

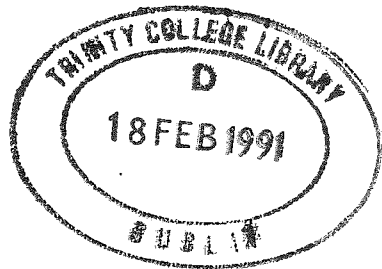
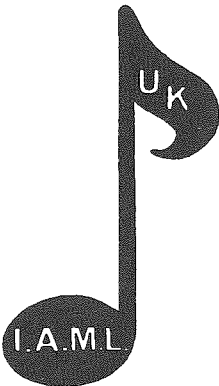
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BRIO

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

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Autumn/Winter 1989

Volume 26, No. 2

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

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EDITOR: Ian Ledsham

EDITORIAL

As I take up my pen to begin this editorial it is difficult to believe that it is almost five years since I first occupied this figurative chair. And under the very sensible rules of IAML (UK) I must now vacate the chair and take a (hopefully) well-earned rest.

This has been an eventful five years for UK Music Libraries. A dominant theme of this period has been the continued pressure on public expenditure and its effect on library services. Some music libraries have suffered particularly badly, either being axed completely, or, at best, turning into money-spinners for impoverished library authorities. Some university music departments have closed, with a consequent loss of music librarian posts, an effect compounded by the abolition of posts in the public library sector.

A new copyright act has come into force during this period sanctioning a licensing scheme for the loan of sound recordings. Discussions on such a scheme are now nearing completion. This marginalization of music (and particularly recordings) is further enshrined in the Government's recent definition of 'core services'.

But it has not all been doom and gloom during these five years. Despite the pressures that increasing preoccupation with our own very real problems put on IAML (UK)'s relationship with its international confrères, the UK branch hosted a very successful IAML International Congress in Oxford in August 1989, at which problems were aired and fences at least shored up if not fully mended.

Work has proceeded on the International Standard Music Number, and this project is now being considered by the International Standards Organization. It is in the area of information technology that most work is required over the next few years. Music Librarians have not adequately benefitted from the rewards that the computer has to offer. Computerized cataloguing of music to AACR2 and MARC standards has not generated exchange records to the same degree as monograph cataloguing. There is still no National Discography, though encouraging work is being done in this area. The potential of the computer to provide, on a national scale, databases which adequately reflect the needs of music users remains to be exploited.

The lack of development in this area has to do partly with the fact that funds for such work tend to be controlled by monograph librarians to whom music is, if you will forgive the pun, a closed book (or worse an irritating irrelevancy); partly with the false logic which has permeated much recent library philosophy and which holds that all library materials, whatever their format, can be handled in the same way and by a single global system; and partly with the failure of the music library community to identify its needs and to recognize its potential market value, at least in national and international, if not local, terms.

Brio will, hopefully, continue to provide a forum for discussion, for observation, even for research in music librarianship in the UK in the coming years. John Wagstaff, Librarian of the Faculty of Music, University of Oxford, will take up the editorial pen - or perhaps more appropriately the editorial floppy - from the next issue. It only remains for me to wish him well, and to bid you farewell.

NEWS AND VIEWS

Chester Music

As from 20th October 1989, Carolyn Godlee has been dealing with Chester Music Marketing activities from: **3 Hall Place Gardens, St. Albans, Hertfordshire AL1 3SB. Tel: 0727 57841. Fax: 0727 45772.**

Editorial and promotions activities are dealt with from **8/9 Frith Street, London W1V 5TZ. Tel: 01-434 0066**, whilst **hire and sales** remain at **Newmarket Road, Bury St. Edmunds IP33 3YB. Tel: 0284 702600**

Oldman Prize

Nominations are invited for the annual Oldman Prize, awarded by the United Kingdom Branch of the International Association of Music Libraries Archives and Documentation Centres for the year's best book of music librarianship, bibliography or reference, written by an author domiciled in Britain. The winner of the best work published in 1989 will be announced during the Branch's Annual Study Weekend late in March 1990 at the University of East Anglia, Norwich. Chairman of the prize committee is Roger Crudge, County Music Librarian of Avon. The 1988 winner was Andrew Ashbee for volume 2 of his Records of English Court Music. Publishers and individuals are invited to send their nominations, as soon as possible, to the Oldman Committee, c/o The Secretary, Music Library, British Library, Great Russell Street, London, WC1B 3DG.

* * * * *

CORRESPONDENCE

Dear Sir,

Music in British libraries: a directory of resources, 4th edition

I am in the process of compiling a 4th edition of *Music in British Libraries: a directory of resources* and am asking for the help and co-operation of your readers.

The Directory aims to list stock, services, details of collections, publications and any special collections of all libraries, specialist institutions and individuals in the U.K. The information is invaluable for teachers, musicians, researchers, librarians and anyone with an interest in music and with a wish to consult or borrow from collections.

The success of the volume depends almost entirely on the willingness of libraries and individuals to co-operate. Questionnaires will be sent to all libraries in the 1981 edition known to have music collections. But if you know of any individuals, organizations or libraries who were not included in the third edition I would be very pleased to hear from you at the address below:

Mrs. Barbara Penney,
5 Wellfield Avenue,
London N10 2EA
Telephone: 01-883 0010

ANNUAL STUDY WEEKEND, ST. EDMUND HALL, OXFORD.
31st AUGUST — 3rd SEPTEMBER 1989

Katharine Hogg

The annual study weekend followed on from the international IAML/IASA congress, which was held in Oxford this year, and IAML(UK) delegates were thus able to welcome colleagues from near and far at several joint events. The weekend's programme took advantage of both the venue and the visitors from overseas, with sessions on the 'international perspective' and on Oxford libraries as well as more domestic matters, following the original title of the weekend - 'Exploitation and Conservation' - in its widest sense.

The International Perspective

In this session three colleagues from overseas offered an overview of their libraries and library systems. Don Roberts (Northwestern University) outlined the structure of the institutes of higher education in the United States, most of whom have some sort of music department, and went on to describe the music library at his university. The size of the music library in terms of staff, stock, finance and salaries bears little comparison with those in the United Kingdom, but several common themes emerged; conservation and preservation, in particular for sound recordings; the problems encountered when adapting monograph-oriented computer systems to handle music uniform titles; and the lack of resources available for collection development. Northwestern University is building up its collection of twentieth-century music, which is perhaps the least attractive area to potential sponsors. In general, Mr Roberts painted a fairly healthy picture of the library service; one in which, we were surprised to hear, over half of his library assistants hold doctorate degrees in music.

Susan Sommer (New York Public Libraries) complemented Don Roberts' paper with an account of the public library structure in the United States; essentially locally funded and directed, there is no national hierarchy - the Library of Congress is responsible to Congress and not to other libraries. There is a good deal of co-operation between libraries and various library associations, which play an important role in library communications. Mrs Sommer outlined the structure of the New York Public Library, which appears quite complex as it includes both 'research' and 'public' libraries, each of which has a performing arts section covering music, drama, dance and recorded sound. The two libraries are separate entities, with their own cataloguing and classification systems, philosophies and priorities; the research library is essentially archival (it includes a collection of Japanese rock music among its holdings), while the public library is a lending collection for 'today's user'. Several differences were noted in comparing the American and British systems: only a handful of US public libraries hold orchestral sets, and Mrs Sommer was not aware of any stocking choral sets; and it was interesting in our current political climate to note that public libraries in general charge only for photocopying at present in the US, with a token membership fee for hiring of sets where these are available.

Mrs Sommer went on to talk about librarianship education in the US. She pointed out that it is necessary to train the future library administrators to understand the problems of music librarianship, as well as the subject specialists, and went on to describe the various courses available for the student wishing to make a career in music librarianship. Columbia school runs three courses, on music cataloguing, literature for the performing arts, and music librarianship; other schools have extra courses or seminars

for subjects such as law, medicine and music. The MLA (Music Libraries Association), which has a membership of around 1800, publishes a monthly vacancies list and also runs courses and supports committees working in areas such as automation and cataloguing.

A European perspective was provided by Dr Joachim Jaenecke (Staatsbibliothek Preussischer Kulturbesitz, Berlin), who presented a comprehensive survey of music libraries in West Germany. Dr Jaenecke listed the major academic libraries and their roles, and went on to describe the public library service, which is geared towards popular music and music-making, including the organization of concerts and the provision of sound recordings. The education and status of librarians in West Germany differs from that in the United Kingdom: there is more extensive training for the professional levels, with different training for academic and public library work; only supplementary music library training includes both areas. Stuttgart library school has the only music librarianship course, but even the twelve places there are too many for the vacancies in music libraries within West Germany.

West Germany has no union catalogues for scores or sound recordings, although there are regional union catalogues for books on music; this causes problems with interlending, as librarians need to know the libraries most likely to hold a particular work and apply directly. Interlending with East Germany does take place, but there are few contacts between East and West outside Berlin. In Berlin there are good East-West relations, particularly in the library divided between East and West, where the East holds the catalogue cards and the West has much of the stock but no catalogue ...!

IAML(UK) members were able to meet colleagues from overseas at an excellent concert of twentieth-century music given by *Lontano*, and also at the IAML/IASA farewell party; both events provided congenial surroundings for exchange of news and ideas.

Oxford libraries

The second session of the weekend concentrated on Oxford libraries, with an illustrated talk by David Vaisey, Bodley's Librarian, and a visit to Christ Church library. Mr Vaisey gave a potted history of the Bodleian library, which was founded in the early fifteenth century; a history of continued growth and a long list of new buildings, although it is perhaps comforting to note that the library was in financial difficulties soon after it was founded. The treasures of the Bodleian are numerous and there was time to see only a few of them, from a tenth-century manuscript of St Dunstan to the manuscript of *Wind in the Willows*, with a manuscript of the Agincourt song representing the music collections.

Christ Church library holds a large collection of music books and both printed and manuscript music. Dr John Milsom gave a short talk on the collections and the various music catalogues compiled in the past, before going on to talk about the new music catalogue which he is compiling. The library holds printed and manuscript music, liturgical books, letters and books about music, 'grey literature' and many travel books; these last are a major resource for musicologists. There was an interesting exhibition of choice items in the collections, including an early eighteenth-century catalogue of the collection, with annotations showing that some items quickly went missing!

The national perspective

Most of Saturday was taken up with politics and government of one sort or another; on the agenda were updates on copyright and local government legislation, the Report

and Information session, and the Annual General Meeting. Malcolm Lewis (Nottinghamshire County Libraries) tackled the new copyright legislation and steered a difficult course through the new Act and Statutory Instruments in a well-prepared talk. The extent and complexity of the regulations, and the lack of precedent for their interpretation, might have overwhelmed weaker souls, but by extending the session Mr Lewis was able to cover the major issues, earning the admiration and gratitude of his colleagues; he has promised an update at the next Study Weekend, but for the impatient reader I suggest reading the Act and consulting your legal adviser.

Because of the extended copyright session, Graham Muncy (Surrey County Libraries) postponed his update on local government legislation and privatization until the next Weekend, when it will be even more up-to-date. After three hours (not continuous!) on copyright, the subject of the Oxford choral tradition was rather refreshing. Bernard Rose sketched the history of the three choral foundations in Oxford - Christ Church, New College and Magdalen - and besides naming many eminent composers and musicians who passed through Oxford, he regaled the audience with amusing contemporary accounts of some of the more outrageous escapades of the choirboys, and even of some of the choirmasters.

Access to music

The discussions on Sunday covered several areas of music provision and access. Ben Newing (Universal Edition) gave an interesting insight into the business world of publishing companies, many of which are now being swallowed up by large corporations in order to acquire the copyright of their publications. As a result of this sheet music publishing is suffering; sound recordings make more money, and works which are not 'good earners' will be chopped, a fate which has frequently befallen sheet music since the advent of photocopying. Publishers are increasingly becoming agents for new composers, promoting their works using many more 'facsimile editions' of the composers' autographs, rather than the more expensive engraved editions which tend to be more attractive to the practising musician. Mr Newing went on to discuss the conflict between exploitation, conservation and access which publishers must resolve. Many publishers have been ignorant of their stocks, including valuable autograph manuscript scores, although scholars are now searching and restoring archives, recognizing their value in musicological research.

State-of-the-art technology was briefly mentioned: Mr Newing noted the possibility of inputting a score and printing off individual parts, but recognized that a substantial amount of editing would be needed for spacing, cues, etc. The prospect of sending parts and scores along telephone lines around the world would appear to be still some way into the future.

Christopher Butler (Novello, formerly at Warner-Chappell) considered other areas of music publishing, principally the 'popular music' publishing business. This sector of the publishing business relies heavily on sales of audiovisual material and sheet music; the hire library and archive resources are not a significant part of the business. In fact the archives may be rather different from those of the serious music publisher, reflecting the nature of the music; often the popular music publisher will keep only a sound recording, and possibly one sheet with an outline of the 'tune'. Popular music publishers are mainly interested in copyright works, and new copyright works are often made available for hire only to keep the company afloat and to cover less profitable areas. Serious music publishers tend to split profits 50 - 50 with the composer, while in popular music profits are split 90 - 10 in favour of the artist; profit margins are thus important

and larger companies tend to prosper as they have the necessary resources for the initial investment.

The final speaker of the weekend was Ronald Corp, who gave a 'library user's view' of access to music and music libraries. Mr Corp conducts several choirs and orchestras in London, and recently published a book 'The choral singer's companion'¹. He spoke of the difficulties he had encountered in finding non-standard and popular works which may not be in the library system and may not even be held by the publishers; of the quality of materials available for loan; the need to plan concerts very far in advance; and the level and quality of service which he has experienced in music libraries. A lively discussion followed, covering a range of topics including the availability and cost of hired material, the extent to which orchestras and choirs might be expected to buy their own material, financial constraints upon libraries and the problems of multiple copies versus a wider range of material, and the need for improved communication between music librarians and their public. It was suggested that IAML(UK) and the National Federation of Music Societies might be able to exchange information and ideas, as well as communication at local levels, and the discussion was only interrupted by lunch, marking the end of the weekend.

1. Ronald Corp *The choral singer's companion*. London: Batsford, 1987. Reviewed in *Brio*, vol.25 (1988) no. 1, pp. 11-13.

* * * * *

'A NOTE ON THE COST OF MUSIC PRINTING IN LONDON IN 1702' REVISITED

David Hunter

Michael Tilmouth attempted to use an account of Wriothesley, second Duke of Bedford, for the printing of Nicolo Cosimi's set of twelve sonatas to throw some light on the cost of music printing and publishing at the beginning of the eighteenth century.¹ There are very few financial records of music printers and publishers from this period so any evidence is worth exploring. Tilmouth's interpretation of the account seemed so plausible that it has not been challenged heretofore. Recent study of the costs of music printing and publishing of the period offered an opportunity for re-evaluation.²

The account, as reported by Gladys Scott Thomson, reads as follows:³

	£	s	d
1701			
Memorandum of the several payments made to Mr. Cross, the engraver, for account of engraving Signor Nicolino's music.			
For engraving 52 plates at 6 shillings per plate	15	12	0
1702			
4 Mar. Paid Mr. Cross for printing said solos at 2/6 per hundred, imprimis paid him as by his receipt	2	0	0
4 Apr. Paid him account of printing this day	1	5	0
This £3. 5. 0. was in full for 2,600 printed to the 4th April.			
For a tray to steep the paper that I paid		2	6
For 26 sheets ruled paper for the music paid by me	0	1	6
1 Jul. Paid Mr. Pennythorn for the use of the press for printing said music	1	11	0
	Is	£20	12 0

Tilmouth calculated that the impression was 200 copies, that the cost per copy was 2/6, and that Cosimi profited by 15s. per copy on copies sold by Banister and King. All these figures are erroneous for they are based on several false assumptions.

First, Tilmouth assumed that each sheet received the impression of four plates. There is no evidence for this. Each leaf except the first and last in the sole surviving copy at the Royal College of Music, London (XXIX.A.10(3)), is printed on both sides. Each page is printed from a single plate. In press work the 'pull' is the measure of charge. As far as is known, impressions were taken only from one plate at a time (i.e. there was only one plate on the press). Cross's charge of £3 5s. is for 2,600 pulls at 2/6 per hundred (including the cost of the paper). Divide 2,600 by 52 (the number of plates) and the resulting number of copies is exactly 50. If 2,600 is considered to be the number of leaves printed then the number of copies produced would be 96.27 (based on the fact that the surviving copy comprises twenty-seven leaves), not a very likely quantity.

Secondly, Tilmouth claims that there is no charge in the account for engraving a title-page and dedication. The surviving copy has no title-page. The first leaf is the dedication. The following twenty-six leaves contain the music. Fifty-two plates, including the dedication, are to be seen, exactly the number for which Cross charged. Therefore no extra payment seems likely. Using the total cost given in the account for printing (that is, not including the 1/6 paid for ruled paper) £20 10s. 6d. and dividing by 50, gives a per copy cost of 8s. 3¼d.

Thirdly, Tilmouth states that after deductions are made for the cost of gratis copies, two newspaper advertisements and the trade allowance to the sellers, Cosimi made 'about fifteen shillings' on copies sold, the price being one guinea. If twenty five of the

copies were given away, the per copy profit on the rest, if all were sold, would have been 3s.-4s., hardly the bonanza calculated by Tilmouth.

Fourthly, Tilmouth's attempt to adjudge the profit margin of a musically similar Walsh publication, Corelli's Op. 5, is invalidated not only by the revision of the figures given above but also by the knowledge that Walsh used pewter plates, which were cheaper than copper (Cross's preferred medium). Furthermore, the length of print runs for Corelli's Op. 5 is unknown.

Finally, let us consider which of the options, Tilmouth's or the recalculation, is a more reasonable interpretation. A composer would be more likely to seek assistance from a patron for publishing when the costs of production are high. The patron would wish to see a well-produced book but would not want to underwrite a golden goose for an employee. The music is new, the market for such music small, though growing. Had the per copy cost been as low as Tilmouth suggests, then there would have been no necessity for such a high price. Tilmouth's comparison work, Walsh's edition of Corelli's Op. 5, sold for 8 shillings. The evidence of the account is that 50 copies were printed, the per copy cost was 8s 3¼d., and that the per copy profit, if 25 were sold, was 3s.-4s. In short, there can be little reason for assuming that Cosimi's *Twelve sonatas* were low in cost, high in profit, or printed in large quantity.

1. See Michael Tilmouth, 'A Note on the Cost of Music Printing in London in 1702', *Brio* 8 (1) (Spring 1971): 1-3.
2. See David Hunter, 'English Opera and Song Books 1703-1726: Their Contents, Publishing, Printing, and Bibliographical Description', Ph.D. diss., University of Illinois at Urbana-Champaign, 1989, pp. 89-99. This brief article is a slight expansion of chapter 3, fn. 79 (pp. 90-91).
3. Gladys Scott Thomson, *The Russells in Bloomsbury, 1669-1771* (London, 1940), 122-124. As reproduced in *Brio* the account had some typographical errors, including £12 12. instead of £15 12. for the initial engraving.

* * * * *

A USER SURVEY AT THE ROYAL SCOTTISH ACADEMY OF MUSIC AND DRAMA

Karen E. McAulay

In June 1989 a questionnaire was circulated by RSAMD Library to all full and part-time students (with the exception of Saturday junior students). This article describes the background, methodology and results of the user survey, and concludes by attempting an honest assessment of the whole project.

Why conduct a survey?

There were various reasons, both internal and external, why a user survey was considered desirable. From the library staff's point of view, the new RSAMD building had been operative for two full academic years; we were anxious to know whether the new Library environment was proving conducive to study, and what effect the change from closed stack to open access had had upon our readers. In particular, how much difficulty were users experiencing in finding items? We also wanted to ascertain the general level of awareness of our full range of services.

From our position as part of an institution, there were further reasons why a user survey seemed worthwhile. Although the Library has fortunately not yet been subjected to financial cutbacks, RSAMD was one of the Central Scottish Institutions to be allocated a minimum budget increase in April 1989, and in the light of this we felt that accountability should be a key-word in library operations.

Library evaluation is plainly a far wider subject than the mere conducting of a user survey, and we are indeed taking steps to collect other relevant statistics relating to the use of our stock. Although this is beyond the scope of the present article, our overall intentions can be summarized as follows:

1. **Efficiency** - Observation of how much is being processed and catalogued in a given period.
2. **Effectiveness** - a) We have attempted to ascertain how much of the stock is actually in use by arriving at a percentage of how much was issued (one or more times) from sampled shelves in various sections, over a recent 18-month period.
b) We are asking ourselves whether we are adequately tailoring the service to the customer; how we can gauge user satisfaction; and whether the constantly-attended Enquiry Desk is proving worthwhile.
3. **Value for money** - Given the cost of staffing and materials, do the results of the above questions give value for money?¹

Such questions as 2b are defined by Colin Harrison, Head of the School of Information Resources at Essex Institute of Higher Education, as 'output measures':

Output measures are about testing the relevance of the service to user needs. They are about the value of the service provided as perceived from the user's standpoint. These are difficult, but not impossible, things to collect and interpret. Often they cannot be collected over prolonged periods but have to be sampled at random points in time.²

Our aim was to seek feedback on user satisfaction by means of a carefully-worded questionnaire. A paper given by Jane Whittall of Beecham Pharmaceuticals at the Association of Assistant Librarians' 1989 Study Weekend, gave further advice about the preparation and value of user surveys; particularly useful was her definition of the ideal

questionnaire, which

maintains the respondent's cooperation and involvement; leaves the respondent in no doubt about what is required; helps them work out their response; doesn't force a particular response; is easily used and easily processed; and is brief, attractive and unambiguous.³

Miss Whittall's stipulations that it should be attractive and unambiguous proved rather easier to follow than the recommendation that it should also be brief, as will be seen shortly.

The formulation of the questionnaire

Our concerns fell mainly into three categories: the use of the Library in general; the ease of finding and availability of materials; and aspects of user education.

We wanted to find out the students' views of the facilities offered, and how the library was actually being used; to this end we listed a number of (legitimate!) library activities, asking students firstly to rate the Library's facilities for them, and secondly to indicate their most frequent activities. We were interested to see whether there would be an obvious correlation between the most-used facilities and students' opinions of them. From here, we went on to ask how often students visited the Library. (Questions 1 and 2)

We were anxious to gain an impression of how easy students found the Library to use, because we are aware that the co-existence of different classification systems for older music text books and older music causes a degree of confusion; it is necessary to search shelves in two or three sections depending on the type of classmark indicated on a catalogue card. We hoped to find out how much of a problem this really presents, and to this end we asked students to rate their chances of finding a chosen item either with or without staff assistance (Question 3).

Question 4 followed on from this; we hoped to establish how often a sought item could be expected to be on its shelf, and hence available for loan. Incidentally, surveys at Liverpool Polytechnic led Don Revill to suggest that a high availability figure can mean that the users are undemanding; conversely many complaints about non-availability can, apart from raising questions about stock provision, sometimes be taken to indicate an active and demanding clientele.⁴

In the old RSAMD building, there was little formal library instruction, and certainly nothing on an organized group basis. Since moving to the new building, all first-year students have been given a group guided tour of the Library (normally eight to ten students per group). This is basically to point out where different materials are kept, and to attempt a basic definition of the contents of the various catalogues. There is no formal instruction in using the catalogues at present, although we emphasize our availability and readiness to provide assistance on request.

Our survey had therefore to seek information regarding the number of students that had actually been given an introduction to the Library at the start of their course, and how helpful they found it (Question 5a/b). We also wanted some idea of how many students regularly used the catalogues (as opposed to browsing at the shelves); whether they felt confident using them; and whether there was any interest in further instruction being made available (Question 6a/b/c).

Any librarian will be familiar with the complaint that books are never there when needed, and it has already been explained that Question 4 was designed to arrive at a general consensus of opinion as to how often this was really true. However, we were also curious to know whether students were aware that they could recall or request items (whether for purchase or by Inter-Library Loan). All these options *are* mentioned in our

Library Guide, but it is debatable whether students ever refer to this after their introductory tour. Questions 7, 8 and 9 were designed to find out how many students did use these facilities.

Our final structured question sought to establish the students' estimation of the Library's relevance to their studies (Question 10).

We were initially uncertain whether it would be desirable to conclude with open-ended questions, offering the users an opportunity to level their own criticisms or praises at the Library service. The fact that the environment had changed so much in the new building was the eventual deciding factor. We toyed with a number of different wordings before settling on two questions about good and bad aspects of the Library; it was hoped that these would encourage a focused response. Obviously we had to be prepared for the occasional waggish comment; as it turned out, there were remarkably few.

The questionnaire

(A copy of the original questionnaire reduced from A4 is printed overleaf)

The questionnaire was circulated to the pigeon-holes of all music and drama students during the period between the examinations and the end of Summer Term; completed forms could be handed in either to the Library or at the janitor's desk in the reception area of RSAMD.

We had 94 and 43 responses from music and drama students respectively, ie from about one third of all students. Many of the responses were similar from both groups of students, but the following analysis relates specifically to the musicians. The results of the survey were summarized and distributed to all who had been issued with questionnaires (with the exception of students who had since left RSAMD). What follows is a modified and expanded version of the response sent to students.

Library facilities in order of priority

1. (Highest) **Listening** - 86% of musicians thought facilities were good, or even outstanding. This was borne out by many favourable comments about the range of recordings and listening/viewing arrangements.
2. **Borrowing** - 70% of musicians thought these facilities were good.
3. **Photocopying** - 59% thought facilities were above average; this is an interestingly high figure considering the fact that we have just one machine in the Library, and small queues are commonplace.
4. **Information-seeking, and as a place to study** - both were placed fourth in order of priority, but students' opinions of the Library caused most concern; 29% thought it a good environment, 49% thought it average, and 23% considered it poor. 35% of music students complained about noise, either in general, or specifically referring to noise from listening booths and students talking (or singing!). Only one student objected to being asked to turn volume down on audio equipment. Significantly, 66% of drama responses listed noise as the biggest drawback in the Library - which points a finger very directly at the music students!
5. **Browsing** - Opinion was divided here; 41% of musicians thought the Library good in this respect, but another 43% deemed it only average. This was borne out by individual comments; there were several comments that music was hard to find, some specifically mentioning the existence of different sequences. Two musicians objected to the classified arrangement, arguing that a totally alphabetical shelf

LIBRARY SURVEY




We would like to know what you think of the service provided by RSAMD Library, to help us identify our strengths and weaknesses. We would be very grateful if you could hand in the completed questionnaire either at the library issue desk or at the janitor's desk, before the end of term, if possible.

Year

Course

Instrument(s) (Music Students)

1. How would you rate the library for the following facilities?
(Tick as appropriate)







	Good 	Average 	Poor 
Browsing			
Borrowing			
Seeking information or consulting textbooks			
As a place to study			
Listening to/watching audiovisual materials (records, tapes, CD, video)			
Reading magazines			
Photocopying			
Using keyboard			

Please asterisk (*) the ones you use most frequently

2. Approximately how often do you visit the library each week?
(Tick one)

- Daily
- Several visits per week
- Once per week
- Less than once per week

3. How do you rate your chances of finding what you want:-

- unaided? (tick one)   
- aided? (" ")   

4. How often do you find that what you want is on the shelf?
(Tick one)

Seldom ___ As often as not ___ Frequently ___

5a) Were you given an introduction to the Library at the start of your course?

b) Did you consider it helpful? Yes ___ No ___
Yes ___ No ___

6a) Do you use the catalogues? ___ Yes ___ No

b) How confident are you at using the catalogues? (Tick one)

 ___  ___  ___

c) Would further instruction in using the catalogue be useful to you?

Yes ___ No ___

7. Have you ever asked for a book to be obtained from another library?

Yes ___ No ___

8. Have you ever asked for an item to be purchased?

Yes ___ No ___

9. Have you ever asked for an item to be recalled from another reader?

Yes ___ No ___

10. How relevant do you consider the Library to your studies?
(Tick one)

Essential ___ Quite useful ___ Limited use ___

11a) What do you consider to be the best aspect of RSAMD Library?

b) What do you consider to be the worst aspect of RSAMD Library?

THANK YOU FOR TAKING THE TIME TO HELP US HELP YOU.

arrangement would be easier. (In fact, much of our older music is basically arranged in an alphabetical sequence, but this mitigates against browsing.)

6. **Keyboard** - 28% of students had apparently either not needed or not noticed the keyboard at all; to be fair, this has only been in the Library since April 1989.

Frequency of Library usage

37% of musicians use the Library daily; another 54% pay several visits per week. It was extremely reassuring to learn that 87% of music students view the Library as being essential to their studies.

'I go all funny when I look at a catalogue'

Our catalogues came in for a number of adverse comments, as we had expected. These ranged from general observations that they were hard to use, to more specific criticisms about tracing recordings, or pleading for a computerized system. 91% of music students do use the catalogues, but only 43% feel confident with them. Another 39% had no strong feelings either way about using the catalogues. Just over half of all music respondents said that further instruction would be welcomed.

It was a little worrying that only 73% of music students had an introduction to the Library at the start of their course, and that only 71% of *them* found it helpful. However, we must offset against this the fact that organized tours were only started in the new building; indeed, there was less to be shown with the old closed access system.

Finding items on the shelves

We asked how students rated their chances of finding what they were looking for: 26% felt that they had a good chance of finding it unaided, and 56% thought that they might find it. With staff assistance, 78% thought that they would find the item, and another 15% that they had an even chance.

55% said that if they were looking for a particular item, 'as often as not' it would actually be there on the shelf. Another 29% said that it was frequently there.

Many students did not seem to realize that books can be borrowed from other libraries; only 14% had ever asked for this facility. Only 33% had ever suggested that an item be purchased for the Library. And it seems that only 50% of students had ever asked for an item to be recalled from another reader. (One borrower commented that he/she disliked being asked to return items for another reader's use!)

General comments

More than half of all music students made favourable comments about our listening facilities and audio-visual collection; this is clearly a strength. On the whole, our music collection is also appreciated, though several people felt that there was insufficient chamber or woodwind solo music. This is possibly due to the fact that there are old and new sequences of music.

A few people requested more periodicals and magazines, but as many commented appreciatively about the range offered.

There were several comments about the difficulty of finding text-books at essay and exam times; it was felt that we were understocked in some heavily-used areas of history and analysis.

Several students complained about the fluorescent lighting (which is beyond our control); others about poor ventilation. The latter surprised us, as we have plenty of opening windows and are not dependent on air conditioning. However, some things are plainly a matter of personal opinion, since we received as many favourable comments that the Library is 'comfortable and good to study in', 'airy' and 'mostly quiet and peaceful'.

Comments about the library staff were generally favourable. One or two students strongly objected to being asked to turn volume down or to subdue their conversations, but many more objected to noisy readers, and felt that we should be stricter - a comment which has been taken to heart!

After the survey, what next?

The survey results enabled us to take immediate action in some areas, and to adjust our priorities in others. Clamping down on noise is an example of the former; the A/V librarian is also investigating alternative headphones which will leak less sound. Similarly, the Short Loan collection is being revised, by requesting all lecturers to stipulate which books they require transferring to Short Loan, or restricting to use only in the Library.

Complaints about the shelf-arrangement and the catalogues cannot be remedied as easily or as instantly. It has, however, been possible to change our priorities in the ongoing recataloguing and reclassification of older stock. Where, formerly, we were concentrating on vocal and choral material, we have now turned to solo wind and chamber music, since this seemed to be causing more problems, and it seems desirable to integrate old and new material as quickly as is practicable in these areas.

In the sphere of user education and catalogue instruction, we clearly need to liaise with academic staff. It might, for example, be possible to timetable an optional short course, if we could jointly decide when the most appropriate time would be. Freshers' Week is obviously *not* the time for detailed instruction; on the other hand the beginning of the second term, when students have had time to settle in and are receiving more essay assignments, might well prove beneficial.

With the benefit of hindsight ...

A brief post-mortem is advisable after any project such as this. Our major mistake seems to have been the timing of the survey; we would probably have had a much higher response had we issued the questionnaire at the start, rather than at the end of the Summer term, when students either go home early or put in fewer appearances at the Academy. The poor timing was more by accident than design; the construction of the questionnaire took longer than expected, and we then decided not to circulate it during the examination period.

Wording is critical; Question 1 caused confusion because our instruction to asterisk the most frequently used facilities, came at the end of the question. An additional column for the asterisk would also have made things easier - there was uncertainty as to *where* to mark the asterisk, and a few respondents opted either for ticks or asterisks, which was not what we had intended.

Questions 3 and 4 were, in retrospect, so similar as to cause ambiguity. It would have been better to have asked, in Question 3, 'How do you rate your chances of finding the appropriate *shelf* for the item that you want?' This would have made the distinction between location and availability more explicit.

Of less importance, but nonetheless worthy of comment, was the order of the questions; nos. 3 and 4 would have seemed more logical placed after the questions about the Library introduction and catalogue instruction.

The structured questions were definitely justified in terms of producing useful statistics, which will help us improve the service, and could be useful for quotation at a later date. At the same time, we had no regrets about the open-ended questions, which elicited some very interesting replies.

This article has attempted to make an objective analysis of the various stages involved in conducting a user survey, from the initial motivation, through the planning and execution, to the analysis of results and the ensuing assessment and decision-making. Obviously there are lessons to be learnt, but the project was nonetheless very worthwhile. Indeed, we were sufficiently encouraged by this survey to contemplate planning a survey of the lecturing staff's library use and needs, in the not-too-distant future.

References

1. The question of what should be evaluated is examined in depth by Don Revill in 'What should we evaluate, and how?: People materials, services' in: *Evaluating library and learning resource services: papers presented at the CoFHE Annual Study Conference, 1988* edited by J Gordon Brewer. (London?): Library Association Colleges of Further and Higher Education Group, 1989 ISBN 1 869977 06 8, pp. 14-23
2. Colin Harrison 'Performance measures' in: *CoFHE Bulletin* no. 56, Spring 1989, pp. 2-7
3. Jane Whittall 'Assessing information needs in an industrial environment' Paper presented at AAL National Weekend School 1989: *Tailor-made services: meeting the needs of your user*. See Chris Keen's account of the AAL National Weekend School in the *Assistant Librarian* vol. 82 no. 8, August 1989.
4. Don Revill alluded to surveys conducted at Liverpool Polytechnic Libraries, in his lecture 'All they want you to say is yes!' again at the AAL National Weekend School 1989. In addition to the availability studies, he mentioned another survey which appeared to indicate that 35-40% of their readers *just want study space!*

* * * * *

CARD INDEXES OF MUSIC IN THE NATIONAL LIBRARY OF SCOTLAND

Roger Duce

Before listing in-house music indexes maintained in the National Library of Scotland, it may be useful to set them in context by briefly describing the music collections and catalogues to which they relate.

This description is in part a revision of a short article in *Fontes artis musicae* vol. xxv/3 (1978).

Collections

The National Library of Scotland was originally founded as the Advocates' Library in Edinburgh in the late 17th century, becoming the National Library by Act of Parliament in 1925. The character of the music collections reflects the policy and circumstances of the Library generally, the salient features being:

- the right, since 1710, to claim British publications by legal deposit;
- a particular responsibility for collecting Scottish materials;
- the acquisition of other special collections;
- selective foreign purchase.

Legal deposit from the 18th century onwards has resulted in extensive holdings of British books and periodicals dealing with music, but it was only in the 19th century that music scores began to be collected in substantial numbers. By the 1950s something approaching comprehensive coverage in this area became the aim, and it is largely through copyright deposit that the printed music stock now approaches 250,000 volumes.

The Library naturally places special emphasis on collecting Scottish music of every kind, and many scores of Scottish interest have been acquired by deposit and purchase. But we owe a large part of our great strength in Scottish traditional music to the donation and bequest of three fine private collections, those of John Glen (1927), Alexander Wood Inglis (1929), and John Murdoch Henderson (1973). Scottish provenance can add to our interest in publications that are not intrinsically Scottish: the substantial collection of the Edinburgh Society of Musicians, for example, purchased in 1982, includes much English and European music gathered in Edinburgh during the 18th and 19th centuries. Printed Scottish music is now being supplemented by the acquisition of current Scots folk and popular music on sound recordings.

Scottish music manuscripts have been acquired from various sources: in addition to one of the best collections of early Scottish music books (including the 16th-century Carver Choirbook) there are 18th- and 19th-century fiddle and flute manuscripts, the largest single collection of piobaireachd, and the products of modern Scottish composers. The Panmure collection of 17th-century music manuscripts includes some valuable French instrumental scores.

Three other outstanding printed collections are concerned with individual composers: Handel (the Balfour collection presented in 1938), Berlioz and Verdi (the Hopkinson collections presented and purchased in 1952 and 1970 respectively). The Cowan collection, bequeathed in 1929, contains 1,100 liturgical works dating from the 16th century onwards. The Scottish, Handel and Cowan collections contribute substantially to our holdings of pre-1800 published scores, which total over 3,000 in all, mostly British publications.

Foreign literature about music has been consistently acquired over a considerable period. The last few decades have seen much more buying of music scores from abroad

than had been possible in earlier times, giving good coverage of a wide range of foreign composers, mainly in modern editions, though the failure of budgets to match rising costs in recent years has inevitably reduced such purchasing.

Catalogues

The Library's general catalogues of printed books include books about music and music periodicals. Printed music scores are listed separately, in four distinct alphabetical catalogues:

1. *The main music catalogue*: a card catalogue listing important British publications received since about 1914, plus all music acquired by purchase and donation, including foreign and antiquarian scores. Cataloguing follows the old British Museum rules.
2. *The 'BCM' catalogue*: a card catalogue listing British material received by legal deposit since 1957 that has appeared in the *British catalogue of music*. Entries are drawn from the BCM. A corresponding classified card catalogue of this material is also maintained (Coates classification).
3. *The 'Victorian' catalogue*: a card catalogue, mostly handwritten, of pre-1914 legal deposit acquisitions.
4. *A shelf catalogue* of printed music acquisitions not included in the other catalogues: this gives brief composer and title listings of less important copyright deposit scores received since 1890, subdivided into 5 yearly cumulations. Secondary material not found listed in *BCM* is included here.

Music manuscripts are included in the Library's published catalogues of manuscripts, where they can readily be identified through the subject index. Several volumes of these catalogues have already appeared, and volume 7, shortly to be published, will include information about all the Panmure music books. Descriptions of further music manuscripts, to be included in future catalogue volumes, can be consulted at the Library.

LIST OF INDEXES

Indexes are listed in two main groupings: those concerned with Scottish music, and those relating to other holdings. Information follows the standardized form adopted for the list of British Library music catalogues (*Brio* vol.25 no.2 1988). 1. Title; 2. Description; 3. Countries and time period covered; 4. Selective or comprehensive for National Library of Scotland holdings; 5. Form; 6. Number of entries; 7. Arrangement; 8. Closed or maintained.

Scottish

- A. 1. *Scottish song index*; 2. Index of Scottish traditional songs in early, and a selection of later, printed collections; 3. UK, 1700 onwards; 4. Comprehensive for 18th century, selective for later publications; 5. Handwritten cards; 6. c. 7000 titles; 7. Alphabetical by title, with sources listed by date under each title; references from first lines and names of tunes; 8. Maintained.
- B. 1. *Scottish songs (modern editions)* 2. Lists Scottish traditional and popular songs (single song publications and songs in collections); 3. Mainly UK, 20th century; 4. Selective; 5. Typescript sheaf catalogue; 6. c. 3000; 7. Alphabetical by song title; 8. Maintained.

- C. 1. *Scots fiddle collections*; 2. List of published collections of Scots fiddle music; 3. Predominantly Scottish publishers, 18th and 19th centuries; 4. Selective; 5. Typescript sheaf catalogue, and typescript pamphlet; 6. c.400; 7. Alphabetical by compiler; 8. Maintained.
- D. 1. *Scottish instrumental index*; 2. Index of Scottish traditional instrumental tunes in published collections. Mainly Scots fiddle music (excludes bagpipe); 3. UK, predominantly Scottish and London publishers, 18th and 19th centuries; 4. Selective; 5. Typescript slips; 6. c. 11,000; 7. Alphabetical by tune titles; 8. Maintained.
- E. 1. *Bagpipe collections*; 2. Lists published collections of bagpipe music; 3. Predominantly Scottish publishers; 4. Comprehensive; 5. Typescript sheaf catalogue and typescript pamphlet; 6. c.300; 7. Alphabetical by compiler; 8. Maintained.
- F. 1. *Scottish bagpipe index*; 2. Index of tunes in published collections of Scottish bagpipe music; 3. Mainly UK, predominantly Scottish and London publishers, 19th and 20th centuries; 4. Near comprehensive; 5. Typescript slips; 6. c. 12,000; 7. Alphabetical by tune title; 8. Maintained.
- G. 1. *Scottish rondos and variations*; 2. Index of keyboard rondos and variations on Scottish traditional melodies, c.1750-1820; 3. UK, predominantly Scottish and London publishers; 4. Selective; 5. Handwritten sheaf catalogue; 6. c.300; 7. Alphabetical sequences by (a) composer (b) tune title; 8. Maintained.
- H. 1. *Scottish folk music revival: sound recordings*; 2. Index of tracks of c. 300 long playing records of the Scottish folk music revival; 3. UK, 1960s and 1970s; 4. Comprehensive for recordings acquired up to c.1980; 5. Typescript sheaf catalogue; 6. c. 6000; 7. Alphabetical title (and composer where relevant) indexing within various vocal and instrumental categories; 8. Closed.

General

- I. 1. *Subsidiary vocal music index*; 2. Title index to secondary vocal music that is listed in the shelf catalogue; 3. UK publications, 1890 onwards; 4. Comprehensive; 5. Typescript sheaf catalogue; 6. c. 40,000; 7. Alphabetical by title; 8. Maintained.
- J. 1. *Song collections index*; 2. Printed song collections are listed by nationality, subject, and performers associated with popular music collections (individuals and groups); 3. Mainly UK, 20th century; 4. Selective; 5. Typescript sheaf catalogue; 6. c. 2000; 7. Alphabetical sequences by country, subject headings and performers; 8. Maintained.
- K. 1. *Victorian catalogue: authors*; 2. Indexes authors of words of vocal works that are listed in the 'Victorian' catalogue; 3. UK publications, 19th and early 20 century; 4. Comprehensive for works included in the 'Victorian' catalogue; 5. Handwritten slips; 6. c. 17,000; 7. Alphabetical by authors; 8. Closed.
- L. 1. *Main music catalogue: authors*; 2. Indexes authors of words of vocal works that are entered in the main music catalogue; 3. Predominantly UK, up to circa 1970; 4. Selective; 5. Typescript cards; 6. c. 8000; 7. Alphabetical by authors; 8. Closed.
- M. 1. *Musicals and revues*; 2. Index of published themes and selections from musical comedies and revues: includes publications relating to single shows, and composite albums; 3. UK publications, 20th century; 4. Selective; 5. Typescript sheaf catalogues; 6. c. 700; 7. Alphabetical by titles of shows (for single-work publications) and albums (contents of albums listed but not indexed); 8. Maintained.
- N. 1. *Film music*; 2. Index of published themes and selections of film music; 3. UK publications, c. 1930 onwards; 4. Selective; 5. Typescript sheaf catalogue; 6. c. 1000; 7. Alphabetical by titles of films (for single-film publications) and composite albums (contents of albums listed but not indexed); 8. Maintained.

- O. 1. *Television and radio themes*; 2. Index of published themes and selections from TV and radio programmes; 3. UK publications, c.1930 onwards; 4. Selective; 5. Typescript sheaf catalogue; 6. c.400; 7. Alphabetical by titles of programmes (for single-programme publications) and composite albums (contents of albums listed but not indexed); 8. Maintained.
- P. 1. *Instrumental index*; 2. Classified catalogue of some instrumental music listed in the main music catalogue; 3. Predominantly UK publications; 4. Selective; 5. Typescript sheaf catalogue; 6. c.8000; 7. Broadly classified by instruments and groups of instruments; 8. Maintained.

* * * * *

NEW PUBLICATIONS RECEIVED AT THE BRITISH LIBRARY DOCUMENT SUPPLY CENTRE

This issue contains the second list of 'current awareness' of new publications received at BLDSC. This list consists of facsimile reprints, along with selected collected editions and monuments. The publication details are given as in the last issue, with the DSC shelf mark given in **bold** on the right hand side of each entry.

These lists consist in the main of items that are not likely to appear (at least for some time) in the British Catalogue of Music. In other words, UK publications are excluded, as well as other items known to be acquired by the British Library Music Library.

I would like to thank those readers of *Brio* who have commented on the first list. If you have further suggestions, particularly on any type of material not included so far that you would like to see, please do not hesitate to contact me at the 'distribution' address given on the inside cover.

Tony Reed

FACSIMILE REPRINTS

1. **Biblioteca classica series**

Published by Accardi, Rotterdam

BACH, Johann Christian

4 Sonatas & 2 duetts for the pianoforte or harpsichord with accompaniments ...

Opera XV.

2 vols (nos. 1-4 & 5-6). Reprint of London, Welcker (RISM B.343)

Parts. [BC 4/I,II]

H04/1402-3

BEETHOVEN, Ludwig van

i) *4 Arietten und ein Duett ... mit Begleitung des Pianoforte, Op. 82.*

Reprint of Breitkopf, 1811.

[BC 8]

H04/1361

ii) *2 Preludes ... pour le fortepiano ou l'orgue, Op. 39.*

Reprint of Peters, 1803.

[BC 5]

H04/1362

BRANCHE, Charles-Antoine (1722-79)

Sonatas for violin & b.c., premier livre.

Reprint of Paris, Berlin (RISM B.4215)

Score. [BC 170]

H04/0158

CRAMER, Johann Baptist

Duett for the harp & pianoforte, Op. 45.

Reprint of London, Birchall, ca. 1810.

Parts. [BC 15]

H04/1381

DUSSEK, Jan Ladislav (1760-1812)

i) *Quartet for piano & strings, Op. 56 (Craw 197)*

Reprint of Breitkopf, 1804 (RISM D.4088)

Parts. [BC 22]

H04/1382

ii) *Recueil d'airs connus varies pour pianoforte, Op. 71, Bk. 1. (Craw 235-7)*

Reprint of Offenbach, 1810.

[BC 21]

H04/1360

iii) *Tableau de la situation de Marie Antoinette (Sufferings of the Queen of France) for piano (Craw 98)*

Reprint of Kuntze (RISM D.4387)

[BC 17]

H04/1378

GIORDANI, Tommaso

A first set of 3 duets, for 2 performers on one fortepiano or harpsichord.
Reprint of London, Babb (RISM G.2320)
[BC 25]

H04/1408

HAESSLER, Johann Wilhelm

i) *Caprice et Sonate pour le piano, Op. 5 (2nd edn)*
Reprint of Moscow, Wenzel (RISM H.1609)
[BC 47]

H04/1391

ii) *Fantaisie et Sonate pour le piano, Op. 4*
Reprint of Moscow, Schilbach (RISM H.1606)
[BC 46]

H04/1390

HUELLMANDEL, Nicolas Joseph (1756-1823)

6 Divertissements ou IIe Suite de petits airs pour le piano ou clavecin ... Oeu. VIIe
Reprint of Paris, Author (RISM H.7790)
[BC 27]

H04/1389

HUMMEL, Johann Nepomuk

i) *3 Airs variés for piano, Op. 1*
Reprint of Amsterdam, Schmitt, ca. 1792.
[BC 140]

H04/2211

ii) *Variations facile per piano (A major)*
Reprint of Ricordi, ca. 1827
[BC 31]

H04/1406

KALLIWODA, Johann Wenzel (1801-66)

3 Solos for piano, Op. 68, No. 1 (Tempo di minuetto)
Reprint of Peters, ca. 1836.
[BC 35]

H04/1409

KOZELUCH, Leopold

Duett for 2 performers on one piano or harpsichord, Op. 19.
Reprint of London, Bland & Weller, ca. 1790.
[BC 37]

H04/1410

MOSCHELES, Ignaz

Sonate mélancolique pour piano, Op. 49.
Reprint of André, No. 4407.
[BC 56]

H04/1385

MUEHLING, August (1786-1847)

30 Kurze und leichte Orgelstücke ... Op. 52
Reprint of Simrock, ca. 1836.
[BC 70]

H04/1407

PLEYEL, Camille (1788-1855)

Nocturne a la Field, for piano
Reprint of Pleyel, 1830.
[BC 75]

H04/1405

RIES, Ferdinand

Fantasy for piano, Op. 77, No. 1 (on a theme from Mozart's 'Marriage of Figaro')
Reprint of Richault, ca. 1820.
[BC 81]

H04/1384

SCHOBERT, Johann (ca. 1735-67)

i) *3 Quartets for keyboard, with 2 violins & bass ad lib., Op. 7*
Reprint of London, Bremner (RISM S.1952)
Parts. [BC 107]

H04/1366

ii) *2 Sonatas for keyboard, Op. 5 (No. 1 with violin accomp. ad lib.)*
Reprint of Bremner (RISM S.1941)
Parts [BC 105]

H04/1364

iii) *4 Sonatas for violin & keyboard, Op. 17.*
Reprint of Bremner (RISM S.2011)
Parts. [BC 117]

H04/1365

iv) *3 Sonatas (Trios) for keyboard, with violin & bass ad lib., Op. 6.*
Reprint of Bremner (RISM S.1946)
Parts. [BC 106]

H04/2515

SCHROETER, Johann Samuel (ca. 1752-88)

6 Concertos for keyboard & strings, Op. 5.
Reprint of London, Dale (RISM S.2189)
Solo keyboard part [BC 144]

H04/1411

STEIBELT, Daniel (1765-1823)

i) *Air varié, Enfant chéri des Dances, for harp & piano, Op. 32.*
Reprint of Paris, Pleyel (RISM S.5279)
Parts. [BC 121]

H04/1367

ii) *6 Bacchanales for piano, with tambourine ad lib.*
Reprint of Leduc, ca. 1800
Score. [BC 12]

H04/1375

iii) *Fantaisie avec variations sur l'air "Der Vogelfänger bin ich ja"*
(Die Zauberflöte) for keyboard, Op. 44.
Reprint of Vienna, Cappi (RISM S.5380)
[BC 125]

H04/1359

iv) *Grande Sonate pour le piano ... a Madame Bonaparte*
(Op. 59, E flat major)
Reprint of Paris, Erard (RISM S.5093) - incorrectly given as Op. 45.
[BC 128]

H04/1376

v) *3 Sonatas for piano, Op. 84.*
Reprint of André (RISM S.5183)
[BC 122]

H04/1358

vi) *Sonata for piano, 4 hands, Op. 1, No. 4, C major.*
Reprint of Paris, Vignerie (RISM S.4877)
[BC 123/4]

H04/1377

STEPAN, Josef Antonin (1726-97)

6 Concertos for keyboard or harp & orchestra, Op. 3.
Concerto No. 4, D major.
Reprint of Paris, Huberly, 1772
4 Parts. [BC 157]
(This work lost, according to *New Grove*)

H04/1383

VALENTI, Niccolò

Toccate e Sonate da organo, by Valenti & other anon. composers.
Facsimile of manuscript (selection from Florentine mss., ca. 1767)
[BC 161]

H04/2215

VALERI, Gaetano (1760-1822)

6 Sonatas for violin & keyboard. Vol. 1 (Sonatas 1 & 2)
Reprint of Pasinati, 1790 (RISM V.146)
Score. [BC 163]

H04/1387

VANHAL, Johann Baptist

- i) *6 Danses Hongraises* [sic], for piano, 4 hands.
Reprint of Amsterdam, Nolting, ca. 1800.
[BC 174] **H04/0170**
- ii) *6 Fugues for organ or keyboard*.
Reprint of Vienna, Cappi, ca. 1805.
[BC 165] **H04/1388**

WAGENSEIL, Georg Christoph

6 Concertos for harpsichord or organ, with 2 violins & bass. Vol. 1, Concertos 1-3 (WV. 289, 255, 302)
Reprint of Walsh (RISM W.16)
Solo keyboard part. [BC 151/1] **H04/1386**

WOELFL, Joseph (1773-1812)

2nd Divertissement for piano, Op. 61.
Repr. of André, 1814.
[BC 167] **H04/0169**

VII Sonate per cembalo e organo di diversi autori

Facsimile of manuscript in *Musica Antica*, Rotterdam
(keyboard Sonatas by Botti, Rigogli, Moriani & Ciullini)
[BC 162] **H04/0171**

2. Fuzeau Publications

Published Courlay (France)

CLERAMBAULT, Louis-Nicolas

Cantates françaises ... 1er Livre
Reprint (1988) of Paris, L'auteur, Foucault, 1710 (RISM C.3163)
Score. [La musique française classique de 1650 a 1800, v.29] **H04/1726**

DANDRIEU, Jean François

Livre de Sonates en trio (Op. 1)
Reprint (1988) of Foucault, 1705 (RISM D.889)
Score. [La musique française classique ... v.28] **H04/1727**

LECLAIR, Jean-Marie

1er Livre de Sonates a violon seul avec la b.c.
Reprint (1988) of Boivin, 1723, (RISM L.1306)
Score. [La musique française classique ... v.19] **H04/1723**

NIVERS, Guillaume Gabriel

Livre d'orgue (No. 1, 1665) contenant 100 pièces de tous les tons de l'église
Reprint (1987) of Paris, L'Auther, Ballard, 1665 (RISM N.710)
[No. 0626] **mH00/8928**

RAMEAU, Jean Philippe

Pièces de clavecin, avec une table pour les agréments
Reprint (1988) of Paris, Boivin, Le Clair, L'Auteur, 1736 (RISM R.186)
(1736 edition of Book 2 only, 1st published 1724)
[La musique française classique ... v.21] **H04/1738**

VALETTE DE MONTIGNI, Joseph

Motets à I, II, III voix, avec et sans instruments et b.c. Livre 1er.
Reprint (1988) of Ballard, 1711 (RISM V.152)
Score. [La musique française classique ... v.24] **H04/1728**

3. Minkoff Reprints

Published Geneva.

ATTAIGNANT, Pierre

Très brève et familière introduction pour ... jouer toutes chansons réduites en la tablature de Lutz.
Reprint (1988) of Attaignant, 1529.
Intro. by F. Lesure. [2 8266 0888 6] **mH00/9031**

BARRIERE, Jean (ca. 1705-47)

Sonates pour le pardessus de viole avec la b.c., Livre V.
Reprint (1986) of Paris, L'Auteur, Boivin, Le Clerc (RISM B.1035)
Score. [Viole de gambe, 11] [2 8266 0893 2] **H04/3104**

CARCASSI, Matteo

Methode complète pour la guitare.
Reprint (1988) of Paris, Carli, 1825.
[2 8266 0744 8] **H04/3896**

FORQUERAY, Antoine (1671-1745)

Pièces de viole ... mises en Pièces de Clavecin par M. Forqueray le fils
Reprint (1987) of Paris, L'Auteur, etc., 1747 (RISM F.1525)
[Clavecinistes français du XVIIIe siècle, v.27] **H04/1248**

JACQUET DE LA GUERRE, Elisabeth

2 Cantatas for soprano, from Cantates françaises, Books 1 & 2: Le Passage de la mer rouge: Samson.
Reprint (1988) from Paris, Ballard, 1708 & 1711 (RISM J.238 & 239)
Score. [La Cantate française au XVIIIe siècle, 10] [2 8266 0497 X] **H04/3945**

MOZART, Wolfgang Amadeus

Sonatas for violin & keyboard, K.6-7 ("Oeuvre premier")
Reprint (1988) of Paris, Vendôme, 1764 (RISM M.6461)
Score & part. [2 8266 0509 7] **H04/1265**

Tablature de Luth Italienne, dit Siena Manuscript

Reprint (1988) of Ms. 28 B 39, La Haye Gemeentemuseum.
Ed. A. Ness.
[2 8266 0907 6] **H04/2783**

4. Musica Publications (Facsimile Alamire)

Published Peer (Belgium)

CLEMENS NON PAPA (ca. 1510-56)

Souterliedenkens, Book 4 (Het sevenste Musyck boexken)
Reprint (1987) of Susato, 1557 (RISM C.2711)
Intro. by I. Bossuyt.
Parts. [90 6853 029 1] **mH00/8714**

KONINCKLYCKE FANTASIEN

T. Lupo, I. Coprario, W. Daman: XX Konincklycke Fantasiën en noch IX Fantasiën (Gibbons), 3 fioolen da gamba.
Reprint (1987) of Amsterdam, Matthysz, 1648 (RISM 1648/7)
Intro. by R. Rasch.
Parts. [90 6853 025 9] **mH00/8710**

MOY, Louis de

Le Petit boucquest pour toucher du luth join deux violes de gambas par-my les vois.

Reprint (1987) of Author, 1631 (RISM M.4023)

Intro. by M. Jape.

Score. [90 6853 024 0]

mH00/8709

OESTERREICHISCHE NATIONALBIBLIOTHEK, MS 18 810

Collection of German & French instrumental pieces.

Facsimile reprint (1987) of manuscript. Intro. by M. Schneider.

Parts. [90 6853 022 4]

mH00/8712

PHALESE, Pierre (Publisher)

Bicinia, sive cantiones ...

Reprint (1987) of Phalese, 1609 (RISM 1609/18)

Intro. by P. Stryckers.

Parts. [90 6853 023 2]

mH00/8711

SUSATO, Tylman (Publisher)

i) *Musyck Boexken, No. 2*

Reprint (1987) of Susato, 1551 (RISM 1551/19)

Intro. by E. Schreurs.

Parts. [90 6853 027 5]

mH00/8715

ii) *Musyck Boexken, No. 3 (Alderhande danserye)*

Reprint (1987) of Susato, 1551, (not in RISM)

Intro. by H. Baeteb.

Parts. [90 6853 028 3]

mH00/8716

WERRECORE, Matthias

La Bataglia taliana (a 4 voci)

Reprint (1987) of Gardano, 1549 (RISM M.1404)

Parts. [90 6853 026 7]

mH00/8713

5. Opera de Guyenne publications

Published Bias (France)

BECK, Franz (1734-1809)

Sonata for keyboard, Op. 5 (Bordeaux set), No. 2

Facsimile reprint (1985) of manuscript M 617/2,

Bibliothèque de Bordeaux.

Ed. H. Humeau.

mH00/8769

BOISMORTIER, Joseph Bodin de

Cantates françoises a voix seule, mêlées de symphonies, Op. 5.

Reprint (1985) of Paris, L'Auteur, Boivin, Le Clerc, (RISM B.3322)

Scores, 4 vols.

mH00/8719-8722

STUCK, Jeane Baptiste (1680-1755)

Mars jaloux: Cantata (Book 4, No. 6) a voix seule avec symphonie

Reprint (1985) from Ballard, 1722.

Score.

mH00/8759

6. Société de Musicologie de Languedoc publications

Published Beziers.

LALANDE, Michel-Richard de (1657-1726)

Les 3 Leçons de Ténèbres, avec le Miserere a voix seule (& b.c.)

Reprint (1988) of Paris, Le Hue, Boivin, 1730 (RISM L.323)

Score. [2 905400 23 4]

H04/1737

LULLY, Jeane Baptiste

i) *Armide: tragedie, LWV.71 (2nd edn)*

Reprint (1988) of Paris, Ballard, 1713 (RISM L.2956)

Full score. [2 905400 32 3]

H04/3211

ii) *Atys: tragedie, LWV.53. (2nd edn)*

Reprint (1987) of Paris, Baussen, 1709 (RISM L.2963)

Full score. [2 905400 19 6]

H04/3210

iii) *Mottets de feu ... à 2 et 3 parties et voix seule*

Facsimile reprint (1988) of copyist's manuscript, from posthumous collection of 1687.

[2 905400 31 5]

H04/3212

NIVERS, Guillaume Gabriel

Motets, a voix seule (& b.c.)

Reprint (1988) of Paris, Author, 1689 (RISM N.715)

Score. [2 905400 21 8]

mH00/8758

ROY, Eugene (ca. 1780-1826)

Méthode pour le flageolet avec ou sans clefs.

Reprint of Meissonnier, ca. 1844.

[2 905400 26 9]

mH00/8859

ZIPOLI, Domenico

Sonate d'intavolatura, per organo, e cimbalo ... Op. 1

Reprint of n.p., 1716 (RISM Z.325)

[2 905400 33 1]

H04/3946

7. S.P.E.S. Publications

Archivum musicum series, published Florence.

GEMINIANI, Francesco

Sonatas for cello & continuo, Op. 5.

Reprint (1988) of The Hague, Author, 1746 (RISM G.1508)

Score. [Monumenta Musicae Revocata, 6]

H04/2221

HUGOT, Antoine (1761-1803)

6 Sonatas for flute & continuo, Op. 12.

Reprint (1988) of Paris, Imbault (RISM H.7835)

Score. [Archivum musicum: L'Art de la flute traversiere, 38]

H04/1721

MASCHERA, Florentio (ca. 1540-84)

Libro primo di Canzoni da sonare a 4 voci.

Reprint (1988) of Brescia, Sabbio 1584 (RISM M.1205)

Parts. [Archivum musicum: Collana di testi rari, 69]

mH00/8724

PAGANELLI, Giuseppe Antonio (ca. 1710-63)

6 Sonatas for flute & continuo, Op. 16.

Reprint (1988) of Paris, Astraudy, Boivin, Le Clerc (RISM P.59)

Score. [Archivum musicum: Flauto traverso, 15]

H04/1722

- RASI, Francesco (ca. 1574-1620)**
Madrigali di diversi autori.
 Reprint of Florence, Marescotti, 1610 (RISM R.291)
 Score. [Archivum musicum: La cantata barocca, 25] **H04/0243**
- 8. Performers' Facsimiles series**
 Published New York. Some of the most recent volumes.
- BACH, Wilhelm Friedemann**
Sonata for keyboard, F.3, D major
 Reprint from Dresden, Author, 1745 (RISM B.526)
 [PF 52] **H04/1363**
- COUPERIN, Francois**
Les Nations: Sonades et suite de symphonies en trio (C.390-425)
 Reprint of Paris, L'Auteur, Boivin, 1726 (RISM C.4277)
 Parts. [PF 40] **H04/1671**
- NAUDOT, Jean-Jacques**
Sonates pour 2 flûtes-traversières sans basse, Op. 3.
 Reprint of Paris, Naudot, Boivin, 1727 (RISM N.136)
 Score. [PF 38] **H04/3854**
- PURCELL, Henry**
10 Sonatas in 4 parts (Z.802-811)
 Reprint of London, Heptinstall, 1697 (RISM P.6085)
 Parts. [PF 60] **H04/2257**
- TARTINI, Giuseppe**
 i) *Sonatas for violin & continuo, Op. 4.*
 Reprint of Paris, Veuve Boivin, Le Clerc, etc. (RISM T.264)
 Score. [PF 44] **H04/1954**
 ii) *Sonatas for violin & continuo, Op. 5.*
 Reprint of Veuve Boivin, Le Clerc, etc. (RISM T.265)
 Score. [PF 45] **H04/1953**
 iii) *Sonatas for violin & continuo, Op. 6.*
 Reprint of Le Clerc, Boivin (RISM T.266)
 Score. [PF 46] **H04/1952**
- TESSARINI, Carlo (ca. 1690-1766)**
Il Piacer del amator di musica, for 2 violins & bass, Op. 5.
 Reprint of Paris, n.p. (RISM T.553)
 Parts. [PF 43] **H04/1368**
- VINCENT, Thomas (ca. 1720-83)**
6 Solos for a hautboy, German flute, violin or harpsichord, with a thorough bass, Op. 1.
 Reprint of London, Cox, 1748 (RISM V.1646)
 Score. [PF 51] **H04/1369**
- 9. Miscellaneous series.**
- BIBLIOTHECA BODMERIANA: Texte, vol.2**
Das Graduale von Sancta Cecilia in Trastevere (Cod. Bodmer 74)
 Ed. Max Lutolf. 2 vols. (v.1, commentary & register; v.2, Facsimile of manuscript).
 Cologny-Geneva, Fond. Martin Bodmer, 1987.
 [3 85682 024 8] **H04/0507-8**
- BIBLIOTHECA MUSICA BONONIENSIS, IV/77**
MORETTI, Felice (1791-1863)
72 Fughette o versetti di stil fugato, for organ.
 Preface by P. Marenzi. Forni, 1985.
 (Reprint of Milan, Vismara) **H04/0913**
- DAL CLAVICEMBALO AL PIANOFORTE, 5**
BACH, Johann Christian & RICCI, F.P.
Metoda per il Forte-piano o clavicembalo.
 Ed. E. Cominetti. Paideia/Barenreiter, 1986.
 (Reprint of Leduc, ca. 1786) **H04/2935**
- ESSERCIZI DI MUSICA, 5**
KRAKAMP, Emmanuele (1813-83)
5 Fantaisies variees, for flute solo.
 Rome, La Stravaganza, 1988.
 (Reprint of Naples, Girard, ca. 1845) **H04/2917**
- FONTES MUSICAE BIBLIOTHECAE REGIAE BELGICAE, 1/4**
ROUSSEL, Albert
Fugues pour piano; Rustiques pour piano, Op. 5; Light pour chant et piano, Op. 19/1; Fanfare pour un sacre Païen.
 Intro. by Y. Lenoir. Bib. Regia Belgica, 1987.
 (Facsimile of manuscripts) **H04/1094**
- MONUMENTA PALAEOGRAPHICA GREGORIANA**
Vol. 1: Die Handschrift Benevento, Biblioteca Capitolare 33
Vol. 2: Die Handschrift Bamberg, Staatsbibliothek Lit. 6.
 Münsterschwarz, Int. Gesellschaft für Studien des Gregorianischen Chorals, 1988.
 (Facsimiles of manuscripts) **H04/3587-8**
- 10. Other Facsimile publications**
- ANTIPHONALE HISPANIAE VETUS (S.X-XI)**
Biblioteca de la Universidad de Zaragoza.
 Facsimile of manuscript, with extensive commentary.
 Zaragoza, Seccion de Musica Antigua, Inst. Fernando el Catolico, 1986.
 [84 00 06375 9] **H04/3938**
- BURNEY, Charles**
Sonatas or duets, for 2 performers on one pianoforte or harpsichord.
 Ed. P. Minden. Moeseler, 1988 [M18.023]
 (Reprint of Sets 1 & 2, RISM B.5059 & 5060) **H04/3087**
- BUXTEHUDE, Dietrich**
Fürwahr, er trug unsere Krankheit: Cantata, BuWV.31.
 Ed. B. Grusnick. Bärenreiter, 1987 [AoE 14]
 (Facsimile of manuscript) **mH00/8558**
- CALDARA, Antonio**
Missa a 4 voci, D-dur, "Vix orimur morimur", in the arrangement by Jan Dismas Zelenka.
 Facsimile of the manuscript score in the Sächsische Landesbib. Dresden, with commentary by B.W. Pritchard.
 Leipzig, Zentralantiquariat der DDR, 1987.
 [Musik der Dresdener Hofkapelle] [3 7463 0064 9] **H04/3935**

GERSHWIN, George

Commemorative facsimile edition of manuscript full scores,
Published Warner Bros., 1987.

- i) *An American in Paris.*
[FS 0001] **H04/3902**
- ii) *Concerto in F.*
[FS 0002] **H04/3900**
- iii) *Cuban overture.*
[FS 0003] **H04/3901**
- iv) *Rhapsody in blue (Grofé's original orchestration, for piano &
jazz band, 1924.)*
[FS 0004] **H04/3839**

GOESS LUTE MANUSCRIPTS, 1 (ca. 1655-70)

Intro. & concordances by T. Crawford. TREE Edition, 1988.
(Facsimile of manuscript)

mH00/8706**HYMNARIUM OSCENSE (S.XI)**

2 vols. in box. Vol. 1, Facsimile of manuscript. Vol. 2, Estudios by
A. Duran et al, with some musical transcriptions.
Zaragoza, Seccion de Musica Antigua, Inst. Fernando el Catolico, 1987.
[84 00 06601 4]

mH00/9030**KOENIGSBERG MANUSCRIPT; a facsimile of Mss. 285-MF-LXXXIX**

(olim *Preussisches Staatsarchiv, Koenigsberg, Msc. A116.fol.*) [in the]
Central Library of the Lithuanian Academy of Science, Vilnius.
Intro. by A.J. Ness & J.M. Ward. Columbus, Edn Orphee, 1989.
[0 936186 31 3]
(Facsimile of manuscript)

H04/3666**LAUTENTABULATUREN FRANKISCHER LAUTENISTEN**

Staats-und Stadtbibliothek Augsburg. Tonkunst 2o Faszikel III.
Vol. 1, Solowerke.
Hamburg, Trekel, 1986. [T 0664]
(Facsimile of manuscript; works by Laufensteiner, Kleinknecht, etc)

H04/2977**11 PIECES FOR 4 FLUTES**

by Anon, Handel, Kraus & Naumann.
Facsimile print from a 19th-century manuscript in the Library of the
Royal Academy of Music in Stockholm. Ed. A. Ljungar-Chapelon.
Autographus Musicus, 1988. [AM032]
2 vols. Vol. 1 = 4 facsimile parts. Vol. 2 = Full Score in modern edition

H04/3955-6**20 REDOUTTAENZE, von 1812 & 1823****24 MUENCHNER REDOUTTAENZE von 1809 & 1812**

for piano. 2 vols.
Dingolfing, Edn EMF, 1985 [nos. 1-2]
Reprints of various volumes, originally pub. 1812.

H04/0166**H04/0164****SCHUBERT, Franz**

Winterreise, D.911.

Facsimile of the autograph score, with an intro. by S. Youens.
Dover/Pierpont Morgan Library, 1989. [0 486 25996 X]

H04/3838**STORM, Rasmus Jorgensen (1733-1806)**

Rasmus Storms nodebog: en tynsk tjenestekarts Dansemelodier, O. 1760
Ed. J.H. Koudal. Copenhagen; Kragen, 1987.
(Facsimile of manuscript) [87 980636 7 7]

mH00/9032**WAGNER, Richard**

Schusterlied, from Die Meistersinger von Nürnberg.
Fruheste Reinschrift (WV deest).

Facsimile of the manuscript in the Wiener Stadt-und Landesbibliothek.
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H04/1053**WERCKMEISTER, Andreas (1645-1706)**

*Die Nothwendigsten Anmerkungen und Regeln wie der Bassus continuus
oder General-bass.*

Reprint of Ascherleben, 1698.

Ed. E. Thom. Kultur-und Forschungsstatte Michaelstein, 1985 [no. 2]

H04/1054**COLLECTED EDITIONS AND MONUMENTS****1. Collected works of individual composers****DUFAUT (17th cent.)**

Oeuvres. New edition.

Ed. A. Souris & M. Rollin. C.N.R.S., 1988.

[Corpus des luthistes francais. 2 222 04200 3]

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Oeuvres des Gallot.

Ed. M. Rollin. C.N.R.S., 1987.

[Corpus des luthistes francais. 2 222 03991 6]

H04/1770**HAEHNEL, Johannes (16th cent.)**

Works, vol. 2: 3 Magnificats.

Ed. A.A. Moorfield. Ottawa, Institute of Mediaeval Music, 1988.

[Collected works, vol. VIII/2. 0931902592]

(Vol. 1 published in 1975)

H04/0585**PATINO, Carlos (1600-75)**

Obras musicales recopiladas. Vols. 1-3.

Ed. L. Siemens Hernandez. Cuenca, Inst. de Musica Religiosa, 1986-88.

[84 505 3196 9/ 84 505 5249 4/ 84 505 7376 9]

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*Samtliche Werke, J. Rheinberger-Archiv, Vaduz. Abt. II,
Band 10: Der Stern von Bethlehem, Op. 164.*

Ed. H. Wangar. Carus-Verlag, 1988 [CV 50.210]

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H04/0167**ROBLEDO, Meichor (d. 1586)**

Opera Polyphonica, 1: Misas - Pasiones - Motetes.

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[84 00 06377 5]

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American music.*

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[0938856030]

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Score. [SM066]

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Score.

H04/1847

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KIRCHENMUSIK DER WIENER KLASSIK, 4.**HAYDN, Michael***Missa in honorem Sancti Dominici, oder Messa della Benedicenza in C.*

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Score.

H04/2282

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Ed. E. Skulj. Scores.

Vol. 5: *I/1, In adventu domini nostri Iesu Christi.*Vol. 6: *I/2, De Nativitate circumcissione et Epiphania Domini.*Vol. 10: *II/3, De Resurrectione et Ascensione Domini nostri Iesu Christi*Vol. 11: *II/4, De Spiritu Sancto.*Vol. 12: *III/4, De sancta Trinitate et de Corpore Christi.*

H03/7886

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Krakow, P.W.M., 1986. [83 224 2544 9]

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H04/3126

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H04/0549

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H04/1762

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Ed. J. Llorens Cistero. Barcelona, C.S.I.C., 1986. [84 00 00224 5]

H04/0560

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H04/0548

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H04/0561

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Vol. 2: *Music for instrumental ensemble.*

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Vol. 4: **Pedersen, Mogens: Mass & Motets (from Pratum Spirituale, 1611)**

Ed. H. Glahn. [87 87091 30 5]

Vol. 5: *Motets by G. Trehou, J. Tollius & V. Bertholusius.*

Ed. O. Kongsted. [87 87091 32 1]

Vol. 6: *Anonymous Mass & occasional Motets.*

Ed. Bergsagel & Glahn. [87 87091 34 8]

Vol. 7: **Schattenberg, Thomas: Jubilus S. Bernhardi (collection of motets, 1620)**

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H04/3517-3523

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Vol. 2 H04/2212

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[963 01 7485 5]

H03/8560

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[963 01 8291 2]

H04/1328

MUSIK ALTER MEISTER, Vol. 53

- 3 Widmungstücke an Erzherzog Karl II von Innerösterreich,
for 4 voices (Filippo di Monte & Giuliano Zacchini)
Ed. R. Lindell. Akademische Druck u. Verl., 1988.

H04/1330

MUSIK AUS OSTBAYERN

Vols. 1-16. Published Cöpppenrath, 1987-8. Ed. K. Ruhland.

- Vol. 1: **PAMINGER, Leonhard (1495-1567)**

Passauer Weihnachts-gesänge zu 4 bis 6 Stimmen
(from *Ecclesiasticarum Cantionum, Bk. 1, 1573*)

H04/1811

- Vol. 2: *Weihnachts-Pastorellen aus dem 18. Jahrhundert*
mit Hirtenhorn, 2 Violinen, Singstimmen, Orgel.
Score.

H04/1812

- Vol. 3: **HUGL, Franz Anton (fl. 1738)**

Parthia 1-3, for keyboard
Facsimile reprint from RISM.H.7826.

H04/1800

- Vol. 4: **MAYR, Rupert Ignaz (1646-1712)**

Suite Nr. 6 in D, from "Pythagorische Schmidts-Füncklein", 1692,
for strings & b.c.
Score.

H04/1813

- Vol. 5: **KRAUTTER, Kilian (1706-42)**

Salve Regina in C Major, for soli, chorus, trumpets, strings & organ.
Score.

H04/1814

- Vol. 6: **KOENIG, Vinzenz (1748-1804)**

Versetzen und Praeludien, for organ.

H04/1799

- Vol. 7a: **STERNKOPF, Johann Baptist (1753-1817)**

Magnificat in C major, for soli, chorus, trumpet, strings & organ.
Score.

H04/1815

- Vol. 8: **KUERZINGER, Johannes (fl. 1624)**

4 Motets, for 4 voices & b.c. (from Lesby modi, 1624)
Score.

H04/1816

- Vol. 9: **AUFSCHNAITER, Benedikt Anton (1685-1742)**

Serenade No. 1, G major, from "Concors discordia", 1695, for strings.
Score.

H04/1817

- Vol. 10: **AUFSCHNAITER, Benedikt Anton**

Serenade No. 3, G minor, from "Concors discordia".
Score.

H04/1818

- Vol. 11: **KERN, Joseph Seraph (fl. 1746)**

Regina caeli laetare, for chorus, trumpets, timpani, strings & organ.
Score.

H04/1819

- Vol. 12: **ANON (18th century)**

Ave Maria gratia plena: 3 versions for 2-3 voices & organ.
Score.

H04/1820

- Vol. 13: **HUGL, Franz Anton**

Parthia 4-6 for keyboard
(See vol. 3 for details)

H04/1798

- Vol. 14: **LOTH, Urban (ca. 1580-1636)**

3 Geistliche Konzerte zur Weihnachtszeit (from Musa melica),
for 2 tenors or sopranos & b.c.
Score.

H04/1821

- Vol. 15: **MUENSTER, Joseph Joachim Benedikt (1694-1751)**

Concertatio Pastoritia nos. 11 & 12 (Solsequium obsequii, Op. 5),
in C & D major, for trumpets, timpani, strings & organ.
Score.

H04/1822

- Vol. 16: **LOTH, Urban**

3 Hymnen für Ostern, Pfingsten, Dreifaltigkeit, (from Musa melica),
for 5 voices & b.c.
Score.

H04/1823

MUSIKALISCHE DENKMÄLER, Vol. 10

Der Wolfenbütteler Chansonnier. Herzog August Bibliothek,
Wolfenbüttel Codex Guelf. 287 Extrav.
Ed. M. Guttierrez-Denhoff. Schott, 1988 [MD 10]

H04/1331

POLIFONIA ARGONESA

Pub. Zaragoza, Inst. Fernando el Catolico.

- Vol. 1: *Obras de los maestros de la Capilla de musica de*

Zaragoza en los siglos XV, XVI y XVII.

Ed. P. Calahorra. Pub. 1984. [84 00 05893 3]

H04/1462

- Vol. 2: *Obras de los maestros de la Capilla de musica de la*

Colegial de Daroca (Zaragoza) en los siglos XVII y XVIII.

Ed. P. Calahorra. Pub. 1985. [84 00 06020 2]

H03/8256

- Vol. 3: *Obras de la Capilla de musica de la catedral de*

Albarracin (Teruel) de los siglos XVII y XVIII.

Ed. J.M. Muneta. Pub. 1986. [84 00 06321 X]

H04/3918

- Vol. 4: *Seis Villancicos del Maestro de Capilla de el Pilar*

Don Joseph Ruiz Samaniego.

Ed. L.A. Gonzalez Marin. Pub. 1987. [84 00 06605 7]

H04/3919

RECENT RESEARCHES IN AMERICAN MUSIC, Vol. 16

LOEFFLER, Charles Martin (1861-1935)

Selected songs with chamber accompaniment.

Ed. E. Knight. A-R Editions, 1988.

Score & parts. [0 89579 223 0]

H04/1759

RECENT RESEARCHES IN THE MUSIC OF THE CLASSICAL ERA

Vol. 25: **GIORDANI, Tommaso**

3 Quintets for keyboard & strings (Op. 1, Nos. 1, 3 & 5).

Ed. N. Temperley. A-R Editions, 1987.

Score & parts. [0 89579 214 1]

H04/0551

Vol. 26: **HERTEL, Johann Wilhelm**

Keyboard concertos in E flat major & F minor (from manuscripts
in Bib. du Conservatoire Royal de musique, Brussels)

Ed. Sister Romana Hertel. A-R Editions, 1988.

Score & 7 parts. [0 89579 222 2]

H04/0550

SOCIETE LIEGEOISE DE MUSICOLOGIE; PUBLICATIONS

Choix d'oeuvres de musiciens de l'ancienne Collegiale Saint-Paul

a Liege - de Jean Guyot a Henri Moreau (1549-1787)

Ed. J. Quitin.

Score. [Publications, fasc. 7]

H04/1225

Jean de Latre: 6e Livre de Chansons a 4 parties (1555)

Ed. J. Quitin, 1988. [Publications, fasc. 9]

H04/3837

SÜDDEUTSCHE WEIHNACHTSMUSIK, Vol. 16

SCHNEIDER, Franz (1737-1812)

Transeamus usque ad Bethlehem, for chorus, organ, 2 cellos,
double-bass, 2 trumpets & timpani ad lib.

1st edition by O. Biba. Cöpppenrath, 1988.

Score.

H04/2293

TECLA ARAGONESA

Pub. Zaragoza, Seccion de Musica Antigua, Inst. Fernando el Catolico.

Vol. 1: **NEBRA, Jose (1702-68)**

Tocatas y Sonatas para organo o clave.

Ed. R. Escalas. Pub. 1987. [84 00 06722 3]

H04/3840

Vol. 2: *La Escuela de organo de La Seo de Zaragoza en el siglo XVII.*

Andres de Sola & Jeronimo Latorre.

Ed. L. Siemens Hernandez. Pub. 1988. [84 7820 007 X]

H04/3841

VERGESSENE MUSIK DER PFALZ, Vols. 1-2

FRANCK, Johann Zacharias (1686-1756)

Musik für Tasteninstrumente (vol. 1, for organ; vol. 2, for harpsichord)

Ed. G. Brause. Speyer/Rhein, 1987.

2 vols.

H04/3392-3

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REVIEWS

Edited by Karen E McAulay

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

Samuel Wesley. *The Wesley Bach letters: a facsimile reprint of the first printed edition*, with an introduction by Peter Williams. Borough Green: Novello, 1988. xvii, 65pp £8.50 ISBN 0 85360 136 4

This volume consists of a facsimile reprint of a series of letters written by Samuel Wesley between 1808 and 1816 to Benjamin Jacobs, an organist and fellow Bach enthusiast. The letters were published originally in 1875 by Wesley's daughter Eliza, who wished to establish the historical importance of her father's work in the revival of J.S. Bach's music. A background to the letters is provided by Peter Williams in an introduction which outlines the extent to which Bach's music was known up to and around the time of Wesley, and suggests ways in which the letters throw light on early nineteenth-century performance practices and traditions of Bach interpretation which remain to this day.

The letters themselves communicate Wesley's enthusiasm and excitement as he discovers works previously unknown to him, using the religious imagery of a fervent crusade in describing his efforts to promote the publication and performance of Bach's music in a country prejudiced in favour of the style of Handel, whom Wesley dismisses as an inferior of his own 'grand hero'. At the time Bach was regarded primarily as a pedagogue. Wesley's concern was to promote him to his rightful position as a musical genius.

Interestingly, the roots of the Bach revival in Britain emerge as a nonconformist phenomenon, with participants of relatively low social status. We also learn that Burney's influential and negative opinion of *Das wohltemperirte Clavier* was based on a very erroneous copy.

The letters are lively, readable and bristling with gossip peripheral to the main concern, yet fascinating: we learn, for example, that Wesley treated his 'bilious complaint' with a mixture of rhubarb and magnesia. Explanatory notes which would have been useful for some of the more obscure allusions in the letters are not provided, but a useful bibliography is included. Overall, highly recommended as shedding light on a still shady area of musical history.

Rosemary Williamson

R. Murray Schafer *The thinking ear: complete writings on music education*. Toronto: Arcana Editions, 1986. xi, 342pp [No price given] [No ISBN]

Schafer is probably best known in this country for his writings on music education and his studies of Ezra Pound and music, and E.T.A. Hoffmann, but he is also a composer with a considerable *oeuvre* including works for a wide range of media.

This publication is in effect a revised edition of that which appeared in 1976 under the title *Creative music education: a handbook for the modern music teacher* (New York: Schirmer Books). It includes five sections which made up the earlier book, and which were themselves originally issued separately between 1965 and 1975: *The composer in the classroom*; *Ear cleaning*; *The new soundscape*; *When words sing*; and, *The rhinoceros in the classroom*. In addition, a final new section, *Beyond the music room*, presents five further short pieces written since 1976. The preface describes it as a definitive edition, corrected and

revised, but the claim that it represents his complete writings on music education is incorrect, as the *New Grove* lists several articles, albeit minor ones, not included here.

The composer in the classroom describes Schafer's early teaching experiences in Canada and his experiments with a teaching method radical at the time, because it abandoned traditional standards of musicality with their emphasis on notation and theory in favour of an approach practical from the first moment and based on the encouragement of children's individual responses to sound and their intuitive creativeness. This is developed in *Ear cleaning*, which describes an experimental music course designed to explore sound from scratch, following his dictum that 'one learns about sound only by making sound, about music only by making music'. A sense of excitement, enjoyment and lively pupil/teacher rapport is strongly communicated.

The new soundscape introduces the concept of environmental music and explores the limits of audibility and the properties of sound without recourse to scientific formulae. *When words sing* deals with the exploration of music through the voice alone, and gives many exercises for classroom use through which the concepts of notation and composition are gradually introduced. The view that the teaching of music in its early stages is best accomplished without the use of traditional notation is developed in *The rhinoceros in the classroom*.

The book's final section moves away from the teaching of children to deal with adult music making within a small community, portraying the 'social well-being' resulting from the efforts of an adult choir. One essay, not lacking in humour, deals with his production of 'sound sculpture', a sort of variant on the aeolian harp including components as diverse as an old chair frame and part of a bed spring.

The overall impression gained from these writings is that of an original and lively mind, ever open to new musical experiences and believing, with humility, that 'there are no more teachers. There is just a community of learners'. Many of Schafer's ideas have become integrated with the mainstream of music education and no longer have the ability to shock, but at the time offered a uniquely radical approach, yet using simple techniques available to all. Whatever ones own feelings about this type of approach, one cannot deny the central concern that the book radiates: that music is a live means of expression and communication for all, and that the experience of music is primarily an enjoyable one.

Of particular interest to music teachers and students of the history of music education.

Rosemary Williamson

Friederich Erhardt Niedt *The musical guide parts 1 (1700/1710), 2 (1721) and 3 (1717)*, transl. by Pamela L. Poulin and Irmgard C. Taylor; introduction and explanatory notes by Pamela L. Poulin. (Early music series, 8). Oxford: Clarendon Press, 1989. xxv, 282pp £40.00 ISBN 0 19 315251 7

I have to confess to a certain sense of confusion regarding Oxford/Clarendon's 'Early music series', as the catalogue now comprises eight texts which seem to have very little in the way of unifying themes to meld them into a 'series' at all. There are two works dealing with the history of instruments (mandolin and guitar); a practical tutor on viol playing, three treatises (by Niedt, Leopold Mozart and Praetorius) and books on editing and embellishment. Nevertheless, two comforting features common to all Clarendon's books, and equally evident in this (non?)-series, are a clear layout of texts and a generous amount of space provided to editors for the exploration and explanation of scholarly by-ways connected with the texts under discussion. This latter-named consideration is

particularly necessary in the case of the book under review here, since it is the first modern edition of a previously little-known text by a performer and teacher likewise known to very few. Furthermore, it is a translation, with all the attendant problems of interpretation that this activity may entail; and, while the translators have gone to some lengths to justify their work in many places in the book, even they have occasionally had difficulty in conveying Niedt's wit and fondness for puns, as may be seen in their efforts to translate the author's remarks on canon (part III, p. 250).

Unfortunately for us, too little is known about Niedt for him yet to emerge from the shadows of the early 18th century in his own right. Pamela Poulin has managed to supplement the few facts supplied by George J. Buelow in his article on Niedt in *The New Grove*, but not to any great extent, and Niedt's work at present is mainly deemed worthy of scholarly attention because of the interest shown in it by two better-known Germans: Mattheson (who played a large part in the production of parts 2 and 3 of the work); and J.S. Bach, since it seems quite possible that Niedt's treatise had some influence on Bach's teaching methods, if the lecture notes taken by one of Bach's students, and now in Brussels, are to be believed. It is obvious from some of Mattheson's footnotes that he was not in total agreement with Niedt's interpretation of some of the rules of counterpoint, as well as of some other matters, but the very fact that he nonetheless thought the book worthy of publication is of obvious significance.

Niedt's book reflects his experiences as an organist and, although it is aimed generally at the 'Lover of noble music' ('Liebhaber der edlen Musik', title page, part 1) really has a narrower intention, to instruct organists in how to improvise thorough-bass and to compose music fit for the church. (Part 2 nevertheless includes instruction in the ways of composing movements from the *da camera* suite and sonata). Niedt himself seems to have been regarded as something of a conservative in his own views on religion and a proper respect for it (part 3, chapter 4) and apparently disapproved of many contemporary practices; but other passages in his books portray a witty character who casts a wry smile at the shortcomings of some of the musicians of his day. He leaves the modern-day reader in no doubt that not all early 18th-century organists were as skilled as Buxtehude or the Bach family, a fact also evident in Mattheson's didactic works.

The whole book is worth reading, especially for keyboard players. Passages of more general interest are Niedt's glossary of musical terms (part II, 133-155), with footnotes by Mattheson; Niedt's appendix of organ specifications (II, 5178-232); and his chapters on church style and chorale singing (III, 258-264), if only because of the fact that J.S. Bach apparently later disregarded some of his advice. Clarendon are to be congratulated in risking publication of this unjustifiably little-known work.

John Wagstaff

The Edwardian age and the inter-war years, edited by Boris Ford. (The Cambridge guide to the arts in Britain.) Cambridge: Cambridge University Press, 1989. xi, 367pp £19.50 ISBN 0 521 30981 6

I have to confess to a pang of disappointment when I read the names of the editor and authors of this volume. Boris Ford has been editing such books since I was at school, and I write as someone who remembers Dr Arnold. The author of the chapter on 'Music' is Michael Kennedy. He has written exemplary studies of Elgar, Vaughan Williams and Walton but, as I hope to make clear, his constricted approach is at odds with the volatility of the musical life of the period. There is also an introductory chapter the title of which is the same as that of the book. One of the authors of this chapter is Wilfrid Mellers (author of several varied books on music including one on Vaughan Williams,

as well as the worst sleeve notes I have ever read, which disfigured a good recent recording of Tallis' four-part mass) but the musical content is thin, concentrating unpenetratively on Elgar, with references to Delius and Holst.

Music librarians will want to know whether this volume has any use as a work of specifically musical reference. I do not recommend it, as Kennedy's by now familiar view of English [*sic*] music is distorted paradoxically by blandness. His method is to try to give an overview of English [*sic*] music of this period by concentrating on six composers – Elgar, Delius, Vaughan Williams, Holst, Walton and Britten – and hoping that his account will act as magnets to attract relevant particles of information from the doings of their contemporaries. This Romantic, heroic view of history is now in its decadence and is a lazy solution. At worst, it downgrades unmentioned composers, and tends to provide no room for discussions of issues rather than personalities. There are no significant comments on performance practice, the early music revival, journals, schools of composers (such as those influenced by Schoenberg, Hindemith or Stravinsky) or literary influences. There is no reference to recent research, such as that concerning Elgar's attitude to Wagner, or to Hardy's influence on Vaughan Williams, and no suggestions as to new insights into the English [*sic*] music of the period, such as those that may be gained from the authenticity movement, from new editions, from reception history. His accounts of the six chosen composers are informative within their limitations, but contain no new perspectives.

The appendix to the book consists of a classified list of 'Further reading and reference,' compiled by Frank Whitehead, of which pages 334-40 are devoted to 'Music,' which is subdivided into 'General studies,' 'Composers,' 'Conductors' and 'Folk music.' Appallingly Howells and Moeran are omitted from among the composers. Two important bibliographies are omitted from the lists of works: Fred Tomlinson's *A Peter Warlock handbook* (Rickmansworth: Triad, 1974-77, 2v.) and Maurice Parker's *Sir Thomas Beecham ...: a calendar of his concert and theatrical performances* (Westcliff-on-Sea: Sir Thomas Beecham Society, 1985). Otherwise this list is the most useful part of the book, though its roster of sixteen composers is inadequate, and that of the five conductors is neither here nor there. Nevertheless the fifteen general studies and the nine on folk music make for a satisfactory starting point in respect of the general reader. Unfortunately this does not justify the price of the book, for the musical content alone. The remaining chapters are on 'Literature and drama,' 'The garden city,' 'The visual arts,' 'The "civilisation" of Bloomsbury,' 'Architecture,' 'Grierson and the documentary film,' 'Design and industry' and 'John Laing's Sunnyfields Estate, Mill Hall.' Some libraries will have a standing order for the series. For those that do not, this volume is not worth purchasing just for the music. Having read the other chapters, I am sceptical as to whether it is worth purchasing as a single item. Were I a general arts librarian, or asked for my opinion by one such, I would suggest that the nature of its coverage, and the style and assumptions of the writers, militates against its purchase except as part of a standing order to the series.

Richard Turbet

Manuel Carlos de Britos *Opera in Portugal in the eighteenth century* Cambridge: Cambridge University Press, 1988. xv, 254pp £30.00 ISBN 0521 35312 2

Those whose libraries are fortunate to possess the catalogue of music MSS in the Biblioteca da Ajuda in Lisbon will know what a wealth of copies of eighteenth-century Italian opera scores are to be found there. It houses, for example, the most complete surviving source for Mozart's *Mitridate, re di Ponto*; the same score that Leopold Mozart mentioned

in a letter of March 1771 as being copied for the Lisbon court. Yet some two-thirds of these Lisbon sources – and there are over seven hundred of them – show no signs of ever having been used for performance. To assume that they were, as Manuel Carlos de Britos points out, would give a very distorted picture of operatic activity in the Portugal of the Baroque and early Classical periods. It is a subject which is likely to be a closed book to most of us, and so any attempt at presenting its often complex history is more than welcome.

Britos charts the development of opera in Portugal throughout the reign of three monarchs who left an indelible imprint on its progress. In 1708, João ascended the throne of a country where the church's influence on cultural life was powerful even by contemporary Catholic standards, and the king's own religious fervour did little to change matters. Public performances were deemed immoral and theatre licences hard to come by. One is quoted as being considered only on the condition that men and women, including married couples, should not sit together, that actresses should not appear in *travesti* and that there should be no 'indecent' props. All entertainments, even puppet opera, were to be submitted to an official censor. Small wonder that the Italian opera, as well as popular opera in the vernacular, were slow to take root.

It was under João's successor, José I, that what progress had already been made was allowed to grow into a thriving cultural tradition. It was he who founded first a palace theatre and then a court opera, spending lavish sums of money on singers, costumes and scenery. The court opera had been open less than a year when it was destroyed in the Lisbon earthquake of 1755, along with a host of scores and records, the loss of which cannot have made Britos's task any easier. With the opening of a new opera house and the appointment of a Royal Theatre Director in 1763, began that systematic collection of scores by the king which makes the Ajuda library such a rich treasure house today. Queen Maria I, although not so fanatical an opera 'buff' as her predecessor, witnessed the transformation of the musical life of the court into what was hailed by one English visitor as 'the first chapel in Europe'. Opera became even more public, with the emphasis now on the newer genres of opera buffa and burlesque, as well as vernacular translations of the *opera serie* of Metastasio and the comedies of Goldoni.

All this Britos charts in considerable detail – too much, perhaps, at times. Like many monographs which have their origin in a doctoral thesis, this one isn't always comfortable with the distinction between the two. Lists and tables come thick and fast; illustrations and facsimiles, which might have been informative, are, apart from one or two of the former, non-existent. In a book which centres so much around the tastes of three rulers it would be an advantage, for example, for us to see what they looked like, or, for that matter, to have their complex family relationships (one prince married his aunt) explained in a family tree. Footnotes are copious, and conform to the unhelpful CUP practice of being relegated to the end of the chapter. Several documents quoted are reproduced in an appendix; I am afraid that this reviewer's linguistic skills don't run to Portuguese, so he's unable to comment on their usefulness. Appendixes actually take up nearly half the text of the book and there is a good sized bibliography. When all is said and done, this is likely to become a definitive work on its chosen subject.

Geoffrey Thomason

British Union Catalogue of Orchestral Sets 2nd ed., ed. by Tony Reed. Boston Spa: British Library Document Supply Centre in co-operation with IAML (UK), 1989. 380pp £45.00 ISBN 0 7123 2044 X Microfiche version: 4 fiches £15.00 + VAT ISBN 0 7123 2063 6

BUCOS has become an indispensable bibliographical tool for many music librarians. Users will notice considerable changes in both content and format in the newly published second edition. The hard copy of BUCOS II is a substantial A4 sized volume in comparison to the previous paperback published in 1982. The new edition has been edited by Dr. Tony Reed, Head of Music Services, British Library Document Supply Centre. His introduction states that BUCOS I contained 5,741 entries from 47 libraries but BUCOS II has expanded to 9,682 entries from 68 libraries, thus giving users access to a much wider range of material. There is a total of 10,000 additional locations.

The sets included are strictly orchestral. Band and wind ensemble repertoire is not included. The catalogue does not only list standard works, and the inclusion of rarer items from the holdings of the Royal College of Music and the Royal Academy of Music is particularly useful.

The main sequence is in a Composer/Title order. If there is no known composer a work will be under arranger or failing that under title. There is a separate entry for each edition of a particular work, including reprints of earlier editions. Uniform titles have been used so that all symphonies, concertos etc. by one composer will be listed together. A list of thematic catalogues which have been used in compiling BUCOS II has been supplied. A new abbreviation has been used; SStr indicating that only single string parts are available in a particular set.

The title index at the back lists popular or alternative titles and then gives the composer and title under which it will be found. The page number of the main entry is not supplied. This might be a helpful addition for those who do not use BUCOS regularly.

Virtually all contributing libraries have revised their entries in the Directory of Libraries which forms part of the volume. These entries supply information on whom to contact, conditions and duration of loan, and numbers of parts usually purchased. Sadly, with some authorities recently introducing charges, some of this information will already be out of date.

It is inevitable that a catalogue such as BUCOS II will quickly date and Tony Reed reminds users to report additions to stock to him regularly, and also asks that any errors discovered are reported. Supplements will be published in future.

BUCOS II is easy to use, with well spaced entries and bold composer headings at the top of each page. The catalogue is also available on microfiche.

Viv Sweeney

T. Webb and N. Drew *Let's make music* (teachers pack) (GCSE Music Projects) Novello, 1987. £19.50. 1. *Let's begin* ISBN 0 85360 129 1 - 2. *Let's go on* ISBN 0 85360 130 5 - 3. *Let's listen* ISBN 0 85360 132 1 - 4. *Let's listen again* ISBN 085360 133X - 5. *Let's compose* ISBN 0 85360 134 8. [Also Answer book.]

The GCSE examination has radically changed the approach to music teaching in schools and consequently the demands on music libraries for related materials. The paper by Geoffrey Winters at the IAML Study Weekend in Warwick in 1988 highlighted the lack of GCSE materials available in published form, and music librarians eagerly await and purchase such material when it becomes available. However, this type of package presents difficulties for librarians. It consists of 5 separate A4 booklets

together with an A5 Teachers answer book and cassette (lacking in my review package). The booklets are clearly classroom workbooks requiring considerable additional input from teachers and use of the accompanying cassette. The booklets are well laid-out with an attractive mix of prose, diagrams, illustrations and music.

It is not the place here to discuss the merits or otherwise of the new examination, other than to note that the range of music to be studied is commendably wide and the level of musical literacy implied, even in *Book 1: Let's begin*, is considerable. The advertising leaflet states the package is aimed at the 13+ age group: one wonders how many pupils of that age have acquired the skills needed to embark on the projects. Clearly preparation prior to the GCSE year is going to raise the level of musical literacy, if candidates are to be able to demonstrate successful mastery of the skills required.

The decision whether or not to purchase this pack for the library will depend a great deal on the type of library and its policy towards acquisition of classroom materials. There is obviously a place for it in the libraries of teacher training institutions and possibly school libraries. Its practicality in *public* libraries is doubtful: this type of package of items of mixed size and format is difficult to handle and keep complete. The pack is of limited use to teacherless students: much emphasis is placed on group work and discussion, presumably with teacher guidance.

Helen Mason

Flute instruction from Novello

Trevor Wye *Proper flute playing: A companion to the practice books* London and Sevenoaks: Novello, 1988. i, 57pp £4.95

Trevor Wye and Patricia Morris *A piccolo practice book* London and Sevenoaks: Novello, 1988. 1, 210pp £14.75 ISBN 0 85360 137 2

Trevor Wye *Play the flute: a beginner's guide* London and Sevenoaks: Novello, 1989. 1 videotape (35 mins) £19.95 Cat. no. 64 000 1

One might have thought that the flautist was already well provided with tutors and orchestral study books, but Trevor Wye and Patricia Morris have proved that there are still gaps to be filled.

Proper Flute Playing complements the flute tutors in Wye's series *Practice Book for the Flute*, expanding on some of the technical problems, and giving advice on stage manner, auditions, dress (even the teacher's!) and choosing between university and music college.

The author studied with Gilbert and Moysé, and is now Head of the Flute Department at the Royal Northern College of Music. If this companion volume lacks the anecdotes to be found in James Galway's *Flute* (Menuhin Music Guides), it benefits from the experience of a teacher and adjudicator with a sense of humour and a gift for colourful images. Trevor Wye always emphasizes the importance of hard work, but he sweetens the pill with amusing illustrations like a saucy Edwardian postcard, and humorous images reminiscent of his 'paper bag full of wasps', (used in Volume 1 to describe low notes).

The history of the flute and the buying of an instrument are not covered, nor are contemporary and Baroque playing techniques discussed in any detail. The 'Proper Pronunciation' section is amusing:

Ibert	Eee bear
Ponchielli	Ponk yelly
Poulenc	Poo Lank

The bibliography is clearly laid out, and the list of repertoire works indicates level of difficulty, as in the Emerson catalogue. Dates of birth of composers would have been welcome. There is, unfortunately, no index. The tutor covers a range of subjects not to be met in any conventional tutor, and speaks equally to the beginner and to the young professional.

The compilers of *A Piccolo Practice Book* may well call this volume 'a first', for although piccolo orchestral excerpts have appeared dispersed among flute extracts in the flute orchestral study books (Wummer, Smith, Torchia etc.) no other compilers group their extracts in such a way as to bring together specific technical problems. For example an explanation of flutter tonguing, and recommendations for its practising, are followed by piccolo passages from Rimsky-Korsakov, Rossini and Copland, where this technique is required. Trevor Wye's co-author, Patricia Morris, has specialized on the piccolo in two major British orchestras, and teaches it at the Royal Northern College of Music.

Copyright permission has been obtained to publish extracts from a large number of twentieth-century works not otherwise easily available. Patricia Morris has indicated where she has added phrasing. Opera and ballet excerpts are left for a further volume.

A list of audition pieces is helpfully provided, together with advice on buying an instrument, although the authors do not mention possible prices or discuss care of the piccolo. A useful repertoire list of chamber works including piccolo precedes the clearly laid out index. The only criticisms of this welcome publication are that it does not open easily on a music stand, and less significantly, the size of the staves has been reduced. Unlike Wummer's revised editions the paper is of good quality and the print clear and not blotchy.

Richard Rodney Bennett introduces the *Play the Flute* video tape (in a garden setting with birds appropriately singing in the background) pronouncing it a 'new and exciting way of learning'. Unfortunately Trevor Wye misses an opportunity to stun with a virtuoso or a beautifully lyrical opening piece; his choice is rather dull. The video is aimed equally at a young or an adult beginner. The screen notation, with a cursor moving from note to note as the flute plays, will help the non-reader. The video claims to complement traditional teaching methods, and is an exciting new idea, but an inadequate substitute for a teacher, who can correct mistakes and bad habits. However, it will be very useful to potential flautists without access to a flute teacher.

Trevor Wye summarizes the history of the flute, exploiting the potential of this visual medium to the full. He plays on an ancient 'human leg bone' flute, and blows across the top of a bottle to show how the sound is produced. Clearly divided sections introduce aspects of technique in a logical order; posture, first notes, tonguing, breathing and vibrato ('wobble'). In a 'habit and hints' section, our screen teacher demonstrates bad habits like crunching up the fingers. Essential hints for the care of the flute are covered towards the end, so as not to delay the beginner from making sounds.

Close-up camera shots show how a good embouchure is formed by the lips, and how the hands should be held for correct positioning of the fingers. This is an interesting and imaginative venture, best used to complement the work of a teacher. Videotapes for saxophone, clarinet and guitar are to follow.

Angela Escott

Junior Instrumental Music from Faber

Mary Cohen *The adventures of Egbert: an entertainment for young violinists and their friends* Faber Music, 1989. Pupil's book i, 24pp £2.50 ISBN 0 571 51015 9; Teacher's book i, 20pp £4.99 ISBN 0 571 51016 7

Marlene Hobsbawm *Me and my recorder* Part 1. Faber Music, 1989. i, 40pp £2.99 ISBN 0 571 51045 0

Marlene Hobsbawm *Me and my recorder* Part 2. Faber Music, 1989. i, 40pp £3.50 ISBN 0 571 51052 3

Play solo flute ed. and arr. by Judith Pearce and Christopher Gunning. Faber Music, 1989. i, 16pp + 1 tape cassette £6.99 ISBN 1 571 51006 X

Play solo trumpet ed. and arr. by John Wallace and John Miller. Faber Music, 1989. i, 15pp + 1 tape cassette £6.99 ISBN 0 571 51001 9

First book of trombone solos ed. and arr. by Peter Goodwin and Leslie Pearson. Faber Music, 1989. Piano score (34pp) + 2 pts £5.99 ISBN 0 571 51083 3

Second book of trombone solos ed. and arr. by Peter Goodwin and Leslie Pearson. Faber Music, 1989. Piano score (36pp) + 2 pts £5.99 ISBN 0 571 51084 1

It is perhaps surprising now that nearly every child has access to cassette or video tape recorders, that more use has not been made of audio visual aids in the teaching of musical instruments. Novello is introducing teaching video tapes for the flute, clarinet, saxophone and guitar, and 'music minus one' tapes and records have been around for some time. Now Faber has published intermediate level pieces for trumpet and flute respectively, with piano accompaniments provided on cassette tapes. In each case side 1 of the tape contains the pieces played by melody instrument and piano, while side 2 consists of accompaniments alone. Where the melody instrument plays with the piano from the beginning of the piece, two bars of clicks indicate to the player when to start.

This is an invaluable aid for those many teachers who don't play the piano well; although printed accompaniments are available. The elementary trumpet player may manage Scott Joplin's *Maple Leaf Rag* but the piano part is much more difficult. The pupil loses the opportunity to interpret a piece, but gains the chance to develop ensemble playing and rhythmic skills, and to copy the sound of good professionals.

Faber have chosen carefully for their compilers of this instrumental material. John Wallace is one of our most exciting virtuoso trumpeters; Peter Goodwin, one of the editors of the books of trombone solos, plays in the Philharmonia Orchestra and was a member of the Philip Jones Brass Ensemble. His wide range of playing experience is reflected in the choice of pieces for the trombone books, which fill a gap between beginners' instructional material and more advanced accompanied pieces. Lloyd Webber's *Memory*, and Sullivan's *I am the ruler of the Queen's Navee* are included along with pieces by Monteverdi, Pachelbel and Weber. These enjoyable pieces are presented in a carefully planned progression to introduce various technical problems. Book 1 claims to be of Associated Board Grades 1-5 standard, and Book 2 is Grade 4 upwards.

Thumbnail sketches of the composers and the pieces are given at the back of the volumes, together with brief words of advice. Accompaniments are provided with the trombone pieces.

Play solo flute presents a good mixture of works from slow sustained pieces for breathing and tone, to fast rhythmic pieces for tonguing and quick, even articulation. Syncopation is encountered in the Cui piece and chromatic scales attractively presented within Scott Joplin's *Chicken Chowder*. Some of the pieces are duets. Unfortunately side 2 of the tape

did not work on my tape recorder, although there were no problems with the trumpet tape.

Beginners' books for the violin and recorder respectively are aimed at younger players. Unlike the flute and brass volumes, the music in *Me and my recorder* is rather unexciting, even taking into consideration the fact that it is intended for complete beginners. The young these days are used to sophisticated rhythms and timbres. Tunes from *Postman Pat*, *Thomas the Tank Engine* and *Big Bertha* would be more acceptable than *Mary had a little lamb*, and the national anthem, or that old chestnut, the slow movement from the *New World Symphony*.

The volumes are attractive to look at, with blue used throughout as an economical way of brightening the black and white pages. Clear diagrams indicate how to finger each note. Marlene Hobsbawm has found in her experience of teaching in London schools and music centres, that if children learn to play four notes (AGEB) before they read music, interest is more successfully sustained. She provides several pieces of music for each learning stage, and introduces useful tricks such as sticking blu-tack where the thumb should rest. Technical problems are colourfully explained: tonguing is illustrated with the suggestion of whispering 'doo, doo' into the recorder. However, the recommendation to 'make your cheeks round, as for blowing bubbles' as a way of showing how to blow into a recorder will create serious problems: it will encourage overblowing and the wrong kind of breath control. Suggestions are made for the use of percussion accompaniments.

Mary Cohen's *The Adventures of Egbert* is an attempt to make violin practising fun. The pupil's book is in a smaller format than the teacher's, and looks more like a story book than a tutor. It tells the story of Egbert who goes searching for treasure, has it stolen by pirates, and meets many adventures on his return home in a rowing boat. His brief spell with a circus gives an opportunity for the introduction of tremolo on the open G string, as a way of describing the roaring lion. Many familiar tunes appear in a relevant context: *Twinkle, twinkle, little star* and *Au clair de la lune* for example.

The teacher's book gives piano accompaniments to the tunes. Enclosed in a little box on each page are suggestions as to how to present the technical problem introduced by the respective piece. Audience participation in the story telling is encouraged with instructions to tell the children to cheer or boo at certain points.

The tunes are deliberately aimed at a range of abilities, so as to avoid boredom and give the less advanced pupils a goal to aim for. The 'entertainment' is intended for a variety of teaching situations. It is an attractive way of introducing children to the violin, and allows them to meet notation without having to waste time on learning the technical terms like treble clef and stave.

Angela Escott

The Novello book of carols compiled and edited by W. Llewellyn. Novello, 1986. viii, 274pp £10.95 paperback ISBN 0 85360 127 5 (Cat. No. 05 0048)

The Novello junior book of carols arranged for schools by W. Llewellyn. Novello, 1988. Paperbacks.

Teacher's book, Part I (iii), 57pp £4.95 Cat. No. 05 0049

Teacher's book, Part II (v), 86pp £6.95 Cat. No. 05 0050

The Novello book of carols (NBC) is a good mixture of traditional and less familiar carols, and contains 90 settings (including 12 with one or two alternative settings). It is aimed at a competent chamber choir or above-average church choir. Just over half of the contents

are for SATB; the rest involve split parts or a solo voice in addition. (The contents include Gabrieli's 8-part *O magnum mysterium* and Mozart's Canon for three choirs.)

Although shorter than the *Oxford book of carols (OBC)*, this new compilation complements it well. There is very little overlap of material - any duplication of contents is normally a new arrangement of one of the 'old favourites' from *OBC*. Moreover, the *Novello* book includes more of the popular carols, which in itself will ensure regular use. This still leaves a number of less familiar or new carols, two by Llewellyn himself. Llewellyn also arranged 18 of the carols in this selection, and verses for another two.

The collection is arranged in alphabetical order of first line, though this is not immediately apparent, since titles are not invariably the same as first lines. Filing by indefinite or definite article is also a little disconcerting.

A simple list of contents at the beginning of the book would have been useful. However, it is admirably indexed at the back of the volume, by title and first line, indicating duration; whether unaccompanied; composer/arranger; voices required (for minimum choir and solo voice if applicable); whether instrumental parts are available for hire, and the instrumentation; and whether the carol can be found in the *Novello junior book of carols*.

The compilation is well-worth acquiring, and would doubtless be in demand as a vocal set.

Parts 1 and 2 of the *Novello junior book of carols* together contain 21 Christmas carols. All are traditional favourites in very effective arrangements. Designed as a companion to the *NBC*, the two can be used together, combining adult and junior choirs.

The *Teacher's* books have all parts in score, with instrumentation appropriate to school music-making - tuned and untuned percussion, melodic instruments, and a bass line with guitar symbols. Voices are in one or two parts, the second of which is optional. The piano part is simplified, but the *NBC* piano part can be substituted. Instrumental parts are available for purchase.

Indexes are similar, and cross-refer, to the *NBC*. The junior books would be well-worth recommending to a schools library service.

Karen E McAulay

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IN BRIEF

Roger Nichols & Richard Langham Smith. *Claude Debussy: Pelléas et Mélisande* (Cambridge Opera Handbooks). Cambridge: Cambridge University Press, 1989. viii, 209pp £27.50 ISBN 0 521 30714 7 (pbk £9.95 ISBN 0 521 31446 1)

Seldom can words and music have matched one another as well as in *Pelléas et Mélisande*, and yet the play was written with no thought of future musical setting (as Maeterlinck's widow rather indignantly pointed out when seeing her late husband referred to as 'librettist'). The impressionist structure of the dialogue and its verbal symbolism provided Debussy with what could have been a commissioned text. It is natural, then, that in this study the words feature as strongly as the music. In the two analytical chapters by Richard Langham Smith which deal with motives, symbols and tonality, elements such as darkness, light and water are found as much in the text as in the musical structure (which is examined with the help of many clear examples from the score). As a result, although there is plenty for the musician to digest, the layman will have an equally rewarding read, with a fascinating first chapter on Maeterlinck's background, and the usual Cambridge Handbook survey of significant productions, to which Roger Nichols adds a final chapter (Ideals and enigmas) which any potential producer of the opera would do well to study. Excellent notes and some well-chosen illustrations further commend this volume.

Richard Buxton

Hugo Cole. *Malcolm Arnold: an introduction to his music*. Faber Music, 1989. 241pp £30.00 ISBN 0 571 10071 6

Amazingly this book is the first major study of the music of this important twentieth-century British composer. A composer who has perhaps suffered neglect because of his involvement with 'popular' music and his love of tunes. Hugo Cole does not ignore this music but concentrates largely on Arnold's more 'serious' works and in particular the symphonies, using the symphonies to give a chronological structure to the book.

As the author states, this book attempts to portray the composer through analysis of his music; however, one does sometimes wish that these analyses were more detailed. The opening

biographical chapter is also rather concise, and the omission of a bibliography does not help those readers wishing to discover more about Arnold and his music. The text is well illustrated with musical examples but also suffers from a lack of photographs.

Despite all these reservations and the book's high cost it deserves a place on the shelves of all music libraries.

Peter Baxter

Nicholas Kenyon. *Simon Rattle: the making of a conductor*. Faber, 1987. x, 246pp £12.95 ISBN 0 571 14670 8

Not so much a biography - how could it be when its ostensible subject is still so young? - this book is more a record of the forging of a relationship between conductor, orchestra and audience that could only happen in this country outside London, and the optimistic conclusion, happily continued in developments since publication, is a tribute to the enterprise of Birmingham as well as to the genius of its subject. The author sensibly avoids hero-worship - Rattle himself makes it clear that Frémaux's work at Birmingham had given him plenty to build on, and some of the best reading in the book concerns the occasional disasters that he has encountered, mostly as a guest conductor with foreign orchestras. This is not so much a straight chronology as a series of linked interviews with Rattle and others, interspersed with digressions on particular events like *Turangalila*, or thoughts on recording and guest conductors. Few people come out of the book with no bruises at all, whether orchestral players, managements, audiences or Rattle himself, but all will find pages of encouragement. This is an eminently readable book, and the exciting thing is that at the end of it a greater story seems just to be beginning.

Richard Buxton

Edward Elgar. *The Windflower letters: correspondence with Alice Caroline Stuart Wortley and her family*, ed. Jerrold Northrop Moore. Oxford: Clarendon Press, 1989. xv, 352pp £25.00 ISBN 0 19 315473 0

An immediate reaction when reading this book is to wonder at the amount of energy people had at the beginning of the century. The letters take us on a round of concerts, rehearsals,

playgoing, dinners and travelling (well, Britain did at least have a reasonable rail network then), to say nothing of moving house with bewildering frequency. Alice was the daughter of Sir John Millais and the wife of Charles Stuart Wortley MP. Both husband and wife were fine amateur musicians. She met Elgar in 1902 at a dinner party, and an affinity seems to have developed immediately. There is some frustration in having only half a correspondence here, for almost all of Alice's letters to Elgar are missing, as are a good many of Elgar's, but Jerrold Northrop Moore in an admirable linking commentary has mixed description of events with surmise as to what was written in between. One thing that remains a mystery is how intimate the relationship ever became, and it is a measure of the enjoyment to be found in reading these affectionate letters that it doesn't really matter. This book gives a fascinating view of an Edwardian social set as well as an insight into the character and moods of a great composer. Like any good encyclopedia or dictionary, it is constantly urging the browser to refer forwards or backwards, and its superb index makes this a pleasure.

Richard Buxton

M. Hurd. *An outline history of European music* revised edition. Borough Green: Novello, 1988. xiv, 145pp Paperback £6.95 ISBN 0 85360 076 7 (Cat. no. 11 0139)

This useful textbook was first published 20 years ago. The revised edition takes this into account with the chapter on 'Recent experiments' being totally rewritten, final dates of some composers inserted, and the bibliographies and discographies brought up to date.

Obviously the history of European music can only be skimmed in just over 100 pages of text. This is not the place to seek biographical and analytical accounts; instead, the focus is on general trends and the sociological context of music.

The text concludes with brief suggestions for further study and ideas for projects, making this particularly useful for sixth-form studies or the written paper of a diploma. The fact that the book does not delve too deeply makes it equally suitable for the general music-lover.

Karen E McAulay

Lucy Green. *Music on deaf ears: musical meaning, ideology, education*. (Music and Society). Manchester: Manchester University Press, 1988. x, 165pp £22.50 ISBN 0 7190 2647 4

This is a thoughtful and passionately argued book which questions received assumptions about the nature of music, and is bound to be controversial with those musicologists who view music as autonomous and untainted by social politics.

Green, who is Head of Music at an ILEA comprehensive school, reads musical meaning as a social construct, whose ideology reinforces the hegemony of classical music, and a large part of the book explores the classical versus non-classical divide, particularly in the context of contemporary music education. She interprets the GCSE syllabus as less radical than it at first appears, and continuing to reflect the dominant ideology of 'mass music for the apparently unmusical mass, and elite music for the manifestly musical elite'. Those who play down the differences between classical and 'pop' music are also criticized, but she finds hope in a syllabus that presents both Bach and Bob Marley to the student, as potentially leading to a redefinition of musical value, and one which acknowledges the diversity of 'what counts as music'.

Deconstruction is a familiar concept in literary criticism, yet has still to make its mark on the study of music. This challenging book takes a step in that direction by demonstrating that much that is taken for granted is neither innate nor inevitable. Unfortunately the somewhat prohibitive style and specialized terminology it employs will not encourage the wide readership its ideas deserve.

Rosemary Williamson

Cambridge Opera Journal, vol. 1, no. 1, March 1989. 93pp Cambridge: Cambridge University Press £32.00 per annum (institutions) ISSN 0954 5867

New from the Cambridge University Press comes the *Cambridge Opera Journal*; the first issue appeared in March 1989 and it is to be published three times a year. This is an academic journal, with the avowed aim of bringing together opera studies across the musicological, historical, sociological, literary and philosophical disciplines. To this end the academics involved (primarily British and American), are

drawn from a variety of disciplines. Editors Professor Roger Parker and Professor Arthur Groos are from the Departments of Music and German Studies at Cornell University, with John Warrack (St. Hugh's College, Oxford) as Advisory Editor. A further 31 academics form the Editorial and Advisory Boards.

The first issue comprised four substantial articles, examining the status of opera singers from 1600-1850; Wagnerian philosophy; libretto and plot in Shostakovich's *Lady Macbeth of Mtsensk District*; and the genesis and literary source of Puccini's *Le villi*.

A substantial book review concludes the issue; the reviewer is of similar standing to the book's author.

This is definitely worthy of consideration for an academic institution with an interest in operatic research, but it is not a journal for the layman; non-academic or performing libraries would be better served by the already-established *Opera* magazine.

Karen E McAulay

Stephen H. Barnes *Muzak: the hidden messages in music: a social psychology of culture* 2nd ed. (Studies in the history and interpretation of music, 9). Lewiston: Edwin Mellen Press, 1989. vi, 168pp \$39.95 ISBN 0 88946 434 0

Environmental music - the vapid piped background music often heard in shopping centres and supermarkets - is something that may annoy musicians but which is taken for granted by most of the population, being 'music to be heard but not listened to'.

Stephen Barnes exposes the sinister side to this music, the majority of which is produced by the American company Muzak Limited Partnership. Studies have shown 'Muzak' to have a marked influence on the public or the workforce to whom it is played, easing tensions, masking fatigue, motivating, and having a powerful effect on the mind and personality, in effect redirecting its hearers' senses of reality. The tapes are carefully designed in fifteen-minute cycles to produce the desired effect, for example increasing productivity in a factory or relaxing tensions in a flight lounge.

Barnes is concerned that US law has in effect validated the use of Muzak, allowing it to become all-pervasive, and a highly lucrative concern. His thesis is that using music, albeit in a debased form, to manipulate the unconscious

is the 'ultimate perversion of the art form'. He concludes that 'environmental Muzak ... is a manipulative tool that runs counter to our fundamental philosophy of a free and open society, and the freedom to be "let alone" '.

The book, which also includes a history of the company, is inevitably American in bias and somewhat repetitive in style. Its subtitle is a wildly inaccurate representation of the book's contents, but presumably is meant to imply that our acceptance of Muzak is symptomatic of the indiscriminate taste of popular culture.

Rosemary Williamson

C. Evans *Cello time: seven pieces in first position for the elementary cello player with piano accompaniment* Novello, 1988. Piano score (12pp) + part £3.50 Cat. No. 12 0641

Cello time is a sequel to Evans' *Take a cello and Basic bass*. These very simple but tuneful beginner's pieces provide an ideal partner or next step to the elementary tutors on the market. Rhythmic and melodic interest is provided in the piano part; Nos. 5 and 7 (*Ikrania dance* and *Frog Dance*) are especially enjoyable, No. 5 being a lively 5/8, and No. 7 switching constantly between 3/4 and 4/4.

Karen E McAulay

Rudolph Sabor *How to do well in music exams* Andre Deutsch, 1989. xii, 196pp £5.95 paperback ISBN 0 233 98463 1 £9.95 hardback ISBN 0 233 98387 2

The scope of this book is actually much wider than its title suggests: almost half of its contents are taken up by advice on the choice of a suitable instrument for the aspiring musician who is uncertain about whether, say, the flute or the violin would be most suited to his or her circumstances. This is followed by information on choice of teacher, the different aspects of learning about music, practising, coping with exam nerves and the exam itself.

Sabor was an examiner for the Associated Board for many years and has considerable practical experience in music education. His style is low-key and anecdotal, and assumes little or no musical knowledge on the part of the reader, yet avoids condescension. The book presents a great deal of information concisely, often in lists, and represents good value for

money. Occasionally the attempt to cover too much in a small amount of space results in misleading or insufficient information. For example, a list of organ manufacturers includes Bontempi, Casio, Harrison & Harrison and Hill, Norman & Beard, without any explanation of the differences between them.

The book would be of use to anyone who would like to learn to sing or play an instrument, but who is unsure of where to begin; for the parent of a child who shows musical promise; and for music teachers.

Rosemary Williamson

E. Humperdinck *Hansel and Gretel*; arranged by Alan Gout; text by Catherine Storr after the Brothers Grimm; illustrations by Annabel Spenceley. Faber, 1987. Paperback £3.95 ISBN 0 571 10038 X; Hardback ISBN 0 571 10082 1

P.I. Tchaikovsky *The sleeping beauty*; arranged by Alan Gout; text by Catherine Storr; illustrations by Julek Heller. Faber, 1989. Paperback £4.95 ISBN 0 571 10097 X

A. Lloyd Webber *Cats: songs from the musical*; illustrations by Ann Aldred. Faber, 1989. Paperback £4.95 ISBN 0 571 10089 9

As always, these are visually attractive, and generally effectively simplified, with an average standard of roughly Grade 3. A few more pedal markings would not go amiss in *Hansel and Gretel* and *The sleeping beauty*. The *Cats* album also has guitar chords, though it must be said that they are quite advanced. One cannot help feeling that both rhythmically and harmonically something has been lost in the simplification of *Cats*; this was probably inevitable, as there is no place for subtle syncopation in an easy arrangement. That apart, the selection will be welcomed by teachers and pupils alike.

Karen E McAulay

Carl Philipp Emanuel Bach. *23 pièces caractéristiques for keyboard*, ed. Christopher Hogwood. Oxford: Oxford University Press, 1989. £14.95 ISBN 0 19 372224 0

C.P.E. Bach is perhaps most famous for his keyboard music and his treatise on keyboard playing. Whilst many collections of his sonatas were published during his lifetime these *Pièces Caractéristiques* appeared only in manuscript

or periodic publications of the early 1760s. Christopher Hogwood has drawn on the help of the world's leading authorities on the music of C.P.E. Bach in the preparation of the first complete edition of what he calls 'the most compact as well as the most stylistically varied of Bach's keyboard music'. Biographical information is given about the characters depicted in these charming miniatures which helps to shed light on the wide circle of Bach's friends. The pieces are simple, mostly two-part compositions intended to meet the demand of a middle-class public for entertaining music. Sources of the time are quoted in an excellent preface testifying the accuracy of the pieces in their depiction of the various characters. Some of the original manuscripts have been reproduced on adjoining pages and in some cases this makes page turns much easier than they otherwise might have been. This is a well prepared edition which helps to further the knowledge of C.P.E. Bach's keyboard music.

Peter Baxter

Carl Philipp Emanuel Bach. *Keyboard Concertos. No. 38 in C minor (H448) and No. 39 in F major (H454)*, eds. Elias N. Kulukundis and Paul G. Wiley II. (C.P.E. Bach Edition. Series II, vol. 15). Oxford: Oxford University Press, 1989. ISBN 0 19 324001 7.

Bach wrote 38 keyboard concertos whilst living in Berlin and these two were composed between 1762-1763 as the Seven Years War was losing momentum and life in Berlin was returning to normal. These works were as little known at the time of composition as they are today and were never published in Bach's lifetime. They are both for solo keyboard and string orchestra, No. 38 having two horns *ad lib.* and No. 39 two flutes *ad lib.*

These compositions represent a very important and substantial part of Bach's total output and were written because of the need for music at court functions and amateur musical gatherings. The pieces follow in the tradition of Vivaldi and J.S. Bach but show some formal and textual innovations.

This edition has been well prepared by two of the leading scholars on C.P.E. Bach and presents us with the opportunity to examine some delightful music.

Peter Baxter

Granville Bantock *Orion: dramatic overture* (Paxton Classics for Brass Band, 1). London and Sevenoaks: Paxton, 1988. Score ((i), 44pp) (No price given) Catalogue No. 98 9087

This band piece, originally published in 1955, surprisingly does not appear in the Bantock worklists of either *The New Grove* or Grove's 5th edition. I leave it to Bantock enthusiasts to correct this omission, which itself may tell us something about (a) the low regard in which British composers like Bantock are now generally held; and (b) a certain disdain for brass band music in some quarters. Yet, just as British interest in the string suite produced a sizeable corpus of tuneful, playable music in the first quarter of this century, so Bantock's *Orion* is an important example from a flurry of compositional activity directed at brass bands which nurtured a symbiotic relationship between composers like Elgar, Ireland and Holst, and the British Open Brass Band Championships during the 1920s and 1930s. Elgar's *Severn Suite* (scored for the same forces as *Orion*) was used as a test piece at those championships in 1930; and while *Orion* itself does not appear in the test lists (possibly because of a lack of solo work), Bantock's *Prometheus Unbound* was set in 1933.

The composition calls for a competent band, especially in the cornet section. Both the rhythm and intervals of the opening motif play an important part later in the piece, which is in a rhapsodic, multi-sectional form, concluding with a rousing *alla marcia*. Allied with Bantock's skillful use of texture and dynamics, the result is a competent, entertaining work which should appeal to brass players searching for good-quality repertoire.

John Wagstaff

Benjamin Britten *Rhapsody (1929) for string quartet*. Faber Music, 1989. Score (11pp) + 4 parts (No price given) Catalogue No.

In publishing this early work, written when Britten was 15, Faber continue their exploration of the composer's *juvenilia*. Colin Matthews points out in his preface that Britten had by this time composed several works for strings, and had been studying with Bridge for a year; but such details should not divert us from the fact that Britten was composing with what may seem almost incomprehensible skill and assurance, even at this period. An individual voice is

already coming through, and this in itself is ample justification for Faber's decision to publish. While the work is 'rhapsodic' to the extent that its one-movement form is basically free, Britten's enjoyment in exploiting the possibilities of small amounts of material which, once stated, are then taken apart, metamorphosed, re-interpreted, and so on, means that certain melodic, rhythmic and harmonic fragments take on significance throughout the piece, and ensure a tight-knit structure. The *Rhapsody* is seven minutes long, and may therefore be slightly too lengthy for an encore piece; but it would make a diverting and unusual insert into a quartet programme. Neither is it too technically demanding for an amateur group to attempt.

John Wagstaff

G.F. Handel *As pants the hart, Anthem 6B, HWV 251c Versions A & B*, edited by Donald Burrows (Novello Handel Edition). Novello, 1988. Vocal score 51pp £3.25

Donald Burrows states in his introduction that this is the first edition of this anthem to distinguish clearly between the musical content of the two versions (ie. Anthems 6C and 6D) so that either version may be performed using the same score. Alternative editions (Schirmer, Weekes, Peters, Merseburger) have not presented the musical material for both versions of the anthem in this way. The editorial notes outline the historical background to the two versions and the details of editorial decisions. This edition is attractively laid out and does provide a keyboard short score which should facilitate performance by choral societies. Full score, instrumental material and realized continuo part are available on hire only.

Helen Mason

G.F. Handel *Laudate, pueri, dominum: three vesper psalms, no. 2*, edited by Watkins Shaw (Novello Handel Edition). Novello, 1988. Vocal score 43pp £3.25

This is a welcome new edition of a work which has only been available recently in the Peters edition. The editorial notes by Watkins Shaw are comprehensive and, as might be expected, scholarly. The musical print size is sometimes rather small in the keyboard part and the in-

clusion of the string parts in No. 3 and No. 8 makes the score somewhat confusing to read. The decision not to provide a keyboard short score throughout, though allowing the student who might otherwise have difficulty consulting the full score (only available on hire) some insight into the orchestration, must pose considerable problems for performance by many choral society accompanists and therefore reduce the sales potential of the vocal score. The rest of the instrumental material, including organ continuo part, is available on hire only.

Helen Mason

George Frideric Handel *A New harpsichord folio: a collection of unfamiliar keyboard pieces*, edited by Terence Best. Novello, 1988.

This collection of pieces includes 5 pieces published for the first time. Seven are original keyboard compositions, the remainder are

arrangements by Handel himself of arias from *Rinaldo*, *Floridante* and *Muzio Scevola* (though no autograph score exists to prove his authorship of this arrangement) and the famous *Air* from the *Water Music*. The second piece is probably an arrangement of an orchestral piece.

The editor's introduction is helpfully divided into two sections, the 'Preface', giving historical notes and general remarks on the edition, and the 'Critical commentary', citing the MS sources and giving details of editorial decisions. The music is therefore printed without comments or footnotes which leaves the pages uncluttered and easy to read. However it is possible that interpretation of the 'arpeggio' instruction might be incorrect if the performer fails to read the explanation in the Preface — a footnote here might have alerted him to the problem. HWV numbers are used throughout and the collection is a welcome addition to this often overlooked part of Handel's output

Helen Mason

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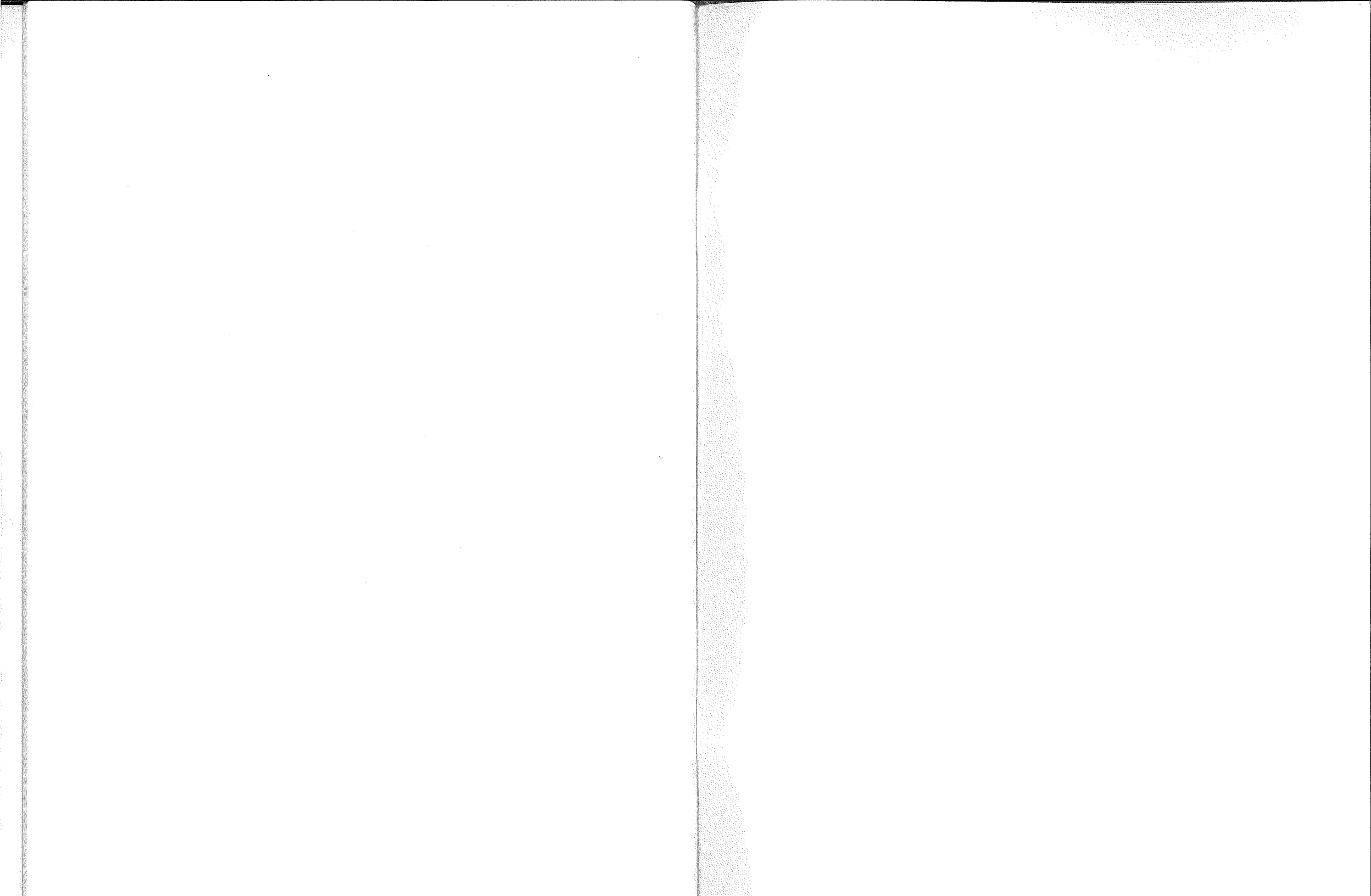
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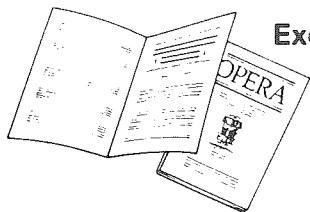
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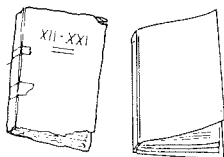
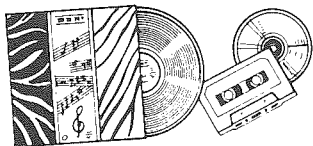
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