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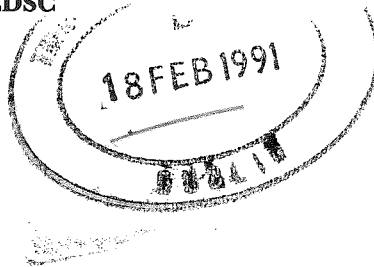
PE-71-665

ISSN 0007-0173

BRIO

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

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Spring/Summer 1990

Volume 27, No. 1

INTERNATIONAL ASSOCIATION OF
MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES

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	International 1990	National 1990
Libraries, institutions & associate members	£35.00	£26.00
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Brio £15.00 (\$35)

All enquiries concerning overseas subscriptions, as well as distribution of *Brio*, *Newsletter* and *Annual survey* should be sent to the Publications Officer, as should requests for back issues and extra copies which are available under special terms. Overseas subscriptions must be paid in sterling or at the dollar rate indicated above. Where payment is made in any other currency, or at a different dollar rate, a surcharge will be made to cover the additional administrative costs. *Brio* is published twice yearly in May and November.

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BRIO

Vol.27 No.1

Spring/Summer 1990

EDITOR: John Wagstaff

EDITORIAL

Welcome to the first *Brio* of 1990. Whether you regard it as the first issue of a new decade, or prefer to accord that honour to the first number of 1991, I hope you will agree that, in the period of cultural and political change in which we are living, now is as good a time as any to review past progress (of IAML (UK) as well as of *Brio* itself), and to set goals for the future.

As your new editor, I have found looking back over the last five years' issues of *Brio* very instructive. I am happy to use part of this first editorial formally to thank Ian Ledsham, my predecessor in this job, not only because this is the 'traditional' time and place to record such gratitude, but because I am genuinely impressed by the way in which Ian has consolidated the coverage of library, trade and bibliographical topics in the journal, and has created a balance of coverage which I feel is about right. He has passed on an admirable model, and I am grateful to him for it.

That is not to say, of course, that I wish *Brio* to stand still during my time as editor. There will, I hope, be more important and significant changes in the journal than the provision of a yellow cover (which I hope didn't shock too many of you)! These are changing times, and it is important for *Brio* to reflect them by a more international (dare I say less 'parochial'?) outlook, of the sort many of us saw splendidly manifested at IAML's international conference in Oxford last year - which I have no reason to suppose was a freak occurrence. (I hope we shall have a report on the 1990 Paris conference in *Brio* 27 no.2.) Constitutional problems between IAML (UK) and our international *confrères* may have blinded some of us to the fact that there is more to IAML than such wrangling, and caused us to forget that much good work is being done, both by individual branches, and by a number of branches working together. We need to remember our rôle as part of that larger whole when planning such things as our own publications; the projects we undertake; and even in the way we run our own libraries, be they large or small.

That said, *Brio* is, of course, the journal of the UK branch, and must of necessity reflect the views and preoccupations of our branch. No doubt it's been said before, but the fact that we have a journal means that UK members have some duty to contribute to it! I'm not going to chastise, cajole or attempt to persuade members to write for *Brio* (I would prefer to try and create the kind of journal to which members would like to contribute); but if you do have views regarding our profession, or need to contact the wider library community to provide or request information, do remember that a short piece in *Brio* is a very effective way to make such contact, both nationally and internationally (we have quite a sizeable number of international readers). I am keen to expand the 'News and Views' section, to cater for those whose news is not significant enough to warrant a whole article, but which is too-long for the few sentences normally given to contributors to that section. 'News and Views' will now take contributions of up to 500 words. If you haven't anything to contribute to that section, how about giving us a book or music review, if an item appears in a field in which you have a particular interest? You don't *have* to wait for Karen McAulay to contact you! Many IAML (UK)

members have knowledge of special areas of music which would be of interest to others - so please think about it.

Brio editorials of the 1980's seem often to have expressed anxiety about various library matters; and continuing worries about closure of service points, plus concern about downgrading of 'subject specialist' posts, are obviously in readers' minds. How do we feel at the beginning of the 1990's? Are we optimistic? Worried? Gloomy? How are the new legislative issues like the Community Charge going to affect us? (I hope we will have an article on this subject before too long.) Have we successfully fought off the challenge to 'a full and comprehensive' [and free] library service that reared its head in the 1988 Green Paper, or are the ideals of Thatcherism and standing on our own two feet (the 'on your bike' mentality) rendering the provision of any 'free' public service more irrelevant and less attractive not only to Cabinet ministers, but also to a larger proportion of our users (especially those who have come to maturity during the 1980's)? These are issues that should (and, I hope, *will*) appear in *Brio* over the next few years, as well as the scholarly articles on less political topics which provide evidence of another facet of our members' talents. I hope you enjoy this issue.

John Wagstaff

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NEWS AND VIEWS

The Oldman Prize

IAML (UK)'s Oldman Prize for 1989 has been awarded to Michael Talbot, for his *Antonio Vivaldi: a guide to research*, published by Garland in their Composer resource manuals series. It is not too early to submit nominations for the 1990 prize, which should be sent to the Oldman Committee, c/o The Secretary, Music Library, British Library, Great Russell Street, London WC1B 3DG. Rules for entry were included in *Brio* 26 no. 2, p. 66. Chairman of the Committee for 1990 is Dr Margaret Laurie, Music Librarian at the University of Reading.

RILM abstracts of music literature

Readers will almost certainly be aware of the existence of the *Répertoire international de la littérature musicale* (RILM), which publishes abstracts of books, periodical articles, essays, theses and so on, on the subject of music. If any UK reader of *Brio* would like to gain experience of abstracting work, and would like to know what is involved in preparation of periodical article abstracts for RILM (now in a new manifestation as *Music Literature International*), please contact John Wagstaff at Oxford University Faculty of Music Library (see front cover for full address). New abstractors to continue the work are always welcome.

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IAML (UK) GOES EAST: THE ANNUAL STUDY WEEKEND, NORWICH, 30 MARCH - 2 APRIL 1990

The 1990 IAML (UK) Annual Study Weekend took place at the University of East Anglia, Norwich, in glorious Spring weather, with delegates vying with a United Nations conference for the facilities. Its theme, 'Music and the Community', probably helped many of us to attend, because its relevance was easy to 'sell' to our funding authorities in these times of increasing emphasis on 'self-financing services', 'cost recovery', 'devolved management' and concern over services to the community. The keynote address, given by Peter Renshaw (Project Director of the Performance Skills Project at the Guildhall School of Music and Drama) covered many facets of musical involvement in the community, from professional musicians and improvisation (which, he argued, may produce bizarre aural results, but may also give rise to a refreshing liveliness and spontaneity) to the problems of funding, where anyone wishing to raise money has to tap all potential sponsors and be prepared for politically-astute negotiations. Status=Money=Power, whether we like it or not, and whether we regard as 'disadvantaged' the Afro-Caribbeans of our inner cities, or those in remote rural areas of Britain unable to participate fully in community life as we perceive it. This wide-ranging talk provoked a fairly lively discussion, as Peter Renshaw raised many stimulating and controversial points.

Saturday was absorbed by a visit to Britten-Pears territory, a marvellous experience for those who have never been, and just as rewarding for those who had. A mid-morning arrival at Snape was followed by a welcome by Hugh Cobbe, Chairman of the Britten-Pears Library Committee, who outlined the work of the Foundation and the Library. The Foundation supports and encourages interest in Britten's work; not only his musical work, but also his personal concern for wider issues such as world peace. It is involved in the maintenance of the Red House, the Library and the activities of the Britten-Pears School for Advanced Musical Studies.

Rosamond Strobe, the Library's Keeper of Manuscripts and Archivist, gave an anecdotal account of her work with Britten. Rosamond studied with Imogen Holst and as a result of that connection went to work for Britten in the 1950's, helping to cope with the tremendous amount of work that Britten generated as composer, accompanist and organiser of the Aldeburgh Festival. A man with a keen sense of responsibility to all who depended on him in any way - publishers, instrumentalists, singers, choreographers, producers - Britten was greatly involved with *his* community, and by giving us views of his life, working methods and achievements, Rosamond Strobe conveyed his character and commitment. For example, in his concern to ensure that his operas could be physically performed, Britten would discuss them carefully and at length with librettists and producers, and with anyone whose skills would have a bearing on the notes. For his final work (*Death in Venice*), while every note was under his control, those around him became increasingly aware that time was running out for him. As someone who had known and worked with the composer, Rosamond was in an ideal position to give this talk, and the result was a marvellously fluent, fascinating and thoroughly enjoyable account. My only regret was that none of us taped it.

After lunch Paul Banks, Librarian of the Britten-Pears Library, explained the Library's rôle and spoke of some of its holdings. The Library's archives contain unpublished recordings; performances of Britten's work by various artists; videos; performing material; orchestral parts and scores; and personal, non-musical items. The rôle of the

Library is largely educational; it collaborates closely with the Britten-Pears School, and also houses the Holst Library, a working library for the School's students. The Britten-Pears Library receives visits from research scholars, students and school parties, as well as would-be performers of Britten's works. Research continues; for example, Britten's correspondence should, when published, shed much light on many areas of his life and work [2 vols. prepared so far - *ed.*]. The Library staff also provide performing material and information for programme notes for the Festival, and deal with copyright queries. Although Paul Banks insisted that much remained to be done, the Library was a pleasure to visit.

Anne Surfing's short but interesting guided tour of Aldeburgh and sites connected with Britten was atmospherically intensified by a cold sea-mist drifting in and obscuring the beaches, while she showed us the Jubilee Hall and the place where Britten worked before moving to the Red House.

On Sunday morning Graham Muncy (Performing Arts Library, Surrey) introduced a panel session on 'Music libraries in the market place'. Graham's contribution was based on a discussion paper, 'Music libraries in the 1990's: the options for survival', in which he set out the changes likely to affect librarians (some of us are probably experiencing a few already!); the problems; and the options. Graham's talk was aimed at public libraries, and urged us to consider raising the profile of music librarianship in a number of ways: attending management meetings, introducing a specific music logo, having media talks, etc. Richard Turbet indicated future trends in academic music departments by referring to his own experiences in Aberdeen, which helped to balance the public library viewpoint. Aberdeen University hopes to keep music alive and 'meaningful' to the community by inviting community members to attend courses which will be broad in scope, from classical to more popular material. Any fears from the local public library that the university might be encroaching on its territory are non-existent, as the university aims to fill a gap, and to complement the public library sector. Richard pointed out that a letter to *Gramophone* magazine can bring an almost overwhelming response. Maybe other music librarians should try to get into print!

The arts events run in Sutton certainly got into print of all kinds; Peter Horne described some of the cultural programme which was originally designed to attract people to the library and which, with two events per month, continues to do so. With dry humour, he recounted past successes and narrow escapes, and suggested ways of first catching your artist, funding him/her/them, finding an audience, advertising, and trouble-shooting as the event takes place. Alan Pope conducted the Open Forum that followed. One major concern to emerge was the lack of time versus the tremendous amount of organisation that arts events in our libraries would demand, probably to the detriment of already hard-pressed basic services. Another problem, pointed out by Robert Tucker, was that when services are under threat, librarians may abandon resistance too easily; he reminded us of the deletion of music librarians' posts in Bradford [see *Brio* 25 no. 1, p. 5 for a reminder of this unhappy experiment - *ed.*]. At a time when music issue statistics are going up, and 'traditional' book issues declining, our own work is surely increasing in value to the community.

An amusing and practical lesson in the management of volunteers in library conservation work was given by Dr Nicholas Pickwood, Adviser to the National Trust on book conservation. His talk was illustrated by some excellent slides. Dr Pickwood's job consists partly of damage prevention, restraining over-enthusiastic and unskilled volunteers from causing yet more harm to books which may be suffering from mould, insects or paper-clip erosion, and which require extremely careful treatment and sensitive care.

The Annual General Meeting was despatched in less than an hour, and the 'Report

and Information' session which followed dealt briskly with projects outlined in the Annual Report, and with updates on items noted in it. Malcolm Lewis' superb efforts having exhausted copyright at Oxford and since, we heard no more on that subject at this conference ...

Monday morning was taken up with Tony Kendrick's talk on 'The literature of rock music: to live outside the law you must be honest', based on Terry's enthusiasm for Bob Dylan. The influence of rock extends into other types of music, and also into fashion, media, advertising, sociology and history. Terry outlined some rock literature, and suggested sources of information on the subject - many of them were peripheral and perhaps not always easy to obtain, but nevertheless interesting.

With characteristic wit Roger Taylor ran Monday's Open Forum, and Richard Turbet concluded the Study Weekend. May I recommend that the 1991 Weekend at St Martin's College, Lancaster, records Roger's after-dinner speeches for when times get bad?

Chris Houlston
Reading Central Library

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THE MUSIC PERFORMANCE RESEARCH CENTRE

[The Music Performance Research Centre [MPRC] is situated in the Music Library of London's Barbican Centre. This is an edited transcript of an interview with MPRC's administrator, Jon Tolansky, made on 30 March this year, in which he talks about the setting-up of the MPRC, and its current and future aims and objectives]

Can you say something first of all about the aims of the Centre? What are you trying to do here?

JT: The primary purpose of the MPRC is to preserve live performances of music for *research* so that students, performing musicians and members of the public can come to the MPRC studio here in the Barbican Library, and listen to these performances. We have come into existence because we feel that, while commercial studio recordings that have been made for over 100 years are extremely valuable, important cultural documents which bear the stamp of a performer's approval, it is also very important for live performances to be archived, because, in the concert hall and the opera house, the same artists may well produce a different kind of performance from that which they have made maybe the week before, or will make the week after in the studio. All-in-all, our aims are threefold: (a) as I've said, to preserve the qualities of live music-making; (b) to provide a comparative resource between studio recordings and live recordings; and (c) to record interviews with performing artists, because we believe it is also very important to record performers' ideas about their work. We hope that our resources here may eventually be co-ordinated with other archives which hold commercial and/or archive recordings, such as the National Sound Archive [NSA] and the BBC archives.

How was the MPRC set up?

JT: Our initiative is the first of its kind, and was conceived by four performing musicians who first discussed the idea in 1982. These persons were: Basil Tschaikoff, Director of the Orchestra for Europe [formerly Director of the National Centre for Orchestral Studies]; Bernard Keffe, the conductor and musicologist; Gordon Lewin, the clarinet player and teacher; and myself. We were concerned that so many valuable recordings of live performances were in existence in private hands, and that these recordings were unauthorised in origin, unduplicated in public archives and unavailable for public research. So we set out to put to the music profession the notion of a properly established archive of live performances which could be created with new agreements with performers and other interested parties.

This concept could only become a reality if a new system of rights protection for performers and composers was established for archiving live performances, and so we approached the Musicians Union first of all [we were and are Musicians Union members]. The MU took the idea on board and from the outset played a crucial role in developing it.

We had to create an organisation which would represent the rights interests of musicians, broadcasters, concert halls, opera houses, record companies, music publishers, composers and others. We also had to find the means of drawing up a legal system whereby the recordings could be made. We formed the MPRC itself,

as a company limited by guarantee and a charity - on May 8 1987; that was after five years of discussion with all the interested parties in the music profession. Our Council of Management represents performers; composers and music publishers; broadcasters and performance venues. The General Secretary of the Musicians Union and the Managing Director of the MCPS are on the Council. So the structure for the archive was created with elected representatives of the music profession and industry. But there still lay ahead the main test, which was the views and reactions of performing musicians. We wrote over two hundred letters to conductors, orchestras, singers and instrumentalists and the response was tremendous. The great majority of international artists and our orchestras in Britain approved the project, giving us the go-ahead to make the very first ever proper archive recordings of non-broadcast live performances in Britain in October 1987. Since then we have exclusively recorded 45 concert and opera performances, and the MPRC's recordings of those performances are their only official sonic documentary record.

Of course, at the moment in 1987 when we began recording we didn't have any public listening premises; we were making recordings, and they were going into storage at the bank. We had to search for listening premises, and they came two years later. Meanwhile, funding had been found to underwrite the making of archive recordings at the Royal Opera House, Covent Garden. AMPLEX (GB) - our first sponsors - gave us funds for this. Further funding then came from Sony. Sony donated to us Digital Audio Tape [DAT] equipment, which was then not in use - we were, I think, the first people to use DAT for recording music. Sony donated tapes, machines, and a mixing desk, and we had a mobile set-up, to go to locations in London. I contacted some of my old friends from the recording and broadcasting professions, and we got together a wonderful team of engineers: Robert Gooch, who made recordings for EMI in the '50's and '60's for Karajan, Beecham, Callas etc. - he does all our opera recordings at the Royal Opera House; Tony Faulkner, who is one of the major freelance balancers today; Philip Burwell from the BBC; Tony (Anthony) Askew from the BBC, who crucially contributed to the style of microphone set-ups that we use; Margaret Steven, also BBC; and John Chatfield, who recently retired from the BBC. We go with them to the concert halls and opera houses, and they make recordings of outstanding quality. We make the recordings using a microphone technique that re-creates as much as possible of the real ambience and acoustic of the place in which the event takes place; and I think the lifelike quality that has been achieved is really very remarkable, in fact innovative.

For our future listening premises, the Barbican Library was, in a way, waiting for us, although we didn't know it at the time, and our presence here is due very much to two persons: the innovative and imaginative Barry Cropper, librarian of the Barbican Library; and the enterprising and perceptive artistic director at the Barbican Centre, Humphrey Burton. Through them our interests were pushed forward. In the Barbican Library, there were already several listening booths for gramophone records and cassettes, and there were some empty booths that were not yet connected. This was just what we had been looking for - pre-existing facilities to listen to recordings in a superb modern library in the middle of an international artistic centre, which is the environment we had always wanted. At the same time there were excellent reference facilities for music performance research. Barry Cropper took the idea to the Guildhall; we made an agreement with them and the Barbican Library, and were invited to come here. There was

only one proviso - we had to find the money to have the booths converted! We contacted Sony, and they decided to equip and sponsor the booths. Thus the MPRC studio is here in the Barbican Library; our tapes are stored here; and the public can come in, free of charge, to hear our recordings. If they want to hear a commercial recording for comparison, all they have to do is to walk over from our booths to the other listening booths in the library.

Why do you think Sony were so keen to come in in the first place?

JT: Well, I'm sure Sony's motives for this were cultural and philanthropic ones. Sony has become very involved over the past 15 years with serious music recording through their founder and Chairman, Akio Morita, and their President, Norio Ohga. It was my knowledge of Morita and Ohga that made me go for Sony, as I knew that they had formed a very close relationship with Karajan. So I contacted Sony UK and asked if they would be interested. Haydn Abbott and Chris Hollebhone of Sony Broadcast and Communications UK said 'yes' and provided us with recording equipment and the listening booths. Sony UK Ltd. contributes to our funding.

Which other bodies give you funds?

JT: We have valuable support from the MU and the MCPS; other funds, already mentioned, have come from AMPEX (GB). AMPEX (USA) have also helped greatly, giving us grants to underwrite the recording of interviews with performers. Some of these go out on American radio through KKKHI Radio San Francisco, for broadcast right round the States; but they only go out, of course, with recorded examples from *commercial* recordings. We are not allowed to broadcast any of our archive recordings of music. Then the Pilgrim Trust has given us a grant to acquire, safeguard and restore unarchived recordings of historic performances from the past, which I would like to talk about in a minute.

What sort of materials make up the collection?

JT: We've done 45 live performances in London in the last two and a half years. Mainly these have been done at the Barbican, the Royal Opera House, and the Royal Festival Hall, but also at one or two other venues. In addition we have a project for historic performances, which I just referred to. We intend to take into the archive many valuable recordings of historic performances dating as far back as the 1930s, which at present cannot be heard in any archive. This is a complex issue, but we believe we should preserve and protect the rights on these recordings rather than leave them unprotected and 'unarchived'.

Who decides which performances are going to be recorded?

JT: It's a tortuous issue that is dependent on our limited financial resources: if we had 'sky's the limit' funding, we'd be out doing chamber music, instrumental and vocal recitals, and jazz, in addition to our opera and orchestral recordings. As we don't have that funding, we do what we can. Within the context of those limitations, we have meetings regularly with the orchestras and opera houses. We look through the programmes and between us decide what we think we should record. It's very difficult to find yardsticks, but let me give you four from our brochure - (1) 'music performed by artists who have not commercially recorded their interpretations;

(2) music performed by combinations of artists, whose collective interpretations have not been recorded; (3) music interpreted in public performances by artists who *have* recorded the same compositions in studio conditions' - perhaps the most important facet of the exercise (For example, we took down two performances of Mahler's *Resurrection* symphony with Klaus Tennstedt and the LPO last year, reckoning that both these performances would be different, and that they would both probably be very different from the commercial studio recording - and they are!; and (4) 'unrecorded music'. We are concerned here not only with contemporary music, but also with past music that may not have been recorded. The question you're still bound to ask is 'yes, but which artists? How do you know that Mr X is the one you want? or Mr Y? Well, obviously we are interested in recording internationally famous artists; but we also hope to find some of the 'up and comings'. For example, one of the best recordings we've got is the *début* of a beautiful soprano, Leontina Vaduva, who sang Massenet's *Manon* at the Royal Opera House recently. Recordings like that are very important, but it's not easy to get them all with the limited funds we have, and we're bound to miss some very good things.

Because you're looking (partly) for changes in performance, might it be worth concentrating on a few artists or a few orchestras, rather than trying to gain a very broad sweep? You've mentioned Tennstedt for example; would it be worth concentrating on Tennstedt and the LPO; or, say, Rattle and the City of Birmingham Symphony Orchestra, or whatever, and seeing how things change there?

JT: Yes, that is a very interesting point, but we also have to be objective and responsible and 'try and record as many artists as possible.

But is there a rôle for local bodies here, perhaps? Should a similar organisation be set up in Birmingham to concentrate on the CBSO; or in another part of London, to complement the work you are doing?

JT: Yes - for me that's very important. Ideally speaking, the MPRC would be an umbrella organisation which would be able to preserve recordings from other parts of the country.

What about the performer interviews? Are these designed to tie in with the performances being taped?

JT: No, they're quite separate. The aim here is to preserve as much as possible of the musical life of Britain, which means the thoughts and recollections of conductors, singers, instrumentalists, and orchestral musicians who have performed in the UK. With some of the interviews with orchestral players, memories go back to the beginning of the century. We've got people talking about Nikisch, Strauss, and Elgar, which is of great interest. With singers and conductors, we've 'nabbed' them while they're in the country. So the interviews don't relate to a recording we're doing, they relate to Britain's musical life.

Britain's professional life?

JT: Yes, Britain's professional musical life: visiting singers and conductors, resident artists, and our orchestras. Incidentally, I should not really call them 'interviews', as they are really *conversations* between performers who have worked together. The idea is that one performer speaks to another, and communicates in a special way. We find these people in various places; we've recorded them in America and

Europe; sometimes people come here to the Barbican; sometimes we go to their houses; and so on.

So this takes up a lot of your time?

JT: Yes, it does; but it's a very important part of the exercise. I should point out that not all the interviews are done by me; many are done by Basil Tschaikoff, who has worked wonders for the MPRC, and who shares the 'interviewing' with me.

Do you have a relationship with the British Music Information Centre [BMIC] or similar bodies?

JT: Up to now, we have been most pre-occupied with just getting the MPRC going; but it is our intention to set up a system of communications with other archives. There should be a way in which performing artists, the public, and students, can cross-refer in research from live recordings to studio recordings. I would like to initiate a directory of live music performance recordings which would list live music recordings held in British archives, i.e. the MPRC, the BMIC, NSA and BBC. The directory would complement National Discography; just as their product would give a readout of commercial recordings, the directory would supply a readout of all the archive recordings of live performances.

What are your future plans?

JT: We are initiating an annual journal which will be published in September. The magazine will consist of contributions about performance from performing artists. There will be articles on performance by well-known singers, conductors and orchestral players; reminiscences about famous artists from the past and present; and ideas on performance from artists. Some of the articles will be transcripts of MPRC recorded interviews, but there will also be material written specially for the magazine.

[Further details of the work of the MPRC may be obtained from Jon Tolansky, MPRC, The Barbican Library, Barbican Centre, Silk Street, London EC2Y 8DS; tel. 01-876 4627. Mr Tolansky has also contributed articles on the MPRC to *The Musical Times* (1985), 460-461; and *MT* (1987), 21-23; and to *The Musician* (March 1990), 9].

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**NEW PUBLICATIONS RECEIVED AT THE BRITISH LIBRARY
DOCUMENT SUPPLY CENTRE: 3**

In this issue I have included some contemporary music for the first time. This is a particularly difficult area from which to select items of interest to readers, so I would appreciate your comments. In particular only a small proportion of Russian and Eastern European publications added to DSC stock can be included. Some new and first editions of older music, particularly of earlier 20th-century works, are also listed.

Tony Reed

1. Contemporary Piano Music

- ANCELIN, Pierre (1934-)**
L'Impromptu de Bajolet (1988)
Eschig, 1989 (ME 8710) **HO4/5006**
- BERNSTEIN, Seymour (1927-)**
Moodscales: 10 recital pieces for the intermediate pianist
G Schirmer, 1987 (ED 3605) **HO4/1591**
- BOLCOM, William (1938-)**
i) *3 Ghost rags*
Marks/Hal Leonard, 1989 **HO4/5748**
ii) *12 New études (1986)*
Marks/Hal Leonard, 1988 **HO4/2400**
- BORLENGHI, Enzo (1908-)**
3 Preludes
Bongiovanni, 1988 **HO4/1130**
- BRANCH, Harold**
Piano sonata No. 2, Op. 13
Accentuate Music, 1988 **HO4/1746**
- BULL, Edvard Hagerup (1922-)**
Prelude con fuoco, Op. 50
Norsk Musikforlag, 1988 (NMO 9691) **HO4/3760**
- CHAYNES, Charles (1925-)**
M'zab: suite
Durand, 1988 **HO4/2934**
- CORIGLIANO, John (1938-)**
Fantasia on an ostinato (1985)
G Schirmer, 1987 (ED 3574) **HO4/3669**
- DELLO JOIO, Norman (1913-)**
Short intervalllic studies for well tempered pianists
Associated Music, 1988 **HO4/2812**
- DENISOV, Edison (1929-)**
Children's pieces = Detskie p'esy (2 and 4 hands)
Soviet Composer, 1989 **HO4/3450**
- DIAMOND, David (1915-)**
Prelude, fantasy and fugue (1983)
G Schirmer, 1988 (ED 3524) **HO4/2401**

- ELMSLY, John Anthony (1952-**
i) 3 Pieces (1987)
 Wai-te-ata Press, 1988
 0 908693 89 3 HO4/4224
ii) Piano sonata (1988)
 Wai-te-ata, 1988
 0 908693 90 7 HO4/4223
- ERDMANN, Dietrich (1917-**
Sonata, piano, No. 1 (1938, rev. 1987)
 Ries and Erler, 1989 HO4/4074
- ERICKSON, Robert (1917-**
i) Nineteen-forty-five variations
(with brief offstage baritone passage)
 Sonic Art, 1988 HO4/3874
ii) Piano sonata (1948)
 Sonic Art, 1988 HO4/3934
- HAMILTON, Iain (1922-**
Le Jardin de Monet
 Presser, 1988 HO4/1131
- HETU, Jacques (1938-**
Piano sonata, Op. 35 (1984)
 Yppan, 1988
 (D 093) 2 920274 80 5 HO4/0697
- KIRCHNER, Leon (1919-**
5 Pieces (to be played in one movement)
 Associated Music, 1987 HO4/3396
- KOCSIS, Zoltan (1952-**
The Last but one encounter for piano or harpsichord (1981)
 Editio Musica Budapest, 1988 (Z 12 519) HO4/0695
- KUCERA, Vaclav (1929-**
Cardiogramme (= Kardiogramy) : concert cycle (1983)
 Panton, 1989 (P 2637) HO4/5482
- LANGLAIS, Jean (1907-**
Petite suite
 Combre, 1987 HO4/4103
- LILBURN, Douglas (1915-**
Piano sonata (1949)
 Wai-te-ata, 1988
 0 908693 98 2 HO4/4206
- MANNINO, Franco (1924-**
2 Acquarelli, Op. 275-276 (1986)
 Ricordi, 1988 (134384) HO4/5628
- MYNOV, Anatoly (1938-**
Album of piano pieces
 Russian State Music, 1989 HO4/5254
- NAGOVITSIN, Vyacheslav (1939-**
Piano sonata No. 3, Op. 26
(with TOLSTOI, Dmitry (1923-, Sonata No. 16, Op. 73)
 Russian State Music, 1989 HO4/5268

- NOVAK, Jan (1921-84)**
Odae: exercitationes in Horatium V clavili binis monibus (1977-80)
 Filmkunst-Musikverlag, 1988 (E 224) HO4/2194
- PERSICHETTI, Vincent (1915-87)**
Piano sonatas (complete in 1 vol.)
 Elkan-Vogel, 1988 HO4/1275
- ROQUE ALSINA, Carlos (1941-**
Suite (1988)
 Zerboni, 1988 (ESZ 9792) HO4/1799
- SAMONOV, Anatoly Vasilevich (1931-**
Scenes of childhood = Kartiny detstva
 Russian State Music, 1989 HO4/3635
- SCELSI, Giacinto (1905-88)**
Suite No. 9, 'Ttai'
 Salabert, 1988 (EAS 18407) HO4/4069
- SCHUMAN, William (1910-**
Chester variations (1988)
(Based on William Billings' Hymn and marching song of the
American Revolution)
 Merion Music, 1989 HO4/5520
- SMIT, Leo (1921-**
Sonata in one movement (1951)
 Presser, 1989 HO4/4445
- SOROKIN, Konstantin**
i) Children's pieces = Detskie p'esy, Op. 103
 Russian State Music, 1988 HO4/0858
ii) Children's pieces, Op. 113;
12 Lyric pieces, Op. 114
 Soviet Composer, 1989 HO4/3636
- STARER, Robert (1924-**
Twilight fantasies (1985)
 MMB Music, 1986 (86001) HO4/4499
- TAKTAKISHVILI, Otar (1924-**
Piano sonata (1985)
 Soviet Composer, 1987 HO4/0542
- THOMSON, Virgil (1896-1989)**
17 Portraits (1982-4)
 G Schirmer, 1987 (ED 3602) HO4/3880
- USTVOLSKAYA, Galina (1919-**
The Piano works
(12 Preludes; Sonatas Nos. 1-6)
 Soviet Composer, 1989 HO4/3579
- VAVILOV, Gennady (1932-**
Piano sonatas Nos. 4 and 5
 Soviet Composer, 1989 HO4/5297
- VELDHUIS, Jacob ter (1951-**
Pianoboek 2, Op. 32 (1986)
 Donemus, 1989 HO4/5552

- WARREN, B**
3 Sonatas (Nos. 1-3, 1987)
Wiscasset, 1987 **HO4/4092**
- YARDUMIAN, Richard (1917-85)**
4th Prelude (a study in octaves and ninths)
Elkan-Vogel, 1988 **HO4/1776**
- YU, Julian (1957-**
i) *Impromptu*
Universal (Australia), 1989 **HO4/5415**
ii) *Scintillation I (1987)*
Universal (Australia), 1989 **Wf85-1311**
("Special order" facsimile dyeline scores)
- 2. Contemporary Music: Orchestral Scores**
- The size of score is mentioned only when specifically identified by the publisher. The norm is a study score, except for Russian music, where full-size full scores are more usual.
- ADAMS, John (1947-**
i) *The Chairman dances: foxtrot (1985)*
Associated Music, 1989 **HO4/4450**
ii) *Harmonium for chorus and orchestra*
Associated Music, 1988 **HO4/4066**
- ALBERT, Stephen (1941-**
River run (1983-4)
G Schirmer, 1989 (ED 3725) **HO4/3415**
- BAGUENA SOLER, Jose (1908-**
Sinfonia, 1960
Piles, 1987 **HO4/2984**
- BARSADANYAN, Boris (1925-**
Symphony No. 7, for symphony orchestra and chorus
Russian State Music, 1989 **HO4/5269**
- BASNER, Veniamin Efimovich (1925-**
Concerto for cello and orchestra
Soviet Composer, 1989 **HO4/3585**
- BOATWRIGHT, Howard (1918-**
Symphony (1978)
Walnut Grove Press, 1985 (No. 102) **HO4/2776**
- BUNIN, Revol Samuilovich (1924-76)**
Symphony No. 9 (1975)
Soviet Composer, 1989 **HO4/5243**
- CHALAEV, Shirvani (1936-**
Concerto for orchestra
Soviet Composer, 1989 **HO4/5251**
- CHARPENTIER, Jacques (1933-**
Symphony No. 4, 'Brazil'
Leduc, 1988 **mH00/8733**

- CHUDOVA, Tatyana (1944-**
Symphony No. 1, 'Timur and his team' (1982)
Soviet Composer, 1989 **HO4/3454**
- CORIGLIANO, John (1938-**
i) *Fantasia on an ostinato*
G Schirmer, 1987 **HO4/1554**
ii) *Promenade overture (1981)*
G Schirmer, 1988 **HO4/2227**
- CRUZ DE CASTRO, Carlos (1941-**
Concerto in B for flute and string orchestra (1979)
Ed de Musica Espanola Contemporanea, 1987 (2176) **HO4/0501**
- DENISOV, Edison (1929-**
Confession (= Ispovel') : ballet in 3 acts (1984)
Soviet Composer, 1989 **HO4/3623**
- DURKO, Zsolt (1934-**
Ornamenti No. 1 (1985)
Editio Musica Budapest, 1988 (Z 13 282) **mH00/8957**
- ERB, Donald (1927-**
Concerto for brass and orchestra
Presser, 1989 **HO4/5477**
- FLOSMAN, Oldrich (1925-**
Concerto grosso, string quartet and orchestra
Panton, 1989 (P 2633) **HO4/5001**
- FOUNTAIN, Primous III (1949-**
Exiled (1974)
Margun Music, 1989 (MM 091) **HO4/5747**
- HAMEL, Peter Michael (1947-**
Sinfonie in sechs Teilen, 'Die Lichtung' (1985-7)
Bärenreiter, 1988 (BA 7305) **HO4/2929**
- HARA, Hiroshi (1933-**
Concerto for violin and orchestra (1969)
Zen-On, 1988
4 11 899449 6 **HO4/1132**
- JOHNSTON, Ben (1926-**
Symphony in A (1988)
Smith, 1989 **HO4/4706**
- KAUDER, Hugo (1888-1972)**
Symphony No. 4, for 10 instruments
Seesaw Music, 1988 **HO4/1316**
- KEULEN, Geert Van (1943-**
Symphony (1984)
Donemus, 1988 **Wf85-1250**
- KNUSSEN, Oliver (1952-**
Choral, for large wind orchestra, percussion and basses, Op. 8 (1970-72)
Gunmar Music, 1986 **Wf85-1276**

- LOKSHIN, Alexander (1920-**
Symphony No. 9, for baritone and string orchestra
Soviet Composer, 1989 **HO4/5303**
- MATYS, Jiri (1927-**
Overtura Sinfonica (1973-4)
Supraphon, 1988 (H 6689) **HO4/2775**
- NANCARROW, Conlon (1912-**
Piece No. 2, for small orchestra (1986)
Sonic Art, 1988 **HO4/3846**
- NAPREEV, Boris (1938-**
Symphony No. 2, Op. 32
Soviet Composer, 1989 **HO4/5299**
- PAULUS, Stephen (1949-**
Concertante (1989)
European-American, 1989 (EA 678) **HO4/5285**
- PETROV, Andrei (1930-**
Concertino-Buffo, for chamber ensemble
Soviet Composer, 1989 **HO4/3582**
- PRUDEN, Larry (1925-**
March-Lambton Quay
Wai-te-ata, 1988
0 908693 94 X **HO4/4291**
- RAATS, Jan Petrovich (1932-**
Symphony No. 8, Op. 74
Soviet Composer, 1988 **HO4/3530**
- SHCHEDRIN, Rodion (1932-**
Geometrie des tones, for chamber orchestra (18 players, 1987)
Universal, 1988 (UE 19049) **HO4/3090**
- SHNITKE (or SCHNITTKE), Alfred (1934-**
i) *Concerto for cello and orchestra*
Sikorski, 1988 (ED 1822)
(Exempla Nova, 122) **HO4/2818**
ii) *Symphony No. 4*
Chant du Monde, 1987 **HO4/1667**
- SLONIMSKY, Sergei (1932-**
Symphony No. 8, for chamber orchestra (1985)
Soviet Composer, 1989 **HO4/3584**
- SMOLSKY, Dmitry Bronislavovich (1937-**
Symphony No. 2 (1984)
Russian State Music, 1989 **HO4/5301**
- TERENTEV, Boris Mikhailovich (1913-**
Symphony
Soviet Composer, 1987 **HO4/3632**
- XENAKIS, Iannis (1922-**
Tracées (1987)
Definitive edition by P Butin
Salabert, 1989 (EAS 18577p) **HO4/3743**

- YUN, Isang (1917-**
Impression, for small orchestra (1986)
Bote and Bock, 1988 **HO4/3093**
- ZWILICH, Ellen Taaffe (1939-**
Symbolon (1988)
Merion Music, 1989 **HO4/4083**

3. Other New or First Editions

- BADINGS, Henk (1907-87)**
String quartet No. 4 (1966)
Score. Diapason Press, 1987
(Corpus Microtonale, 8) **HO4/3547**
- CASADESUS, Robert (1899-1972)**
Sonata for viola and piano, Op. 12
Score and Part
IMC 1989 (No. 3220) **HO4/3771**
- CHAVEZ, Carlos (1899-1978)**
Early works, pub Carlanita, 1988. Ed M Lifchitz
i) *Early piano pieces (1918-20)* **HO4/3290**
ii) *Madrigal for cello (or viola) and piano (1921)* Score and Part **HO4/3288**
iii) *String quartet No. 1 (1921)* Score and Parts **HO4/3289**
iv) *Waltzes and other dances for piano (1919-25)* **HO4/3291**
- COWELL, Henry (1897-1965)**
A composition, for piano and chamber ensemble (1925)
Score. Peters, 1988 (EP 6974)
(No. 406 in Lichtenwanger's catalogue. Parts for hire) **HO4/3762**
- DAVID, Johann Nepomuk (1895-1977)**
Nun komm der Heiden Heiland: kleine Chaconne for organ (1959)
Ed W Dallman
Breitkopf und Härtel, 1988 (ED 8524) **HO4/3085**
- DONINI, Agostino (1874-1937)**
Fugue for organ, G minor (sul tema dello Stabat Mater di Verdi)
Ed G Nicola Vessia
Carrara, 1984 (3707) **HO4/3920**
- FOKKER, Adriaan Daniel (1887-1972)**
Selected music compositions (1948-1972)
Score. Ed R Rasch
Diapason Press, 1987
(Corpus Microtonale, 1) **HO4/0729**
- GERSHWIN, George (1898-1937)**
Improvisations for solo piano, transcribed from the 1926 and 1928 disc recordings by A Wodehouse
Warner Bros, 1987 **HO4/4329**
- GRIFFES, Charles T (1884-1920)**
The songs. 2 vols.
Ed P Sperry
(Vol. 1 = high voice; Vol. 2 = low voice)
G Schirmer, 1989 **HO4/5155-6**

GRUENBERG, Louis (1884-1964)

- i) *The Creation: a negro sermon for voice and 8 instruments, Op. 23 (1924)*
Full Score. English and German
Gunmar Music, 1989
- ii) *White lilacs, for violin and piano*
Score and Part
Gunmar Music, 1989

HO4/3848

HO4/3287

IVES, Charles (1874-1954)

- Trio for violin, cello and piano*
Critical edn by J Kirkpatrick
Score and Parts
Peer, 1987

HO4/3672

KASYANOV, Alexander (1891-1982)

- Piano sonata No. 2, F minor (1918)*
Ed V Kolesnikov
Soviet Composer, 1989

HO4/5257

KOUSSEVITZKY, Serge (1874-1951)

- Andante for double bass and piano, Op. 1, No. 1*
Ed D Walter. Libden, 1989
Score and Part

HO4/5957

KOECHLIN, Charles (1867-1950)

- i) *Confidences d'un joueur de clarinette, Op. 141, 5 vols.*,
pub Billaudot, 1988
- Vol. 1 = *the pieces for clarinet solo* (G 3542B)
Vol. 2 = *the pieces for horn solo* (G 3544B)
Vol. 3 = *the pieces for clarinet and horn* (G 3609B) (Score)
Vol. 4 = *No. 11: Fanfare d'appel for 4 horns* (G 3545B) (2 Parts)
Vol. 5 = *No. 17: Lamento, for clarinet, viola and cello* (G 3543B) (3 Parts)
(NB: The numbering differs from that in Sauguet's catalogue)
- ii) *Chansons pour Gladys, for voice and piano, Op. 151*
Eschig, 1988 (ME 8619)

HO4/2798

HO4/2810

HO4/2811

HO4/2797

HO4/2796

HO4/2819

LOEFFLER, Charles Martin (1861-1935)

- 2 Rhapsodies for oboe, viola and piano*
1: *L'Etang*, 2: *La Cornemuse*
Well-Tempered Press (1989 reprint)
Score and 2 Parts (W 1009)

HO4/3673

MADETOJA, Leevi (1887-1947)

- Symphony No. 3, Op. 55 (1926)*
Faber, 1987 (FM 06660-5)
Full score (previously hire only)

HO4/0701

MAYKAPAR, Samuel (1867-1938)

- Bagatelles = Biryulki, for piano, Op. 28*
Soviet Composer, 1989

HO4/3586

MUSSORGSKY, Modest (1839-81)

- Songs and dances of death: song cycle, orchestrated by Dmitry Shostakovich*
E F Kalmus (1989 reprint) (A 7118)
Full score

HO4/2823

MYASKOVSKY, Nikolai (1881-1950)

- Selected string quartets (Nos. 5, 7, 9 and 11)*
Soviet Composer, 1989
Miniature score

mH00/9002

PEJACEVIC, Dora (1885-1923)

- Solo songs (= Pjesme)*
Ed K Kos. DSH-Ars Croatica, 1985

HO4/1841

POSER, Hans (1917-70)

- Sonata for viola and piano, Op. 6*
Sikorski, 1988 (1790)
Score and Part

HO4/2808

RACHMANINOFF, Sergei (1873-1943)

- i) *Liturgy of St John Chrysostom for mixed chorus a cappella, Op. 31*
Ed A Antolini. Galaxy Music, 1988
Text in Russian and English
- ii) *Scherzo for orchestra in D minor (1887)*
Ed P Lamm and R Malcolm
E F Kalmus (1988) (A 6782)
Full score

HO4/4746

HO4/3931

ROTA, Nino

- Concerto soirée, for piano and orchestra (1961)*
Ricordi, 1988 (134642)
Study score

HO4/5664

SILVESTRI, Constantin (1913-69)

- Jeux d'enfants: 2 Suites for piano, Op. 3, Nos. 1-2 (1931-3)*
Salabert, 1987 (EAS 17 624)
2 vols.

HO4/2290-1

SKALKOTTAS, Nikos (1904-49)

- i) *Concertino for trumpet and piano (1941-3)*
Ed G Schuller and J G Papaioannou
Margun Music, 1986 (MM 67)
Score and Part
- ii) *2 Quartets for piano and winds (1943-4)*
Ed Schuller and Papaioannou
Margun Music, 1986 (MM 68)
Score and Parts

HO4/3963

HO4/3704

STEPHAN, Rudi (1887-1915)

- Lieder nach verschiedenen Dichtern for voice and piano*
Ed J Brand
Audiographic, 1988

HO4/3809

THEODORAKIS, Mikis (1925-

- i) *Sextet for flute, string quartet and piano (1947)*
Ed Mario Bois, 1986
Score and Parts
- ii) *Trio for piano and strings (1946)*
Ed Mario Bois, 1986
Score and Parts

HO4/3420

HO4/3421

TUBIN, Eduard (1905-82)

- i) *Piano sonata No. 2 (1950)*
Nordiska/Hansen, 1986 (NMS 10518) **HO4/1156**
- ii) *Solo songs*
Ed V Rumessen. Nordiska, 1988 (NMS 10631)
Estonian, Russian and German texts **HO4/3761**
- iii) *Symphony No. 2, 'The Legendary' (1937)*
Nordiska, 1986 (NMS 10549)
Full Score **HO4/1159**
- iv) *Symphony No. 6 (1954)*
Nordiska, 1987 (NMS 10604)
Study Score **mH00/9120**

TURINA, Joaquín (1882-1949)

- Fantasia del Reloj, for piano, Op. 94 (1943)*
Union Musica Espanola, 1989 (22430) **HO4/4635**

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BOOK REVIEWS

(all reviews edited by Karen E. McAulay)

Bibliography of the early clarinet, comp. J. Rees-Davies. Brighton: CASS, [1988]. 20 pp.
[No price details.]

Fétis on clarinetists and clarinet repertoire: transl. by J. Rees-Davies. Brighton: CASS, 1988.
88pp. [No price details.] ISBN 0 871365 01 5 (Distribution address: CASS, c/o Jo Rees-
Davies, Top Flat, 32 Stanmer Park Road, Brighton)

Both of these publications appear courtesy of CASS, which, for the uninitiated, is the Clarinet and Saxophone Society of Great Britain, of which Jo Rees-Davies is librarian. They are but two of a larger number of computer-generated publications through which CASS is able to provide a service to a specialist readership beyond the mere production of a journal for members. The idea is such a sensible one, and so much easier to achieve in our desktop age, that it ought to provide a model for similar organisations. To date, very few seem to have taken up the challenge.

The *Bibliography of the early clarinet* ought to fill an important gap - for we all know that the first rule of instrument bibliographies is that there never seems to be one for the instrument you happen to be researching at that particular moment. It isn't, to be fair, exhaustive. Libraries which have Eugen Brixel's *Klarinetten-Bibliographie* will find that it complements that publication, but certainly doesn't replace it. The field is a fairly wide one, given the title; 'early' is taken here to mean well into the first third of the nineteenth century and, in a few cases, beyond.

Approximately half the book is taken up with references to writings about the clarinet, whether in modern or historical sources. Details of publication are not always consistent. In some cases place of publication is given *à la Grove*, in others just a publisher; and in some both appear, although not always in the format you might expect. The rest of the bibliography is given over to a list of early tutors, which really is useful; and to details of periodicals cited in the first half of the book. It will undoubtedly be helpful to the non-librarian user to have the addresses of some of the foreign journals and libraries referred to.

What Jo Rees-Davies has done in *Fétis on clarinetists and clarinet repertoire* is to abstract the biographical articles from Fétis' *Biographie universelle* and present them in an English translation. This is no small task; the information which Fétis provides is more extensive than one might think. To some extent the information is duplicated in Pamela Weston's two books *Clarinet virtuosi of the past* and *More clarinet virtuosi of the past*, but the biographies supplied by Jo Rees-Davies have the added tang of being drawn from the writings of a contemporary or near contemporary. Rees-Davies takes as her primary source the 1875 edition of Fétis, but refers as well to Pougin's supplement to the second edition of 1860-65 which points out some of its factual errors. Fétis himself is sometimes quite entertaining; obviously the need for objective assessment wasn't so pressing as it is today. This is a welcome publication, which could well broaden the minds of some instrumentalists who might never dare look in something 'foreign' for vital information.

Geoffrey Thomason

K. Graber. *William Mason (1829-1908): an annotated bibliography and catalogue of works* (Bibliographies in American music, 13). Warren MI: Harmonie Park Press, 1989. xxx, 349 pp \$50.00 ISBN 0 89990 046 1

William Mason, American pianist and pedagogue, was the son of the composer and conductor Lowell Mason (1792-1872). He studied in Europe with Moscheles, Hauptmann, Richter, Dreyshock and Liszt before returning to New York in 1855. His nephew Daniel Gregory Mason, writing in 1947, pointed to two pioneering aspects of his uncle's work: the development and promotion of chamber music performances in America and the evolution of public piano-playing. Mason was also active as a composer, although in the past there seems to have been confusion between him and others of the same surname, so that he is possibly not the composer of all the works that have been attributed to him.

Graber's substantial volume comprises 696 items in three self-contained bibliographical sections (literature on Mason; his own literary writings; and selected programmes of his public performances) preceded by a detailed chronology of his life and followed by a catalogue of 'Compositions and Editions', incipits and publication details being provided for the former. There is a comprehensive and well-made index, accompanied by an admirable succinct summary of the principles underlying its compilation. The 487 items of 'Literature on William Mason' do not actually include any laundry lists but Graber was clearly determined to ensure that he could not be accused of ignoring any mention of Mason however trivial. This section could well have been pruned without detracting from the book's utility. The same *omnium gatherum* approach informs the section listing 104 literary works of which Mason was the sole author, but here such comprehensiveness is more defensible, as even a short letter to a newspaper may illustrate an aspect of Mason's opinions and attitudes essential to an understanding of his character. In a particularly interesting letter to H.E. Krehbiel in 1887 (which found its way into the columns of the *Musical Courier*) he regrets that he is unable to attend a reception in New York for John Spencer Curwen and goes on to endorse warmly the use of the tonic sol-fa system:

... an impression still prevails that the tonic sol-fa system is only an excellent primary method, adapted solely for the kindergarten and the lower grades of schools. It seems to me that the opportunity offered by the reception tendered Mr Curwen should be made available, as far as possible, for the purpose of correcting this misapprehension, so that the musical profession may be led to realize that the tonic sol-fa notation, by emphasizing the relationship of tones in key - which is the basis of the art of music - furnishes as valuable an aid in advanced as in elementary study.

The entries in what is virtually a thematic catalogue of Mason's compositions are brief by the standards of Köchel or Kinsky, but contain essential information on first and early editions with (almost always) a music incipit and a short analytical note on the music itself.

The book is pervaded by an air of thoroughness and comprehensiveness, being admirably printed and clearly laid out: one comes away with enhanced knowledge and understanding of an important second-rank figure in American music. Harmonie Park Press continues the sterling achievement in music reference book publishing which characterized it for many years under its old title of Information Co-ordinators. Would that the economics and organization of British publishing encouraged one to believe that books of similar scope and value might appear here: it is not hard to think of suitable subjects - Stanford, Alan Bush and Wilfred Josephs are names plucked out of the air. For a time, and in a more modest way, Lewis Foreman tried to cultivate this field with

his Triad Press bibliographical series; but since that venture ended there has been no British series to complement the work being done in America by Harmonie Park Press, Garland Publishing (with their Composer resource manuals) and Greenwood (with their Bio-bibliographies). The latter two series have included the occasional British composer, serving only to highlight the gap here in the UK.

John May

Music Research Information Network register of music research students in Great Britain and Northern Ireland, with thesis subjects and general areas of study, comp. J. Craig-McFeely. Oxford: Music Research Information Network, 1988. [52 pp] £5.00

Provided it can be kept up-to-date, this could prove a useful publication, if 'publication' is the right word in this context. The idea behind it is very simple. The Music Research Information Network aims to keep a database of UK dissertations and private research in progress which can be updated at the touch of a button and from which printouts and disc copies can be made on request. The preface to the copy submitted for review, dated March 1988, makes it clear that no part of the register is subject to copyright restrictions (although presumably it is subject to the terms of the Data Protection Act) and that MRIN will provide personal disc copies of the register to anyone sending a blank disc compatible with Amstrad dual disc drive PCWs, and a stamped addressed envelope.

Where MRIN got its original information from isn't made clear, although the RMA *Register of theses* and Adkins and Dickinson's *Doctoral dissertations*, which the preface mentions in passing, are likely sources, and there is a reference to contributions from university departments. Experience has shown that this last approach can be a hit-and-miss affair, reliant on the willingness of people to respond to questionnaires. There are no entries, for example, from my own institution, which is listed in the index of places offering higher degrees in music, but there are entries for the RCM, which isn't. A general Oxbridge/London bias is also noticeable. Random checks on dissertations which I know to be in progress drew several blanks.

The layout for each entry gives the name and address of the student, the level of degree and the institution to which the research was or will be submitted. Then follow the names of those supervising the work, the field in which it is being undertaken and finally the title of the thesis if definitive. The date when the student was registered for the degree is given where known, and there are indexes by name, subject and degree. One by institution would be a useful addition. The printout has obviously been produced on a dot matrix printer and is tolerably legible, but then in this instance the printed form is secondary to the disc-stored one, so one shouldn't complain unduly.

Geoffrey Thomason

Sets of vocal music available for loan in the public libraries of Greater London and the counties of Bedfordshire, Berkshire, Buckinghamshire, East Sussex, Essex, Hertfordshire, Kent, Surrey, West Sussex, comp. K.H. Anderson. London & South Eastern Library Region [LASER], 1989. 676 pp £46.00 2 vols. ISBN 0 903764 24 5 (pbk) (Microfiche also available at £14.95 incl. VAT)

The first edition of the LASER catalogue appeared in 1979. It was a pioneering enterprise setting both a precedent and a standard for other regions to follow and, while some of the others have still to follow, LASER has managed to produce a second edition within a decade. Its sheer size demonstrates that an update was necessary, as it now runs to two

volumes comprising 676 pages in all, compared with the 314 pages of the first edition. This in itself is a sign that not all is gloom and doom in the music library world because, even allowing for the holdings of two additional libraries, the number of titles listed (as distinct from the number of locations of titles) must have more than doubled and this represents a growth somewhat beyond that which one could reasonably have anticipated in the economic climate of the intervening years. The catalogue is not simply a finding list, because volume 1 arranges entries in classified order (anthems, masses, operas, oratorios, part songs and so on) and volume 2 provides both a composer and title index. A particularly useful feature to be found in this edition is the indexing of collections of choral works, making it a valuable source of reference over and above its role as a location index. While not cheap, every self-respecting music library should own a set as a matter of course.

Looking at its contents a little more closely, I think it is possible to draw conclusions which are perhaps slightly less encouraging but which also apply to a greater or lesser degree to all the regional systems of the United Kingdom. On the positive side it is good to see many works which one might expect to have difficulty finding – Bloch's *Sacred service* and Blow's *Venus and Adonis* are just two representatives – but this is counter-balanced by the fact that there are no sets of the complete *Godspell* (only vocal selections), and only eight of the thirteen books of *Invitation to madrigals*. The point at issue here is whether a region's needs are best served by so many libraries working totally independently to produce a quite arbitrary end-product, or whether some form of co-operative acquisition policy would utilize overall resources to greater overall effect. I am only too aware that the theory is much easier to state than to realize in practice but, given progressively reduced budgets, it is a question we may all have to face sooner or later. Turning our attention to both the number and the size of sets held by libraries we can see that, between the first and second editions of the catalogue, the combined total number of sets of Bach's two major *Passions*, together with the *Mass in B minor*, has risen from 71 to 85, with a corresponding increase in the average size of the set from 37 to 50 items. This clearly represents some progress even though the average size of a set using a more extensive sample appears to be around 40. Two of Ronald Corp's complaints at last year's study weekend (and elsewhere) concerned the problems large choral societies experience in trying to obtain a hundred or more copies from library sources, as well as the general lack of availability of modern editions of major works. These are criticisms which seem to me to be quite valid and to be taken seriously. Certainly any large choral society wishing to use the Bärenreiter edition of any of the three Bach works mentioned above would fail to find sufficient copies within LASER or, I suspect, within virtually every other regional system in Britain.

One final observation: although 34 of the 42 library authorities in LASER (81 per cent) are represented in the catalogue, a more detailed analysis indicates that 122 of 213 available sets (i.e. 57 per cent) are concentrated in only four locations. This is a reflection of the situation in Britain generally, where the uneven distribution of materials means that some people do not receive a standard of service to which they should be entitled, while better-stocked libraries are burdened with demands from outside their area which they are often unable to fulfil.

Stuart Waumsley

A.P. Basart. *Writing about music: a guide to publishing opportunities for authors and reviewers*. Berkeley CA: Fallen Leaf Press, 1989. xxiv, 588pp \$39.50 ISBN 0 914913 10 7 (pbk) (Fallen Leaf reference books in music, 11)

Writing about music is akin to the *Writers and artists yearbook*, but concentrates solely on potential markets and has a more international coverage (albeit with a North American and Canadian bias). The listing of English language sources excludes "in house" journals, public relations and trade magazines, fanzines and chart lists, and magazines that do not carry articles or reviews. This is logical, considering the vast size of the book as it stands; it could hardly have expanded much more without venturing into a second volume.

The prefatory pages outline the scope and coverage, and explain the selection of titles and sources of information. There is advice to authors on preparing and submitting manuscripts and a full key to the entries.

Basart, a music librarian in the University of California at Berkeley, has been commendably thorough in the amount of detail she has provided for each periodical listed. In addition to the expected publication details such as the date of first publication and frequency, and editorial details, we are provided with a wealth of information about editorial procedures and policies; whether and how often authors are commissioned to write articles, or whether one should make an initial query; how manuscripts should be submitted; whether reviewers are sought, and so on.

There are outlines of the scope and readership of each title, and examples of recent articles published. There is also quite often information about the house-style and any style manual recommended by the editor.

Five hundred pages of periodicals listings are followed by a selective list of monographs in series, with similar information about each.

Lastly come the indexes: an index of organizations is followed by a subject index (with cross-references to preferred and related terms); a geographical index; and an index by types of material reviewed (eg audio equipment, books in general or by specific subject, live performances and recordings). The final index, the List of Dropped Titles, gives reasons why other titles do not appear in the directory – often because the title has ceased; because Basart received no reply to her questionnaire; or because articles and reviews are not published. I wondered why *Classical Music* and *Gramophone* were absent from the body of the book, and the answer is here: neither considers unsolicited material.

The information in this kind of directory can quickly become dated, but here it appears to have been very current at the time of publication; one entry alludes to a response received early in 1989. Basart's preface explains that information was collected over a year and a half, and questionnaires were followed up with written and telephone reminders. If an entry had, ultimately, to be based on a secondary source, this is indicated by an asterisk before the title.

Basart alludes to the possibility of a future edition, and it is to be hoped that this will happen, for this useful publication will undoubtedly come to be highly valued by authors and reviewers on subjects across the whole musical range – be it Reggae, Rock or Rossini, scholarly journals or the Suzuki method.

Karen E. McAulay

Two perspectives on Vaughan Williams

R. Douglas. *Working with Vaughan Williams: the correspondence of Ralph Vaughan Williams and Roy Douglas*. The British Library, 1988. viii, 119 pp ISBN 0 7123 0148 8

W. Mellers. *Vaughan Williams and the vision of Albion*. Barrie & Jenkins, 1989. xiii, 270 pp ISBN 0 7126 2117 2

Roy Douglas, well-known for his orchestration of the ballet *Les Sylphides*, first published this account in 1972 under the title *Working with R. V. W.*, to coincide with the composer's centenary. In this later book, however, the original text is expanded and includes the full texts of the 74 letters he received from Vaughan Williams in the period of their association from 1947-1958. All the letters are now deposited in the British Library (as Add. ms. 63547) and the texts published here cite the relevant folio numbers. The book also includes plates showing examples of Vaughan Williams' manuscripts and handwriting, potently illustrating the problems of transcription with which Roy Douglas had to contend. The letters are limited, in that they deal entirely with practical matters concerning the preparation of the scores and the arrangements for play-throughs and rehearsals. Together with the author's text, however, they chart the latter years of Vaughan Williams' life, showing the remarkable degree of vitality and sheer hard work expended by the composer right up to his death. The book also dispels a number of misapprehensions which have become associated both with the nature of Roy Douglas' 'collaboration' with the composer and with Vaughan Williams' own ability to compose. In the case of the former, the book makes it quite clear that Douglas' role was confined to preparation of accurate scores and performing material from the composer's often illegible manuscript; the offering of advice on practical matters of orchestration; and, as the composer's hearing deteriorated in later years, giving assistance and advice on orchestral balance. As regards Vaughan Williams' ability to compose, the letters show clearly how careful and meticulous he was, even making alterations and adjustments in balance after first performances. While the general reader will not gain insight into the composer's thinking, the book offers a fascinating account of a composer at work, solving the practical problems of putting musical ideas down on paper and getting them realised in performance. An interview with Malcolm Sargent illustrates the frustrations composers encounter with unsympathetic performers. Douglas is to be commended for his work in transcribing and presenting this interesting corpus of material.

There could not be a more complete contrast to Douglas' restrained account than Wilfred Mellers' book. Mellers' distinctive style and, frankly, difficult prose, (offering phrases such as '... the gradual release of those passion-laden sobs in an ecstatic metamorphosis of (chromatic) harmonic experience into (pentatonic) melodic innocence ...'), with its wide-sweeping statements encompassing the whole of English musical history, present a very personal view of Vaughan Williams. As Mellers states in his preface, the book is not a comprehensive study of the life and works of Vaughan Williams, but is an account of the reaction and thinking which a consideration of Vaughan Williams' place in English musical history has evoked in a distinguished musical academic. He presents the root elements of English musical heritage, taking in a wide canvas of literary and social references, to place Vaughan Williams in a pivotal position.

The book examines a number of 'key works' in detail: *On Wenlock Edge*, *Fantasia on a theme of Thomas Tallis*, *The lark ascending*, *Job*, *Five Tudor portraits*, *A pilgrim's progress*, the nine symphonies. These analyses, as the author warns in the preface, are fairly unintelligible without the scores or at least a very detailed familiarity with the music. This, together with the stylistic problems mentioned above, would be sufficient to deter the general reader, though would be acceptable, and even stimulating, to the scholar.

An index facilitates access to the wide range of personalities cited in the discussion. Whether or not one agrees with Mellers, his presentation of his understanding of the meaning in the music is thought-provoking and encourages the reader to test these arguments himself by returning to the source: the music itself.

A. Helen Mason

* * * * *

MUSIC REVIEWS

The Canadian musical heritage. Ottawa: Canadian Musical Heritage Society, 1984. \$ 39.99 each + 5% shipping + \$2.50 for foreign orders. \$34.00 each for standing orders. ISBN 0 919883 00 1 (Series)

Vol. 3: *Songs I: to English texts*, ed. by F.A. Hall, 1985. xxx, 235pp ISBN 0 919883 03 6

Vol. 4a/b: *Organ music I*, ed. by L. Poirier, 1985. xxxvii, 198pp; 47 pp ISBN 0 919883 04 4; 0 919883 06 0

Vol. 7: *Songs II: to French texts*, ed. by L. Poirier, 1987. xlvi, 222pp ISBN 0 919883 08 7

Vol. 9: *Sacred choral music II*, ed. by C. Ford, 1988. xxviii, 279pp ISBN 0 919883 10 9

Vol. 11a/b/c: *Chamber music I: piano trios*, ed. by R. Elliott, 1989. xxiii, 180pp + 2 parts ISBN 0 919883 12 5; 0 919883 13 3; 0 919883 14 1

This series is a collection, largely in facsimile, of music by Canadian citizens or residents, or with a Canadian theme; the volumes reviewed here cover primarily the 19th and early 20th centuries. Because each volume is in the hands of a different editor, there are some differences in treatment. All have a substantial historical introduction and critical notes, but bibliographies differ markedly in length; volume 3 is the only one to have additional bibliographical notes, while only volume 9 has an index.

Items were selected on the basis of being the best or most representative of their type, and the first thing to strike this British reader was the sheer quantity of names that were utterly unfamiliar. Reading the introductions alone provides an illuminating 'potted history' of a musical area seldom covered in depth on this side of the Atlantic. The first four of the five volumes are anthologies, and their contents are each subdivided in some way. Thus, volume 3 is divided into pre- and post-Confederation periods, and subdivided into art, patriotic and popular songs. Volume 7, on the other hand, lacks a basic chronological division, but is divided into sacred songs; patriotic songs, national hymns, political songs etc.; Guild and Association songs; and lyrical songs. Volume 9 follows a logical division into verse anthems, full anthems, canticles and Latin motets. Six of the 46 items are by Healey Willan. Three more of his works appear in volume 4, the greater part of which consists of music for worship and concert use, with a few arrangements, instructional and light pieces. Finally, volume 11 contains three items by Edward B. Manning, Alexis Contant and Rodolphe Mathieu.

It is difficult in a short review to assess the content of a collection that encompasses so many composers and compositional styles. What is evident, however, is that this is an interesting and well-produced series, selected volumes of which might well appeal to librarians of larger collections, even if few would envisage buying the whole set.

Karen E. McAulay

Scores and instrumental music from Chester

C. Brown. *The Circling Year, op. 72: a seasonal cycle for mixed chorus and orchestra (or piano)*, Vocal score. Chester Music, 1989. 70 pp £5.95 ISBN 0 7119 2070 2

B. Elias. *Geranos* for chamber ensemble. Study score. Chester Music, 1989. 63 pp [No price details] ISBN 0 7119 1991 7

P. Maxwell Davies. *Winterfold* for mezzo soprano and chamber ensemble. Study score. Chester Music, 1989. 26 pp £5.95 ISBN 0 7119 1968 2

P. Maxwell Davies. *Sonata* for clarinet and piano. Score and part. Chester Music, 1989. 30 pp £8.95 ISBN 0 7119 1969 0

R. Saxton. *The Circles of Light*: chamber symphony for 14 players (1985). Study score. Chester Music, 1989. 143 pp £19.95 ISBN 0 7119 1916 X

This batch of new music scores is a varied selection of pieces ranging from the overtly tonal style of Brown to the severer atonal idiom of early Maxwell Davies. They are clearly reproduced but the review copy of Maxwell Davies' *Sonata* was spoilt by over-inking, which obscured some of the cross-beams of the quicker note values. However, one can quickly deduce what is meant. With the exception of the Maxwell Davies scores, short biographies on the composers are included in the prefaces, and all contain programme notes (some more detailed than others) by the composers themselves, plus some performance instructions for the performers. Of all the pieces, Brown's will be the easiest to perform, for its strong tonal bias (occasionally seasoned with a little dissonance) and conventional approach to rhythm suits amateur performers: it was commissioned by the British Federation of Young Choirs. The composer has been very practical, for he permits alternative performance options in order to suit as many choirs as possible, and even permits individual songs to be performed on their own. Another practical consideration has been the publication of the piano score, for it may be performed with piano accompaniment alone, with the full score and orchestra parts available on hire.

The other works were all written for professional performers. Maxwell Davies' *Winterfold*, written for The Fires of London's farewell concert in 1987, is a setting of 'The keeper of the Midnight Gate' from *Winterfold* by George Mackay Brown. The score favours the dark and sombre-toned sounds of the alto flute, bass clarinet, viola, cello and mezzo soprano, with only the percussion, guitar harmonics and piano adding lighter timbres. It provides an unusual and thoughtful view of an episode from the Christmas story. The musical idiom of his *Sonata* for clarinet is sterner and harmonically grittier, in keeping with its contemporary companion pieces, the *Trumpet Sonata* and the *Five Pieces* for piano. The pieces by Elias and Saxton both date from 1985 and share an interest in colourful scoring and an inventive use of rhythm, which propels the music forward. While both pieces have something of interest to offer, neither composer has a musical voice which is immediately as individually distinctive as that of Maxwell Davies.

Janet Beat

Ensemble music from Chester

'Kaleidoscope' series: full score + parts.

No. 19: *Loch Lomond*, 1987. Cat. no. CH 55876

No. 20: *Procul Harum. A whiter shade of pale*, 1987. CH 55878

No. 21: E. Spear. *Theme from Coronation Street*, 1987. CH 55884

No. 22: Slade. *So here it is, Merry Christmas*, 1987. CH 55885

No. 31: A.L. Webber. *Pie Jesu*, 1989. £7.95 ISBN 0 7119 1859 7

No. 32: J. Lennon and P. McCartney. *A hard day's night*, 1989. £7.95 ISBN 0 7119 1947 X

No. 33: Hatch and Trent. *Neighbours*, 1989. £7.95 ISBN 0 7119 1948 8

No. 34: J. Lennon and P. McCartney. *Lucy in the sky with diamonds*, 1987. £7.95 ISBN 0 7119 1949 6

'Mixed bag' series: full score + double set of parts

No. 31: B. Fraser. *Citrus suite*, 1987. Cat. no. CH 55886

'Jazzmatazz' series: full score + parts.

No. 4: S. Stroman. *Picture song*, 1987. Cat. no. CH 55837

Chester Music's 'Kaleidoscope' series of easy music for varied ensembles is produced mainly for young musicians. There are 34 titles published under the 'Kaleidoscope' umbrella so far, with more promised for the future. As might be expected, they are all arrangements of popular tunes. All the pieces are cleverly arranged by Nicholas Hare so that any number of performers, from solo to full orchestra, are able to play. The minimum requirement for ensemble playing is one melody instrument and keyboard; any additional instruments are optional (with the proviso that a sensible balance be kept between melody and accompaniment).

Each title package contains 66 parts including a full score written at concert pitch. The range of instruments catered for is impressive: flutes, descant and treble recorders, oboes, clarinets, trumpets, bassoon, horns (E flat and F), euphoniums (B flat and C), alto and tenor saxophones, trombones (B flat and C), percussion (tuned, unpitched and chime bars), guitar, bass guitar, keyboard and strings.

The parts are clearly printed, with some alternative notes (usually octave doublings) on the same staff to take into account different abilities of performer and ranges of instruments. Easy key signatures have been chosen where possible and players of around Associated Board Grade III/IV standard would probably be able to tackle any of the parts. This series will be valued by those organising beginners' ensembles where flexible instrumentation may be an asset.

Chester's 'Mixed bag' series for woodwind ensembles of mixed abilities seems to be similarly well marketed. 'Mixed bag' refers to the variety of musical styles offered in this series, and to the range of playing abilities required: near beginners, medium standard, or advanced musicians (around Grade V/VI) may participate. The pieces are usually in three parts (some have four). The upper part (flute and/or clarinet) is the most challenging, with the two lower parts (flute and/or clarinet; clarinet and/or bassoon) less so; there are also elementary filler parts for oboe, flute and clarinets. Bruce Fraser's *Citrus Suite* is the latest title in this series and offers three original pop-style movements with catchy tunes.

Finally to *Picture song* for school/college big band. So far, all the titles in Chester's 'Jazzmatazz' series have been written by Scott Stroman, co-ordinator of Jazz and Rock Studies at the Guildhall School of Music and Drama since 1983. The style is modern jazz and in *Picture song* the middle section provides optional solos for many instruments.

Instrumentation is two alto saxophones, four trumpets, four trombones, guitar, keyboard, bass and drums (flute, clarinet and percussion parts are optional).

Michael Norris

'Just brass' series

Nos. 57 and 58: J. Parker. *A Londoner in New York. Parts 1 & 2*. 1987. Each score + 11 parts; Vol. 1 £14.65 Cat. no. CH 55816; Vol. 2 £10.95 Cat. no. CH 55879

Jim Parker wrote this excellent five-movement suite in 1983 and the Philip Jones Brass Ensemble gave the first performance in 1984. The music is descriptive of some of the scenes and landmarks which made such a vivid impression on Parker during a visit to New York. It is skilfully written and calls for brass playing of high quality, technical dexterity and great stamina, with the piccolo trumpet and horn being particularly stretched. All the movements are of a highly evocative character, painting in sound the scenes and buildings they represent. The jazzy, bouncing rhythms of *Echoes of Harlem* contrast cleverly with the canonic architecture of *The Chrysler building*. In *Grand Central* the brass players are directed to 'breathe through the instruments without making a pitched note', a device so effective in describing the sound of a steam locomotive that the explanation of the title is hardly necessary. *Central Park* provides space for some lovely trombone playing, and *Radio City* is packed with life and glitter with exuberant glissandi from triumphant trombones and happy hornist. Percussion parts are optional, but do add a splash of colour to this splendid technicolour spectrum.

Maurice Temple

Wind music from Novello

Novello 'Wind band and wind ensemble' series

J. Horovitz. *Fantasia on a theme of Couperin* for wind orchestra. 1988. Score (30 pp) £8.50 Cat. no. 09 0591; Parts £14.95 Cat. no. 09 0591-01

B. Orr. *John Gay suite* for wind orchestra. 1988. Score (85 pp) £14.95 Cat. no. 09 0586; Parts £36.95 Cat. no. 09 0586-01

D. Bedford. *Ronde for Isolde* for wind orchestra. 1988. Score (42 pp) £13.95 Cat. no. 09 0592; Parts £37.95 Cat. no. 09 0592-01

So much bad wind-band music is being churned out these days, particularly in the USA, that Novello's Wind band and wind ensemble series is doubly welcome. Its intention is to provide substantial pieces by established composers which owe nothing to the world of sub-'Pistonique' band compositions with their images of squeaky-clean high school kids and drum majorettes. The three pieces reviewed here are all intended for the experienced player. The Horovitz is the easiest and the most immediately accessible, the Bedford - his third work in this series - the most demanding of both players and listeners. Buxton Orr's *John Gay suite* has already established itself as a favourite in quires and places where they wind band.

Geoffrey Thomason

W.S. Elliot. *Five impressions (wind octet)*. 1989. Full score (74 pp) £14.95 Cat. no. 12 0643

T. Keuris. *Catena: refrains and variations for 31 wind instruments and percussion*. 1989. Full score (64 pp) £12.95 Cat. no. 09 0595

Willard Elliot became principal bassoon with the Chicago Symphony Orchestra in 1964. His compositions include a *Bassoon concerto* and an award-winning *Elegy for orchestra*.

Five Impressions (duration 25 minutes) for wind octet was written for the Chicago Symphony Winds and was completed in 1982. It is in a chromatic/impressionistic style, and is built on two motives derived from half of a chromatic scale. Each movement's title helps to conjure up the moods that the music evokes: Autumn Haze; Dust Devils (Scherzo and trio); Enchanted Forest; Foxfire; Helios. This music would present an interesting and satisfying challenge for any serious wind octet.

Tristan Keuris is a Netherlands composer. His works include a much acclaimed concerto for saxophone quartet and orchestra. *Catena* (duration 14 minutes) for 31 wind instruments and percussion was written for members of the Concertgebouw Orchestra in 1988. The piece consists of twelve variations, interspersed with other passages, and framed by a prelude, postlude and coda. Despite the independence of the sections, there is a consistent thematic development running through the work. It is in a modern idiom and requires a high level of expertise from conductor and players alike.

Michael Norris

String music from Musisca

P. Hellendaal. *Sonata no. 7 in C* (from *Eight solos for violoncello with a thorough bass, op. 5*), ed. J. Hall and P. Oboussier (Musisca cello folios, 5). Exeter, 1986. 3 parts £6.30 Cat. no. MCF 5

J.B. Tillière. *New and complete instructions for the violoncello*, ed. J. Hall and P. Oboussier (Musisca cello folios, 8). Exeter, 1988. 2 parts £30.00 Cat. no. MCF 8

P. Vachon. *String quartets opus 7, nos. 4-6* ed. P. Oboussier (Musisca quartet folios, 4). Exeter, 1987. 4 parts £9.00 Cat. no. MQF 4

The Musisca Cello Folios series has its origins in a collection of works for cello which were assembled and bound together by a late 18th-century collector, and sold at auction in Exeter some years ago. It contained the items reviewed here together with other works by Hellendaal, Breval, Schetky and others. Musisca plan to publish the best of this music in modern editions.

The sonata by Hellendaal, a Dutchman who spent the last 40 years of his life in England, is a virtuoso piece in an Italianate late Baroque style, full of interest and a valuable addition to the repertoire. The facsimile consists of the solo line with figured bass, with a realisation of the keyboard continuo also included. Tillière's cello method is celebrated as the first tutor to treat the cello as a solo instrument; it covers not only the basics of technique but progresses to exercises of considerable difficulty, concluding with a sonata for two cellos. To the facsimile of the original English edition (Longman & Broderip, 1790), Oboussier has added the French text from the Paris edition (Bailleux, ca. 1775). In the modern edition, clefs have been modernised and some accidentals and dynamics added with suggestions for the interpretation of ornaments, but Tillière's fingerings and bowings have been retained, making this a valuable guide for cellists specialising in 18th-century performing techniques.

In the latter part of the century there was a great demand for string quartets, particularly from amateurs, and a large number of composers of greater or lesser talent supplied this market. Pierre Vachon, first violinist in the Prince de Conti's private orchestra in Paris, was one of the finest exponents of the genre; his quartets were published both in France and England. His works are characterized by a genuine independence of part writing, the three upper parts in particular being treated as equals, and it has been said that they stand comparison with the quartets which Haydn was writing at the same time. The three examples here, in two or three movements, have great charm and elegance, and a good amateur quartet would find them particularly rewarding. The edition has been prepared from parts published in London by William Napier, ca. 1772. All these publications include full notes on the editorial methods, and the printing and presentation are exemplary.

Paul Andrews

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IN BRIEF - BOOKS

N.J. Cook. *Musical analysis and the listener*. (Out-standing dissertations in music from British Universities). Garland, 1989. 216 pp \$40.00 ISBN 0 8240 0190 7

This book is easily one of the most exciting I have read in a long time. A publication of Nicholas Cook's doctoral thesis (Cambridge University, 1982), it pre-dates his *Guide to musical analysis* (Dent, 1987) which has gone on to develop the conception of analysis he arrived at in the thesis. In the book under review here, Cook investigates what he sees as the discrepancy between how musicians analyse music, and how listeners experience it. He examines music and the listening experience, music and the imagination (the subject of his next book) and music and psychology. His original intention was to go on to develop a new type of analysis that would correspond more closely to the listener's perception of music: but he eventually decides that the discrepancy between musical analysis and the listening experience is a desirable one. He concludes that musical analysis helps to deepen and enrich our listening experiences, while those listening experiences help us to develop new ways of imagining, representing or manipulating music, and so to become better performers, composers or teachers.

The book makes well-constructed and stimulating reading for the student of musical analysis, and is only spoilt by the completely unimaginative cover and type face.

Peter Baxter

W. Dean and J.M. Knapp. *Handel's operas: 1704-1726*. Oxford: Clarendon Press, 1987. xx, 751 pp £55.00 ISBN 0 19 315219 3

That this publication will be more than welcome to all who value Handel's dramatic genius should go without saying. No scholar in this country has done more than Winton Dean to promote the cause of Handel's operas, and our sense of gratitude cannot be too great. For some years now we have lived with his pioneering *Handel and the opera seria*, with the promise that a more comprehensive study of the composer's operas was in the pipeline. Here, at last, is its first instalment.

Dean, with the American scholar John Merrill Knapp, covers Handel's first seventeen surviving operas; that is, from *Almira* through to

Scipione. The list therefore extends far enough to include some undoubted masterpieces, like *Giulio Cesare* and *Tamerlano*. Dean and Knapp also include a useful chapter on the early Hamburg-period operas that have disappeared or survive only as re-used fragments. Chapters on the surviving operas include a wealth of detail concerning sources, compositional history and musico-dramatic structure. No less than eight appendices provide a means of quick reference to such matters as the scoring of each opera, the borrowings it contains, the singers for whom it was composed, performances in Handel's lifetime and beyond. This last is, of course, already out of date, but that's a good sign.

Only one reservation needs to be voiced. Neither Dean nor Knapp are young men, and this first volume has taken a good many years to come to print. How quickly can we expect its successor(s), and benefit from the authors' scholarly insights into works of the stature of *Orlando* or *Alcina*?

Geoffrey Thomason

R. Finnegan. *The hidden musicians: music-making in an English town*. Cambridge: Cambridge University Press, 1989. xvii, 378 pp £35.00 ISBN 0 521 36066 8

The author is Professor in Comparative Social Institutions at the Open University; thus the book is written from a sociologist's stance. It examines the patterns of music-making in Milton Keynes in the early 1980's, covering a whole range from classical to many types of popular music. Research was done through face-to-face and telephone interviews, questionnaires, from documentary sources and through personal contacts. Finnegan explores every aspect of the subject - who does what, where and when; cross-influences and links between musicians in different 'musical worlds', and the organization, preparation, rehearsal and concert arrangements of different societies and groups. His final section draws conclusions as to the significance of local music.

This is a readable textbook and an interesting study, but from a musician's point of view many of the findings seem very obvious. The blurb, which describes the book as 'essential reading for all those concerned about the prospects for local music in Britain's schools, towns and churches ...', would thus appear to be slightly over-optimistic.

Karen E McAulay

Greek musical writings. Vol. 1: The musician and his art, ed. A. Barker. (Cambridge readings in the literature of music). Cambridge: Cambridge University Press, 1989. xv, 332 pp £15.00 ISBN 0 521 38911 9 (pbk)

For scholars of ancient Greek music, or readers whose only experience of Greek theories of music is Shakespeare's copious references to harmony, here is an essential source book which can equally well be dipped into for fascinating items of information on, for example, Plato's association of music rich in harmonies and rhythm with a licentious way of life, or the earliest music criticism in Aristophanes' verse of satire and abuse.

This first paperback edition of a 1984 hardback is edited by Andrew Barker, lecturer in philosophy at Warwick University. He acknowledges a number of Greek scholars for new translations of extensive passages from ancient Greek poets, historians and philosophers. The volume deals with practical musical activities, and the social, psychological and moral functions of music: a second volume covers technical readings from harmonic and acoustical theorists.

The material is organised by author or category in a chronological sequence. Philosophers Plato and Aristotle have a chapter each, and another chapter covers fifth-century tragedy (with extracts from the plays of Euripides and Aeschylus). Liberal footnotes are printed with the relevant texts, useful introductions given to each chapter, and 21 illustrations show the instruments. The bibliography only includes modern authors writing in English, and an alphabetical list of authors and passages quoted supplements the index.

Angela Escott

T.F. Kelly. *The Beneventan chant*. Cambridge: Cambridge University Press, 1989. xvi, 350 pp £50.00 ISBN 0 521 34310 0

Beneventan chant was one of the pre-Gregorian repertoires of liturgical monody which, like Ambrosian, Mozarabic, Old Roman and others was suppressed by the uniformity of liturgy and music imposed by the Roman church from the 8th century onwards. Its source was the Lombard city of Benevento in southern Italy and it was in use at the abbey of Montecassino. Some groundwork was done in the 1930's and 1940's, but this is the first major study of Beneventan liturgy and music. The source material is scant; no written records pre-date the Greg-

orian reforms and it is possible to obtain only a partial glimpse of what appears to have been a rich repertory. In this exhaustively researched and documented book, Kelly sketches the historical background and considers in some depth the manuscript sources, structure of the liturgy and the musical style of the surviving pieces (a richness of surface detail, involving the repetition of small melodic formulae). He also compares Beneventan with other surviving liturgies. Copious musical examples and a number of facsimiles are included - a complete set of facsimiles will appear in a future edition of *Paléographie Musicale*. Kelly also includes the texts of all the musical items, a descriptive index of the manuscripts and an extensive bibliography. Chant specialists will want this, and some academic libraries may be able to afford it, but even considering CUP's usual high standards the price is surely absurd.

Paul Andrews

S. Kirkham. *How to find information in the humanities*. Clive Bingley, 1989. vi, 89 pp £13.50 (LA members £10.50) ISBN 0 85157 433 5

This is a follow-on from an earlier Bingley book by Jill and Peter Lambert, *How to find information in science and technology*. The book is aimed not just at librarians, but also at students, lecturers and researchers. Kirkham defines the humanities in the widest sense, and organizes the book in terms of stages of information seeking, rather than by distinct subject areas. Thus, the introductory chapter is followed by six chapters whose titles speak for themselves: How information is communicated; Getting started; Abstracts and indexes; Computerized information searching; Obtaining and organizing information; and Current awareness. The book does not set out to provide students of any discipline with a concise list of primary reference sources; indeed, this would be impossible in a book of this length. You will not find specific mention of the *British Catalogue of Music*, *RISM* or *RILM*, for example. However, Kirkham describes different types of information sources, defining a search, using catalogues and indices and so on, in an admirably clear, readable but uncondescending style. This book would be invaluable in any academic or city reference library as a general guide to research methods for the undergraduate or postgraduate reader. It is generously provided with clearly

reproduced examples from, for example, *British books in print*, *British humanities index*, and *Aslib index to theses*.

Karen E McAulay

T. Muench and S. Pomerantz. *ATTN: A & R: a step-by-step guide into the recording industry for artists and songwriters*. USA: Alfred Publishing, 1988. vii, 106 pp \$14.95 ISBN 0 88284 361 3

Written by two music trade 'insiders' this is a clearly presented, plain-English guide for hopeful entrants to the music business. Although its American origin and bias make it more relevant 'States-side', much of the warm and encouraging advice will in many cases be applicable on this side of the Atlantic too.

The book starts with creating and developing a unique style - vital if the objective of 'getting noticed' by the right people is to be achieved. Detailed steps are then given on producing and presenting a 'demo' tape, with many useful but easily-overlooked points (e.g.: don't spoil an expensive and meticulously produced demo master by reproducing it onto cheap tape stock for distribution!). A section specifically for the songwriter covers 'lyrical & melodic hooks' (!?); writing, presenting and submitting songs; and Copyright protection (but again, embodied in U.S. legislation). The music business itself receives pretty good coverage - from reps. and managers (even record/song 'sharks'), to finding a record label, or pressing your own! Publishing deals and agreements are examined, as well as the big step of breaking into television and films. One thing I particularly liked was the frequent highlighting in the broad margins of important statements made in the text. One could learn much just from reading these almost-epigrammatic summaries.

Over one third of the book is taken up with appendices, and therein lies a possible problem for the British user: all addresses (and there are hundreds) are American - therefore librarians intending to stock this book should ensure they are able to furnish their readers with addresses nearer home of producers; record companies; managers; song publishers; schools with commercial music courses; songwriting workshops; and recording and engineering publications.

Alan Hood

J. Nicholas. *Godowsky: the pianists' pianist*. Hexham: Appian Publications and Recordings, 1989. xxvii, 345 pp £25.00 ISBN 1 870295 01 3

This is a valuable addition to music literature, being the first published biography of Leopold Godowsky, though there is an unpublished 42 years with Godowsky by Maurice Aronson and music librarians might press for its publication. Godowsky was called 'The pianists' pianist', and as a pianist I found this biography absorbing. It is told in a narrative style and should also interest a reader of biographies. The author had access to letters, memoirs and articles of those who knew Godowsky.

Leopold Godowsky was not only a pianist, but also a teacher and composer. The references to his works made me want to play them, though there are no musical examples and no critical study or analysis of Godowsky's music. Perhaps we may hope for a further volume. Josef Lhevinne's opinion of his works was that they fitted the hand 'just like a well-made glove', and gave him physical pleasure to play. Copious appendices cover Godowsky's compositions, recordings, a selection of his programmes and a draft plan for a World Synod of Music.

Joyce Turner

H.C. Robbins Landon. *Mozart: the golden years*. Thames and Hudson, 1989. 272 pp £14.95 ISBN 0 500 01466 3

This highly attractive volume deals with the most creative years of Mozart's life: 1781-1791. Aimed at the interested reader rather than the scholar, it portrays fully the composer's life and character, outlining those aspects influencing his musical output of the period, and also those personalities associated with him at that time. Written by an established scholar of the Classical era, the text is presented in an approachable style, supported by extensive textual notes at the rear, and decorated with luscious illustrations throughout.

Barbara Padjasek

Summary list of compositions and other papers of Reginald Barrett-Ayres (1920-81), Ms. 3103/1-18, comp. M. Mappin. Aberdeen: University of Aberdeen Library, Manuscripts and Archives Section, 1988. 10 pp Free of charge from the University Archivist.

Barrett-Ayres was Reader in Music and Head of the Music Department in the University of Aberdeen from 1970, having already lectured there since 1951. Items in this interesting and varied collection come from three sources - a collection of compositions and papers deposited by his widow between 1981-6, plus further material found in the Music Department, Powis Gate, and in the Chapel Choir Library. The present listing was made with the assistance of the Ermuli Trust. The collection consists largely of vocal and choral works, including stage works and solo songs, oratorios, anthems and hymns. There are also both large and small-scale instrumental works, correspondence, lecture and research notes.

A brief description accompanies each item, indicating vocal parts; type of score; whether completed or consisting of 'rough workings'; the availability of instrumental parts or number of vocal scores; and whether the item is original or a copy. Access to Music Department and Chapel Choir items is, in the first instance, through the Music Department; access to archive material is through the Archivist in the University Library.

Karen E McAulay

V. Thomson. *Music with words: a composer's view*. New Haven and London: Yale University Press, 1989. x, 178 pp £15.95 ISBN 0 300 04505 0

This book was produced shortly before Virgil Thomson's death in New York on 30 September 1989, at the age of 92. It reflects his lifelong preoccupation with the relationship between words and music, and is written from an extensive experience of the composition of vocal music. Its emphasis is on practical help in the composition and production of vocal works with English words, but it is also of interest to the general reader.

The first half of the book consists of a group of essays, all but one appearing for the first time. The essays are followed by musical illustrations from seventeen of Thomson's own works, including some complete songs. These are accompanied by notes explaining some of the ideas

and practicalities behind their composition. Thomson's views are unashamedly idiosyncratic. He has little sympathy for contemporary instrumental music and regards opera as the genre with the most potential. He is insistent that the composer should have a detailed understanding both of the text's meaning and rhetoric and of its phonetic construction, and he offers a method of approach for the latter. The end of his teaching is that the music should enhance the meaning of the words and, rather than interfering with their projection, actively support the singer.

The picture of Thomson which emerges is that of an energetic composer and critic, who thinks about music with great intelligence and concentration and is able to articulate his ideas clearly in prose. He writes in a direct style, is dismissive of any mystique surrounding composition, and expresses sympathy and support for other composers.

Rosemary Williamson

A. Walker. *Franz Liszt: the Weimar years, 1848-1861*. Faber, 1989. xviii, 626 pp £35.00 ISBN 0 571 15322 4

This is the second volume in a biographical trilogy by Professor Walker recording in depth the life and work of Franz Liszt. This central instalment covers in chronological style the years spent at Weimar. Detail is extensive, with substantial footnotes supporting the text. Previously unpublished documents have shed further light on some aspects of the composer's domestic and public life, and these comprise the appendices, together with sources consulted during the preparation of this work.

Professor Walker is the author of two earlier studies of Liszt and is well acquainted with the life of this composer. Despite its appearance as a 'heavy tome' and lack of illustration it is very readable, and a highly detailed contents page makes it easy to dip into.

Barbara Padjasek

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IN BRIEF REVIEWS - MUSIC

G. Holst. *The mystic trumpeter*, scena for soprano and orchestra, op 18, H. 71, ed. C. Matthews. Study score. Novello, 1989. 72 pp £13.50 Cat. no. 89 0162

Written in 1904, this is a setting of 'From noon to starry night' from *Leaves of Grass* by Walt Whitman. While Holst's music still shows his indebtedness to Wagner, it contains many turns of phrase which are clearly recognisable as part of his later idiom. It is, therefore, a transitional work. His feeling for words is clearly apparent, as is his love of Whitman's verse. The orchestra required is large, and needs three percussionists and cor anglais, bass clarinet and harp in addition to the standard instrumental complement. The editor has also added parts for tamtam and glockenspiel and offers the celesta in place of the harp. These suggestions along with an increase in the number of dynamic markings, and the discreet addition of extra percussion entries are clearly shown in the score by the use of square brackets. A note by the editor in the study score gives details of the work's provenance, for Holst himself revised the score in 1912. As yet, the vocal score and orchestral parts are available only on hire.

Janet Beat

E. Machonchy. *Five Sketches for viola*. Chester Music, 1987. i, 6 pp [No price details] Cat. no. CH 55784

Some years ago *The New Statesman* in its weekly competition invited readers to submit suggestions for titles of extremely slim volumes. (*Great Indian fast bowlers sticks* in my memory). No one suggested *Repertoire for solo viola*, but it would clearly be in contention. All the more reason then, to welcome this fine addition to the canon. The scope of this set is belied by the modest title - it certainly has an improvisatory feel but there are unifying elements, in particular the motif which opens and closes the work and from which other material is derived. This is a technically demanding piece and, like much of this composer's output, has a hard centre, challenging the listener also. Highly recommended for adventurous professionals and gifted amateurs.

Paul Andrews

A. Powers. *String quartet*. (Oxford Music for String Quartet series). Oxford: Oxford University Press, 1989. Score and parts. £16.95 ISBN 0 19 358305 4

Première by the Lindsay String Quartet in 1987, this is the latest offering in Oxford University Press' collection of twentieth-century British string music. The collection already includes other modern quartets (by, for example, Michael Berkeley and Martin Butler) as well as the work of composers from a couple of generations ago, such as Rawsthorne and Walton. Powers' quartet uses the interplay of a number of motifs as its principal structural device, with the major seventh early on establishing itself as a significant melodic and harmonic interval, along with a pizzicato quadruple stop, first heard on the 2nd violin at bar 113 of the first movement. The 'double dotted' rhythms from the slow introduction to each movement also frequently recur, as does the pairing off of the two violins against the viola and cello. This latter idea is especially prominent in bars 321-339 of the first movement, where the two groups play music of a different character, at different speeds. This passage needs to be heard to be appreciated, and it is a pity that the quartet does not yet appear to have been commercially recorded.

Oxford have very usefully supplied printed parts together with a facsimile of what is presumably the composer's autograph score, enabling comparison of the two in cases of doubt or ambiguity (although the quick check I made revealed no typesetter's errors, so all credit to O.U.P.). The difficulties of ensemble which the work doubtless presents even to experienced players would also be overcome if each player were to take time to look over the whole score before beginning rehearsals. This is not music for the amateur quartet which meets irregularly to play over a staple fare of repertoire from Haydn to Brahms; but a more experienced group looking for challenging, worthwhile music would do well to study it.

John Wagstaff

H. Blake. *Benedictus: a dramatic oratorio for tenor solo, speaker (optional), SATB chorus, trebles (optional) and orchestra*. Highbridge Music/Faber, 1987. Vocal score (78 pp) £6.95 Cat. no. H0016

It is to be hoped that Howard Blake's oratorio will find a regular place in the repertoire, as it certainly deserves attention. Indeed, I would

go so far as to suggest that you should order the CBS recording at the same time as the vocal score, and bring it to the attention of any choral society with whom you have contact.

'Benedictus' was inspired by *The Rule of St. Benedict*, and Blake compiled much of the text from *The Rule*, also using psalm texts and a poem by Francis Thompson. The tenor soloist portrays a novice seeking admission to the Benedictine Order, beginning with his uncertainty, and depicting his spiritual journey until he arrives at the ritual of admission. The chorus provides a commentary, and an optional speaker takes the role of St. Benedict. A prelude and postlude for solo viola frame the work, and symbolise the novice's aloneness during his spiritual development.

The style is contemporary, exciting and approachable without being trite. Rhythmically challenging, it is sometimes reminiscent of Carl Orff. There is at times a modal, plainsong influence both on the harmonies and melodic lines. Added sevenths and ninths give piquancy to a harmonic style which never strays so far from conventional tonality as to bemuse the average audience. Far from being a criticism, this is something which adds to the general appeal; after all, the audience reaction ultimately determines a work's success or failure.

Karen E McAulay

W. Inglott. *Venite, Te Deum and Benedictus; Creed; Magnificat and Nunc Dimittis*, [from the Short Service], ed. and reconstructed M. Walsh from transcriptions by R. Turbet. Huntingdon: King's Music Gmc, 1989. 23 pp, 8 pp, 9 pp £2.50, £1.00, £1.50 respectively.

I am sure that I am not alone in never having heard of William Inglott. According to *Grove*, there may indeed have been two English organists of that name active at the turn of the 17th century. The composer of the music under review was Master of the Choristers at Norwich from 1579 and organist there from 1608, and it is an 18th-century set of partbooks at Norwich that contains the primary source for these pieces. It is incomplete: consequently the soprano, alto cantoris and tenor decani parts have been reconstructed by the editor in an entirely convincing manner. These are not undiscovered masterpieces, but they are eminently serviceable examples of liturgical 'Gebrauchsmusik'. The texts are set mainly democratically, one syllable one note, with short contrapuntal elaborations

of the final Amens, and there is little of the rhythmic freedom found in comparable settings by (say) Gibbons or Tomkins. There is nevertheless a poise and feeling for the natural rhythm of the words and the music is worth performing, by good church choirs perhaps, or by more competent groups short of rehearsal time.

Paul Andrews

M.R. de Lalande. *Super Flumina Babilonis*, ed. P. Oboussier. Novello, 1988. Score (xviii, 66 pp) £5.95 Cat. no. 07 0484

This is a splendid work. I don't suppose much of Lalande's work is at all well-known outside specialist circles, but properly promoted, this should help redress the balance. One of 64 extant 'grands motets' by the leading exponent of the genre, it sets psalm 137 to music which combines both *gravitas* and emotion as befits this most harrowing of texts. It requires four soloists, chorus, flute and strings (3 violins, 2 violas and continuo). The solo parts are not over-taxing and the piece should be well within the capabilities of a good amateur chamber choir. The sources (including variants) and editorial method are fully documented in the preface, which also contains detailed suggestions for the application of the principle of *notes inégales*. The musical text reproduces the rhythms as originally written leaving it to the performers to adopt the editor's suggestions or find their own solutions. While this will probably result in heavily-annotated copies, it is good that conductors should be encouraged to confront this issue rather than accepting a ready-made solution. The score is a combination of full and vocal score, and instrumental parts are on hire only.

Paul Andrews

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ITEMS RECEIVED

(Details of items received given in this section are for information only. Inclusion of a book or score in this list neither precludes nor guarantees review in *Brio* at a future time.)

Books

- Anderson, Emily, ed. *The letters of Mozart and his family*. Macmillan, 1989. (0 333 39832 7)
- Banfield, Stephen. *Sensibility and English song*. Pbk edn. Cambridge University Press, 1989. (0 521 37944 x)
- Dahlhaus, Carl. *Schoenberg and the new music*. Pbk edn. Cambridge University Press, 1989. (0 521 33251 6)
- Drew, David. *Kurt Weill: a handbook*. Faber, 1987. (0 571 13573 0)
- Harrán, Don. *In defense of music*. University of Nebraska Press, 1989. (0 8032 2347 1)
- IFLA. *Medium-term programme, 1986-1991*. IFLA, 1985.
- Kurt Weill newsletter* 5, no. 2. Kurt Weill Foundation, 1987.
- Lesure, François and Roger Nichols, eds. *Debussy letters*. Faber, 1987. (0 571 14720 8)
- Mellers, Wilfrid. *François Couperin and the French Classical tradition*. Faber, 1987. (0 571 13983 3)
- Nichols, Roger. *Ravel remembered*. Faber, 1987. (0 571 14960 x)
- Parks, Richard S. *The music of Claude Debussy*. Yale University Press, 1990. (0 300 04439 9)
- Reich, Nancy B. *Clara Schumann*. Gollancz, 1985. (0 575 03755 5)
- Slawson, W. *Sound color*. University of California Press, 1985. (0 520 05185 8)
- Swigchem, P.J. van, comp. *IFLA and the library world*. IFLA, 1985.
- Thomson, Andrew. *The life and times of Charles-Marie Widor, 1844-1937*. Oxford University Press, 1987. (0 19 316417 5)
- Tyler, James and P. Sparks. *The early mandoline*. Clarendon, 1989. (0 19 318516 4)
- Williams, Peter. *The organ music of J.S. Bach: vol. 3*. Pbk edn. Cambridge University Press, 1989.

Music

- Arnold, Malcolm. *Four Scottish dances*. Novello, 1989.
- Elgar, Edward. *Symphony no. 2*. Novello, 1984.
- Gershwin, George. *An American in Paris*. Eulenburg, 1987.
- Gershwin, George. *Concerto in F for piano and orchestra*. Eulenburg, 1987.
- Handel, George Frideric. *The complete hymns and chorales*. Novello, 1988.
- Harvey, Jonathan. *God is our refuge*. Faber, 1987.
- Matthews, Colin. *Toccata meccanica*. Faber, 1984.
- Matthews, D. *Symphony no. 3*. Faber, 1987.
- Mozart, Wolfgang Amadeus. *Requiem*. Oxford University Press, 1987.
- Mozart, Wolfgang Amadeus. *Requiem*. Peters, 1983.
- Rossini, Gioacchino. *Messa di Gloria*. Kunzelmann, 1987.
- Schumann, Robert. *Frauenliebe und -leben*. Peters, 1987.

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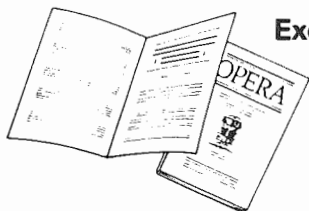
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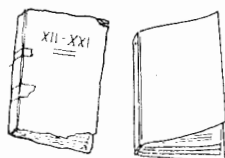
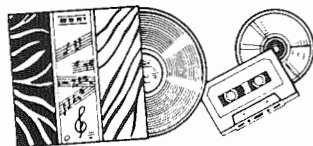
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