue of works, a bibliography (exclusively of English language references) and a select bibliography, which also includes CD listings.

Helen Mason

*Ravel according to Ravel* Vlado Perlemuter and Helene Jourdan-Morhange; translated by Frances Tanner and edited by Harold Taylor. Kahn & Averill, 1970 92pp £8.95 ISBN 0 900707 94 1

Tanasescu, Dragos *Lipatti* edited by Carola Grindea and translated by Carola Grindea and Anne Goosens. Kahn & Averill, 1971 246pp £16.95 ISBN 0 900707 95 X

*Ravel according to Ravel* is limited by the inevitable constraints of being a translated broadcast transcript. All the subtleties of meaning in speech, which flesh out bare words are lost in the transcription to the page and the result is rather tantalizing. One would have liked more comment from Vlado Perlemuter and less from his interviewer. However, as an aid to the advanced study of Ravel's piano music, this book has its place, although it would perhaps be more successful as an audio-visual publication. Both this and the book on Lipatti are marred by technical and typographical faults. For example, page 87 in the *Ravel* book contains a garbled paragraph, part of which is repeated lower down the page, while page 51 in the *Lipatti* book lacks the last sentence.

This flaw apart, the book *Lipatti* contains an engaging and easily readable account from which the pianist/composer emerges as one of that select group of musicians who combine a remarkable technical proficiency and deep interpretative insight with an unselfish modesty of character. Two appendixes present an annotated discography of recordings (to 1986), a catalogue of compositions, bibliography (largely containing non-English language references) and two cadenzas composed for Mozart's



Piano Concerto, K.467 in C major.

Helen Mason

John Casken *Orion Over Farne*. Schott, 1988. i, 89pp £13.50, study score ED 12335

This piece was commissioned by the BBC for the 6th Musica Nova Festival in 1984, where it was given its premiere by the Scottish National Orchestra conducted by Matthias Bamert. It is prefaced by the lines from Basil Bunting's *Briggflatts* from which came its inspiration. The orchestra used is large with a host of percussion. It is an impressive work with deft and detailed orchestration. As is usual today, the score is reproduced in the composer's hand. Casken writes clearly but because of the large orchestra used the full score when reduced to A4 format makes it tiresome to read.

Janet Beat

G.F. Handel *Songs and cantatas for soprano and continuo: including the complete English songs for soprano* edited by Donald Burrows. Oxford: Oxford University Press, 1988. Score, xvii, 66pp £19.95 ISBN 0 19 345428 9

This is a collection with a difference. Deliberately excluding arias from operas and oratorios, Burrows sets out to introduce a repertoire of soprano solos from other sources, basing his selection on the criteria that the songs can be attributed to Handel with a fair degree of certainty, and are immediately appropriate for women singers in text and original clef.

The contents fall into five categories: two airs from *Venus and Adonis*; three English theatre songs; four songs in diverse languages; three Italian cantatas; and other English songs attributed to Handel in contemporary printed sources.

Introductory material comprises a preface, editorial method, and notes for performers, whilst a critical commentary, texts and translations conclude the volume and provide a substantial amount of scholarly background information.

The figured bass is indicated and realized, and a separate cello/gamba part is also supplied. The latter also contains an optional oboe/violin part for several songs and publisher's permission is granted for the photocopying thereof.

This is an interesting and well-produced anthology, paying due regard to the contem-

porary concern for authenticity. The other Handel song selections currently available would appear to be mainly gathered from operas and oratorios, so this new anthology will be welcomed by many sopranos.

Karen E McAulay

*A Christmas carol* Text by Kenneth Lillington after Charles Dickens; illustrations by Annabel Spenceley; carols arranged by Timothy Roberts. Faber, 1988. 32pp £4.95 ISBN 0 571 10093 7 (pb)

This lavishly-illustrated story is interspersed with popular Christmas carols in easy arrangements. The melody and left hand parts are basically single lines, with occasionally two notes together in one hand. Within the constraints imposed by such simplicity, the harmonies contrive to be effective without falling into the traps of banality or quirkiness. Fingering, phrasing and dynamics again demonstrate the same thoughtful approach.

Karen E McAulay

J.J. Quantz *6 Sonaten für Flöte und Basso continuo nach den Quellen herausgegeben von Klaus Burmeister; Einrichtung der Flötenstimme von Eckart Haupt; Aussetzung des Basso continuo von Christoph Held*. Leipzig: Peters, [s.d.] £12.00

This is actually the first of two volumes, containing sonatas in F, G and A major, edited from sources in the Deutsche Staatsbibliothek in East Berlin. They were possibly written specifically for Frederick the Great, and exemplify the blend of stylistic taste (*vermischte Geschmack*) which Quantz regarded as the ideal.

This is mostly a very workable edition. Realization of the continuo is generally unfussy and editorial additions are clearly indicated. The separate basso continuo part helpfully includes the solo part too, while the solo part proper has been edited so that its interpretation can reflect as much as possible the principles laid down by Quantz in his *Versuch*. Perhaps an *Urtext* flute part could have been included as well for flautists who prefer to be their own editors.

Geoffrey Thomason

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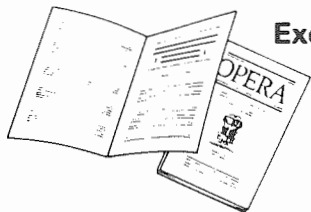
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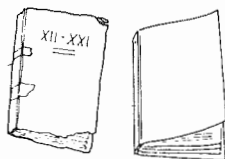
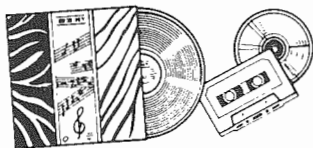
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