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BRIO

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

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

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BRIO

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EDITOR: John Wagstaff

EDITORIAL

For one reason or another, I have been giving quite a lot of thought to the subject of services over the past few weeks. I wonder, for instance, how easy it is for us to believe that we are providing a service to a section of our library community, when in fact from our clients' viewpoint quite the opposite is happening? Or how much store we set by the provision of a wide range of broad-based services, when at times our users might be more content with a narrower range of more reliable, more basic ones, or with fewer services but more books, scores and sound recordings in the library instead? This was brought home to me on a visit to our national library on a very hot Monday in July, when the main Bloomsbury Reading Room was very full indeed. After waiting four and a half hours for the periodical I had ordered, and on my second visit to book delivery enquiries (where it became clear that I might not see the item that day) I have to admit that I made my feelings on the matter firmly felt to the Superintendent, who patiently and politely explained about staff shortages, number of readers in the library, etc. What struck me forcibly was that, in her mind, good service *was* being offered, in that there were many readers who had been provided with the items they wanted; but from my viewpoint, there had been no service at all, and I was caught up in a 'system' which had taken up almost a day of my holiday with no tangible result. (In fairness, I must say that strenuous efforts were then made to find the item, which arrived in 10 minutes - thank you, BL.)

What this episode illustrates is that it may be very easy to sacrifice *service* to *system* without realizing it, i.e. to assume that all library users fit into a more-or-less standard pattern, and consequently to establish systems which cater for readers of that type. An 80 or 90 percent satisfaction rate under the 'system' principle looks good - but under the 'service' principle may look much worse. We as librarians all recognize this problem: but finding solutions is more difficult. And how often do we expect our users to *know* the system, when they have come in off the street expecting a *service*?

Nor may libraries always sell the services they do have very well. Take the examples of Inter-Library Loan outside the BL Document Supply Centre system; or the obtaining of reprographic copies of rare works held by other libraries. Because librarians understand (more-or-less) the workings of inter-library cooperation, it is all too easy for us to ignore the anxieties of the reader who has requested an item on ILL which just hasn't turned up: and one problem of 'cooperation' is that it is very difficult to chase and cajole our partners into action. No word from the library to which the ILL has been despatched, no news for the reader. The thing might as well have disappeared down a black hole (old ILL requests never die, they just keep circulating??) The same happens when requesting copies of rare material. Out goes the request. No response, no acknowledgment until (hopefully) an invoice arrives an indefinite time later: a scenario unlikely to put the library in a very good light. In these cases we have the opposite problem from my previous example, as here there is no common system, and consequently a poor or non-existent service.

All my examples point up a common failing, i.e. in all cases the user has been led to expect a certain level and quality of service, but has not received it. The answers to the problems highlighted here I don't know (all suggestions welcome!) although in the

example of the closed-access library, a solution might emerge from the striking of a better balance between the value attached to professional librarians and that attached to the staff who do the fetching and carrying, and thus make at least as much if not more of a contribution to the putting of books on desks. BL's (and others') problem is that it has to be seen to be providing more and more services (on-line searching, rapid photocopies, business services, etc.) rather than concentrating on what it *should* be good at - delivering items from its excellent collections to people who have often made considerable effort to go and consult them. Part of the answer to the ILL/xerox problem is surely the establishment of proper service plans - am I being so idealistic in assuming I should receive an acknowledgment of my request within a fortnight? Or that I should be told whether I will be allowed to have a copy of the item or not, within a similar period?

Finally, an illustration that it is possible for the doctrine of 'system' to take over a service so completely that the latter comes close to extinction. Here's an interesting quotation from the *Library Association Record* of June 1990:

A radical restructuring of the Central Library, in response to cuts, resulted in the abolition of subject departments and subject specialists, and an overall reduction in the level (depth) of service provided.

Which city library was the writer (Bob Duckett) talking about? Bradford, of course, where as many of us know, music librarians have been done away with. As a counterweight to his earlier statement, Duckett admits that some rather 'less bookish' services have been established following resource rationalization: but have these other services led to the more 'traditional' (= 'bookish'?) facilities the library has to offer being reduced to little more than a part of an emasculated and less effective 'system'? Interesting, too, to see that in contrast to his 1985 article in *Art Library Journal*, where he concluded that 'subject departmentalisation [in Bradford] was too expensive and was seen as inappropriate to the needs of the general public in the remaining years of the twentieth century', Duckett's tone on this issue now seems slightly more hesitant. Over to you.

John Wagstaff

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IAML INTERNATIONAL CONFERENCE, PARIS, JULY 1990

Pam Thompson
(President, IAML(UK))

A respectable delegation of 20 UK members attended this year's international IAML conference. Their respectability is probably beyond question, but if the word 'delegation' brings to mind an organised deputation, voting *en bloc* with a common purpose and holding high the standard of the UK branch, then I mislead, as our paths crossed relatively rarely. This owed much to accommodation in different hotels and something to the tranquility of the meeting place, a modern regional conservatoire bereft for the vacation of sound and students. But it is the eccentric timetabling of IAML conferences that guarantees that every delegate experiences a different event. With so many simultaneous sessions, the chance of any two delegates following the same programme is remote in the extreme. And then, Paris was on our doorstep.

The conference took place in Boulogne-Billancourt (Boulogne-on-Seine rather than on-Sea), a town in its own right but with a metro line that sped us to the centre of Paris in 20 minutes, tempting us to fulfil our professional obligations to its exceptional *fonds musicaux* and to demonstrate the UK branch's renowned internationalism by succumbing as often as possible to its equally sensational *menus gastronomiques*. It being France, refreshment was high on the agenda, and its nomenclature understated. At an opening reception, courtesy of the town of Billancourt, a substantial, seated, buffet supper masqueraded as 'cocktails'. So splendid an overture bode well for the finale, and the dinner that closed the proceedings met every expectation by subjecting us to the cuisine of the Hotel George V, followed by fireworks over the Seine at midnight to herald *le quatorze juillet*. To reinforce any prejudices that every international conference is but a jamboree in disguise, it should be revealed that the weather too was pitiless, not least during the afternoon excursion (a boat trip on the Seine to a concert of French song at the Musée d'Orsay), which left so many delegates scorched and dehydrated that the local bars needs must turn away custom.

Extraordinarily enough, it was only in the course of such junketing that the delegates really met. Indeed, the only occasion when British members met was at coffee, sensibly sited in the exhibition area, a place of great wonder and delight - wonder that there existed French music publishers unknown to British music libraries; and delight that all had ample supplies of catalogues, a species long extinct on most library shelves. (On the subject of French music publishing, the most momentous event of the conference may have been the tentative agreement on the part of a major French publisher to investigate acid-free paper. That could prove to be IAML's most far-reaching influence in the world of music.)

If the British successfully evaded each other, that was, of course, the point of being there: to meet colleagues from around the world, to gain an international perspective, to collaborate and to share information. This begs some fundamental questions; is it refreshing or debilitating to discover that music librarians increasingly share the same problems and fail to find ready solutions? Does even lavish funding breed good service? Is the communication of information dependent on ever-more-detailed catalogues, or do many users seek more direct forms of communication? What makes a good librarian - training, commitment, inquisitiveness or personality?

Attending as President of the UK branch meant spreading oneself haphazardly across the spectrum of events in the hope of stumbling upon the most pertinent sessions.

In retrospect, I must have failed miserably, as my overriding impression now is of successions of technological wizardry which I failed to comprehend sufficiently to communicate here, and of a considerable duplication of effort and expenditure around the world to achieve still imperfect methods of controlling music. This jaundice is doubtless the result of jealousy, or of despair that so much remains to be achieved, a malaise quickly put into perspective by reports from central and eastern European delegates who now have to fathom and finance far greater undertakings from scratch.

In the midst of so much shared experience, it was surprising to discover that, even after decades of IAML cooperation and contact, so many of us in individual institutions and in national branches know so little of the minutiae of other individuals' and branches' activities. I confess that it had never occurred to me that so many other national branches issue their own newsletters or journals, and that their contents might be just as relevant and certainly more revealing of national interests than the average article in *Fontes artis musicae*. It is good to know that a forthcoming issue of *Fontes* will be devoted to public libraries, with some emphasis on national preoccupations.

It was inevitable this year that a normal conference programme would leave those who had been involved in the organization of the Oxford conference feeling strangely under-occupied and bemused by a lack of responsibility, an unexpected bonus to which it was surprisingly hard to adjust, particularly against the background of the French organisers' unflinching unflappability and smooth efficiency (surely a fine façade), and ruffled only slightly by the accommodation agency's thwarting of their best intentions.

This personal observation must be followed by another; next year's conference is in Prague. It is the most beautiful city in Europe, it has the best beer in the world and has incomparable musical attractions. The organisers are striving to ensure that there will be affordable accommodation, food is ample and, from our perspective, cheap. It is a cultural dream and, glory be, no longer a political nightmare. It will be IAML's first significant contribution to the new order in Europe. Those who know my personal prejudices will forgive this advertisement. To those who do not, I will recommend any international IAML conference, with a rider: if you want to sample just one, next year's is a must.

* * * * *

SIR FREDERICK OUSELEY AND HIS COLLECTION

Watkins Shaw

(Formerly Honorary Librarian of St Michael's College, Tenbury)

Sir Frederick (Arthur Gore) Ouseley (1825-89), who formed the collection of which the greater part now so happily belongs to the Bodleian Library, inherited a baronetcy from his father, Sir Gore Ouseley, a distinguished orientalist and diplomat, while still an undergraduate of Christ Church, Oxford. It is therefore of interest that certain manuscripts of oriental literature formerly belonging to Gore Ouseley have been the property of the Bodleian for more than a century.

Frederick Ouseley was endowed with outstanding musical acuity, but being also devout he adopted the church as his calling, and after leaving Oxford became ordained. He was influenced by the work of John Jebb, which sought to show that the true nature of the services of the Book of Common Prayer was to be sung; and as a high churchman he believed in the daily observance of the offices of Morning and Evening Prayer. He felt he had little gift for preaching or teaching and was not robust enough for work in an urban parish. Therefore he resolved to exercise his ministry in a country parish and thereby also to dedicate his musical gifts to God. At his own expense he built the church of St Michael, Tenbury (known to the Post Office as Tenbury Wells), Worcestershire, in a remote country spot close to where the former borders of Worcestershire and Herefordshire met those of Shropshire, and he was vicar thereof from 1856 to his death. To provide for daily choral services he attached to this a small residential community, St Michael's College, consisting of choirmaster, organist, lay clerks and boy choristers, under himself in the capacity of warden, and encompassing a tiny school for the choristers and a few other boys. It was his declared hope that thus he could furnish, as he put it, 'a model for the choral service of the church in these realms' - a charitable purpose given legal force in the trust deed he later made when endowing the college.

This explains why so minuscule and remote an institution, wholly unconnected with higher education or research, should have become the home of a collection whose repute led some people to picture the library of St Michael's College as a well-staffed affair with on-the-spot photographic facilities, regular opening hours, readers' desks, and instant service. This gave rise to many a misunderstanding, sometimes frustrating, sometimes amusing. I was once asked 'Do you mean to say you don't get paid for being honorary librarian?'

Other than a very few volumes of printed music inherited from Sir Gore (which included vocal scores of Mozart's operas with the lithographed vignettes by Vernet), the earliest of Ouseley's holdings that can be certainly dated was acquired in 1849-50, the year and a half in which he served as a curate immediately on ordination; and he seems to have continued to collect for the rest of his life. During 1851 he travelled widely on the continent through Portugal and Spain, Rome and Venice, to Dresden and Leipzig and back through France. He acquired certain manuscripts in Rome (including a gift from the Abbate Santini, now ms. 623), and, though unproven, one may feel sure that it was during this trip that he obtained not only the Italian and Spanish treatises of which he gave some account to the Musical Association in 1879 and 1882 but also certain German works, including the Bach family association copy of volume 1 of Praetorius' *Syntagma Musicum* and Telemann's copy of volumes 2 and 3 of the same. On the whole, however, he must be presumed to have made acquisitions by purchase in England. A scrutiny of 19th century priced auction catalogues has disclosed but few and relatively unexciting

Ouseley purchases, and it may be that he bought a good deal privately. He was fortunate in his time, for there was little competition to acquire such things, and prices were small – even as low as a pound or two, or just a few shillings. Some few items were gifts, including what may now be regarded as the most spectacular, the ‘conducting score’ of Handel’s *Messiah*.

Ouseley had no specialised intention when making acquisitions: fortunately for us, all was grist to his mill, though the manuscripts are predominantly of English origin. However, as befitting a professor of music (from 1855 he held the non-resident chair at Oxford), his collection was adorned by quite a number of early treatises on music from the time of Gaforius. On the other hand it is hard to think that such a man had much interest in the musical content of some 250 printed scores of operas by composers like Boieldieu, Dalayrac, Méhul, and Piccinni, or several operas and quantities of operatic extracts by Paisiello, in manuscript. In his own way he was proud of his collection, and was gratified to display its items to his personal guests. But apart from the two Musical Association papers mentioned, which did not go very deep, there is little indication that he treated his holdings as material for fruitful scholarly use. Nor did his interest extend to making a systematic hobby of the collection: not only did he keep no record of provenance or date of acquisition, but he attempted no catalogue apart from an informal list of his musical literature. It is quite surprising that generally he did not even enter a mark of his ownership: speaking from memory, I think the only item in which he put his name is the *pars organica* of Tomkins’ *Musica deo sacra*, in which he wrote himself as ‘diaconus ecclesiae anglicanae’. Though it is a pity we cannot therefore tell from whom he bought most items, it is nevertheless fascinating to note, by means of certain earlier marks of ownership, traces of the holdings of some earlier collectors – William Gostling, Charles Burney, William Boyce, Thomas Bever, Joseph Warren, William Hawes and so on.

As part of his newly built little College, Ouseley provided a spacious library, handsome if somewhat dark, whose high shelves were perilously reached by a cumbrously inconvenient ladder of vaguely gothic design. But this was to house the copious, country-house-style collection of English, French and classical literature, and books on county history, travel, topography and so on, inherited from his father. His own musical collection accumulated in one of the rooms allotted to his personal use within the College, and by the time of his death in 1889 some 4000 volumes were crammed double-banked in the bookcases. For the College, the following 30 years were largely stagnant, and the collection was neglected. From 1901 to 1913 J.S. Bumpus (who lived at Stoke Newington) was the enthusiastic but almost wholly ineffectual honorary librarian. In 1918 the recently appointed Warden, the Reverend E.H. Swann, realized the importance of taking the matter in hand, and at the end of the year was put into touch through W. Barclay Squire with the Reverend E.H. Fellowes. Immersed at the time in his work on *The English Madrigal School*, Fellowes was somewhat hesitant. But once having accepted the post of honorary librarian, it was characteristic of him that he addressed himself to it thoroughly, pertinaciously, and promptly.

The College would have been lucky to get anyone at all: it was a quite extraordinary piece of good fortune that the lot fell where it did. Fellowes was a minor canon of St George’s Chapel, Windsor Castle (and it was therefore wrong of Tovey and many others to call him ‘Canon’ Fellowes), a relatively humble position which, however, afforded him leisure for valuable scholarly activities, among which his work on Ouseley’s collection ranks high. He was wholly without library experience and had no training in cataloguing either manuscripts or printed books and music. But he set himself to study good models, and brought to bear a high degree of scholarly instinct. With an allowance of £25 a year to cover his expenses he set to work with a will, visiting the College for

periodic short stretches and working up to 14 hours a day. At that date, some of the books had become dispersed in various parts of the building, and it was nearly midnight on one occasion when, determined to clear a shelf in the upper corridor before going to bed, he discovered a rare copy of Morley’s *Canzonets* of 1593. By the autumn of 1923 he had accomplished an immense task single-handed. A catalogue of 1386 manuscripts had been compiled and beautifully written out; many of these contained numerous individual items, conspicuously ms. 791, with 256 items. The printed volumes were then catalogued in his neat hand on what amounted by rough calculation to some 5500 cards. By the sale of a few items of the general library, some funds were found for many of the volumes to undergo much needed repair and refurbishment in the library of Windsor Castle. Then a certain amount of unimportant material of the general library was disposed of, and additional high shelving erected against a blank wall, thus providing space for the whole of the music library to be moved there and not unworthily housed. In 1934 the catalogue of music manuscripts was luxuriously published in a limited edition by the Lyre-Bird Press, but it was never found possible to publish the catalogue of printed music and musical literature.

Fellowes retired in 1948, and I agreed to do my best to follow him, though holding a full-time post away from Tenbury. At that time one thing only remained dear to his heart: the provision of a secure, fireproof chamber for the collection. This was achieved by private generosity and a grant from the Pilgrim Trust in 1955 when it fell to me to re-shelve everything. From about 1950 the task of honorary librarian changed, involving trying to meet the newly-developed and still growing requirements of those working for higher degrees, requirements which the character, location, and resources of St Michael’s College found difficult to satisfy without funds for a librarian beyond a small expense allowance. For this reason, and feeling also that it was not going to be easy to find an eventual successor on existing terms, in 1978 I persuaded my fellow trustees to have the manuscripts from the collection placed on deposit in the Bodleian Library.

So long as the College remained in being, the question of ultimate ownership of the music library was dormant. Outside the College the general understanding was that this was governed by Ouseley’s will, and that if the general library were ever to be broken up, his music library was to pass to the Bodleian. This neglected the awkward fact that to some extent he had previously tied his own hands by the terms of his original trust deed for the College. When it was seen that the closure of the College in 1985 would involve the dispersal of the general library, the trustees found themselves in an unenviable position. On the one hand they were fully sensible of Ouseley’s wishes, and in my own case there was an overwhelming desire to avoid unnecessary fragmentation of his collection. On the other hand there was the binding force of their legal obligation to safeguard all assets which Ouseley’s words had conferred by deed on the trust, and these included a substantial part of the music library. A compromise was clearly required. A settlement was amicably reached whereby, with Charity Commission approval, all the manuscripts of the collection passed outright to the Bodleian, which was also permitted to purchase at a valuation (rather than at sale-room prices) any printed volumes it required. Inasmuch as the only material remaining outside these provisions was already represented in Bodley, one may feel that Ouseley’s wishes have, at least in essence, been effected, and that his collection has not been wantonly fragmented. Therefore the collection will now be cared for by, and freely accessible in, a national institution of permanent character. The surplus material will eventually be sold for the benefit of the new Ouseley Trust, set up by the Charity Commission in succession to St Michael’s College, whose purpose is to maintain and promote a high standard of choral worship in the Church of England, the other pillar of Sir Frederick Ouseley’s intentions.

THE FATE OF THE MUSIC COLLECTIONS OF ST MICHAEL'S COLLEGE, TENBURY

Peter Ward Jones

(Music Librarian of the Bodleian Library, Oxford)

St Michael's College, Tenbury and its famous music library finally closed their doors in 1985 after almost 130 years of sustaining the English choral tradition. This article aims to inform the music-library community of the result of recent negotiations over the future of Tenbury's collections, and to summarize developments that have affected the library during the past few years.

A catalogue of the Tenbury music manuscripts, prepared by E.H. Fellowes, was published in 1934; and a copy, annotated with additions and corrections by Watkins Shaw, forming a 'second edition', was filmed as part of Harvester Press's microfilm publication of the Tenbury manuscript collection in 1981. However, part of the collection had already been sold at Sotheby's by this time (in June 1978): this comprised the so-called Toulouse-Philidor manuscripts and printed music (Mss. 1-295, 1387-1441), and consisted mainly of scores and parts for French Baroque operas. Mss. 305-307 and 849-850, while not strictly part of the Toulouse-Philidor material, also appeared in the sale. Although bought *en bloc* on behalf of the Bibliothèque Nationale, Paris and the Bibliothèque Municipale, Versailles, only a proportion of the items was retained by these institutions. The remainder was sent to the saleroom again, in Paris, in November 1978, and is now widely dispersed.¹ Since the Toulouse-Philidor manuscripts were disposed of before the Harvester Press filming project began, they do not appear on the films. Nevertheless, the Bodleian Library, Oxford, has films of Mss. 111-117, 214-225, 260-261, 267-274 and 276-292.

At the same time as the Toulouse-Philidor material was sold, almost all the remaining manuscripts (about 1000 items) were placed on deposit in the Bodleian Library. When the College closed, an agreement was reached with the St Michael's trustees whereby most of the manuscripts would be donated to the Bodleian, which would in turn purchase such items of the large collection of printed music and treatises as it wanted. The printed material was brought to Oxford, a selection made, and the necessary funds successfully raised, after a two year effort, by March 1990. (It was, incidentally, Ouseley's intention, as expressed in his will, that his music library should go to the Bodleian were St Michael's ever to close, but legal complications precluded the collection being donated in its entirety.)

With the obvious exception of the Toulouse-Philidor material and the other manuscripts that were sold along with it, all the manuscripts are now in, and owned by, the Bodleian Library; a few manuscripts acquired after Ouseley's death, which remain the property of the Ouseley Trust, are held by the Bodleian on long-term deposit. The original shelfmarks of all the Tenbury manuscripts have been retained, so that there should be no confusion for scholars. The official Bodleian citation of the shelfmark, however, will be in the style of 'MS. Tenbury 791' rather than the present 'Tenbury MS. 791'.

Unlike the manuscripts, the printed music and treatises have never had a published catalogue, although the indefatigable Fellowes prepared a handwritten card catalogue, now in the Bodleian. Nearly all the pre-1800 material is, however, listed in the *British Union Catalogue of Early Music [BUCEM]* and/or *RISM*. The Bodleian has acquired virtually everything in the Tenbury collection of which it did not already possess a copy.

This means that at least one copy of any item with the location symbol 'T' in *BUCEM* or 'GB-T' in *RISM* will now be found in the Bodleian, although where both the Bodleian and Tenbury are recorded as having copies, the Tenbury copy will not necessarily be present. Some duplicates, however, have been retained, either because of intrinsic special interest, or through being bound with items that Bodleian did not have. The pre-1800 material, impressive though it is, nevertheless constitutes only a small part of the 4000 items retained, the majority of which date from the 19th century. Included are many British items not received under copyright deposit by the Bodleian (nor, in many cases, by the British Library), as well as an abundance of continental music, including first editions of Beethoven, Schubert, Schumann and Mendelssohn. All the printed material will be given new shelfmarks by the Bodleian, but will continue to be kept together as a collection. It is hoped the process of absorbing it into the Bodleian's own catalogues will be completed by the end of 1991, but items are already available for consultation, and reproductions may be ordered. The duplicate items not selected by the library are expected to appear in Sotheby's saleroom shortly.

As a result of this operation the music library of St Michael's College has in essence been retained for future generations of scholars, and has greatly enriched the Bodleian's own collections. This could not have been achieved without the generous help of the National Heritage Memorial Fund, the Purchase Grant Fund administered by the Victoria and Albert Museum, the Radcliffe Trust and other benefactors, or without the goodwill of the Tenbury trustees. It should be noted finally that other College manuscripts, such as service lists, College registers and other documents domestic to the College and the Ouseley family have not come to the Bodleian, but have been deposited by the Ouseley Trust in Hereford Cathedral Library.

Notes

1. Catherine Massip's article 'La collection musicale Toulouse-Philidor à la Bibliothèque Nationale', *Fontes artis musicae* 30 (1983), 184-207, gives a valuable summary of the Toulouse-Philidor material and its present whereabouts.

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THE SURREY PERFORMING ARTS LIBRARY - 10 YEARS ON

Graham Muncy

(Senior Librarian, Surrey Performing Arts Library)

The Surrey Performing Arts Library opened its doors to the public in April 1981 and was at the time, I believe, the first UK public library to provide performing arts subject coverage for a county-size authority. Since then, the library has developed, while at the same time the 'Performing Arts' concept has gained greater currency. 'Performing Arts' seems currently to mean different things to different people, and the term has often become an alternative for 'Theatre Arts', which in my view it definitely should not be.

Having established and worked in such a library for ten years, I feel I am in a position to question the relevance of collections that continue to provide for only one or two subjects within the field, such as the traditional single-subject music library, and wonder how rapidly-changing user demands can continue to be serviced by such an approach.

Some history

Like its Shire-county neighbours and most other library authorities, Surrey provided for the needs of local music and drama groups and schools from the early days. Indeed, it could be argued that by providing such a service it played an active part in fostering community arts activity, especially in more rural areas. It is perhaps no coincidence that in the same period Womens' Institutes, Townswomens' Guilds, village drama groups and local choral societies were being developed. The County branch library was often in the same building in which the local drama group or choral society held their meetings, and branch libraries frequently consisted of book collections in the village hall or school. This community link remains one of the strengths of county systems.

Surrey's Music and Drama collection was established at County Library HQ at Esher under the guidance of the music and drama librarian, Mrs. A. Dent, and remained in her charge from the late 1930s until her retirement in 1977. Over the years she created a library of performance material comprising play sets, vocal scores, song-books, madrigals, partsongs, and orchestral works which greatly enriched Surrey's cultural life. It is a tribute to her judgment and skill that much of this material remains in use.

Surrey was slow to establish audio services and lagged far behind municipal authorities, especially the London boroughs. It was only in 1964 that Surrey began to think about this area of provision when it absorbed the former Middlesex County libraries of Ashford, Sunbury and Staines, which already provided a gramophone-record service. Surrey subsequently developed a small-scale, subscription-based record lending service in all 52 branches until 1979, when the audio service was re-considered.

Following the appointment of John Saunders as County Librarian in 1977, the library service began a radical re-structuring that amounted to a fresh start in all aspects of the service. Ideas were tossed about, plans drawn up, and indeed there were few, if any, areas of the system that would not have been affected by major change. There was to be a distinction between librarians' and non-librarians' tasks, with library managers running libraries, rather than branch librarians; a totally professional Information Service would provide a high-level response to information needs; stock selection would be done by a centralized team of experts; Dewey stock arrangements would be replaced by a categorized, reader-interest, bookshop-type display system; all libraries would be re-fitted to look more attractive; computerized stock control would gradually be introduced and,

to cater for demand in specific areas, special collections would be established or developed. Staff were invited to identify the areas of service and stock where they felt this specialist high-level approach was needed, and the initial list covered such topics as local history, music and drama, transport, collecting, technology, crafts and business.

After further discussion, three subject areas were chosen to form the first 'special collections'. They were the Surrey Local Studies Library; the Collector's Library, to cover all aspects of collecting, from stamps and matchbox labels to beer cans and antique furniture; and Performing Arts, based on the existing County Music and Drama Service but broader in scope.

These ideas were formulated in 1978-9 and were to be up and running for the launch of the new style County library service in April 1981.

Creation of a library

The decision to create a Performing Arts Library required much planning and organization. As the County Music, Drama and Audio Services Librarian, the questions in my mind were: What is a performing arts library, and how do I go about creating it? To this end I produced a detailed report, outlining my concept and including practical considerations such as staffing, resources, location, central support, functions within the system, etc. At the same time, management had to consider the other identified special collections and create a common conceptualisation for them all. To complicate matters, plans were already far advanced to move County Library HQ from Esher to converted premises in Dorking, and it became imperative to find a home for the Music and Drama library, which at that time, although based at Headquarters, had stock in three different buildings elsewhere. Various locations were considered, including Guildford and Esher, but it was eventually decided to house the library in the County Library Sub-Headquarters building - the Drill Hall in Dorking, interestingly, the same building in which the Leith Hill Festival (seeing premières of several Vaughan Williams works, including the *Benedicite*) was held in the 1930s.

A decision was taken to move the Music and Drama library to Dorking in the summer of 1979, two years in advance of the new structure. Much hurried work had to be undertaken to organise the move, and also to devise a circulation system, as, previously, only sets had been issued to education staff and group representatives at HQ, Esher, and now the enhanced collection was to be open to the public. To establish the bibliographical basis for the library I was allowed to remove much of the relevant stock (music, drama, cinema and dance) from Headquarters, as in future all subject related enquiries and requests would automatically be directed to the new collection. The major problem at that time was the lack of a catalogue, as up to then all drama and literature stock was included in the huge union catalogue at HQ and there was no way that a proportion of this could be extracted. The first of many compromises was reached when it was agreed to remove the relevant sections of the Dewey classified catalogue, still luckily in sheaf form, and to create a new card catalogue from the issue cards that were until then used as loan records when stock went out on request. The rest of the basic stock of the new library came from County Reserve Stock and other libraries in the system. As far as the new subject areas were concerned - dance and cinema and drama literature - County Reserve Stock provided many classic and standard works; the gaps in the stock were filled by purchase.

Such a problem did not arise with the audio stock as a large headquarters-based LP stock (used as the hub of circulating collections and the request system) existed already, complete with its own catalogue and shelving.

In the run-up to the opening of the new library in 1981, it became obvious to staff and users alike that the right move was being made. It was becoming increasingly frustrating for staff dealing with subject and information requests to have to arrange for standard books on, for instance, stage lighting, located in library *A* to be sent to library *B* to satisfy a borrower's needs. Users were becoming increasingly willing to make quite considerable journeys to obtain items if there was a strong likelihood of them being readily available, so we felt sure that users would come to us at Dorking from all over Surrey. It was therefore with much excitement and hope that the doors of the library opened for the first time on Monday 24 September 1979.

The Concept

When the County Library structure was established in 1981, the following objectives were defined for Special Collections, including the Performing Arts Library:

- (a) to create the subject resource from existing stock and new materials
- (b) to organise the service to provide easiest access for reference and loan
- (c) to provide an information and research service for the County Library Information Centres and the public, and to provide a referral service in co-operation with other resources and organizations

Naturally, giving such diverse libraries as Performing Arts and Local Studies a single set of objectives meant that very general terms were used but, over the years and with changing circumstances, we have continued to work for these goals. To achieve these objectives, we set ourselves the following tasks:

- (a) to ensure that all appropriate subject enquiries would be referred to us by staff at other libraries and by users
- (b) to create a stock that would attract the specialist user and justify an often considerable journey to use it
- (c) to meet demand and provide users with material ranging from basic 'middle-school' project level through to undergraduate level, and sometimes beyond
- (d) to provide information without restriction by medium
- (e) to serve both remote users and direct users equally, for example by sending a large selection of books or scores to a library for selection by the prospective borrower

As far as (a) was concerned, the staff of Performing Arts were in the unique position of being able to pick and choose (within reason) from virtually every other library in the system. At the time when the Library was in the process of building its stock, the other libraries in Surrey were undergoing their own revolution, whereby all aspects of each library were thoroughly overhauled. All selection and disposal decisions were in the hands of specialist teams, and as a selector for county stock as well as for the Performing Arts Library, I was able to decide what should stay at or be added to the stock of a particular library, and what should be transferred to the stock of the central County resource at the Performing Arts Library. This is not to say that the stock of the library relied on withdrawn or re-circulated material. In fact many new or previously unstocked important works were added in the first few years of the library's existence and much work was done to fill the subject gaps or to extend the range of coverage: this is still going on.

One further concept was that of making material, not readily available from general commercial sources, available to library users; drama on cassette, for example, where we made it an objective to add nearly everything that was currently available in this medium. Other candidates for this treatment have been scores of incidental music for

play sets in stock, sound effects on cassette and jazz performance sets. In keeping with this approach, the Performing Arts Library was an early provider of video films within its subject areas, and has offered this service since 1981.

Returning to the second and third objectives, the Library's services are available to users in the County through all service points (libraries, trailers and mobiles), as well as directly to individual or group members.

Surrey's Information Service is provided through a network of Information Centres staffed by Information Librarians; both Information Centres and Special Collections are the responsibility of the Principal Officer, Information Service. Performing Arts plays a full part in this network by responding to all information enquiries within its subject areas that cannot be answered by staff at a local level. Many enquiries are satisfied from the stock of the Performing Arts Library but, in some cases, enquiries are referred to other organizations both within or outside the County, including specialist societies, libraries and institutions, such as the British Film Institute. The Information Service is developing a local and community information database using the County Library McDonnell-Douglas computer system, and the Performing Arts Library has responsibility for the data within its subject area, such as music and drama groups, societies, teachers and the various indexes to its own stock.

Subject coverage

At the time the Surrey Performing Arts Library was being established, the actual meaning of the concept of 'Performing Arts' was rather vague, at least to me. Because it grew from a music and drama collection there was little doubt about some of the basic components of the new library. But even here there was room for further thought about how and to what level these subjects should be covered. We felt that music was a subject requiring comprehensive coverage, including performance and study material, tutors, and topics ranging from Western art music through folk, ethnic, jazz, popular and pop. To cover such a wide range, much work was needed to build up a representative stock, a task which is still very much continuing. Equal stress was to be placed on audio/visual and printed material. In 1979, the library had good stocks of the traditional public library area of classical music in printed and audio form. The challenge was to be the pitting of the growing demand for other musics against available resources, while at the same time maintaining the established standard of service for areas already covered.

The situation concerning drama was quite different. Here a fairly early decision had to be made about inclusion/exclusion of critical works on play texts (commentaries, study notes, literary histories, criticism, etc.) It was always fairly obvious that as well as the performance sets of plays, the collection would have to include literary and study editions, plus stock covering performance aspects of theatre. Not so obvious was the coverage of the textual aspects of drama, but in order to create a comprehensive collection and as no other special collection was being established for literature, it was decided to include this element. There was an established demand for this material, as textual study was at that time more important than it now is in examination syllabuses.

The question of which other performing arts were to be included in the collection remained. 'Obvious' choices were dance and cinema (it seems strange to me that cinema is often not regarded as a 'performing art' by many influential members of the performing arts establishment). Both areas were already fairly well covered in existing County library lending stock, cinema having an enormous literature, with much popular material being published in the areas of biography of film personalities, and fan-based and genre material. With dance the situation was a little different, in that most of the

existing stock concentrated on classical ballet at one extreme, and at the other on the techniques of social and ballroom dancing. In the middle, books on folk and national dancing seemed to be fairly thin on the ground. For both these subjects, research had to begin from scratch, and gaps in major publications be quickly filled. Periodical coverage also had to be investigated.

Various other subjects presented themselves at the time of the establishment of the library and some of these have since been included, albeit in a minor way. Some could be termed 'grey areas' and are included in the library perhaps by default (because no other library in the system offers them a home) or because they may have a strong performing arts element within them. We do include circus, parades and pageants, broadcasting, puppetry, fancy dress, baton-twirling, entertainment and performance theory, which can be justified in that they enhance our range of stock and are relevant to other areas of the collection. Subjects considered and excluded were bull-fighting (which surprisingly, has an extensive English language literature), media studies, poetry, ice dancing, and the technical and scientific background to cinema (film technology/chemistry etc.) Such decisions were made on the basis of relevance, common sense and, perhaps, lack of finance. Other exclusions include musical instruments as antiques, and record and phonograph collecting (covered in the Collector's Library) and Surrey-related concert programmes, notices, bills etc. (Local Studies).

Subject relationships

One of the most remarkable and surprising facts to emerge during the Performing Arts Library's existence is the way in which the subjects covered have inter-related with each other, often with a total disregard for medium, format and classification. The fact that such subject coverage is provided to a high level under one roof has, I believe, contributed greatly to the success of the concept and the health of the service provided. Artistic fusion is no new idea: it forms a vital element in many areas of performing arts. Opera is perhaps the classic example of this type of fusion, where music combines with drama and produces an art form in its own right. A music library can only provide for a limited aspect of the whole – perhaps vocal scores, libretti, background literature and recordings. A performing arts library can cater for the subject with coverage of all of its facets. The same applies to musicals, especially on the practical side, where production skills and techniques are so important. Our coverage of cinema is a further enhancement, as many musicals have become popular because of the medium of film: a video of the show may well also be available.

Dance is another area of artistic fusion, with classical dance being a theatre art in itself. For those studying a ballet, a performing arts library can provide the music, in score or on record, biographies of dancers, choreographers, impresarios and books on costume and set design. Aspects of modern, folk and educational dance can be covered historically through steps and techniques, dance notation, costume and naturally to the music in whatever form it is required. Many operas, musicals and shows (and some plays) include dance, movement, or ballet. For many singers movement, acting techniques and dance are essential areas of study and are prerequisites for an operatic career. All music librarians must be aware of the part that music has always played in the theatre in the form of incidental music, song or even background music, and I know that much time in music libraries is devoted to searching for suitable music for theatrical productions. Songs or incidental music are often included in acting editions of play scripts (how many music-only libraries have these?) and many scores of incidental music, and production numbers, are issued by theatre publishers such as Samuel French.

Subject relationships can be developed and exploited in other areas. For example, the connections between voice production, speaking and singing that usually provide classification problems can be placed together. Music Hall is another subject normally scattered in library classification systems.

Users

Over 4000 music and drama groups and over 1000 schools and educational institutions are registered as Surrey County Library members. Not all of these are direct users of the Performing Arts Library and, of course, not all of the groups will be using facilities at any one time, but the figures do give a fair indication of the cultural health of the community. The range of users is extensive and covers major choral and operatic societies, madrigal groups, orchestras, wind and jazz bands, chamber music groups, church choirs, amateur and professional theatres, theatre workshops, play reading groups, hospitals, independent schools, commercial organizations and adult education institutes. As well as schools, education users include the County's Music Centres, music and drama inspectors and advisors, sixth-form colleges, polytechnics and university departments (Surrey and London). The library also attracts users from beyond the County's boundaries in a catchment that extends into Greater London and neighbouring County authorities. Any individual can use the library in the same way that any Surrey library can be used, with an ordinary membership ticket and standard loan periods. Of course, the library has attracted a strong local usership, but direct users do travel from all over the County and beyond to use the library's facilities. Group users are allowed extended loan periods to cover performance dates, and are able (at a charge) to borrow multiple copies of performance material. It is particularly important to try and cater for the remote user who cannot travel to the library. These groups or individuals can use the library either by telephone or through another Surrey library. Microfiche catalogues of the entire County's stock are available at all service points and will soon be replaced by public access computer terminals. Any material held at the Performing Arts Library can be sent to any service point for loan and return.

Publicity and promotion

Publicity has always been vital to development of Surrey's Performing Arts Library, especially when the collection was new and there was almost a 'missionary' role to fulfil. Then, as now, the spreading of awareness throughout the library system was a major task. Naturally, users of the previous music and drama service were already familiar with what was on offer, but even here the enhanced facilities and range of stock that the new library presented had to be got across. To accomplish this, we decided to spread awareness to all library staff who advised and counselled borrowers by a series of talks at area staff meetings. Continuing contact of this sort is essential in such a large and scattered organization as a County library system, where staff can feel remote or isolated. This programme has continued in a series of update presentations and staff visits, and is a vital link between a specialist service and the general libraries through which it can be tapped. Such one-to-one contact has been supported by informative printed publicity in the form of handouts and posters giving essential factual information. The overriding objective here has been to create and maintain awareness of the library and in this way users, or potential users, can be referred straight to the Performing Arts Library if staff at local level cannot themselves help the enquirer. There was also the question of making the library known to those who were not existing library users, and over the years various

methods have been employed to publicise the Performing Arts Library to this group. The basic publicity leaflet has been distributed through existing information networks and to all County schools, teachers, teachers' centres, arts and theatre organizations, and at specific events such as conferences, workshops, exhibitions and summer schools. In the latter case a manned or unmanned exhibition has sometimes been provided to create further personal contact with potential users. Similarly, staff have occasionally been available to give a presentation at such events where they can talk in detail about the service. Our most recent initiative has been a major distribution of the publicity leaflet in conjunction with a feature in a regional arts newsletter, which has resulted in a noticeable response from many who were not aware of the existence of the library, even after ten years!

Overall, I think that it is essential to provide a good, strong basic service first of all, backed up at intervals with the right level of well-produced publicity. We were previously able to call upon the services of the County Council Design Unit and Publication Department, but the County Library has more recently acquired an in-house desk-top-publishing system, which is able to design and produce first-rate leaflets and posters. In my view, publicity and promotion must be a continuing process geared to the potential needs of the user and the available resources of the library.

Ten years of change

In ten years of growth and development, particular points and features can be highlighted that are either the direct result of such factors as stock relationship or of being able to respond in a positive and creative way to new demands placed upon the library. The most radical change within the decade has perhaps been in education, where the switch to the General Certificate of Secondary Education [GCSE] has not only generated new approaches in teaching but has had an obvious knock-on effect in publishing and in library provision. The Performing Arts Library in Surrey has been able to respond from an already-established resource, covering many of the new areas of demand, and from the start has been able to give guidance to teachers and students from a strong stock base. Users are consequently now beginning to expect the wider subject approach that the collection can offer, while staff have gained experience in dealing with the expanded subject range and have developed important links with major information sources within those subjects (e.g. the British Theatre Association and the National Resource Centre for Dance).

As the subject of Performing Arts becomes more established in the educational sector with the mooting of a Performing Arts College for London, the development of a GCSE 'Performing Arts' Course and the re-naming of the Theatre Museum as the National Museum of the Performing Arts, traditional music and drama coverage is in danger of becoming less able to cope with the demands that may be placed upon it in the new decade: the Performing Arts concept is surely one way of dealing with this issue.

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YOUR OWN, YOUR VERY OWN ... AN UPDATE ON ERMULI

Linda Barlow
(Berkshire County Libraries)

Relative newcomers to *Brio* and to IAML(UK) might be forgiven for thinking that the subject under discussion was a new brand of Swiss breakfast cereal. Even cognoscenti are not always sure how ERMULI should be pronounced. Should the first syllable be emphasized, or should the accent be placed firmly on the 'mu'? Should the last syllable rhyme with 'eye', or 'see'? Who could be blamed for asking diffidently, 'Yes, but what does it actually mean?' [*Yes, but what does it actually mean - OK? - Ed.*]

ERMULI is an acronym, which should be dear to every music librarian's heart. It stands for Education and Research in Music Libraries, neatly encapsulating what ERMULI - your very own Charitable Trust - is all about.

When the Trust was established in the mid-1980s, it was already apparent that sources of funding for music bibliography and research projects were shrinking, and that economies by local authorities, academic institutions and other employers were making it increasingly difficult for music librarians to obtain funding to attend conferences and courses. IAML(UK) decided that a specialized Trust was needed to address these concerns, and to try to ensure that Britain retained its eminent role in the field of music education and scholarship. Since then, the heightened financial insecurities of many parent bodies and the virtual disappearance of specialist education for trainee music librarians have combined to suggest that ERMULI's existence may be even more essential to the future of the profession than was originally supposed.

So what has the Trust achieved since its foundation? The efforts of the Trustees have focussed on two activities: (i) raising money; and (ii) giving it away. Needless to say, the latter is the easier of the two. Despite generous support from IAML(UK) and our friends among music library suppliers, the task of fundraising has proved more difficult than we expected. Our original aim was to accumulate sufficient capital to enable the Trust to make awards of up to £30,000 per annum. This degree of financial security would allow the Trust to move beyond its present, relatively limited, role of responding to appeals for assistance, and to become a more positive force for the encouragement of music scholarship by setting up a system of awards and prizes for outstanding examples of bibliography and research. This remains our long term goal - and the need for it is certainly there, more than ever - but we are a very long way short of our target. In the jargon of charity giving, our cause '*lacks popular psychological appeal*'. In other words, those who don't know us don't *want* to know. This is a problem that ERMULI shares with many worthy charitable causes. A survey conducted by the Charities Aid Foundation in December 1989 revealed that the value of cash donations made by the general public is falling. Individual donations are remaining static, at an average of £2 per week per household, against rising personal income; and donations by companies are also falling as a proportion of pre-tax profits. More and more charities, it seems, are chasing an increasingly resistant market, and in such a climate emotional appeal is vital. It is not always easy to present a convincing case for the needs of music library education when the 'opposition' includes homeless victims of the latest earthquake, or the sufferings of Rumanian orphans. The Telethon approach doesn't work for ERMULI; our cause doesn't tug at heartstrings. We must rely for our support on those who already have vested interests in our area of operation, and who understand what the consequences will be for students of music, standards of musical performance and British musical life in

general if the Trust does not carry on with its work.

The story, however, is not one of unrelieved gloom. ERMULI's modest assets are being put to good use. For several years the Trust has been able to extend an annual invitation, via the professional press, to those who wish to apply for funds. In practice the Trustees will consider applications for financial assistance at any time, and although a number of ambitious and useful projects have proved, unfortunately, to be beyond ERMULI's present resources, in the last two years the Trust has assisted music bibliography and research projects to the tune of £700. We have helped members of IAML(UK) to attend essential meetings by partly funding their travel expenses; and we have supported young music librarians attending library school. Since 1987, with assistance from several of our business sponsors, we have awarded 24 bursaries for IAML(UK) Study Weekends, enabling music librarians and library school students to experience the stimulating exchanges of information, ideas and contacts which are so essential to those who often find themselves working in professional isolation. Since the ERMULI Trust was set up in 1985 it has made awards totalling more than £5,250. It is a record of which all members of IAML(UK) can be proud, because we all have a stake in ERMULI; the Branch was the Trust's major Foundation Sponsor, and the Trust owes its existence to the foresight of the IAML(UK) Executive Committee, whose generous donation provided the starting point; but the fact remains that we could do so much more, if we had more funds at our disposal.

So, if you can suggest possible sources of funding for ERMULI - a friendly library supplier or local business, or a wealthy and philanthropic customer who has been suitably impressed by the high standard of service which your library provides - then the Trustees would like to hear from you. And please remember your very own charity at those little crossroads in life - like when you make your will; or when you consider giving to Oxfam or the RSPCA. Otherwise the Trustees may be reduced to emotive publicity stunts at IAML(UK) Study Weekends, like dressing up in animal costumes to emphasize the connection between music librarians and endangered species. Now there's an idea ...

[If you would like to apply to the ERMULI Trust for funding, or to make a donation, please contact Richard Chesser, Secretary, ERMULI Trust, c/o Music Library, The British Library, Great Russell Street, London WC1B 3DG. Tel: 071-323 7527.]

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PRINTING, PUBLISHING AND THE MIGRATION OF SOURCES: THE CASE OF CARL STAMITZ.

Jenny Pickering
(Christ Church, Oxford)

The development of new music printing techniques had important consequences in the 18th century. The dissemination of music in manuscript was a haphazard process because of the difficulties of producing multiple copies, and its transmission in this form was likely to depend more on the itinerant habits of owners than on any particular market. The improvement of printing methods, and particularly the introduction of engraved pewter plates, enabled publishers to produce music more rapidly and at a lower cost, and consequently to meet an increasing demand for music in 'the new style'. For the first time it became possible for a quantity of new music to be accessible to performers in widespread locations simultaneously, with the result that elements of 'national' or local styles could be heard elsewhere. For example, it was no longer necessary for a musician based in London to go to Mannheim to hear a symphony in the 'Mannheim style' because from 1763 the London publisher Robert Bremner issued a series of 60 symphonies and overtures under the collective title *The Periodical Overture in 8 Parts*, with the assurance that 'No Piece that may have formerly been printed in Britain, shall appear in the Course of this Undertaking';¹ a promise which survived only a few issues.

Despite its acknowledged importance, knowledge of general business practices in music publishing in 18th-century Europe is limited, although there has been a great deal of research into the histories of individual publishing houses. By examining extant sources it is often possible to trace the movement of a work or set of works from one imprint to another, from town to town, and even from country to country, but the lack of real copyright law during that period, and the high incidence of piracy between publishers, make it difficult at this remove to establish the legality of this movement. This article is primarily concerned with the movement of symphonic music, but many observations made here apply equally to chamber music.

By the 1760s a number of publishing houses were well established in Europe and the British Isles, and 'international' trading was taking place. It is apparent, however, that the international trade in printed music was by no means practised everywhere, and in the British Isles trade was certainly weighted towards import.

Music in printed form could 'migrate' in three ways. Most straightforward was sale of a printed source by the original publisher to a music seller or another publisher otherwise unconnected with publication, for resale. The second method was the illegal acquisition and publication of a work from manuscript or print - piracy. This was likely to be particularly successful if the unauthorised version appeared in a different country, thus reducing the chances of detection, although this did not prevent piracy occurring between publishers in the same city, as the following advertisements from London newspapers demonstrate:

... To ascertain our own and the Author's Property, we ... give Notice, that if any Person presumes to pirate the Songs of the Maid of the Mill, by printing them in any Manner whatever, we are determined to prosecute them with the utmost Rigour of the Law.²

PADLOCK. SOME of the Songs in the Comic Opera of the PADLOCK having been pirated in a Collection of Vocal Music; a Bill was last Week filed against the Publisher, who has paid the Costs, and entered into a Bond to offend no more: And the Proprietor has given

orders to prosecute one FOUGHT, a Foreign Printer, in what he calls, Musical Types, for an Offence of the like Nature; which he is determined, for the Sake of Musical Property in general, to carry as far as the Law will admit: And in the mean Time it is hoped that no Music Shop will encourage, by their Countenance, such unjust and infamous Practices.³

... to prevent impositions, Mr. Stamitz will sign his compositions with his name, and under his own hand-writing.⁴

Threats of prosecution notwithstanding, it was difficult to prevent piracy, and little legal redress was possible.

The third important method of migration, of particular interest here, was the simultaneous or staggered publication of a work, or set of works, by different publishers.

Publishing practices, and therefore the importance of each of the above methods of migration, were undoubtedly related to the customs of the country in question. Differences in legal systems might affect the type of contract between composer and publisher. Artaria's contract with Haydn was intended to prevent him (unsuccessfully, as it transpired) from selling works published by Artaria to any other publisher in any country, but this type of contract does not seem to have existed in the British Isles.

The distinction between 'music-printer' and 'music-seller' was often a fine one. The firm of J. J. and B. Hummel in Amsterdam and Berlin seems to have enjoyed possibly the widest international market for its music: Haydn's string quartets reached London in printed form through editions published in Amsterdam and imported by Robert Bremner, but Hummel's firm is unusual in that it had no reputation as a seller. By contrast, the firm of Breitkopf sold not only their own printed music, but music purchased from other publishers (including Hummel), and in addition kept a library of manuscripts of which copies could be obtained.⁵ The same lack of definition between seller and printer may be seen in British publishers of the period.

The export of ready-printed music seems to have been most common from Northern Europe, with Hummel and Breitkopf the chief exponents. In the export of music for publication, however, the British Isles occupies an important position because of a unique need for mass availability of music. In Britain, the court-based musical activity and patronage practised elsewhere in Europe had been destroyed by Cromwell's Commonwealth, and was not successfully revived at the Restoration. For composers dependent on the public, rather than a single patron, for their survival, it was essential that as much of their music as possible appear in print, because this not only ensured the increase of their reputation, but provided some revenue. Performers were equally dependent on public support, and provided a ready market in their attempts to acquire as wide a repertory as possible. Multiple publication is usually seen in the works of resident foreign composers who, presumably, not only had wider reputations as composers and a better knowledge of the European music market than the majority of native British composers, but also a greater interest in keeping their names in the minds of possible future (European) patrons.

Advertisements for 'new music' in the London newspapers from about 1760 show that it was common for the first edition of a new work to be printed privately, often by subscription, and sold by the composer himself, sometimes with the assistance of a music printer/seller. Composers whose reputations were established in London might expect to sell their music to a publisher, but unknown newcomers could not: while private publication also had the effect of ensuring that the composer had some degree of control over his work, since any other edition was clearly pirated. One such newcomer to London in the second half of the 18th century was Carl Stamitz, whose works provide a particularly interesting example of almost simultaneous publication in a number of locations.

Stamitz moved to London early in 1777 from Paris, where he had been *Compositeur de musique* to the Duc de Noailles from 1771. Before his arrival he had published a number of works, both in Amsterdam with Hummel, and in Paris with several publishers, and as a result of tours while in the Duke's employ was well known in Europe as a composer and performer. In the period of almost four years which he spent in London, he seems to have existed principally as a performer, and to have published comparatively little: six trios, op. 14; six symphonies, op. 13; 'Six new Dancing Minuets'; and a set of duets for flute and violin, or two flutes. Several other works were published in Paris by Sieber, and in Amsterdam by Hummel at this time. Of the London publications, the set of symphonies is notable for its rapid and apparently legal appearance under other imprints.

Some, if not all, of the op. 13 symphonies were probably composed for French audiences before Stamitz's removal to England. In instrumentation they conform to the '8 parts' (two oboes, two horns and strings) of Bremner's *Periodical Overture*, the most common symphonic instrumentation in the British Isles during the second half of the century, although of the six, two are actually scored with a pair of flutes, two with oboes, and two with oboes *obligato*. The influence of Stamitz's Mannheim upbringing and training is discernable in all six symphonies.

Seven printed sources are extant, all engraved sets of parts. Four manuscript sources are known, of which at least one is a direct copy of a printed source, and there are perceived links between a second and another printed source. No autograph manuscript is extant. Transcriptions of the title-pages of the printed sources are given below, with the locations of the sources used in this study:

A. GB-Ob Mus.221 C.59 Vol.1-9

Six / SINFONIES / Grand Orchestre / deux / VIOLONS alto et BASSO / deux HAUTBOIS et deux CORS de CHASSES ad Libitum / DEDIES / A Monsieur Alexander Leith / CHEVALIER BARONET / Composés Par / Charles Stamitz fils aîné / Compositeur de Musique / de Monseigneur le Marechal / et Duc de Noailles Price 15s / OEuvre XIII / LONDON / Printed for Mr. Charles Stamitz at Mrs. Dall's / great Newport Street Long Acre

The price has been added by hand, and in the same hand in the lower right of the title-page is the name 'C: Stamitz'.

B. GB-Lbl (Royal Music Library) RM.17.b 2

Six / SINFONIES / Grand Orchestre / deux / VIOLONS alto et BASSO / deux HAUTBOIS et deux CORS de CHASSES ad Libitum / DEDIES / A Monsieur Alexander Leith / CHEVALIER BARONET / Composés Par / Charles Stamitz fils aîné / Compositeur de Musique / de Monseigneur le Marechal / et Duc de Noailles Price 15s. / OEuvre XIII / LONDON / Printed and Sold by JOHN WELCKER at his Music and Instrument Warehouse / No. 10 Hay Market opposite the Opera House. / Where may be had by the same Author 6 Trios for a Flute or 2 Violins & Bass Op. 14--10 = 6

C. GB-Lbl (Royal Music Library) h 277 a (2)

Six / SINFONIES / Grand Orchestre / deux / VIOLONS alto et BASSO / deux HAUTBOIS et deux CORS de CHASSES ad Libitum / DEDIES / A Monsieur Alexander Leith / CHEVALIER BARONET / Composés Par / Charles Stamitz fils aîné / Compositeur de Musique / de Monseigneur le Marechal / et Duc de Noailles Price 15s. / OEuvre XIII / LONDON. Printed and Sold by JOHN PRESTON, at his Music / Warehouse, No. 97, near Beaufort Buildings, STRAND. / Where may be had / Smethergell's Six Overtures in Eight Parts, Play'd at Vauxhall Gardens--0.10.6

D. GB-Lbl Hirsch III 520

Six / SINFONIES / Grand Orchestre / deux / VIOLONS alto et BASSO / deux HAUTBOIS et deux CORS de CHASSES ad Libitum / *Dedies A Monsieur / ALEXANDER LEITH Chevr. Bart. / Composés par / Charles Stamitz fils aine / Compositeur de Musique / de Monsr. le Marechal et Duc de Noailles. / Op. XIII -- Pr. 15s. / London Printed & Sold by Preston & Son at their Wholesale Warehouses 97 Strand*

E. GB-Lbl (Royal Music Library) g 270 u (13)

Six / SINFONIES / Grand Orchestre / Deux / VIOLONS ALTO ET BASSO / deux HAUTBOIS deux CORS de CHASSES Ad Libitum / *Dedies A Monsieur / ALEXANDER LEITH CHEVR. BART. / Composées par / Charles Stamitz fils aine / Compositeur de Musique. / Op. 13. Price 15s. / LONDON / Printed & Sold by T. Preston, at his Wholesale Warehouse 97 Strand.*

F. S-St OK 49

SIX SIMPHONIES / a Grand Orchestre / DEUX VIOLONS, TAILLE et BASSE / Deux Hautbois ou Flutes et Deux / Cors de Chasses (ad Libitum) / COMPOSEES / Par / CHARLES STAMITZ. / Fils aine. / OEUVRE XIII. / No. 376. Price f6.-: / chés [sic] JEAN JULIEN HUMMEL, / a Berlin avec Privilège du Roi, / a Amsterdam au Grand Magazin de Musique / at Aux Adresses ordinaires.

G. GB-Lbl Hirsch III 521

Six / SINFONIES / A deux Violons Alto Et Basse / Deux Hautbois Deux Cors adlibitum [sic] / Composées / par / C Stamitz / OEuvre XVI [sic] / Prix 12th / A. PARIS. / Chez le Sr Sieber. Musicien, rue St Honore a l'hotel D'Aligre / Ancien Grand Conseil.

Stamitz followed the established pattern of behaviour of composers newly arrived in London: after allowing some time and several concerts, which included his music, to elapse, he placed the following advertisement in the *Gazetteer and New Daily Advertiser* of 3 April 1777:

NEW MUSIC. MR. CHARLES STAMITZ, composer of Music, having the happiness to find that his compositions have met with universal approbation, begs leave to offer to the Nobility, Gentry, Music Masters, and others, a Plan of Subscription for the following Work, viz. SIX TRIOS for two Violins, or one Violin, a Flute, and Violoncello, which he promises to deliver to subscribers on the 15th inst. at 8s. And to non-subscribers at 10s. 6d. The money to be paid on delivery; and, to prevent impositions, Mr. Stamitz will sign his compositions with his name, and under his own hand-writing. Subscriptions are now taken in at all the principal Music Shops about town; and by Mr. Stamitz, at Mr. [i.e. Mrs] Dall's, Great Newport-street, Long-acre. Where may likewise be had, just published, His Six new Symphonies for a Grand Orchestra, with Hautbois, Flutes, and French-horns, which may also be performed without these instruments, at the moderate price of 15s r

No opus number is given for the symphonies, but comparison with the title-page of Stamitz's edition shows that the advertisement does refer to op. 13. The trios and symphonies are the only works that Stamitz published privately in London, and are therefore the only works to give this address, at which he lived during the 1776-77 season.⁶ Stamitz's signature (C: Stamitz) is found on the title-page of the violino primo part, and as Charles Stamitz on the next blank recto page. It is notable that he had adopted an English or French version of his name. A second advertisement appeared in the same paper on 10 May, and was repeated on 17 May:

NEW MUSIC. This Day are published, price 10.s.6d. SIX TRIOS for two Violins, or one Violin, a Flute, and Violoncello. Composed by CHARLES STAMITZ. Printed for the

Author, and sold by him only, at Mrs. Dall's, Great Newport-street, Long-acre. Where may be had also, his late composed Six Simphonies for a Grand Orchestra, with Hautbois, Flutes, and French-horns. Price 15s. N.B. The usual allowance to such as sell again.

Between their first publication and the end of the century, the symphonies were republished in London under four imprints, and it is possible to construct a history of the plates with relative ease. Edition *A* was engraved by J. B. Scherer,⁷ a freelance engraver, and because it was printed privately the plates would have remained in Stamitz's possession until sold or otherwise disposed of. John Welcker's edition, *B*, can have appeared no later than 1780, because following Welcker's bankruptcy in that year his stock of plates was sold at auction. No references to Stamitz have yet been found in English sources after May 1780, and he may have left the country soon after. It is likely that Stamitz sold the plates directly to Welcker, who must also have acquired the plates of the trios at the same time, according to the evidence of the title-page. Welcker's edition shows some alteration to the pagination of the violin parts to allow for the exclusion of pages left blank for signing in Stamitz's edition, but apart from the substitution of the new imprint the parts are unchanged.

John Preston (*C*) acquired a large number of plates in the auction following Welcker's bankruptcy, and we may assume that the op. 13 plates were among them. He retained Welcker's pagination and the original title page, altering only the imprint. Fritz Kaiser dates this source 1781, following *BUCEM* and W. Barclay Squire.⁸

The symphonies were reprinted without alteration, although with new title-pages, under the imprint 'Preston & Son' after 1789, when Thomas Preston joined the firm, and under the imprint 'Thomas Preston' after the death of John Preston in 1798.

The relationship of the English editions is clear, but the establishment of the connection between Stamitz's edition and the two European ones (*F* and *G*) is considerably more complicated. The op. 13 symphonies are listed in Hummel's catalogue for 1778, and in the Breitkopf catalogue for the same year, as published in Amsterdam. In her study of the firm of J. J. & B. Hummel, however, Cari Johansson cites an advertisement in the *Amsterdamsche Courant* of 19 June 1777, in which the appearance of the symphonies was announced for July.⁹ Publication seems to have been delayed; an advertisement in the *Berlin Nachrichten von Staats- und gelehrten Sachen* of 11 November 1777 is the earliest evidence that this edition of the symphonies was actually available.¹⁰

The French edition, *G*, was published almost simultaneously. Publication was announced in the supplement *Avis divers* on 11 October 1777, and in *Affiches, annonces et avis divers* on 13 November.¹¹ The symphonies were listed in Sieber's catalogue in 1778.¹² The French edition is unique in its omission of the figures in the basso part, following what was by this time standard practice in French printing.

On close examination of sources *A*, *F*, and *G* it becomes evident that the three are connected by more than authorship. Although there are a few changes to the figuring of the basso part of Stamitz's edition, and some additions to the articulation marks, it is plain that the Hummel print was prepared from the Stamitz edition. Errors on Scherer's part in the Stamitz edition, apparently concerning the correct interpretation of the source in the placement of articulation marks (which sometimes results in slurs in which one end is placed *between* two notes, and the other *on* a note) are reproduced in the Hummel edition with too great frequency to be attributed to chance.

If the English edition was not printed until late April or early May, the Hummel edition prepared from it could not have been engraved until after this time. Advance notification was given in June of publication scheduled for July, which would have allowed six weeks at most for the preparation of the plates; it is perhaps not surprising that publication had to be delayed.

Some of the anomalies of Stamitz's edition (*A*) are also found in Sieber's, (*G*), although there are also additional errors. The form of the errors suggests that, rather than being prepared from the Stamitz edition, both Sieber's and Stamitz's editions were prepared from a common, manuscript, source. Discrepancies in articulation and dynamic markings often occur in the same place as in Stamitz's and Hummel's editions, but in the Sieber edition their form does not necessarily follow that of the other two. Further errors indicate that the common source was a set of parts: it is unlikely that two independent engravers would omit an accidental from the same part at exactly the same place if both worked from a score in which that accidental was present in the part immediately above, and which doubles the part in which the accidental is lacking. If editions *A* and *G* have a common source, the space of some six months between the appearance of the two publications allows ample time for the engraving of the Sieber edition.

Consideration should be given to two of the manuscript copies at this point, because as contemporary sources they indicate the extent of the migration of the works:

MS1 Sibelius Museum, Abo (Turku)

An incomplete set of manuscript parts, lacking the basso and second wind and horn parts.

SIX SIMPHONIES / a Grand Orchestre / DEUX VIOLONS, TAILLE et BASSE, / Deux Hautbois ou Flutes, et Deux / Cors de Chasse (ad Libitum)] / COMPOSEES / Par CHARLES STAMITZ / FILS aine / OPERA XIII.

MS2 Thurgauische Kantonsbibliothek, Frauenfeld UK 454/1-8

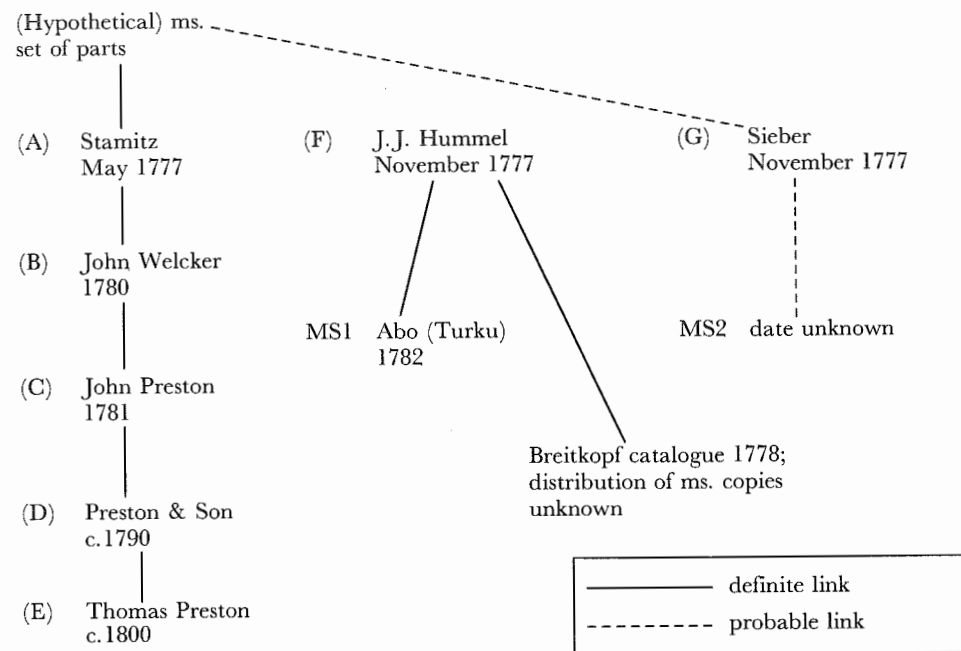
A set of eight manuscript parts of symphony 6 in F major only.

No 6: / Sinfonia / Due Violini / Due Oboe / Due : Corni / Viola e Basso / Di Sig Carlo Stamitz

The provenance of *MS1* is readily available. It is a copy of J. J. Hummel's edition made by Erik Tulindberg Erikson in 1782. Erikson (1761-1814) was a Finnish composer, violinist, cellist, and civil servant. On completing his studies at the Abo Academy in 1782 he worked as a finance expert, first at Uleaborg (Oulu) and then in Abo. By the 1780s he had amassed some 150 scores of contemporary works, including composers such as Haydn, Mozart, Boccherini, and Carl Stamitz. At his death the scores became the property of what is now the Sibelius Museum at Abo (Turku).

The copyist of *MS2* cannot be identified, but he was almost certainly a professional. The manuscript was formerly the property of the St Katherinenthal convent, which had a large collection of manuscript music. There are errors in the manuscript common to the Hummel print (*F*), but the placing of the articulation marks suggests that it may actually be a rather poor copy of the Sieber edition (*G*). The present location of the manuscript provides no clue to its origins.

The relationship between the sources and the pattern of distribution of the symphonies is best presented as a diagram:



The appearance of three editions of a single group of compositions in one year is unusual, although it is possible to find instances of a double publication, such as J. C. Bach's op.3 symphonies. Bach advertised the subscription for the symphonies on 1 December 1764:

PROPOSALS for Printing by Subscription. SIX Overtures in eight Parts. Dedicated by Permission to his Royal Highness the Duke of York. Composed by J.C. BACH, Music Master to her Majesty. These Overtures may be played in 4 Parts, without Hautboys and French Horns. The Price to Subscribers is Fifteen Shillings. Subscription taken in by the Author, at his House in King's-square Court, Soho.¹³

They eventually appeared in April:

NEW MUSIC. *This Day are Published,* Dedicated (by Permission) to his Royal Highness the DUKE of YORK, SIX new Overtures in 8 Parts; as they were performed at the Wednesday Subscription Concerts, in Soho-square. Price 15s. Six Italian Duets, for two Voices and a Harpsichord, Price 10s.6d. Both composed by J.C. Bach, Music Master to Her Majesty. Printed for the Author, and sold at his House in King's-square Court, Dean-street Soho; and at Mr. Welcker's Music-Shop, Gerrard street, Soho...¹⁴

This set of symphonies was listed in Hummel's catalogue for 1765.

It is more common to find works which were published first in England and then by a single European publisher, usually either Hummel or a French publisher but not both, within two years of the first publication. Antonio Kammel's six overtures, op. 10, were published privately in London in 1775, and by Hummel (as op. 11) in Amsterdam in October 1776. Karl Abel also published works with Hummel which he had already printed privately in London, usually with a one- or two-year gap.

The importance of the development of printing techniques in the migration of new music is clearly shown in the rapid distribution of Stamitz's op. 13 symphonies. Within a

year of the initial publication this set of symphonies was known as far from its place of origin as Paris, Amsterdam, and Berlin, and had reached Finland within five years. By the end of the century one at least had certainly reached Switzerland. Although the most distant sources are manuscript copies of printed sources, the music could not have travelled so far in so many directions without the initial impetus provided by printing. Furthermore, as the reprinting of Stamitz's op. 13 symphonies in London demonstrates, unless the plates were worn out or destroyed, printers could continue to reprint items until the market failed.

Notes

1. *Public Advertiser*, 30 June 1763, p. 4
2. *Public Advertiser*, 7 February 1765, p. 1
3. *Public Advertiser*, 20 June 1769, p. 1
4. *Gazetteer and New Daily Advertiser*, 3 April 1777, p. 4
5. Barry S. Brook, *The Breitkopf thematic catalogues 1762-1787*. New York: Dover Publications, 1966
6. 'Mrs. Dall' was the wife of Nicholas Dall, who, until his death sometime during the 1776-1777 season, was a scene-painter at Covent Garden. She was a draper.
7. The words 'Engraved by J.B. Scherer' appear at the foot of page 2 of the Violino Primo part, that is, the first page of music.
8. Fritz Kaiser, *Carl Stamitz (1745-1801): biographische Beiträge, das symphonische Werk, thematischer Katalog der Orchesterwerke*. Dissertation (PhD), University of Marburg, 1962, p. 12
9. Cari Johansson, *J. J. & B. Hummel: music-publishing and thematic catalogues*. Stockholm: Royal Swedish Academy of Music, 1972, vol. 1, p. 34
10. *Ibid.*, p. 34
11. Kaiser, *Carl Stamitz*, p. 12
12. Cari Johansson, *French publishers' catalogues of the second half of the eighteenth century*. Stockholm: Royal Swedish Academy of Music, 1955, facsimile 109
13. *Public Advertiser*, 1 December 1764, p. 1
14. *Public Advertiser*, 3 April 1765, p. 1

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NEW PUBLICATIONS RECEIVED AT THE BRITISH LIBRARY DOCUMENT SUPPLY CENTRE: 4

The list in this issue returns us to the type of material included in the first list (*Brio* 26 no. 1), new editions and reprints of older music. This is by far the most substantial body of material collected currently at BLDSC, so I have had to be considerably selective in what to include and what to omit. Again, reactions would be most welcome. I have tried to concentrate on items by publishers which are either little known in the UK, or where some problems of availability have been noted. In particular items most likely to be in the British Library Music Library's reference collection (and therefore in the *British Catalogue of Music*) have been omitted.

BLDSC shelfmarks are again given to facilitate borrowing.

Tony Reed

1. Orchestral Scores

(N.B. Parts will often be available for sale also. Scores are full-size conductor's scores, unless otherwise specified.)

AUBERT, Jacques (1689-1753)

Concertos for 4 violins, cello and b.c.

Ed. R. Blanchard.

- | | |
|------------------------------------|----------|
| i) <i>Op. 17, No. 2, G major</i> | HO4/7061 |
| ii) <i>Op. 17, No. 3, A major</i> | HO4/7060 |
| iii) <i>Op. 17, No. 4, E minor</i> | HO4/7059 |
| iv) <i>Op. 17, No. 5, F major</i> | HO4/7058 |
| v) <i>Op. 26, No. 2, F major</i> | HO4/7057 |
| vi) <i>Op. 26, No. 3, D major</i> | HO4/7056 |

Billaudot, 1990

CAMBINI, Giuseppe (1746-1825)

Concerto, viola and orchestra, D major

Ed K Pojar. Amadeus, 1988 (BP 2611)

HO4/5497

COLERIDGE-TAYLOR, Samuel (1875-1912)

4 Novelletten, Op. 52

E F Kalmus, repr 1989. 4 vols. (A 7258-7261)

HO4/7668-7671

CUI, Cesar (1835-1918)

2 Pieces for cello and orchestra, Op. 36

E F Kalmus, repr 1989 (A 7462)

HO4/7665

DALL'ABACO, Evaristo Felice (1675-1742)

Concerto da chiesa, Op. 2, No. 4

Ed E Bonelli. E F Kalmus, repr 1988 (A 7346)

HO4/7464

DEBUSSY, Claude

Jeux

Ed C F Nieweg. E F Kalmus, 1990 (A 7239)

HO4/7106

FASCH, Johann Friedrich (1688-1758)

Concerto, oboe and string orchestra, D minor

1st edn ed G Küntzel. Mösel, 1989.

(Corona, 157)

HO4/6113

GADE, Niels (1817-90)

Symphony No. 6, G minor, Op. 32
E F Kalmus, repr 1989 (A 7256)

HO4/7104

HUMMEL, Johann Nepomuk

8 Variations and Coda on "O du lieber Augustin", for orchestra, WoO2
Ed F Stein. E F Kalmus, repr 1989 (A 7432)

HO4/7462

INDY, Vincent d' (1851-1931)

Fervaal. Preludes to Acts 1 and 3
E F Kalmus, repr 1988. 2 vols. (A 6968, 6791)

HO4/7084
HO4/7083**PARRY, Charles Hubert Hastings**

Symphony No. 2 in F (Cambridge)
E F Kalmus, repr 1989 (A 7466)

HO4/7105

RAVEL, Maurice (1875-1937)

Rapsodie espagnole
Ed N Bradburd. E F Kalmus, 1989 (A 3434)

HO4/6545

RIES, Ferdinand (1784-1838)

i) *Die Braut von Messina. Overture, Op. 162*
Ed J van der Zanden
Amsterdam: Raptus, 1988
Study Score (38902)

mH00/9054

ii) *Don Carlos. Overture, Op. 94*
Ed J Van der Zanden. Raptus, 1988
Study Score (38904)

mH00/9284

RUBINSTEIN, Anton (1829-94)

Cello concerto No. 1, Op. 65
E F Kalmus, repr 1989 (A 7465)

HO4/7457

SEKLES, Bernhard (1872-1934)

Little suite for orchestra, Op. 21
E F Kalmus, repr 1989 (A 7408)

HO4/7461

SOMIS, Giovanni Battista (1686-1763)

i) *Violin concerto in B flat major*
Ed D Bertotto. Ricordi, 1988 (134250)

HO4/5516

ii) *Violin concerto in F major*
Ed G Ferrari. Ricordi, 1988 (134248)

HO4/5515

iii) *Violin concerto in G major*
Ed S di Lotti. Ricordi, 1988 (134252)

HO4/5514

STRAUSS, Johann (1825-99)

i) *Greeting to America waltz*
Arr J D Cohen. New York, Oxford University Press, 1988
0 19 385810 X

HO4/3738

ii) *Farewell to America waltz*
Arr J D Cohen. New York, OUP, 1989
0 19 385818 5

HO4/7306

WENDLING, Johann Baptist (1723-97)

Flute concerto, C major
Ed P Anspacher. Zurich: Hug, 1989
Score = GH 11271
Flute and piano reduction = GH 11272

HO4/7622
HO4/7623**2. Chamber Music**

(N.B. Score and parts together, unless otherwise specified.)

a) Wind and brass ensemble**DONNINGER, Ferdinand (1716-81)**

Musikalische Vorstellung einer Seeschlacht
(= Musical representation of a sea battle).
Processional fanfares for trumpets and timpani
1st edn by E H Tarr. Cologne: Haas, 1988 (HM 109)

HO4/7211

SIBELIUS, Jean

i) *Overture, F minor, for brass septet (1889-91)*
Arr H Fransman. Fazer, 1988 (FM 07851-9)

HO4/4378

ii) *Petite suite for brass septet (1889-91)*
Arr H Fransman. Fazer, 1988 (FM 07852-7)

HO4/4379

PHILIDOR, André (L'ainé, c. 1647-1730)

Pièces de trompettes et timbales (1685)
Ed Parramon. Bulle (Switzerland): Bim, 1987
(Trois siècles de musique française pour
trompette; MFT 1)

HO4/3617

REICHA, Anton (1770-1836)

Wind quintet in F major (1811)
Ed Z Strejc and J Kratochvil. Panton, 1989 (P2649)
80 7039 052 2

HO4/7033

WEBER, Friedrich Dionys (1766-1842)

Quartet for flute, 2 horns and trombone, Op. 367
Vienna: Kliment, 1987 (K1. 1236)

HO4/6062

b) String quartets**BOCCHERINI, Luigi (1743-1805)**

i) *String quartet in B flat major, G. 160*
Ed C Speck. Moeck, 1989 (EM 2402)
Miniature score

mH00/9224
HO4/6127

ii) *String quartet in D major, G. 161*
Ed C Speck. Moeck, 1989 (EM 2403)
Miniature score

mH00/9223
HO4/6126**FRANKLIN, Benjamin (1706-90)**

String quartet in F major
Arr M L Vidulich, for modern quartet,
San Diego: Nick Stamon Press, 1987

HO4/3952

KOMZAK, Karel (1850-1905)

Volksliedchen und Märchen, Op. 135
Ed B Päuler. Amadeus, 1989 (BP 2626)

HO4/5486

RACHMANINOFF, Sergei

2 Movements (Romance and scherzo, 1889)
Wollenweber, 1989 (WW 199)
Parts only

HO4/7322

RYBA, Jakub Jan (1765-1815)

String quartet in D minor
Ed H Majewski. Heinrichshofen, 1988
Score (N2091)
Parts (N2092)

HO4/6099
HO4/4048

VEICHTNER, Franz Adam (1742-1822)

String quartet No. 2, D major (1796-9)
Ed E Stoeckl. Gravis, 1988
Miniature score (EG 176)
Parts (EG 175)

mH00/9023
HO4/2794

c) Trios**ABEL, Carl Friedrich (1723-87)**

Trio sonata in C minor for flute and violin (2 violins) and b.c., K.108
Ed H Kölbl. Zimmermann, 1989 (ZM2609)

HO4/6747

BACH, Carl Philipp Emanuel (1714-88)

12 kleine Stücke, Wq.81, for 2 flutes/violins and b.c.
Ed K Walther. Zimmermann, 1988 (ZM 2726)

HO4/6741

DEVIENNE, François (1759-1803)

A Favourite trio concertante (1787) for piano, flute and bassoon (cello)
Ed M Stoune. Medici Music, 1989 (OF34)

HO4/7050

DOPPLER, Albert Franz (1821-83)

Souvenir du Rigi, for flute, horn and piano, Op.38
Ed A Eichhorn. Zimmermann, 1988 (ZM 2696)

HO4/6732

DRUSCHETZKY, Georg (1745-1819)

Trios for 3 basset horns or clarinets
Ed A Sasa and L Kraszna. Kunzelmann/Editio Musica,
1989 (GM1310/Z.13616)
Parts only

HO4/5489

FESCH, Willem de (1687-1761)

3 Trio sonatas from Op.7, for 2 recorders and b.c.
Ed G Zahn. Pan, 1989 (Fontana di Musica; 67)

HO4/7673

GOLDBERG, Johann Gottlieb (1727-56)

Trio sonata in B flat major for 2 violins and b.c.
Ed A Dürr. Breitkopf und Härtel, 1989 (KM2263)

HO4/7045

HAENSEL, Peter (1770-1831)

String trio, Op.40, No.1, F major
Ed H Unverricht. Gravis, 1989, (Musica mundi; 16)
Miniature score (EG 209)
Parts (EG 210)

mH00/9406
HO4/7372

KREUZ, Emil (1867-1932)

Trio facile, for violin, viola and piano, Op.32
Ed B Päuler. Amadeus, 1989 (BP694)

HO4/5483

KUEFFNER, Joseph (1776-1856)

Serenade, for flute (violin), viola and piano, Op.10
Ed B Päuler. Amadeus, 1989 (BP2568)

HO4/5481

PHILIDOR, Pierre Danican (1681-1731)

- i) *Trio sonata (Suite), Op.1, No.1, C major, for 2 flutes (oboes, violins) and b.c.*
Ed U Thieme. Universal, 1989 (UE 18671) HO4/5620
- ii) *Trio sonata (Suite), Op.1, No.6, G major, for 2 flutes, (oboes, violins) and b.c.*
Ed U Thieme. Bärenreiter, 1989
(Hortus Musicus; 255) HO4/5630

QUANTZ, Johann Joachim (1697-1773)

2 Trios for 3 flutes (D major)
Ed G Zahn. Heinrichshofen, 1989
(L'Arte del flauto; 2108)
Playing score

HO4/6450

SCHMITT, Joseph (1734-91)

- i) *3 Trios for flute, violin and cello, Op.7*
No.1, D major (E84) HO4/6803
No.2, C major (E86) HO4/3605
No.3, E flat major (E85) HO4/6802
Baden-Baden: Bodensohn, 1988-9
Parts only. (Op.7, No.4 listed in *Brio* 26 no.1)
- ii) *String trios, Op.11*
No.1, D major (E89) HO4/3606
No.2, F major (E92) HO4/7315
No.3, G major (E90) HO4/3607
No.4, B flat major (E93) HO4/7314
No.5, A major (E91) HO4/3608
No.6, C minor (E94) HO4/7313
Badensohn, 1988-9
Parts only

SCHNELL, Johann Jakob (1687-1754)

- i) *Parthia, G major, for flute, violin and cello*
Ed E F Bodensohn. Baden-Baden: Bodensohn, 1989
Score only (E18) HO4/6801
- ii) *Trio for flute, violin and cello, D major*
Ed E F Bodensohn. Bodensohn, 1989
Score only (E17) HO4/6799

THUILLE, Ludwig (1861-1907)

Piano trio in E flat major (1885)
1st edn by W Sawodny. Wollenweber, 1988 (WW116)

HO4/7627

3. Vocal Music**a) Choral music****ALBRECHTSBERGER, Johann Georg (1736-1809)**

Jubileus salvatori: Christmas motet for mixed chorus and orchestra
Ed O Biba. Copenrath, 1989
(Süddeutsche Weihnachtsmusik; 17)
Full score

HO4/7382

ARNFELSER, Franz (1846-98)

Missa 'Donus aurea', Op.228
Ed A Kupp. St Augustin: Butz, 1989 (No.971)

HO4/5203

BACH, Johann Christoph (1642-1703)

Meine Freundin, du bist schön: Hochzeitsdialog, for soli, chorus, strings and continuo

Ed H Bergmann. Hänssler, 1989
Full score (English text) (HE30.503/01)

HO4/7381

BACH, Johann Christoph Friedrich (1732-95)

Miserere, for soli, chorus, strings and continuo, C minor

Ed W Wiemer. Hänssler, 1989
Full score (HE34.103/01)

HO4/5510

BACH, Johann Michael (1648-94)

i) *Dem Menschen ist gesetzt, einmal zu sterben; motet for 8-part double chorus and organ*

Ed R Kubik. Hänssler, 1989
Score (with English text) (HE30.610/01)

HO4/7380

ii) *Ehre sei Gott in der Höhe: motet for 8-part double chorus, with continuo*

Ed D P Melamed. Hänssler, 1990
Score (with English text) (HE.30.612/01)

HO4/7379

BERERA, Francesco Antonio (1737-1813)

Stabat mater, for 2 tenors, bass and strings, B flat major

Ed C Lunelli. Studi Musicali Trentini, 1988
Full Score (C.M.T.10)

HO4/2918

CALDARA, Antonio (c. 1670-1736)

i) *Mass in D major, for mixed chorus and strings*

Ed J Butz. Butz, 1989
Vocal (organ) score (No. 268)

HO4/5199

ii) *Mass in G minor, for mixed chorus, strings and organ*

Ed W Furlinger, Böhm, 1988
(Denkmäler liturgischer Tonkunst zum praktischen Gebrauch)
Full score

HO4/3057

CONTINO, Giovanni (c. 1513-74)

Messa illuminare Jerusalem, for 4 voices (1561)

Ed M Gozzi. Cremona: Turrus, 1989
Score
88 85635 60 1

HO4/7554

DIABELLI, Anton (1781-1858)

Mass in E flat major, Op. 107, for soli, chorus and orchestra

Ed H Wirtz. Hänssler, 1989
Full score (HE23.007/01)

HO4/7212

DRAESEKE, Felix (1835-1913)

i) *Grosse Messe, F sharp minor, Op. 60, for soli, chorus and orchestra*
Strube, 1988

Vocal score (Ed. 1108)

HO4/6538

ii) *Requiem in B minor, Op. 22, for soli, chorus and orchestra*

Internationale Draeseke-Gesellschaft, 1988
(Veröffentlichungen der Internationale Draeseke-Gesellschaft Musikwerke; 2)
Vocal score

HO4/6871

FELSTED, Samuel (1743-1802)

Jonah: an oratorio

Ed D P McKay. E F Kalmus, 1987
Full score (A6728) (N.B. Parts for hire only)

HO4/4665

FUEHRER, Robert (1807-61)

Mass in B flat major, for soli, chorus, orchestra and organ

Ed F X Gardeweg. Butz, 1988
Full score (No. 1003)

HO4/5201

GILLES, Jean (1668-1705)

Tère Lamentation - pour le mercredi saint au soir, pour le jeudy saint au soir, pour le vendredi saint au soir

Ed M Prada. Société de Musicologie de Languedoc, 1987
Full score
2 905 400 19 X

HO4/3226

HABERT, Johannes Evangelist (1833-96)

Mass in B minor, Op. 73, for soli (ad lib) chorus and organ

Ed A Reinthaler. Breitkopf und Härtel, 1989
Score (PB5223)

HO4/7373

HAYDN, Michael (1737-1806)

Vesperae solennes de dominica, MH. 289

Ed T C Pumberger. Hänssler, 1988
Vocal score (HE27.015/03) (Full score for hire only)

HO4/6082

HEINICHEN, Johann David (1683-1729)

Heilig ist Gott der Herr Zebaoth: ein Deutsches Sanctus, for chorus and instrumental ensemble

Ed M Unger. Carus, 1989
Full score (CV40.953/01)

HO4/6380

LOTTI, Antonio (c. 1667-1740)

i) *Mass in A major for 4-part mixed chorus and organ (ad lib)*

Ed J Lammerz. Butz, 1989 (No. 904)

HO4/5204

ii) *Motetti a voci pari e dispari*

Ed G Acciai. Zerboni, 1988 (ESZ.9560)
(I quaderni della Cartellina. Polifonia sacra; 2)
2 vols.

mH00/9199-9200

LUCCHESI, Andrea (1741-1801)

Mass in D major, for soli, chorus, orchestra and organ

Ed C Valder-Knechtges and J Lammerz. Butz, 1988
Full score (No. 1001)

HO4/5197

MOZART, Wolfgang Amadeus (1756-1791)

Grabmusik, K. 42

Ed M Siedel. Carus, 1989
Vocal score (CV40.045/03)

HO4/6453

NAPRAVNIK, Eduard (1839-1916)

Selected choruses, unaccompanied and with piano accompaniment

Ed D Semenovskiy. Muzyka, 1990

HO4/7503

REGER, Max (1873-1916)

i) *O Haupt voll Blut und Wunden: choral cantata*

Ed G Massenkeil. Carus, 1988
Full score (English text) (CV50.403/01)

HO4/5637

ii) *Vom Himmel hoch da komm ich her: choral cantata*

Ed G Massenkeil. Carus, 1988
Full score (English text) (CV50.402/01)

HO4/5638

REIMANN, Ignaz (1820-85)

Pastoral-Messe, for mixed chorus and organ, with strings ad lib, Op. 110
Böhm, 1987
Score (12 289)

HO4/3094

RHEINBERGER, Josef Gabriel (1839-1901)

Mass in F, Op. 190 for male chorus and organ
Carus, 1989
Score (CV50.190/01) (reprint of edn published Forberg, 1898)

HO4/6449

RIES, Johann (1723-84)

Missa Sancti Huberti, for soli, chorus, orchestra and organ
Ed I Forst. Butz, 1989
Full score (No. 1005)

HO4/5202

SCHICHT, Johann Gottfried (1753-1823)

Motetten und Psalmen, for 4-part chorus
Ed U Zimmer. Bärenreiter, 1989 (BA6938)

mH00/9404

SCHNEIDER, Franz (1737-1812)

Missa in C, for soli, chorus and orchestra
Ed W Furlinger. Coppenrath, 1989
(Süddeutsche Kirchenmusik des Barock; 23)
Full score

HO4/7312

SCHOP, Johann (c. 1590-1667)

Danket dem Herrn: geistliche Konzert for 8 voices (double chorus) and continuo (1643-4)
Ed D Hagge. Pan, 1988
(Alte und neue Chormusik; 52)

HO4/7311

SCHUBERT, Franz

Kyrie in D minor, D. 49
Ed R Kubik. Hänssler, 1989
Full score (HE23.009/01)

HO4/7310

SCHUMANN, Clara (1819-96)

3 Choruses for 4 voices (1848)
1st edn by G Nauhaus. Breitkopf und Härtel, 1989
Score (PB3521)

mH00/9131

SILCHER, Friedrich (1789-1860)

- i) *Festchor, 1842, for soli, chorus and piano*
1st edn by J Dahmen. Carus, 1989 (CV40.229)
- ii) *Jehova deinem Namen: hymn for chorus and orchestra*
1st edn by J Dahmen. Carus, 1989
Full Score (CV40.447/01)
- iii) *Der Tod des Aias, Op. 59, for baritone, male chorus and piano*
Carus, 1989 (CV40.810)
(reprint of edn published Zumsteeg, 1852)

HO4/6431

HO4/6432

HO4/6758

VEJVANOVSKY, Pavel Joseph (c. 1633-93)

Missa Salvatoris, for soli, chorus and orchestra
Ed W Furlinger. Coppenrath, 1989
(Süddeutsche Kirchenmusik des Barock; 24)
Full score

HO4/7300

VIVALDI, Antonio

Credidi, RV. 605; Psalm 115 for 5-part chorus, a cappella (strings and continuo ad lib)
Ed G Acciai. Zerboni, 1987
Full score (ESZ9067)

HO4/6911

b) Other vocal (including operas)**ARNE, Thomas**

Lover's recantation: cantata for soprano and orchestra
Ed P M Young. Deutscher Verlag für Musik, 1988
Full score (DVF9521)

HO4/6870

BEREZOVSKY, Maxim (1745-77)

4 Arias from the opera Demofonte (1773)
Ed V Beliakov. Muzichna Ukraina, 1988
Full score, with piano reduction

HO4/5983

BOCCHERINI, Luigi (1743-1805)

- i) *15 Arie accademiche for soprano and orchestra, G. 554-558*
Ed A Pais. Zanibon, 1988
Vocal scores, with voice part
5 vols (N 6209, 6212, 6215, 6218, 6221)
- ii) *Duetto accademico in E flat major for soprano, contralto and orchestra, G. 559*
Ed A Pais. Zanibon, 1988
Vocal score, with voice part (N 6224)

HO4/5103-4

HO4/6443-5

HO4/6446

CASTILLON, Alexis de (1838-73)

6 Poésies d'Armand Silvestre: songs, Op. 8
Huntsville, TX: Recital Publications, repr 1989

HO4/7079

GÉDALGE, André (1856-1926)

Vaix de vire et chansons normande du XV^e siècle
Recital Publications, repr 1986

HO4/3843

KAUN, Hugo (1863-1932)

7 Lieder for medium voice, Op. 68
Recital Publications, repr 1986

HO4/3844

LACHNER, Ignaz (1807-95)

An die Entfernte, for voice, piano and horn or cello, Op. 23
Fensterer, 1988
Score and horn part

HO4/5033

LOEWE, Carl (1796-1869)

3 Lieder des Thurmwächter Lyncaeus, Op. 9 vol. 8, nos. 1-3
New York: Classical Vocal Reprints, 1989

HO4/7555

NEVIN, Ethelbert (1862-1901)

Captive memories: a song cycle for baritone, with quartet of mixed voices, recitative and piano
Recital Publications, repr 1986

HO4/4488

PECCI, Desiderio (c. 1587-1632)

Arie ad una voce (1600)
Ed A Mazzeo and P Rigacci
Siena: Ed Centro Studi per la Storia della Musica Senese, 1989

HO4/7324

PICCINNI, Niccolò (1728-1800)*Iphigénie en Tauride: tragédie lyrique in 4 acts*

Ed P Spada. Boccaccini and Spada, 1986 (BS1203)

Vocal score

HO4/7632

REYER, Ernest (1823-1909)*5 Mélodies pour chant et piano, high voice*

Recital Publications, repr 1986

HO4/4516

ROSSINI, Gioacchino*L'Equivoco stravagante: opera in 3 acts*

Ed V Frazzi. Florence: Otos, 1989

Vocal score

HO4/6009

RUSSIAN folk songs of the Urals = Russkie narodnye pesni Zaural'ya

Ed Grigory Ivanov-Balin

Soviet Composer, 1988

mH00/9010

**SONGS from Denmark: a collection of Danish hymns, songs, ballads
in English translation**

Ed Peter Balslev-Clausen

Copenhagen: Danish Cultural Institute, 1988

87 7429 064 9

mH00/9218

* * * * *

NEWS AND VIEWS**News from the British Library**

Planning for the occupation of the new St Pancras building has led the British Library to reassess its existing rules on the use of Reading Rooms, to simplify them, and to formulate a common admissions policy. To this end, two important changes have been decided upon: first of all, the Library is reducing the age limit for applicants for a BL pass to 18 (although the Library will continue to exercise its discretion regarding whether or not to grant a pass); and secondly, a higher level pass will be required for readers wishing to consult rare books, manuscripts and printed music. Eligibility for a high-level pass will, according to the BL, 'be based upon the need to have access to this select material'. [I am advised that it is extremely unlikely that readers requiring access to printed music materials would be denied a high-level pass. - Ed.]

'Lost, but only sometimes found'

At the initiative and invitation of Lewis Foreman, over 50 researchers, performers, librarians and others gathered at the British Music Information Centre on the morning of Saturday 19th May for a series of short talks under the above title. There were three distinct, though sometimes overlapping, areas of discussion;

- (a) the destruction of printed (and, occasionally, manuscript music by publishers and others (e.g. The London Palladium) who may lack historical instincts and, often, knowledge of their organizations' past, and be driven rather by financial considerations (maximizing space, economising on staff, etc)
- (b) the inability or unwillingness of publishers to supply performance materials for works advertised in their earlier catalogues, even when applicants can demonstrate that the material has been seen in the publisher's warehouse relatively recently
- (c) the difficulties faced by scholars in tracking down manuscript sources, either because these are in the hands of ignorant or unhelpful descendants of the composer or because they have been sold at auction to collectors (or occasionally even to librarians) who are subsequently unwilling to allow access

While no firm conclusions were reached, the feeling of the meeting seemed to be that (a) and (b) might be met by the establishment of a repository, however primitive, where 'at risk' material could be stored until funds could be secured to launch a National Collection of Out-of-Print Music (including performance material); and that (c) required a register of music manuscripts along the lines of the *Location register of twentieth-century English literary manuscripts and letters*.

In the best British tradition, Lewis Foreman (who has, over the years, been involved in many quests, some of them successful, for lost works) has taken a personal initiative to air these problems, which will not surprise those who admire his boundless enthusiasm. It would now be right and proper for IAML (UK) to organize a one-day conference as a follow-up, with the involvement of such bodies as the Arts Council, publishers, performance organizations, the BBC, the British Library and others. Such a forum could consider the issues in more detail and map out a five-year plan to form the basis of a search for sponsorship.

John May

More on the life of Francesco Barsanti

Ian G. Sharman's 'fuller biography' of Francesco Barsanti (*Brio* 26 no.1 (Spring/Summer 1989), 4-10) does indeed provide some useful new details about the composer, notably about his life in Scotland in the 1730s and 1740s and his death back in London in 1775. As someone who has also written a biography of Barsanti,¹ I should like to make three brief comments.

First, I agree with Sharman that Sir John Hawkins could possibly have obtained his account of Barsanti's life from the composer himself. Another possible source is Dr John Christopher Pepusch, a prominent member of the musical scene in London in the first half of the eighteenth century, who, as Percy Scholes deduces, seems to have provided Hawkins with a great deal of information.² Hawkins himself (b. 1719) had not yet been born or was a child during Barsanti's early career in Britain.

Regardless of the source, I believe that we should not treat Hawkins' account uncritically: parts of it can be verified from surviving records; other parts of it cannot.³ I would particularly question his statement that Barsanti 'took a resolution to settle in England, and came hither with Geminiani, who was also a Lucchese, in the year 1714'. If Barsanti had arrived in 1714, would he not have tried to obtain a place in the opera orchestra at the King's Theatre in the Haymarket as soon as possible? Yet he was not among the six oboists considered for the four oboe places in that orchestra in 1720.⁴ The first document we have placing Barsanti in London is the publication of his celebrated set of six sonatas for treble recorder and basso continuo under his own auspices in 1724.⁵

When, therefore, *did* Barsanti arrive in England? I suspect he may have been the 'Italian Master lately arrived from Italy' who played 'a solo on the hautboy' at the New Theatre, Haymarket, on 4 April 1723.⁶ If so, Hawkins was off by nine years. Barsanti's publication of his recorder sonatas only a year after his arrival can then be seen as his attempt to establish his reputation in England.

Second, Sharman says that Barsanti 'was employed as a recorder player and oboist at the King's Theatre in the Haymarket'. This statement is presumably based on Hawkins' sentence that 'He was a good performer on the hautboy [oboe], and also on the flute [recorder]; in the former capacity he found employment in the opera band; and in the latter derived considerable advantages by teaching'.⁷ In other words, Hawkins says that Barsanti played the oboe at the opera house in London, and taught the recorder. It is worth pointing out that in the 1720s and 1730s the opera house employed four treble woodwind players, who were first and foremost oboists, doubling on the flute and recorder as the occasion demanded. If he was indeed employed there - there seems to be no surviving evidence for or against this proposition apart from Hawkins' statement - we should emphasize Barsanti's oboe playing, with recorder *and* flute playing on the side. He did, of course, publish a set of sonatas for the flute (op. 2, 1728).

Finally, Barsanti's visit to Dublin in 1740 is corroborated by the presence of Bernard Fitzpatrick, the Charitable Society of Musick, The Philharmonic Society of Music, and James MacFarlane - all from that city - in the list of subscribers to his *10 Concerti Grossi*, (op. 3), of 1742.⁸ Boydell suggests that a number of the unattributed concertos for trumpet and for two horns that were programmed in the Dublin concerts of that era are likely to have been by Barsanti.

Notes

1. David Lasocki, *Professional recorder players in England, 1540-1740*, 2 vols. Dissertation (PhD.), University of Iowa, 1983, 846-50, 891-92

2. Percy Scholes, *The life and activities of Sir John Hawkins: musician, magistrate and friend of Johnson*. London: Oxford University Press, 1953, 120
3. In a forthcoming article I draw attention to discrepancies in the biographies by Hawkins and Dr Charles Burney of Barsanti and three other woodwind players of the period - John Loeillet, Giuseppe Sammartini, and Robert Woodcock.
4. Judith Milhous and Robert D. Hume, 'New light on Handel and the Royal Academy of Music in 1720', *Theatre Journal* 35 no. 2 (May 1983), 157-61
5. *Sonate a Flauto, o Violino Solo con Basso, per Violone, o Cembalo*. Dating from Frank Kidson, *British Music Publishers, Printers and Engravers*, London: W.E. Hill and Sons, 1900, 224
6. *Daily Courant*, 3 April 1723. This oboist could not have been Giuseppe Sammartini, as is sometimes assumed, because he did not arrive in England until 1729.
7. Sir John Hawkins, *A general history of the science and practice of music*, London: T. Payne and Son, 1776, vol. 5, p. 372
8. This is pointed out in Brian Boydell, *A Dublin Musical Calendar 1700-1760*, Blackrock, Co. Dublin: Irish Academic Press, 1988, 297

David Lasocki
Indiana University

News on Collected Editions

Readers may know of two attempts currently underway in this area, one (Anthony Hodges' *British union catalogue of collected editions and historical monuments of music*) an attempt to survey library holdings, the other an attempt to survey the field generally (George R. Hill's *Guide to music in collected editions, historical sets, and monuments of music*). Both have still to appear (in the meantime, the article on 'Editions' in *The New Grove* is a useful complement to A.H. Heyer's *Historical sets, collected editions and monuments of music* - 3rd ed. 1980). The *MLA Newsletter* of March-April 1990 carried a report on Hill's project, and Tony Hodges has supplied the following report to *Brio* concerning his own work:

The British Union Catalogue of Collected Editions and Historical Monuments of Music was conceived in 1985, immediately after BUCOMP [*British Union Catalogue of Music Periodicals*] was published. At that time, IAML (UK) still maintained a Publications Subcommittee that had navigated BUCOMP along troubled waters and was keen to follow the progress of BUCCEHM. Questionnaires were sent to about 100 libraries - most of them academic - and returns began to come in slowly from late 1985 until 1988, when they stopped. Some libraries then had to be chased, and a few were unable to fulfil their hopes of completing the work.

I should say immediately that I had asked quite a lot. Not only were libraries asked to tick complete runs or running subscriptions, I also wanted to know the exact volumes they held if incomplete and whether any were available for loan (an important consideration in a union catalogue). This often involved many hours of staff time, and a considerable number of returns plainly revealed that assiduous work and thought had gone into them.

As soon as the returns had dried up, the publications sub-committee was liquidated and I was left to continue the journey in the dark. Now my work is done and a publisher has been approached. Negotiating alone with a publisher is not very effective. This is where a committee could be useful. I hope, like many other members, that BUCCEHM will eventually become available as a useful bibliographic resource for British libraries.

Information, please ...

I have been asked to contribute a chapter on music libraries to the latest edition of *British Librarianship and Information Work*, published by the Library Association. This is a substantial survey covering all aspects of the profession, and produced every five years: the new edition will cover the period 1986-1990. I hope to include as much as possible of

the work done in music librarianship over the last five years to give a complete picture of our activities, and to this end shall shortly be approaching individuals, institutions, IAML (UK) subcommittees et al. with requests for information: but I am aware that there are almost certainly individual IAML members working on projects, personal or otherwise, an account of which could appropriately be included. I would be very glad indeed, therefore, to hear from anyone concerning their own particular projects which might be mentioned. The survey includes work completed within the quinquennium or work started within the period but as yet unfinished. Please contact me at the following address:

Paul Andrews
6 Preston Road,
Bedford,
MK40 4DX

It would be helpful if I could receive any contributions before the end of 1990, in order to meet my deadline in 1991.

Survey of play-set availability in UK public libraries

Although the inter-library loan system for British vocal and orchestral sets is now well-developed, loans of play-sets are not supported in the same way. This results in haphazard attempts at inter-library loan and, we feel sure, in a limited use of resources. What we hope to do is to establish a structure whereby play-set material may be exploited more fully. With the support of IAML (UK) and the Theatre Information Group we want

- (a) to compile a list of play-set catalogues produced by individual authorities; and
- (b) to create a file of general information on play-set coverage, collection size and interloan policy

Since many members of IAML (UK) are responsible both for music and drama collections and information, we think that details of the availability of performance materials would be of great interest. We aim to send out survey forms, but if any interested IAML (UK) members would like to contribute information in advance, we would be pleased to receive it. We can be contacted as follows:

Graham Muncy
Surrey Performing Arts Library
Vaughan Williams House
West Street,
DORKING, Surrey
RH4 1DE
Tel: (0306) 887509

Chris Houlston
County Music and Drama Library
Reading Central Library
Abbey Square,
READING, Berks.
RG1 3BQ
Tel: (0734) 509244

Indexes to Grove's dictionary

I have received notification from Dr J. H. Smith of New York that he has prepared (with Macmillan's consent, but not their direct involvement) indexes to editions 1, 3 and 5 of *Grove*. He is willing to make copies of his master disks onto floppy disks (either 5¼ or 3½ inch) supplied by customers. In addition to having to supply the disks, there is a charge of between \$10 and \$20 (depending on disk capacity) for processing each disk. Further details may be obtained from me, or direct from Dr Smith, 1030 Atateka Road, Schenectady, New York NY12309-4716, U.S.A. Who knows, this could form the basis of the first software review in *Brio ... Ed.*

Copyright news

Readers of *Audiovisual Librarian* (published by Aslib and the Library Association) may already have read of a case in March of this year in which the Executive Language Centre in York was fined £71,000 for illicit copying of audiovisual materials. A number of other cases are pending.

Dear Colleagues ...

You may have heard that issue 1991 no. 3 of *Fontes artis musicae* will be compiled by IAML's public library branch. This will give us an opportunity to focus on our strengths and weaknesses and to address many problems and achievements in our field. Contents of this issue will include articles, news items about individual members (promotions, retirements, honours etc.) institutions, and other special features. In order to have a broad range of contributors, I would ask public music librarians in your country (regardless of whether they belong to IAML, or not) to send in letters commenting on the following themes: Is IAML of any importance to you; and what could IAML do better for public libraries? Letters should be sent to my address no later than 1 March 1991. Other contributions to this issue are likewise welcome.

Thank you for your support!

Sincerely,
Ken Nein
IAML-Past President
Public Libraries Branch
Pariser Strasse 46
D-1000 BERLIN 15
Germany

* * * * *

OBITUARY

E. T. (Bill) Bryant

Music librarians, along with countless others in the library world, will be saddened to hear of the death of Eric ('Bill') Bryant, after a long period of ill health. Always keenly involved in music, Bill became a respected authority on music and record libraries and was for many years tutor on the AAL correspondence courses for the Library Association finals in music. While Borough Librarian at Widnes he opened a Gramophone Record Library and was a source of inspiration for many aspiring librarians, always helpful and encouraging to young members of the profession. These qualities were carried through into his next appointment as lecturer in music librarianship at Manchester Polytechnic, and in his lectures abroad. Music librarians through the years have been influenced by his published work, which included *Music librarianship* (1959, 2nd ed. 1985), *Collecting gramophone records* and *Music - a reader's guide* (1965).

Within the profession, Bill was a founder member of the Sound Recordings Group, later the Audio-Visual Group, holding offices in both organizations. For some years he was the LA representative on the IAML (UK) branch committee and was awarded honorary life membership of IAML for his services to music librarianship. Outside libraries, he was an active Gramophone Society member, travelling many miles to give record recitals around the country, and in 1972 gained an MA from Queen's University, Belfast, for a thesis on the history of gramophone societies.

Even after retirement in 1979, Bill retained a lively interest in music and libraries and was always happy to be visited by friends and former colleagues. Bill Bryant will be remembered as having made a vital contribution to the development of music and record libraries, and he will be greatly missed by those fortunate enough to have been his friends.

Eric Cooper
Ruth Hellen

BOOK REVIEWS

(all reviews edited by Karen E. McAulay)

Edward E. Lowinsky *Music in the culture of the renaissance and other essays*. University of Chicago Press, 1989. [2 vols.] \$250 ISBN 0-226-49478-0.

Edward Lowinsky, who died five years ago at the age of 77, was one of the most distinguished figures of modern musicology. Germany's loss was America's gain, and he settled in the USA in 1940. He achieved a certain notoriety with his *Secret chromatic art in the Netherlands* (New York: 1946, repr. 1967), partly through the boldness of his ideas, partly from the effect of an opinionated review by someone who should have known better (Lowinsky's reply to that review is printed here for the first time). His *Tonality and atonality in sixteenth-century music* (Berkeley and Los Angeles: 1962) received the honour of a preface by Stravinsky and concerned itself with the fundamental changes occurring in harmony that mostly escaped the attention of the century's own theorists. He also produced two massive editions: the three magnificent volumes of *Monuments of Renaissance Music* devoted to the Medici Codex (Chicago: 1968) and *Josquin des Prez: proceedings of the International Josquin Festival-Conference* (London: 1976). Otherwise, his work has taken the characteristic form of the long essay. *Tonality and atonality*, in fact, is more an essay than a book, and could almost have been included, as are Lowinsky's two other monographs: *Das Antwerpener Mottenbuch Orlando di Lasso's* (The Hague: 1937), here presented in English, and *Cipriano de Rore's Venus motet* (Utah: 1986).

There are 43 essays here. The author began revising them, and the work was continued by his wife, Bonnie Blackburn. This has generally been a tactful process, bringing references up to date, making corrections and adding a few supplementary footnotes. Inevitably, some essays seem dated, and relate to controversies which have died down. Occasionally other sides of an argument are given, but on the whole the reader needs to bear in mind that this is a historical anthology, and that further research brings new facts and ideas which must modify previous work, however distinguished. But the nature of Lowinsky's musical thought was such that few caveats are required. Like many for whom English was a second language, he writes well - one area in which musicology has not progressed is in literary style. A recurring theme is the importance of presenting music as an integral part of Renaissance culture, not the peripheral part it is to most students of Renaissance art or literature, so he is often writing for a non-musical readership; many writers could learn from the skill with which he handles musical concepts without unnecessary technicality. He strives to show that music is a serious intellectual discipline related to other arts. Apart from the specific topics under discussion, the reader gains from many of these essays a greater sense of the importance of music.

Lowinsky is also far more aware than many scholars that music is normally intended for performance. His concern with *musica ficta* was at heart a practical one. My immediate reaction to his essay on Lassus' early collection of motets was to try to persuade an ensemble to record it, since he made the music seem so interesting. (Unfortunately, I was unsuccessful). These volumes have many substantial music examples, including complete pieces.

Most academic libraries will have many of the essays in some form on their shelves. But not all were published in the musicological journals, and it is most useful to have them together. The University of Chicago has treated Lowinsky proudly, with a fine pair of large-format volumes spaciouly printed in double columns, and footnotes in

their proper place. There is a bibliography of Lowinsky's writings, with synopses of items not reprinted, and a good index. The price is high, but worth paying.

Clifford Bartlett

Performance practice, ed. Howard Mayer Brown and Stanley Sadie. Basingstoke: Macmillan, 1989. (New Grove handbooks in music) Vol. 1: 'Music before 1600' xi, 281 p. ISBN 0-333-02807-0 £35 Vol. 2: 'Music after 1600' xi, 533 p. ISBN 0-333-02808-9. £39.50. The set ISBN 0-333-47404-X. £60

Good though it is to have a comprehensive guide to the study of performance practice, one must be clear that this is what it is: a guide to an academic discipline. This is not to say the handbooks in question have no practical application, but the practical is subservient to the academic.

The earlier volume is in two parts, Medieval and Renaissance, and contains 13 essays on various aspects of vocal and instrumental performance, including *musica ficta* and tempo. The later volume has four parts, 23 chapters devoted to the Baroque and Classical eras and the nineteenth and twentieth centuries. Common to the first three parts are essays on keyboards, strings, woodwind, brass and voices, providing contemporary evidence of how their exponents performed the music of the time, and in the cases of specific instruments giving details of their development and how this impinged on performing practices. For the Baroque there are extra chapters on pitch, tuning and fingerings, while for the Classical era there is one on ornamentation, improvisation and instrumental cadenzas. The final part is in two chapters, up to and beyond 1940. Both volumes have bibliographies of those contemporary sources that provide information about performing practices. In their preface the editors are at pains to point out that despite the volumes' ostensible provenance, none of the material is derived from or based on that in *New Grove* itself. Usefully they summarize the development of the study of performance practice, mentioning the pioneering publications as well as the journal and two comprehensive bibliographies devoted to the topic.

On the debit side, these two volumes illustrate the dichotomy between informative general coverage and a frustrating lack of specific detail. This is particularly true of the earlier volume. For instance, if you wish your choir to perform a programme of Spanish Renaissance liturgical music, you will not find an account of the contemporary accompanying ensemble. Neither will the volume inform you about the authenticity or otherwise of using a harp in Tudor consort music. (Indeed the harp is ignored for much of the succeeding volume). More generally, Christopher A. Reynolds' chapter on Renaissance sacred polyphony tries to say too much in insufficient space and would have been better as a much longer chapter with an introduction and geographical divisions. Returning to a point I made in the opening paragraph, although Christopher Page's chapter on polyphony before 1400 is practical, the sort of musicians making use of it are likely to be based in, or have access to, universities or colleges. Interestingly, the opinions of David Wulstan and those who agree with him about pitch in 16th-century music are nowhere mentioned, perhaps to be interpreted as a loud silence.

While it has to be admitted that the later volume contains a plethora of detail, adroit use of the index and serendipity (much undervalued) could prove useful to practical enquirers such as conductors, impresarios, instrumentalists and singers. Having the chronological parts divided up into chapters on instrumental families is a good idea. Peter Williams is outstanding on Baroque keyboards. Someone wishing to mount a sensibly authentic performance of Beethoven's fifth symphony would easily find relevant

information on the use of the contrabassoon and alto trombone.

The final part of volume 2 is less limp than many such chronological surveys, in which critics seem to lose their nerve when confronted with the present. The chapter '1900-1940' is structured in embryo much as the earlier parts, Robert Philp making good use of the evidence from recordings. Paul Griffiths' summary of post-1940 techniques and notations is rewarding until the point at which he reaches improvised, random and aleatory performance whereupon, alas, a purple haze descends.

These volumes can be recommended for purchase by colleges, universities and conservatories, especially the last: not long ago I was in one such somewhere north of Gretna Green and was horrified by the apparent absence of interest in performance practice and earlier music generally. A set can also be recommended for the stock of all public library authorities.

Richard Turbet

History of opera, ed. Stanley Sadie. Macmillan, 1989. (New Grove handbooks in music) i, 485 p. £25 ISBN 0-333-02810-0.

When the *New Grove Dictionary of Music and Musicians* made its triumphant appearance in 1980, reviewers noted how much the editor and staff had benefitted from the enormous increase in musicological research during the 1960s. One reviewer recommended that the opera section be published separately, and Macmillan has now done so. There is much additional material, which serves to bring the survey closer to the present, and to allow for discussion of principal repertory in more detail. Material from the *New Grove Dictionary of American Music* has been incorporated. The illustrations are more lavish: there are more and different ones, and they are carefully reproduced. Photographs of Glass' *Akhmaten* are included, as well as the huge suspended mask from English National Opera's 1986 production of Birtwistle's *Mask of Orpheus*. One of ENO's more outrageous Alden or Pountney productions might have been shown, like the Monty-Python-esque giant pointing finger in *Simon Boccanegra*, or Miller's 1950's New York.

The information is organized primarily by period and secondarily by country, unlike in *New Grove*. A chapter on staging is included at the end of each chronological section. This is much expanded, and rightly so, to cover the adventurous work of such production teams as those at the ENO. There are a few changes to the list of contributors to the *New Grove* article. Gone are three figures of authority (Paul Griffiths, Roger Fiske and Donald Grout), but Curtis Price and Nicholas Temperley are new.

Was there a need for a new opera reference book? Since it is titled 'History of Opera' it must be considered alongside Grout's *Short History of Opera* and Headington, Westbrook and Barfoot's *Opera: A History*. It does not include opera plots; character information; performance histories or detailed music analysis; biographies of great singers; or useful lists such as operas based on a common literary source. A few test queries exposed some gaps. Of the 37 operas listed in the first page of the index of Boosey and Hawkes' new opera score catalogue, 13 operas are not mentioned in the book, and eight composers do not feature either. Stanford's *Much ado about nothing* is not included, and Saint-Saëns' *Henry VIII* is dismissed in half a sentence. Schmidt's *Notre Dame* and *Fredigundis* have entries, although the composer is not mentioned in Grout or Headington. The book gives little information on contemporary singers. Only perfunctory coverage is given to the Greek and Roman origins of opera, whereas Grout and Headington devote several pages to the subject. Medieval dramatic music, well covered by Grout, has scant coverage in the Grove handbook. The index does not give titles of operas in the main sequence, as do Grout and Headington: titles are grouped only under their composer. The glossary

(not to be found in the other histories) extends the uses of this handbook, and brings together detailed definitions of fringe areas, as well as standard terminology. An extended bibliography is provided at the end of the book. The additional material on American opera has redressed the balance for American composers, and will satisfy Michael Tilson Thomas, who drew attention to the poor American coverage in his review of the *New Grove*.

Angela Escott

Harvey J. Stokes *A selected annotated bibliography on Italian serial composers*. Lewiston; Lampeter: Edwin Mellén Press, 1989. iv, 67 p. (Studies in the history and interpretation of music; 27) \$49.95 ISBN 0-88946-577-0.

Professor Stokes' aim is to provide a listing of literature on the life and music of 12 Italian serial composers, using the term 'serial' very loosely to include all aspects of the avant-garde. The chosen composers are Berio, Busotti, Castiglioni, A. Clementi, Dallapiccola, Donatoni, Evangelisti, Maderna, Nono, Petrassi, Togni and Vlad, and a selection listing material on Italian contemporary music in general is also included. Of the 478 items, more than half are devoted to Berio, Dallapiccola and Nono, and Clementi brings up the rear with four references. So far so good, and there is certainly a gap to be filled by a well-researched, well-annotated list on this subject. Sad to say, therefore, that this volume falls well short of achieving its objective. However well qualified as a musicologist, Stokes is clearly inexperienced in the field of bibliographical research: this book gives the impression of having been compiled from sources obtained by browsing in a not particularly well-stocked library. The only ones he lists are *The Music Index*, *Dissertation Abstracts*, *Jahrbuch der Musikbibliothek Peters*, and one book on serial music. Conspicuously absent are *RILM* and *New Grove* and one has only to sample the latter for any of the featured composers to find far more extensive listings. To take only the writings of the composers themselves, one finds that for Berio, *New Grove* has 16 entries to Stokes' five; for Dallapiccola 28 to his seven; and this pattern is repeated throughout the bibliography, made worse of course, because Stokes is more up to date, listing items published since *New Grove* appeared. A considerable amount of important material has been missed, and this is not to be accounted for by Stokes' selection policy, which was designed to exclude reviews which add little to the literature: it is simply that he appears to be unaware of all the available sources.

Perhaps this would matter less if the annotations were of a high standard, but here too the tale of woe continues. 241 of the 478 entries are not annotated at all and a surprising number appear with no page number given or no volume number given, raising serious doubts as to whether Professor Stokes has actually seen the documents in question and leaving me wondering, if this is indeed the case, how his screening process actually worked. The annotations provided are patchy; a few are reasonably full and helpful but these are in the minority. More are terse one-liners, some are quirky ('a captivating [?] study of non-tonal Italian art music'). This is all most disappointing: since much of the material is in Italian and other European languages, and buried in periodicals not easily obtainable (27 of the cited titles do not appear in *BUCOMP*), it would have been most useful to have had a full abstract of each document. As it is, the only positive thing I can say is that this book could be used as an update to *New Grove*.

There are numerous, smaller nits that could be picked; most entries for these cite the reference in *Dissertation Abstracts* rather than the thesis itself; there are no cross-references from the general section to those on the individual composers; a number of articles

which originally appeared in Italian in *Nuova rivista musicale italiana* are cited only where they subsequently appeared translated into German in *Melos* (casualties of the author's haphazard approach: he has also largely missed a series of interviews with Italian composers published in *NRMI*); a posthumously published article by Dallapiccola is credited to its editor; in the index of periodicals a number of foreign language titles are indexed under the definite article (*Die Reihe*, *La Revue Musicale*) and the alphabetization is occasionally awry; entries for books sometimes carry place of publication, sometimes publisher, or both, or neither; there is a sprinkling of 'typo's' and the word critique, previously known to me only as a noun, is here also converted into a past participle and used as a verb.

I could go on, but if you've read this far you will have guessed that I'm not about to exhort you to rush out and buy this book. The sad fact is that with more time and systematic effort it could have been a most useful publication. As it stands, it is a missed opportunity. Also, at \$49.95 for 67 pages, it is far from cheap.

Paul Andrews

Alan Ward *A manual of sound archive administration*. Aldershot: Gower Publishing, 1990. xi, 288 p. £35 ISBN 0-566-05571-6

When one considers how universal is the interest in sound recordings, it is still surprising that so little serious study has been given to the collection, preservation and exploitation of sound carriers, compared with the copious coverage of all aspects of textual media. Alan Ward has attempted to fill the gap, and presents an essentially practical manual dealing with the care, handling and conservation of sound recording carriers. He does not deal with philosophical issues of why to preserve sound recordings, nor rehearses any arguments explaining why sound archives are of equal importance to textual ones. Maybe these questions are now purely historical and the case for preserving and exploiting sound recordings is made and won. It is ironic, however, that the definition of sound archives, achieved by analogy with textual archives, tends to relegate in importance commercial sound recordings (gramophone records), which certainly until recently formed the bulk of the National Sound Archive's holdings and were, indeed, the reason for its creation!

Not surprisingly, given Ward's admitted adherence to the notion of 'conservation' rather than 'restoration', most of the text is concerned with housing, conservation and preservation of sound recordings. Each type of carrier is discussed within the broad chapter headings (Accommodation, equipment and facilities; Conservation of sound archives) with detailed description of best practice for handling, storing and copying. In the chapter on documentation, the author nails his colours firmly on to the mast of the anti-specialist cataloguer. Given that the book is intended for small or medium-sized archives, not national repositories such as the NSA or Library of Congress, one can allow the validity of many of his recommendations. Whether ducking the issue of the rôle of a national organization in the central production of biblio/discographic data to a professional standard may be regarded as an omission, probably depends on the background of the individual reader, and certainly reflects the particular cataloguing traumas of the NSA as well as those of the British Library's own Bibliographic Services section.

There is a useful chapter on copyright as it affects UK sound archives following the 1988 Copyright, Designs and Patents Act, with useful guidelines on methods of obtaining permissions from performers, especially where the repository has initiated the recording

project. There are a number of substantial appendices, and a glossary, which reports the work in progress of the Associated Audio Archives Committee of the Association for Recorded Sound Collections. A useful addition would have been British Standard 5454 'Recommendations on the storage and exhibition of archival documents', which the author recommends as a companion work.

Alan Ward states the aims of the book to be, firstly, to assist those who work with archival sound recordings; and secondly, to promote the pursuit of adequate and generally acceptable standards of conservation, recognizing that adoption of good practices may not in the long-term be significantly more costly. He takes into account the fact that most sound archivists start their careers as something else (e.g. librarians); and aims the book at the archivist working in a small or medium-sized repository, who may be unfamiliar with the jargon of a particular aspect of the work and wish to have it explained in straightforward language. The result is uneven, biased towards preservation rather than exploitation (always a difficult balance to achieve), generally clearly expressed with very occasional infelicities of style. It is a useful addition to the sparse literature on the subject.

A. Helen Mason

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MUSIC REVIEWS

Embellished opera arias, ed. Austin B. Caswell. Madison, WI: A-R Editions, 1989. Score (xxxii, 219 p.) (Recent researches in the music of the nineteenth and early twentieth centuries; 7,8). [No price details] ISBN 0-89579-240-0

This is the first of A-R's 19th and 20th century 'Recent researches' volumes to have come my way. For those who share my ignorance of the series (and to make full atonement to A-R), I should point out that other volumes so far published include piano works by Hummel and Dussek: all were published ten or more years ago. In the two-volumes-in-one reviewed here, Austin Caswell presents 22 arias from the operas of Bellini, Meyerbeer, Mozart, Rossini, Boieldieu and his contemporary Nicolas Isouard, all produced on the French operatic stage between 1800 and 1841. The editor's embellished versions come either from the writings of singers of the period (Cinti-Damoreau, Barbara Marchisio, Pasta); from Rossini; from the Parisian writer and critic Castil-Blaze; or from the teacher Manuel Garcia. The realisation and acceptance of the varying levels of authority of these sources has presented Caswell with some tricky editorial problems, some of which he has had to solve pragmatically. He consequently (and very sensibly) gives full details of his editorial methods in the preface.

The understanding of this variation in authority between sources is crucial to a correct evaluation of Caswell's collection. The arias with embellishments by Cinti-Damoreau are chiefly preserved in manuscript notebooks and in her *Méthode de chant* of 1849; but do the notebooks tell us how this performer actually performed an aria on a particular evening: or how, with hindsight, she would have *liked* to have performed it? Are the embellishments merely a detailed outline, to be varied at will by further extemporised ornaments, or a musical entity to be treated with equal reverence to the composer's original text? In the case of Rossini, who frequently wrote embellishments for particular singers, can we say what is the 'original text' anyway?

The examples from Castil-Blaze come from an anthology published in 1855. It would be tempting to assume that Castil-Blaze is providing transcriptions of actual performances heard in the opera house, were it not for the fact that, according to Caswell, he also gives examples of 18th-century singers whom he cannot possibly have heard. A-R could provide an excellent follow-up to Caswell's volume by reprinting Castil-Blaze's small anthology.

Of the arias presented by Caswell, 13 are of works by Rossini, reflecting the influence of his work in Paris from ca. 1820. For 'Una voce poco fa' (*Il barbiere*) Caswell provides four variant versions, reflecting the fact that this melody in particular was seen as a vehicle for vocal display. The two Mozart examples are both from *Le nozze di Figaro*, and include 'Voi che sapete'. Looking through the fireworks of the Bellini and Rossini pieces, the prospect of seeing the same type of thing inflicted on Mozart does not seem a happy one; but in fact the ornamentation in both arias is sparse and would probably not be too obtrusive.

The nineteenth century saw a vogue for embellished vocal music, printed 'as sung by' a particular performer. Such editions may in part have been required because to sing vocal repertoire (particularly of the Italianate variety) without ornamentation, even if only in a much watered-down version of that performed by the opera 'stars', would have been unthinkable. Such editions themselves provide clues to vocal performance practice, and by searching out manuscript and printed sources even closer to contemporary performers, Caswell has unearthed further clues. In the end, however, clues are probably all we have. Nevertheless, singers studying the works included in Caswell's volume will find a valuable source of inspiration, ideas and scholarship; while the works themselves stand as testimony to the almost incredible vocal gifts of the great singers of early 19th-century Paris.

John Wagstaff

Edward Elgar *The concertos*. Novello, 1988. Full score, xxxviii, 206 p. (Elgar complete edition, series iv; vol. 32) Cat. nos. 73 0032 01 (hbk.), 73 0032 02 (pbk.)

We should be extremely grateful to Novello and Co. for continuing to publish this important edition in what must be increasingly unfavourable economic conditions, and hope profoundly that their commitment to it will survive any present or future changes of parent company. The full scores presented here are of the violin concerto op. 61 and the cello concerto op. 85, works which have, of course, long been available elsewhere. The main interest of this volume, apart from contributing to the completeness of the edition and one's admiration for the quality of paper, printing, binding etc. (all immaculate, I should say) lies in the prefatory material, and here we have cause to be grateful (as have all Elgarians over the last few years) to the tireless industry and scholarship of Jerrold Northrop Moore. This is not to belittle the contribution of Robert Anderson (co-editor of this volume and co-ordinating editor of the whole series), but the commentary clearly draws extensively on Dr Moore's previous work on the composer, notably *Edward Elgar, a creative life* (OUP, 1984) and his editions of Elgar's letters. There is a very full biographical account of the composition of each work, drawing on a wide range of sources, and painting the by now familiar picture of the highly strung, insecure composer soliciting the approbation of his friends, emotionally dependent on their support as a spur to his own creativity and almost childlike in his relationship with his wife. All this will be familiar to readers of Moore's previous books, but it is good to have it here. More importantly, a very full list of sources is included which contains not only

sketches and manuscripts but also proof scores corrected by the composer, plus his own personal copies where these have been annotated in any way.

The editors have included any sketch which could be associated with the works in question; in the case of the violin concerto this includes early attempts at such a work, which have no obvious bearing on the piece as we know it. Clearly in the search for source material very few, if any, stones have remained unturned. As the biographical details make clear, Elgar was involved at every stage in the publication of his music, and this makes the published scores more than usually authoritative and consequently ideal for photographic reproduction in this edition. Nevertheless, there is an extensive list of minor corrections which are almost exclusively concerned with small changes in the positioning of marks of expression (as anyone who has been involved in the performance of anything by Elgar will know, he was most meticulous in the provision of these).

In the list of sources, everything that Elgar wrote is minutely recorded. Endearingly, this includes all his 'doodles', some of which are reproduced. Four facsimiles are included, decorative in themselves of course, but each usefully highlighting an aspect of the compositional process. This is a very fine volume indeed and must be wholeheartedly recommended.

Paul Andrews

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IN BRIEF - BOOKS

Joyce H. Cauthen. *With fiddle and well-rosined bow: old-time fiddling in Alabama*. Tuscaloosa: University of Alabama Press, 1989. xii, 282 pp £22.50 ISBN 0-8173-0403-7

This is a very interesting and readable historical and social account of old-time fiddling in Alabama, with a high level of original material. The author has undertaken 60 interviews with fiddlers from different regions in the state, scanned runs of varying length from fifty county newspapers and looked at many unpublished letters and writings. Old-time fiddling in neighbouring Georgia has received scholarly attention in publications such as Gene Wiggin's biography of fiddlin' John Carson and in articles on fiddlers' conventions and contests by Wayne W. Daniel, but this is the first full-length publication exclusively to examine old-time fiddling in Alabama. The first chapter traces the fiddling tradition from its Afro-American and Scots-Irish origins through the Civil War and minstrelsy to the introduction of radio and the first phonograph recordings in the mid-1920s. Cauthen largely attributes the survival of old-time fiddling through the jazz age to the enthusiasm and support of Henry Ford, who sponsored many fiddlers' contests at Ford dealerships. The social context of fiddling is covered later in the book, examining in particular the development of fiddlers' conventions and their relationship with dance. A companion recording, entitled *Possum up a gum stump* (Alabama Traditions 103), includes examples from six of the seven brag fiddlers who receive detailed mention.

Julie Crawley

British Music vol. 11, ed. John Dodd. Wells-next-the-Sea: British Music Society, 1989. 76 pp £7.50 (corresponding members of BMS) ISSN 0958-5; ISBN 1-870536-02-9

Long may the British Music Society and its annual journal continue to champion the neglected composers of these islands, for while some of the causes espoused will inevitably be of the limping and quacking variety, there are still many fine writers and works out there waiting to be (re)discovered. Much of the work, of course, is done by dedicated amateurs, and this is a magazine written by and for enthusiasts.

While not, perhaps, a vintage edition, the 1989 issue contains interesting articles on W. H. Bell and Armstrong Gibbs (by the composer's daughter) and rather less interesting pieces on settings of Housman's 'Bredon Hill' and the mid-Victorian secular cantata, the writer of the latter arriving at the scarcely radical conclusion that most of the genre is justly neglected. Robert Barnett's worklist for W. H. Bell should have included the songs, short choral pieces, etc. listed in *CPM* as well as the unpublished and untraced orchestral works, but the list for Armstrong Gibbs is much more complete, showing him to have been an immensely prolific composer not only of songs and choruses but also of no fewer than four symphonies and nine string quartets. Don't expect fine writing: most of the contributions are rather too long and diffuse and I feel that what *British Music* could use most are the services of a really good sub-editor: but as most of the information is otherwise unavailable one can easily put up with the lack of style. The journal and a quarterly newsletter are distributed to members of the British Music Society, who also enjoy other benefits of membership. Libraries can become corresponding members and receive both publications.

Paul Andrews

Planning and caring for library audio facilities, ed. and with a preface by James P. Cassaro. [s.l.]: Music Library Association, 1989 (MLA technical report; 17) [No price details] ISBN 0-014954-38-5; ISSN 0094-5099

This is a compilation of papers given at the MLA's 1988 annual meeting, reflecting the work of the Association's Music Library Facilities Subcommittee. The first paper, by John Westra, discusses in detail the planning, layout and equipment for a listening facility using a 'remote' (or 'hands off') machine set-up (i.e. where the librarian operates the equipment). There is also some comparison of design implication of 'hands off' and 'hands on' (where the library user operates the equipment) facilities. Stephen Bradley gives an audio technician's point of view on types of equipment and aspects to be considered in choosing it. James Farrington outlines various relatively inexpensive methods of improving existing equipment in a facility (he unfortunately cites only American products). Two papers discuss the 'new technologies' of compact discs and video. The report will be of most interest in the UK to the academic

library sector or sound archive, where reference playback facilities should be part of the library's or music teaching department's standard facilities. Much that is said is commonsensical and perhaps even a little self-evident, and despite being presented only two years ago seems a little dated. The bibliographies contain references from articles published as long ago as 1980, compact discs, video and DAT are spoken of as new technologies to be considered for inclusion in library stocks alongside other carriers, rather than, as appears the case in the UK, accepted as essential media of the next decade and swiftly ousting LP's.

A. Helen Mason

H. Bok and E. Wendel. *New techniques for the bass clarinet*. UMP, 1989. 95 pp £16.20 Cat. no. EAS18802

The bass clarinet has an extraordinary capacity to produce new sounds, and it is therefore not surprising that all the possibilities offered are exploited in contemporary compositions for the instrument. Faced with the challenge of such music the bass clarinetist is required to command a wide range of special effects and specialised techniques. This practical manual will be an invaluable help in the interpretation of contemporary repertory: after briefly tracing the history of the instrument, the book goes on to deal with the various methods of causing it to sound (including the production of special effects) and with the most convenient manner of indicating them. The manual also contains an extensive bibliography of relevant theoretical works and contemporary compositions for bass clarinet.

Jane Harvell

Bernard Stevens and his music: a symposium, comp. and ed. Bertha Stevens. Kahn and Averill, 1989. i, 222 p ISBN 1-87-1082-03-X. £14.95

The value of a symposium is in the opportunity it offers for a multiplicity of viewpoints, although a tribute from dedicatees, pupils and friends such as this volume is unlikely to provide an objective overall assessment of the composer's position in relation to other twentieth century composers. Bernard Stevens is linked by Francis Routh in his book *Contemporary British music* with Stephen Dodgson and Philip Cannon as a 'traditionalist', although using a tonal idiom in a

very different way from those two composers. The influences on his writing were the Tudor madrigalists, Rubbra and Shostakovich. His particular interest in Russian music stemmed from his Communist philosophy. The juxtaposition of critical analyses by composers and academics, and reminiscences from the dedicatees of the violin and cello concertos respectively, is illuminating. Composer Michael Finnis is frank in expressing his dislike of Stevens' revision of his piano concerto, disapproving of it as 'an expedient solution' to obtain a performance. However he regards the piano duet as equal to the great duets of Mozart and Schubert. Brian Trowell draws attention to Stevens' contribution to musical education, in particular his efforts to broaden the scope of the London B.Mus. Much care has gone into compiling the bibliography, discography and catalogue of works which together provide a full documentation of Stevens' compositions and writings.

This is a useful volume covering many aspects of a neglected British composer whose work has only hitherto been explored in journal articles.

Angela Escott

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IN BRIEF - MUSIC

New music from Novello

Kenneth Leighton. *Sonata for pianoforte, op. 64*. Novello, 1988. 36 pp Cat. no. 10 0294

Richard Rodney Bennett. *Sonata for guitar*, ed. Julian Bream. Novello, 1989. 19 pp Cat. no. 12 0659

Sarah's encores: a collection of songs compiled by Sarah Walker and Roger Vignoles. Novello, [s.d.]. 51 pp Cat. no. 17 0342

Kenneth Leighton's *Sonata* was first broadcast in 1973, and subsequently performed in 1974 and 1976 by its dedicatee, Peter Wallfisch. It has three movements, two of which juxtapose chorale-like melodies and contrasting, often bravura, writing: it is a challenging work. Richard Rodney Bennett's *Sonata* for solo guitar takes its place beside the many works by contemporary British composers who have taken their inspiration from the guitar playing of Julian Bream. He performed this substantial work at the Cheltenham Festival in 1985. Finally, *Sarah's encores* is an entertaining collection of eight unusual encore pieces and is a must for music libraries. It includes the first publication of the 'tone deaf' song by Flanders and Swann, called 'A word on my ear'; two songs by Jeremy Nicholas, written for the BBC programme *Stop the Week*; a song each by David Baker (from *Shoestring revue*) and Geoffrey Wright; two songs by Vernon Duke, and lastly the inimitable 'There are fairies at the bottom of our garden' by Liza Lehmann. An attractive and well-presented publication.

A. Helen Mason

John Rutter. *Gloria for mixed voices with brass, percussion, and organ*. Oxford: Oxford University Press, 1990. Full score (78 pp) £40 ISBN 0-19-338064-1

This is not a new work, as all who deal with choirs and choral collections will know. The vocal score was issued in 1976 and it is no doubt a tribute to its popularity with singers and audiences (not to mention what must be a very lucrative contract with its composer) that OUP has now published this extremely handsome hardbound full score. One can always play spot-the-influence with Rutter's music (the spirit of Walton is never far from this piece) but I guess

that he himself makes no great claims to originality of thought. Nevertheless, the writing is never less than thoroughly professional, superbly crafted and always effective. Without any sense of down-market writing (much of his music is far from easy), Rutter's achievement has been in giving a lot of pleasure to many amateur musicians and their listeners, and of how many contemporary composers could that be said? This score is of the original version. A version scored for full orchestra is also available on hire.

Paul Andrews

Vocal and instrumental music from Fallen Leaf Press

Donald Aird. *Dolor; for soprano and piano on a text by Theodore Roethke*. Berkeley: Fallen Leaf Press, 1989. 9 pp

Andrew Frank. *Duo for cello and piano*. 1989. Score & part.

Douglas Leedy. *Toccata, Utremifasolla and Chorale for harpsichord in just tuning*. 1989. 15 pp

Robert Wykes. *Three concert etudes for flute alone*. 1989. 8 pp

Robert Wykes. *For cello*. [s.d.]. 16 pp

These works form part of a series entitled 'Fallen Leaf publications in contemporary music' (ISSN 8755-2698). The publishers have chosen to present all the pieces in brown covers with black printing on cream paper. In the pieces by Robert Wykes, no account is taken of the performer's need to turn pages - presumably the player performs by heart or has a page-turner on call. The printing is legible, although the reproduced manuscript in the harpsichord piece by Douglas Leedy is a little trying to read at times. This piece also requires some skill in specialist non-standard harpsichord tuning, details of which are given in the introduction. Donald Aird's *Dolor* is an attractive setting of unusual words, and closes with a wide piano chord spread over six octaves. Douglas Leedy and Robert Wykes are both performers as well as composers, Leedy being a harpsichordist and conductor and Wykes being a flautist. These are not pieces for beginners: they require technical skills to cope with the awkward intervals, tricky rhythms, atonal/modal harmonies and discursive melody lines.

A. Helen Mason

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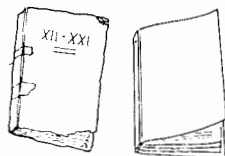
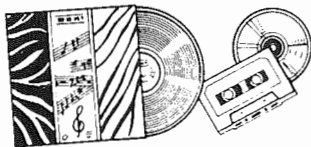
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