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Music Library

MUSIC LIBRARY

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EDITORIAL

1991 brings another metamorphosis to *Brio*, as we have taken advantage of a change of typesetter and printer to review the contents and appearance of the journal. It's a timely review, given the new look of the IAML (UK) *Newsletter*: and (while it is probably not up to me to say it, but for others to judge) I think that IAML (UK) has every reason to be pleased with the way it presents itself to members and the outside world through its journal publications. As usual, this issue also has some excellent articles, which I hope you will enjoy reading.

Besides the new cover design, we have also made some changes inside *Brio*. The names and addresses of IAML (UK) executive committee members and other officers have been moved from their old position on the inside front cover to a separate page preceding the advertisements. Subscription information will be found on a new page, together with advertising rates, which haven't been included before. More importantly, we have decided to drop the regular listing of new publications received at the British Library Document Supply Centre. There are several reasons for this, not the least of which is that *Brio* can never hope to provide a comprehensive classified listing of DSC holdings such as that supplied by the *British Catalogue of Music* for the collections of the British Library Music Library in London. Ultimately, the best and most appropriate place for the holdings of the Document Supply Centre is also in *BCM*, as the British Library itself seems to recognize. It is possible that the BL may one day prepare its own listings, which could be circulated as an insert to *Brio*, or in some other way: but in the meantime, discovering whether the DSC has a particular score or not will have to be achieved through the speculative request, or by checking *BCM* to see whether there is a DSC location for an item already held in London (DSC locations being added to London-generated music records, but not vice versa). Perhaps the International Standard Music Number will help provide at least a temporary solution to the *impasse*.

Finally, *Brio* will no longer be carrying reports of the Annual Study Weekend in its Spring/Summer issue. Getting a report written in time, delivering it to the typesetter and making space for it in the journal at the last minute has always been a problem, and it is perhaps fairer to the person writing the report if he/she has more time to prepare an account. Future reports will therefore appear in the August *Newsletter* - an excellent reason for taking out a subscription if you don't already have one!

Being involved in these changes to *Brio*, and in its redesign, has made me very aware of the ways in which society packages items. There seem to be at least two important elements in such packaging, i.e. the general appearance of the product itself, and the product 'logo', by which I mean not only a pretty pictorial design, but also some sort of slogan, intended to sum up the essence of the organization producing the item. A look through the *Library Association*

Record vacancies supplement provides good examples of what I am talking about: how about 'Liverpool Polytechnic - Potential becomes Reality': or 'Derbyshire County Council - we're proud of Derbyshire'? Such slogans have their uses, if only to cut through the jargon of ever more elaborate statements of equal opportunities which in the *LA Record* occasionally seem almost as long as the ads themselves.

Can these logo-type phrases be useful to music libraries, or to IAML itself? I must admit that I've always rather admired the British Library's 'Our purpose is to advance knowledge', even though there is ambiguity (presumably unintentional) in it, and some would say their primary purpose is to conserve knowledge. My admiration is also somewhat tempered by the BL's latest press releases on cuts in services and a freeze on recruitment to a large number of posts. What worries me about such slogans, however, is that they assume that the activities of an institution involved in many projects (such as the BL), *can* be summed up in one phrase. Might not attempts to distil such a slogan in many cases produce little more than a weak and anodyne motto?

I am being fairly lighthearted about this topic, but, make no mistake, business regards such things as important - look at the fuss recently about British Telecom, or the vast sum apparently spent by ICI on revamping its pictogram. Perhaps you also saw President George Bush on television during the Gulf War, visiting the factory that makes Patriot missiles. Strategically placed when he made his speech was the legend 'Patriot - Keeping the World safe', or something like that (the BL's slogan is perhaps more memorable). From the examples I gave above it is apparent that colleges and county authorities also take logo phrases seriously.

So - should IAML (UK) have its own motto? Or is it impossible to sum up our activities in one sentence? Suggestions on a postcard please. . . .

John Wagstaff

Erratum

There is a small error in Jennifer Pickering's article 'Printing, publishing and the migration of sources: the case of Carl Stamitz', *Brio* 27 no. 2, 59-66. In the diagram on p. 65, sources (A) and (F) should be connected by a continuous line, showing a firm link between the two.

A VIEW FROM THE USA: INTERVIEW WITH PROFESSOR D. W. KRUMMEL

(Professor of Library Science and Music, University of Illinois at Urbana)

[Professor D. W. Krummel was in London last autumn, researching a new book. This is an edited transcript of an interview recorded on Sunday 11 November 1990.]

Your job title at Urbana is 'Professor of Library Science and Music'. Are there many U.S. posts of this sort, or are you the only one?

There are a number of posts, but no dominant pattern. Music librarians, library school professors and music professors often teach courses, regularly or occasionally. Practising music librarians sometimes teach either librarians or music students. In one instance I know, a music librarian at one university with a library school teaches librarians at another university's library school. Elsewhere music professors teach courses for aspiring librarians, although these usually cover scholarly sources in music rather than the theory and practice of library work. American library schools rarely make formal joint appointments with other academic departments, perhaps in the belief that library science will enjoy greater respect for having developed its own methods. And academics, however much they know and love their libraries, rarely understand the complicated problems encountered in making them work. Academic music programmes, on the other hand, recognize the library as a necessary adjunct to the curriculum, although those involved in planning them may find the 'science' of library work rather bewildering to imagine.

Is attending a course at your university one of the main training routes for US music librarians? Or is it an unconventional method?

There have been several patterns. One involves a formal course through the library school, taught by a senior person who knows the field from extensive experience. This has been the case at Columbia, with Suki Sommer of the New York Public Library; or with Hans Lenneberg in Chicago. Other library schools have offered not a course, but practical experience in a nearby music library (not necessarily connected with their own institution). This is not always a bad plan, but the students have to be very good. Still others have seen their own introductory musicology course as equivalent to music librarianship. It's really not - learning to be a music librarian is an entirely different process. Music librarians once came solely out of a musicology programme, with no library training at all: and although several incumbents currently in top positions entered the profession via this route, this seems now to be a thing of the past.

So music library school students graduate with a Master of Library Science? Is that the standard degree?

Yes. Furthermore, many music librarians enter the field with a 'double Masters' – one degree in music, one in librarianship.

Is music librarianship seen in any way as a low-status area of the profession in the US?

Intellectually, usually no: politically, probably yes. In music posts, as with most specialisms, the number of layers of administration between the music librarian and the Director of Libraries is growing, especially in large university libraries. The music librarian was formerly two or three layers of authority from the Director: he/she is now more likely to be six or seven layers away. This can obviously restrict access to authority. In small libraries the situation is often, happily, reversed. Small libraries, with only four or five professionals on the establishment, may add one music specialist: partly due to Faculty demands and student needs, but also because music is just so difficult to work with. Its different forms, circulation, binding, cataloguing and reference work all present very special problems, and this is leading many smaller colleges to expand their music library programmes.

Also, librarians naturally have a much wider choice of positions if they don't tie themselves down. Music librarianship is interesting and worthwhile; but a commitment to it puts you in a smaller job pool. If mobility is needed, or career advancement is important, moving away or moving up means moving out of music librarianship.

What about the public library sector? Can we make useful comparisons between the British and US library 'model'?

Public libraries in the two countries are rather different. I think UK public libraries are relatively on a par with those in the US as regards music, and, considering the size of the two countries, yours is surely the greater achievement. The UK may also claim an audience of library users who demand a more complex music service. In the past, many older US cities had strong collections of classical music: but social mobility has been such that the people who used them now live miles away in the suburbs, while today's inner-city users are likely to be more interested in rock. This situation has been less marked in the UK than the US, and UK music librarians have perhaps adapted better to demands on their services than US libraries have.

You have been in your present post for 20 years. What are the main changes in music librarianship you have noticed in that time?

The field today is certainly much larger and more complicated than it was. There is much more that a new music librarian needs to know. Everything has expanded, so whereas 20 years ago cataloguing was very casual, often a matter of making up your own rules, today authority work is very important, and the rules are spelt out very precisely, thanks to the search for uniformity, and – I hesitate to say it, but it's true – more clumsily, thanks to computers. Our

classification schemes may be only slightly more intricate than those of other disciplines, but for new music in particular they are becoming increasingly obsolete. In reference work you have probably eight to ten times more reference sources to deal with. You also have more audiences. Twenty years ago, jazz was an interesting sideline: today jazz, rock and punk are curriculum subjects. There are so many new areas, and the librarian has to know so much more. Similarly, in administration, issues such as budgeting, personnel etc. have a much greater place than they did. As a result, the one year library school programme should in time become a two year programme: we are certainly moving in that direction.

And during the last 20 years, what do you regard as the most significant bibliographic 'milestones'?

I think it is really no longer possible to talk of milestones, because there has been such a dispersal of materials. Specialized guides are more and more the answer, though of course they are expensive. But paradoxically, while the field is proliferating and dispersing, the unity of the music library itself seems to be holding: the idea that there is a geographical location called the 'Music Library' seems not to be suffering. There have been several attempts to come up with a Fine Arts library or Performing Arts library, of which music would be one part – but even these concepts seem now to be out of favour. Music libraries tend not to be dispersed into collections of 'serious' or 'popular' music, performance materials and so on, although in some cases divisions may be according to medium, as at the Library of Congress. But music usually works best in libraries when all activities, such as cataloguing or reference work, are in a self-contained unit.

What are you yourself currently working on?

My book will be called 'The literature of music bibliography'. It lists writings about music printing and publishing and comments on them so as to trace the history of the study of musical documents. The book was half finished when I came over in September, but in the course of verifying references, much new material turned up. Many sources here were simply not available in the US, being either at the British Library; at St Bride's Printing Library, pre-eminent among the world's printing collections; or in the Edmund Poole papers at Cambridge University.

How do you feel about The New Grove Printing and Publishing Handbook? Is it the last word?

No, or at least I hope it won't be. The last word would mean that the topic was finished. On the other hand, the book does establish the intellectual unity of the study of music printing and publishing, and suggests how various publishers fit into that unity. I wish that we had had space for about ten times as many publishers: but we had to settle for the limits imposed by *Grove*. In order to include entries at the next level of importance we would have needed a book which was much larger: and that would have been impossible, both in terms of human and financial resources. We definitely still need a directory that extends

Humphries and Smith [*Music publishing in the British Isles from the earliest times to the middle of the nineteenth century*, London: 1954, 2nd ed. 1970] into the late 19th and 20th centuries: and we need evidence of how printing was done, and of the distribution of printing in the larger world of Victorian and Edwardian culture. We also need perspectives such as the 'History of the book in Britain' project should provide. This project is still on the drawing board at the moment, but music is apparently going to be covered in it.

Finally – what gaps do we still need to fill in music bibliography? Do we need more published library catalogues? Or more bibliographic control in other areas? More newspaper indexes?

All of the above. We also need to address the whole question of the organization and subject access of the field. Music classification schemes are a disaster. More work on classification theory and subject headings is urgently needed.

Beyond a certain point, however, reference *expertise* is more important than the number of reference sources themselves, i.e. knowing where to find the answer, whether in book form or not. Personal 'grapevines' are extremely important, and in many ways the UK has as much expertise of specialized aspects of music as America. Librarians today must know how to find 'walking encyclopedias' and to communicate with them. The Music Library Association in the US has its own network of communications over electronic mail – I don't know whether you have that in this country: for all its cumbersomeness and frequent nonsense, it can be a big help.

Music as a subject is well provided for bibliographically, but of course supply increases demand – the more we have, the more we want. As the structures of a subject become more defined, bibliographies are needed to define those structures and subject them to critical appraisal. What bibliographies do, in effect, is 'canonize' a certain aspect of a subject, establishing its validity within the unity of the discipline of which it forms a part. As long as the field is dynamic and changing, the informal contact is important; as it becomes legitimized, you need bibliographies. The time has certainly come to 'canonize' the post-Humphries and Smith publishing field, for instance, and only out of this can emerge the answer to the question of whether the period that begins in 1850 should properly extend to 1890, 1900, 1914 or 1945.

THE REGISTER OF MUSICAL DATA IN LONDON NEWSPAPERS, 1660-1800

Professor Rosamond McGuinness

(Royal Holloway and Bedford New College, University of London)

Although Macaulay's contention that the only true history of a country is to be found in its newspapers may be open to dispute, for an understanding of music's role in 18th-century London life no other sources reveal a comparable panorama of musical activity, either in quantity of data or in range of detail. It is essential for scholars to be able to apply to newspapers the intellectual rigour customarily brought to sources of a less ephemeral nature, which in practical terms means tapping them in a comprehensive and systematic way, organizing the large and varied body of material they contain, and making it easily accessible in one place.

While there have been previous attempts to organize music-related entries from newspapers, the register described here will differ from all these in its comprehensiveness. Earlier projects, such as the late Michael Tilmouth's 'A calendar of references to music in newspapers published in London and the provinces 1660-1719' (*Royal Musical Association Research Chronicle* 1, 1960); *The London Stage 1660-1800*, ed. W. van Lennep *et al.* (Carbondale, Ill.: 1965), and *A bibliography of the musical works published by John Walsh* (vol. 1, 1695-1720, by William C. Smith; vol. 2, 1721-1766, by Smith and Charles Humphries, London: 1968) were selective, offering 'snapshot' evaluations from a particular newspaper of a given time, and/or adopting a specialized point of view. Tilmouth's work brings together only those references which he saw in the course of his research, and does not include, for example, advertisements which appeared in a number of forms in different newspapers. *The London Stage* concentrates on musical performances, and overlooks the many other ways in which music featured in society; while Smith/Smith and Humphries deal mainly with those notices of Walsh's publications advertised in the newspapers now in the British Library's collections. Further examination of other newspapers reveals a wealth of new information: for example, a study of Walsh's advertising procedures within certain newspapers suggests a vested interest in the ownership of those newspapers, gives further insights into his position as the leading music publisher of the time and helps explain the extent of his legacy upon his death. Further examination of all the sources will help enhance our understanding of such an important figure in the musical and publishing world, as well as shedding light upon the owners of the newspaper press.

In Spring 1977, prompted by a realization of the need for a methodical study of the economic and social context of music in London, and the value of contemporary London newspapers for such a study, I began to work chronologically through the late 17th- and 18th-century newspapers in the British Library in

order to extract all musical references. It was clear that the data in these sources needed to be presented in an organized form and in its entirety, a conclusion reached after some 25 years of research on music in London from ca. 1660–ca. 1800 using such materials. By the beginning of 1983 it had become obvious from the quantity and diversity of information, and from experience with the British Library's *Eighteenth Century Short-Title Catalogue* [ESTC] that the computer, with its storage and retrieval capabilities, was the most appropriate way in which to make this data accessible to scholars. From the first I was adamant that the database had to be capable of serving scholars from all disciplines, not simply music historians, and I have never wavered from that resolve.

While searching for the most logical way to order the data, I became aware of patterns in the ways certain musical references appeared in the sources. Such patterns had escaped me earlier because I, like most music historians, had treated newspapers as calendars, and had simply dipped into them to extract references about musical performances or publications to corroborate evidence from some other source. From a few analyses of these patterns, I saw that with rigorous scrutiny they could provide a key to the variable characteristics of London newspapers, characteristics otherwise elusive because of the absence of essential documents. They could also give insights into the ways in which the newspaper press, the public, commerce and music interacted, and could provide a model for a study of the formation of taste in the metropolis. In other words, while analyzing musical references *in* newspapers was useful in itself, an examination of musical references *and* newspapers would be even more useful and enlightening as a way into the past of an important urban centre.

Establishing the Database

The project I envisaged required considerable funding, and vigorous effort brought grants from a number of sources, including the Leverhulme Trust, Wolfson Foundation, Social Science Research Council and J. S. Cohen Foundation, as well as Royal Holloway and Bedford New College, the Esmée Fairbairn Trust and the British Academy. I am at present trying to raise additional funding for completion of the project. The setting up of a computer register of the kind proposed further requires expertise in database technology, historical research and musicology, and once the decision had been made to establish it, assistance was sought from a number of experienced advisors. Two committees (Technical and Advisory) were formed to monitor progress and to recommend any necessary modifications. The brief of the first was to deal with all aspects of computerization and the day-to-day running of the project. At first it met regularly, but subsequently only when needed. The second was to meet twice a year and be available for consultation or other meetings when required. It comprised personnel from RHBNC computer services and the music department, plus five other experts. From the beginning it was understood and accepted that as it was my project the last word was mine. At the first meetings of both committees it was decided that caution should at all times take precedence over speed, and that all decisions taken would be reviewed regularly and modified when such modifications were deemed to be an improvement after trial, error and discussion. It was also agreed that international standards would be followed as far as possible. Progress to date illustrates the consistently cautious,

methodical approach that has dominated all aspects of the project, and that will continue to do so.

Structure of the Database

The project is centred around a comprehensive database, which can be searched using the relational database system ORACLE. The powerful query facilities offered by the use of Structured Query Language and a full-text retrieval system (SQL Text Retrieval) will enable searchers to answer very complex database queries and to produce customized research reports. In order to enter the data in a structured way, our first step was to specify a list of newspaper *Data entry types* which would serve as the basis for the subsequent classification of stored records in the text base. No record was to be stored in the text base that did not qualify as one of the data entry types specified. Data entry types, plus examples of each, are given below:

- Advertisement:* an item inserted ostensibly by a paying customer, either
 - (a) a notice to the public giving details of musical performances, publications, tuition or sales, or any performance, publication, tuition or sale in which music features, and containing various inducements to purchase those services or commodities; or
 - (b) a notice to the public giving details of a less specifically commercial matter containing some musical component, inserted to affect opinion or action; public requests or acknowledgements, warnings against pirated publications, notices of meetings of music societies, etc.
- News:* an item referring to or giving an account of a recent or impending event or situation involving music or musicians.
- Puff-Preview:* an item giving details of a forthcoming performance, concert or occasion, and appearing to encourage attendance.
- Report:* a qualitative account of a specific performance or piece.
- Commentary:* a qualitative view of an area of the musical scene in general; a comment on the status, qualities or career of a musician, group of musicians or institution.
- Miscellaneous:* any item apparently worth including but not covered by the above categories; for example, texts of songs or poems that cannot be classed as news, reports etc., but which have a definite musical component.

Entries are also sub-divided into four categories by *form* i.e. correspondence; prose; verse (an item in which the prose element is insignificant); and 'mixed' (in which verse and prose elements are both significant).

Examples

Advertisement

(a) For the benefit of Mr. Balicourt. At the Devil tavern, Temple-Bar, on Monday next, will be perform'd a Concert of Vocal and Instrumental Musick. The Vocal Part by Signora Sybilla. The first Violin with a Solo by Mr. Brown. The Violoncello by Mr. Jones. A Solo and a Concerto on the Bassoon by Mr. Owen. And the German Flute by Mr. Balicourt. Tickets 5s. each. To begin exactly at Seven o'Clock. Tickets to be had at Mr. Walsh's Musick-shop in Catherine-street in the Strand; at Mr. Simpson's near the Royal-Exchange; at Mr. Johnson's in Cheapside; and at the Place of Performance.
(*General Advertiser*, February 1, 1749)

(b) NEW MUSICK. Next Monday will be published, (Price 1s. 6d.) A Cantata and Four English Songs. Set to Musick by Dr. GREENE. Printed for J. Walsh, in Catherine-street in the Strand. Of whom may be had, just published, 1. The Vocal Musical Mask: a Collection of English Songs, by Mr. Lampe, Mr. Howard, &c. [7 other items].
(*General Evening Post*, January 5, 1745)

News

(a) This Morning, a little before Eight o'Clock, died (between 70 and 80 Years of Age) the deservedly celebrated George Frederick Handell, Esq. . . .
(*Whitehall Evening Post*, April 14, 1759)

(b) On Sunday last M. le Coq. Envoy Extraordinary from the King of Poland, being introduced by the Right Honourable the Earl Stanhope . . . notified to His Majesty the Birth of a son of the Royal Prince . . . And on this Occasion, several foreign Ministers were entertained at Dinner at the said Envoy's House; after which, there was a fine Consort of Musick, at which were present several persons of Quality and Distinction of both Sexes . . .
(*Daily Courant*, December 19, 1720)

Puff-Preview

We hear, that the Company of Dutch Children that are to perform on Tuesday next at the New Theatre in the Haymarket, joyn'd with English, Germans and Italians, amount to above Twenty five, and most of them excell either in Vocal or Instrumental Musick, Dancing, Exercises, and playing of Pantomimes.
(*General Advertiser*, March 2, 1745)

Report

The Serious Opera of Silla, alias the Silly Opera, was on Saturday evening last buried with much pomp at the King's Theatre, when a great number of people attended his funeral, and sincerely wish'd he might never experience a managerial resurrection. – A Serious Opera; and in 3 long acts! – From another such bore, thou God of Taste deliver us!
(*Morning Herald*, January 5, 1784)

Commentary

(a) The Italian Opera is one of the principal Entertainments of our Nobility and Gentry; and it has stood the Ridicule of Writers from Addison down to our Brethren in Grub-Street. This could not have been done, if it were supported only by the Pride and Affectation of our Diletanti. It always had considerable Merit; and some Steps have been lately taken, which put it, even to an Englishman, on a Footing with the Entertainments of the other Theatres, and make it an Object of liberal and useful Criticism.
(*St. James's Chronicle*, January 13, 1776)

(b) The distinguishing Excellencies of Signora Gabrielli are, a clear, sonorous, extensive Voice, sweet, and modulated into an immense Variety of Inflexions, Shakes and Colourings; a never-failing Exactness in Time and Measure, and a wonderful Elegance and Neatness in the Manner of expressing her Sentiments.
(*St. James's Chronicle*, January 13, 1776)

Miscellaneous

To the Author. Sir, I am firmly persuaded that the following Song (to the Tune of Arno's Vale) will be highly acceptable both to yourself and the Publick. I am, Sir, Your humble Servant, Clio. [Text of song with no musical content follows]
(*London Evening Post*, April 27–30, 1751)

Next, a *Data item list* was developed from close scrutiny of a wide range of material relating to each of the entry types. This fell under seven headings according to Content, Venue, Time, 'Quality Information', Rubrics, Price and Personnel, as follows:

Content

- Performance: single concert
concert within series
entertainment
opera
operetta
play with music
play with dance
oratorio
rehearsal
music at a feast, funeral, marriage, coronation or other ceremony
music at a fair, festival, firework display, etc.
- A Ball
A demonstration or lecture
- Availability of: music
books on or including musical subjects
books, including music
anything, including music
instruments
anything, including instruments
anything at a music venue or involving music personnel
subscription proposals
auction catalogues
instrument repair
tuition in music
tuition in music as part of a curriculum

Instrument lost or found

Other objects lost or found at a musical venue

Change of address of musician or concert

Change of time of performance, sale, etc.
 Information concerning official fees, licences, appointments, etc.
 Biographical information concerning musicians

Venue

Type of address: City
 Church/Chapel
 Academy
 School
 Court
 Garden
 Wells
 Tavern
 Coffee House
 Booth
 Theatre
 Opera House
 Concert Room
 Shop
 Music School
 etc.

Address itself: unspecified
 'All the musick shops'
 The Golden Harp and Hoboy
 etc.

Context: Sale, repair, etc.
 Performance
 Tickets available

Time

Day, date, time (24 hour clock) of start and end of event

Quality Information

Mention of parking, food, heating, servants, late arrival, masks, etc.

Rubrics/Formulae

'By the desire of several Ladies of Quality'
 'By Royal command'
 'Never before published'
 'Several excellent masters', etc.

Price

1 guinea, 10 shillings, etc.
 Subscription deal
 Special terms

Personnel

Names of artists
 Capacity, e.g. Composer
 Writer
 Performer
 Beneficiary
 Impresario/Organiser
 Owner of venue
 Owner of shop
 Publisher
 Retailer
 Instrument maker, seller or repairer
 Teacher
 Owner of school
 Owner of object
 Audience
 Composer to the King/Queen
 Organist to the King/Queen

Other notes can be added as required.

Users of the Database

The register, when complete, will serve many ends and many users, and queries received over the past three-or-so years indicate the variety of functions it can perform by means of its ability to subject musical material in newspapers to rigorous, systematic analysis. It will eliminate duplication of scholarly effort and prevent the errors and omissions which result from current inability to scrutinize a broad, comprehensive span of references. It will give impetus to the study of music in the larger context of, for example, economic and social life. It will lead to radical improvements in our knowledge of the position occupied by music in English and European society; to a range of new insights which ultimately will lead back to a more precise understanding of the music itself; and to new and interesting avenues of investigation, not least in the significant but currently under-researched area of publishing. It will encourage study of the different groups to which newspapers appealed, by examining the language used in announcements or advertisements of musical events; lead to an analysis of newspapers as a system of information about music in London culture and commerce; examine the language and patterns of advertising; encourage study of the relationship between musical references in newspapers and those in other sources; and illuminate the cultural mechanisms by which newspapers promoted and/or reflected 18th-century tastes in music.

To date, a number of interested amateurs, plus national and international scholars of dance, economics, education, the history of literature, music, printing, publishing, the theatre, and others involved in using computers to organize large quantities of varied data, have written in with queries. Two areas have excited particular interest: musical performances, and publishing. Once the register is finished it will be possible to test a number of impressions at present taken for granted – for instance, that particular venues were associated with certain types of programme; that specific coffee houses were used for ticket sales; that the costs of concerts and the content of their programmes give some indication of the social make-up of the audience: and that certain works and performers were favoured or, at least, advertised more frequently. The register will make it easier to piece together disparate clues about the way music was perceived by people with different vested interests (composers, music teachers, publishers, etc.), and will allow inferences to be drawn about the extent to which newspapers were susceptible to the influence of those whose vested interests in music may have been in conflict with those of newspaper purchasers.

Furthermore, scholars will be able to examine cultural tastes in music. For example, to what extent (if at all) did the London newspapers promote English music as distinct from the continental, Scottish, Welsh or Irish product? They will also be able to clear up confusion in information derived from other sources. For example, research resulting from use of the register for 1660–1720 has already revealed that the usual explanations of increased wealth, the desire for social status and the immense size of London go only part of the way to explaining the significance of music in London life. Researchers will be able on the one hand to study the extent to which newspapers appealed to particular audiences, and on the other to examine in what ways the culture of an urban society was a reflection of such agencies of information as newspapers.

Music and newspapers were both central forces in London during 1660–1800. By having all musical material in press sources in one place and indexed, scholars will be able to understand more fully a culture as diverse as that of 18th-century London, and offer a truer rendering of the ways in which culture, commerce and communication served each other. At present the period 1660–1720 is nearing completion, and investigations are under way as to the best way to make the material available. We plan to bring out the data in stages, 1660–1720 being the first. From start to finish the project has been a model of cooperation between scholars with differing approaches to the period.

USER EDUCATION IN ACADEMIC MUSIC LIBRARIES: REPORT ON A SURVEY AND TRAINING DAY

Judith Adam

(Sheffield City Libraries and Information Services
and Education Officer, IAML (UK))

As music librarians we agree, no doubt, that music libraries are important, that using music libraries can enrich peoples' lives and that the more effectively you can use your music library the more you will benefit. As a music librarian working happily in the public sector and enjoying the pace and variety of serving a diversity of users, I would argue that libraries have treasures to offer 'browsers' or 'non-purposeful' customers – they can discover all sorts of things by chance. However, I also know that many of my customers use the library in a *very* purposeful way, and benefit from being able to find their way around it and to use catalogues, indexes and reference books with some facility. This must be even more true of students in colleges, universities and polytechnics where the library is essential to their studies and to academic achievement. 'What can we do to encourage more librarians to offer library instruction?' This was presented to me as a training idea by Julie Crawley of Exeter University Library. Julie also made the sensible point that it would be useful to know more about current library instruction. This seemed a logical starting point and we decided to embark on a survey.

The Survey of Present Practice

A questionnaire was sent to 73 teaching institutions – universities, polytechnics, colleges of higher and further education and conservatoires. The response was gratifying and results showed, not surprisingly, considerable variation in the length and frequency of instruction sessions (where they exist); in the level of cooperation between teaching and library staff; and in the level of communication between the two. With very few exceptions, all respondents felt strongly that instruction should be offered and that the quality of the instruction increased with the level of input from the librarian. Only 50% of respondents felt that their own input was adequate, and some were not 'inputting' at all. In two cases where instruction was given by teaching staff, the librarian was not informed of its content. Of even greater concern was that in seven of the institutions where library staff do offer instruction, teaching staff were not aware that it was being offered.

The status of library instruction varied from optional to compulsory (but without any sanction being imposed for non-attendance) to compulsory with instruction counting towards final assessment. Many teaching staff were perceived as undervaluing the importance of library instruction, as not being library educated themselves and as not encouraging their students to take advantage of the instruction. Some students have low expectations of the librarian and are

surprised at how much help he or she can give. (For further analysis of the results, see the Appendix.)

Most respondents indicated that they would appreciate a day devoted to discussing the improvement and promotion of library instruction, and were invited to attend such a day in February at Birmingham Central Library.

The Training Day

Despite inclement weather and travel problems, 21 librarians gathered at Birmingham. Three librarians currently running library instruction (Richard Buxton of Huddersfield Polytechnic; Ian Ledsham of Birmingham University and Joan Slater of the Royal Academy of Music) spoke on their work. Their presentations stimulated questions and discussion and brought out many common concerns and experiences, as follows:

- (i) Running library instruction is time-consuming. Students are usually introduced to the library rather hastily at the start of the year, when they are already being swamped with information.
- (ii) Different users need different levels of instruction, and this usually works best on a one-to-one basis.
- (iii) If teaching staff are convinced of the value of the library they will encourage students to make use of it and to ask staff for assistance.
- (iv) Many students think they don't need the library.
- (v) Many students have a passive attitude to using libraries.
- (vi) The librarian need not have a degree in music to be respected and valued by teaching colleagues.
- (vii) Students are more likely to attend library instruction sessions if they are timetabled formally.
- (viii) A good working relationship between the librarian and teaching staff is valuable.
- (ix) Some informal contact with students outside the library can encourage them to talk to you about their needs and difficulties.

Discussion continued in small groups, allowing participants to share ideas, to discuss difficulties in more detail and to concentrate on particular issues such as the aims of library instruction; its successful achievement; factors which may prevent it from working; raising the librarians profile, and so on.

Feedback from Discussion

(a) The aim of library instruction is to make students self-sufficient in using the most essential resources of the library, thus releasing staff from answering basic, frequently-occurring enquiries. It is only fair to students and library staff to ensure that students are realistic in their expectations. (For example, obtaining overseas material on inter-library loan takes time, and the library may not undertake to provide individual repertoires.)

(b) Several factors inhibit the success of library instruction. It is time-consuming, so only quite basic instruction may be possible; lack of fluency in English poses problems for overseas students; pressures of student workload and deadlines may inevitably result in 'learning to use the library' being given low priority.

(c) *Attitude* was identified as the greatest barrier to successful instruction. Some students think they don't need the library, or are not prepared to use it actively. Older teaching staff may not be 'library minded'. Teaching staff generally may undervalue the skills and knowledge of the Librarian.

(d) Raising the Librarian's profile and improving relationships with teaching staff was seen as a complex issue often depending on administrative hierarchies and even on personalities. A more pro-active approach by librarians is a good first step - one recommendation was that librarians discover the research interests of teaching staff and initiate a current awareness service; gradually they see you as valuable and stress to students the importance of learning to use the library. Careful timing of instruction sessions can also convince students of the library's value. This, of course, depends on communication between teaching staff and librarians on project dates and deadlines. The sessions should ideally be formally timetabled, which again requires that librarians are included in planning.

(e) Evaluating instruction is desirable at two levels; (i) obtaining feedback on the actual teaching sessions; and (ii) assessing the impact of the instruction on the work of the student. This requires co-operation between student, teacher and librarian and could be instrumental in improving the working relationship. As one speaker pointed out, students who fail are usually unknown to the library staff. Failure to use the library obviously carries its own penalties!

Participants agreed that they had gained ideas from the day which they could implement, and they were reassured to find that colleagues shared their concerns and problems. The greatest problem, of changing attitudes, is a long-term task requiring perseverance. I would appreciate knowing of future successes or improvements which participants achieve in their instruction programmes. It would have been gratifying had more people *not* currently running instruction programmes attended the day, but this may be indicative of the difficulties which they face in their work.

Finally, thank you to the speakers and participants for contributing to a lively, informative and enjoyable day. Unless you object strongly I propose that future academic group meetings take place in June, when they will *not* be threatened by 'tempest, storm and wind'!

APPENDIX

A Summary of the Survey Results

Questionnaires were sent to 73 teaching institutions, and 43 replies were received. Conclusions were as follows:

- (i) All 43 respondents felt that library instruction should be offered to students.
- (ii) 32 felt that it should be the responsibility of the music librarian, while nine felt that it should be the joint responsibility of the music librarian and a member of the teaching staff.
- (iii) 30 respondents work in institutions where some teaching is offered. The teaching is compulsory in 13 of these, and assignments on using the library count towards a final assessment in three.
- (iv) Most offer instruction in the 1st year only, with only three institutions continuing instruction for the duration of the undergraduate course.
- (v) The number of sessions ranged from one per academic year to one per week throughout the academic year, and the length of the sessions ranged from one half-hour to two-and-a-half hours.
- (vi) Most respondents felt, some strongly, that good quality library instruction depends on input by the music librarian. Respondents were almost equally divided as to whether they considered their input into the instruction to be adequate.
- (vii) Communication between librarians and teaching staff is not ideal; of the 30 institutions where library instruction was offered, teaching staff were aware of the fact in only 16. On the other hand, in three institutions instruction was offered by the teaching staff, and only one of the relevant librarians was aware of its content.
- (viii) Some interesting information and attitudes were revealed by the unprompted comments written by participants, e.g.:
 - (a) 'Academics are not keen to give time for additional instruction'.
 - (b) 'The teaching staff are not library educated'.
 - (c) 'I could do with a refresher course in music bibliography'.
 - (d) 'Very few staff encourage their students to take up the option of library instruction'.
 - (e) 'Postgraduates appreciate help and are usually surprised at how much assistance we are able to give'.
 - (f) 'Getting assent for teaching enterprises is an achievement'.

ON FIRST LOOKING INTO DEWEY DECIMAL CLASSIFICATION 20, CLASS 780: A REVIEW ARTICLE¹

Brian Redfern

(Editor of the *Music Publishers' Association Printed Music Catalogue on Microfiche* and of *Fontes Artis Musicae*)

I am obviously in a literary mood, for perusal of the new class 780 has reminded me not only of Homer, Chapman and Keats, but also of Mark Twain's comment that, if the first five books of the bible were not written by Moses, they were written by another guy with the same name.² This is because we have here a very skilful blending of a faceted approach to classification with an enumerative hierarchical scheme. This has been helped by the fact that from its earliest days DDC has had faceted features. Indeed, if my memory serves me correctly (I do not guarantee this) Dr Ranganathan was inspired to the development of faceted classification by examination of these features. Similar ideas were also to be found in Brown's much respected *Subject classification*, in which subject numbers could be combined to produce compounds, the + sign being used as the facet indicator (James Duff Brown never called it that, of course, and is probably turning in his grave at the suggestion).³ Broadly, therefore, hierarchical schemes, even including that of the Library of Congress, have always in part employed a faceted technique, mainly to reduce the size of the printed schedule, the most common examples probably being the use of common geographical or language tables. The new class 780 is different, however, in that it is *fully* faceted while retaining all the familiar features of DDC such as a 3-figure minimum, use of the decimal point and decimal division, and a generally pure notation, the occasional permitted use of letters not being an essential feature. The imposition of the faceted approach on this basic scheme has introduced all the familiar features of faceted schemes such as that originally designed by Eric Coates for use in the *British Catalogue of Music (BCM)*.⁴ Russell Sweeney and John Clews, who prepared the original *Phoenix 780* on which the new DDC schedules are broadly based, have taken many features from *BCM*.⁵ So good is that scheme that, in my view, it would be difficult now to produce a successful

¹ *Dewey Decimal Classification*, 20th edn. New York: Forest Press, 1989. My apologies to George Chapman and John Keats. I make no claims here that the reading of class 780 can equal that of Chapman's translation of Homer, or that my essay bears any resemblance to Keats' sonnet. It's just that the title of the sonnet expresses with a slight change the basis of my approach.

² Originally read in an issue of *The Reader's Digest* which helped pass the time of duty when I was part of a ceremonial guard at regimental HQ in the Western Desert in 1943. I have no idea now of the original source.

³ James Duff Brown, *Subject classification*, 3rd edn. London: Grafton, 1939.

⁴ Eric Coates, *The British catalogue of music classification*. London: BNB, 1960.

⁵ Russell Sweeney & John Clews, *Proposed revision of 780 music*. New York: Forest Press, 1980.

music classification uninfluenced by it. Inevitably there are differences (more of this later), but each has the essential features of an outline order that takes us from the theoretical to the concrete (general principles through to musical instruments); a citation order that is in reverse to that of the schedule; and a systematic method for the classifier to use the various components together to create symbols that represent the compound and composite subjects actually met in music literature and scores. That superficially the new edition resembles earlier ones and reminds me of my Mark Twain quotation is sufficient grounds for congratulations to all those in the UK and the USA involved in its creation. At least it increases the likelihood of a fair examination by critics.

Before proceeding from this broad introduction to an examination of one or two particular aspects I should state the relationship of this essay to the 2nd edition of *Organising music in libraries* in which I examined the draft 780 Phoenix schedules.⁶ In order to avoid a repetition of what I said there, I have deliberately not re-read my original thoughts. This was not difficult as the 2nd edition is now out of print and I do not possess a copy. This article therefore is written with only the new edition of DDC in front of me. Further, because I make one or two adverse comments later, I wish to make quite clear my general feeling that DDC20 is an excellent scheme, which any music library could use to arrange its material on the shelves in such a way that the majority of its users would feel the material was well arranged. Such users would not need to understand the first thing about faceted classification, as the scheme has been carefully fashioned so that, if properly applied by the librarian, it will help the user to find whatever is wanted in much the same way as oil helps machinery to run smoothly. Of course it is not perfect, but I think British librarians can be proud that two of their number, set what seemed an impossible task, have produced a good scheme. I should perhaps nail my colours to the mast and say that I think a faceted classification is the only kind that really works in all situations, principally because the author of an enumerative scheme cannot possibly know what *your* library needs now, or how subjects are going to develop in the future; whereas the author of a faceted scheme gives you the separate 'bricks' and enables you to put those bricks together as you require. Each library can use as many bricks as are required for the stock of that particular library. It is a minor tragedy that faceted schemes have appeared so late in the history of libraries. The following comments must be read with these feelings in mind.

What Actually Happens in Libraries

It is a not irrelevant revelation that it is 30 years since I worked in a library and 36 since I worked in a public department. I have worked neither as a music librarian nor in a music department, as they existed only rarely in the period I worked in libraries. Such experience, or lack of it, gives me a special slant on the way libraries are run. It was a revelation to me when I changed from being a Deputy Chief Librarian to being a library school lecturer and reader using a library service in the organization of which I had previously been actively involved. Such an experience is salutary and should, in my view, be a part of every librarian's training! Because they have always worked with it, librarians can be

⁶ Brian Redfern, *Organising music in libraries*, 2nd edn, vol. 1. London: Bingley, 1978.

quite insensitive to the difficulties a lay person has in coping with the way a library is organized, and in particular with those classification symbols which librarians insist on writing on the spines of books and music.⁷ Most public librarians in this country use DDC, a virtue claimed for it being that 'everybody understands decimals'. I need to be convinced of that and of how users (librarians as well, for that matter) are expected to cope with numbers like:

781.62610078	Performances of Spanish folk music
781.6261009031	Spanish folk music of the Renaissance
781.62610152421224	Spanish folk music for springtime
781.6261025078	Performances of Spanish folk music influenced by jazz
781.626107471	Spanish folk music in New York city

These are not invented by me. They are quoted as examples of combinations on p.563 of the DDC20 schedules. Spanish folk music is not a very minor subject, but I suspect that most users would be content with a division as far as the main subject:

781.6261	Spanish folk music
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and not wish the subdivisions to be expressed. It might be useful to provide the full numbers in the catalogue as a means of identifying the narrower topics, and to arrange material on the shelves by the broader numbers. The part used for shelf arrangement can always be underlined or indicated in some way in the catalogue, e.g. 781.62610152421224. Furthermore, in using and visiting many libraries over the years I have observed that it is a very common practice for music librarians to arrange their music in broad practical categories like Full scores, Miniature scores, Opera vocal scores, Piano music, Music for strings (sometimes divided by size of group), Orchestral sets, etc. Within each of these broad groupings the material is then arranged alphabetically by composer. This is such a common occurrence in all kinds of library that I would anticipate some sort of recognition of the fact by the new scheme. But what do we find? There is scarcely any reference to alphabetical order as a device for arrangement in class 780. As far as composers are concerned the *Manual* tells us on p.927:⁸

Note that a major facet, the composer, is not indicated in the class number (unless the option at 789 is used for literature about music). A cutter number or other alphabetizing device will perform the role of indicating composer. Notation 092 from Table 1 is used to indicate a biography, a general criticism of the composer, an analysis of a composer's contribution to the development of some aspect of music (such as Haydn's role in the development of the concerto form), and critical works on the body of a

⁷ A parallel can be drawn with road signs. They should, in my view, always be designed by non-residents in the area. 'North Street closed ahead' the sign reads, but fails to tell the motorist that North Street is, in that curious British way, on the *south* side of the road! So some libraries designate oversized books by Q or F, but fail to tell users that this is what F or Q means.

⁸ The DDC20 *manual* is a separate volume, which it is vital to read before using the scheme.

composer's work (such as a critique of the piano music of Ravel). Criticism of an individual work by a composer does not receive notation 092 in order that a piece of music and criticism of it will fall at the same class number. Likewise, a collection of analyses of individual pieces of music does not receive T1-092 . . .

and on p.399 of the schedules at the beginning of class (789) 'Composers and Traditions of music' we read that we should arrange treatises about all composers at 789 plus an alphabetizing mark; then to the result add notation following 78 in 780-788. The fact that 789 is printed in parentheses means this is only an option and not a feature of the basic arrangement.

In other words the simple devices used for arrangement of material by so many music libraries are scarcely mentioned in the new schedules, and then mostly as options. This is not new. One of the criticisms levelled at *BCM* by many music librarians was that in its arrangement of music it gave no place to the composer, although the primary facet for music literature *was* composer. It is interesting that the Library of Congress Class M uses both the composer facet and alphabetical order,⁹ but the scheme to make most extensive use of alphabetical order is the McColvin substitute for class 780 used in many British libraries,¹⁰ in which the instruction under most broad classes for music is to arrange 'by individual composers A-Z', thus:

780.3	Songs by individual composers A-Z
.41	Duets - mixed voices - by composer A-Z
.42	Duets - female voices - by composer A-Z
.44	Trios, quartets etc are also subdivided by type of voice and then by composer A-Z

To return to DDC20, it is my impression that a majority of library enquiries are for music by a particular composer. Another important approach is for music for a particular instrument, and the scheme caters fully for this. Even here the composer will frequently be next in importance. Who can tell which is first in the musician's mind in an enquiry for clarinet music by Weber? I am just surprised at the minimal importance given to composers by the scheme, when they are such an important aspect in most music libraries. At the same time, the scheme does allow the classifier to raise the importance of the composer by using the option of class 789.

Using the Scheme

There is a certain danger that the classifier may have difficulty with the scheme. Classification was never the most popular subject with students, and some took rather a long time to glean the finer points of the techniques of faceted classification even when using Ranganathan's own Colon scheme. One of the faults with

⁹ *Library of Congress Classification: Class M music and books on music*, 2nd edn. Washington: Library of Congress, 1917.

¹⁰ This can be found in Lionel McColvin, *Music libraries*, 2nd edn. revised by Jack Dove. London: Deutsch, 1965.

BCM is that Coates has not always been very detailed or clear in his instructions on how to proceed. Working with the scheme is a bit like dealing with one of those home assembly kits, the instructions for which can be so confusing that it is easy to turn a dining room chair into a rocking chair. On the other hand the instructions in class 780 are very detailed and I find some of them very bewildering at first. For example on p.588:

785.6-785.9 Ensemble consisting of only one instrumental group

The inclusion of 'only one kind' in the 785.6-785.9 headings limits the subdivisions to individual kind of instruments, not to family of instruments. For example, a string quartet, which usually consists of two violins, a viola and a cello is classed in 785.7194 string quartets, *not* 785.72194 violin quartets.

When adding from 786-788 to indicate the instrument, add *only* the notation for the instrument; do not follow the footnote leading to add instructions. After indicating the instrument, add as instructed under 785.2-785.9, where notation 19 is used to indicate size of ensemble. For example, 785.7194 means string quartets, *not* string instruments of Europe (the meaning that would result from following the footnote instruction). The correct number for string quartets of Europe is 785.7194094.

Class comprehensive works in 785.

However, all soon becomes very clear and the classificationists are to be congratulated on this. Examples, always given, clarify particular applications. But the rules do have to be followed with care and it is as well to practice and check before applying the scheme. I remember running a day course on the original Phoenix 780 at the Library Association with Russell Sweeney present, when some students had difficulties. The main problem experienced in using the new scheme seems to be the understanding of the technique of combination. For example if we take (again from p.588) the instruction:

.673-.676 Ensembles with only one type of electrophone instrument

Add to base number 785.67 the numbers following 786.7 in 786.73-786.76 for the instrument only, e.g. music for synthesizers 785.674; then add further as instructed under 785.2-785.9, e.g. sextets for synthesizers 785.674196.

The example seems to me to be quite clear, but quite a few classifiers take the base number as instructed:

785.67 Electrophone ensembles

They then turn to the schedules at 786.7 and find:

786.74 Synthesizers

It is quite clear, or seems to be, that the second 7 in the number representing synthesizers is already present in the number representing electrophone ensembles, again the second 7. All that has to be taken from the full number for synthesizers to represent them in the combined number is 4. Thus:

$$\text{Music for synthesizers } 785.67 + 4 = 785.674$$

Then to indicate size of ensemble the classifier must follow the instructions carefully, not only those on p.588 but also those on p.585 under the heading:

785.2-785.9 Specific kinds of ensembles

Here are found various devices for amplifying the subjects under 785.2 to 785.9, including what amounts to a facet indicator (i.e. 19) showing that the size facet is being introduced. This is followed by the appropriate number from 785.12 to 785.19 'Ensembles by size':

785.16 represents sextets

Again only the final 6 is used. Thus:

785.67	Electrophone ensembles
4	Synthesizers
19	Facet indicator size
6	Sextet
785.674196	Sextets for synthesizers

Of course Dewey has had this device for a very long time, so this sophisticated system of classification from the second half of the twentieth century was represented in the scheme from the earliest days. One has only to look under class 330 Economics in earlier editions of DDC to see many examples of it; and the numbers from class 400 Languages and class 930/940-999 History by country have long been available for use throughout the scheme. Quite often the initial 9 was in the main subject number, so again in representing a subdivision by *London* one only had to take 42.1 from 942.1 and use care with the decimal point. Now the provision is made by special tables set apart from the main schedules and errors are less likely.

Treatment of Other Traditions of Music

One of the very poor aspects of class 780 in earlier editions of DDC was its treatment of kinds of music other than western classical. It is also one of the poor aspects of *BCM*. There appears to be a considerable improvement in DDC20 which seems to group subjects such as folk music, popular music and jazz under 781.6 Traditions of music. But if one goes back to the main class 781, this is seen to represent 'General principles and musical forms'. As musical form begins at

781.8, Traditions of Music must be a general principle, but how can Folk Music, Popular Music or Jazz be counted as a general principle?

Nor should one expect to find everything on Rock Music at 781.66, as these numbers under 781 are used under both vocal and instrumental music to enlarge the basic notation at 782-788. Thus an example is given on p.575 under:

783.12-783.19 Vocal ensembles by size

So a nonet or large combination rehearsing rock music would be represented by:

783.19	Nonet
1	General principles [781]
66	Rock music [781.66]
1	Facet indicator: Technique
44	Rehearsal and practice [781.44]
783.19166144	

The same can occur anywhere where the instruction to divide by 781 occurs in the schedules. Thus jazz music for the organ:

786.5	Organs
1	General principles [781]
65	Jazz [781.65]
786.5165	Jazz music for the organ

Now I am looking at this from the point of view of the jazz or rock enthusiast, but one has to allow that from the performer's angle the arrangement is excellent, as it brings together under the type of voice or instrument all the music available. But I am not convinced that the jazz sax player, while he may play other kinds of music, will be pleased to find his music separated from other jazz music.

This perhaps underlines the difficulty all classificationists are faced with when devising their schemes — that in bringing together one group other groups are immediately separated. It is of course possible to arrive at some sort of consensus on what will be the most acceptable order and grouping for the majority of users. DDC20 does reasonably do this, and even subjects which are widely separated in the basic notation can be brought together by synthesis, e.g.:

784.1888	Latin American Dance Forms
and 781.65	Jazz

because the instruction under 784.188 is:

Add as instructed under 781.2-781.8

Thus:

784.1888	Latin American Dance Forms
1	General principles
65	Jazz
784.1888165	Latin American Dance Forms and Jazz

Nevertheless, for me the best arrangement of jazz remains the scheme devised by my former colleague at the Polytechnic of North London, Derek Langridge, as an extension of *BCM* and published in an earlier issue of this journal.¹¹

Musical Character/Kinds of Music

The distinction was always made in the past between Dewey's and Brown's schemes that the former provided places for *subject plus purpose* (many subjects are in both 600 Useful Arts and 700 Fine Arts, and the classifier has to decide with a book on gardening which of these broad classes will best contain it) while the latter provided for *pure subject*, as music came at C400 after Acoustics C300. Coates in *BCM* followed Dewey's broad principle and gave us the class called 'musical character' to express the purpose for which the music was written. This is followed in DDC20, where it is called 'kinds of music', the main categories covered being:

781.52	Music for specific times
.53	Music in specific settings
.54	Music for specific media
.55	Music accompanying public entertainments
.56	Program music
.57	Music accompanying activities
.58	Music accompanying stages of the life cycle
.59	Music reflecting other themes and subjects

The topics covered vary in their usefulness from music with a domestic or concert hall setting to television music or programme music. I am not really sure how many librarians would want to use this facet, but it could prove useful in the catalogue. Remember that as it is in 781 it can be combined with vocal or instrumental music numbers to indicate that, for example, 'Stranger on the shore' had originally been written as a television theme. However, many librarians may well have more basic and simpler ways of dealing with such matters and prefer

¹¹ Derek Langridge, 'Classifying the literature of jazz', *Brio* 4 no.1 (1967), 2-6.

not to get involved in creating long numbers to express something so simple. The point to remember with a faceted scheme is that in your own library you can to a certain extent do as you please, so if you do not wish to use it you may ignore this particular facet.

Treatment of Instrumental Music

Important changes have been made here in a most excellent way. To conform with the desire of the developers of DDC to internationalize the schedules, the arrangement of instruments has been based on the Hornbostel-Sachs classification, developed by two ethnomusicologists bearing the names hyphenated here. The schedules as printed look firmly based in the western classical tradition, but they are grouped much more scientifically than in the earlier editions of DDC and take account of the physical characteristics by which instruments produce sound. Orientation towards western music is essential to retain, as at the present time probably the majority of libraries using the scheme are firmly based in the western classical tradition. However, the use of Hornbostel-Sachs as the foundation of the arrangement does mean that the scheme can be adapted to other traditions.

A Few Final Points

To bring this piece to a rapid conclusion, here are my final thoughts, which represent a summing up and contain a few additional comments:

- (1) The work of inserting a completely faceted class into a mostly hierarchical enumerative classification has in general been well done.
- (2) Viewed as an example of a faceted classification there is little to fault in DDC20. The instructions on how to classify are clear and the provision of flow charts good. Care must be taken with the instructions, however, and some practice before applying the scheme is essential.
- (3) Observation of many music libraries, particularly public ones, suggests librarians prefer fairly direct and simple methods for organizing the wide variety of different sizes of scores and sheet music. Alphabetical arrangement by composer is particularly popular. The new classification ignores this practice totally, except as an option. This is curious, and a fault, in my view. So too is the failure to separate scores from books about music.
- (4) The numbers produced by combination are very long. They might prove daunting to readers and much too specific for most libraries. The danger of being too minute was highlighted a hundred years ago by Cutter. Combination of two related topics, e.g. jazz and Latin American, separates items from other related topics on the shelves, e.g. jazz and Creole, Latin American and Spanish. I know this is overcome in the catalogue, but nowadays there is much to commend saving of time by broad classification on the shelves backed up by computer catalogues, CD-ROM etc.

(5) The treatment of other traditions than western classical remains as poor as it was in Dewey 19 and Phoenix 780. As a jazz enthusiast I find the treatment of jazz disappointing. The editors of the scheme seem to be totally unaware of how a jazz person would approach the subject. I assume the same would apply to other traditions such as folk and rock.

(6) The arrangement of instruments is excellent. The compilers' claim that it will work equally well for other traditions is probably sound.

(7) I like the placing of arrangements under the instruments for which the piece is arranged. A commendable move away from *BCM*.

(8) The provision of a facet to cover such topics as Christmas music and television music could be helpful, but of course increases the length of class numbers. Librarians probably have simpler methods of dealing with this.

(9) The basic order of topics is excellent, as is the citation order, apart from the omission of the composer facet in both. Remember that an advantage of a faceted scheme is that it makes available a good basic order. It is not *essential* to combine at all.

(10) In constructing the new scheme no reference was made to DDC edition 19. This means there are many changes. It is a *new* arrangement. How many libraries can afford to make such a major change in the present climate? Very few I would think.

(11) Why has DDC20 been published now? Has it not already in many ways been overtaken by technological advances in the organization of information in libraries? Why have the Americans accepted faceted classification at this late stage? Curious to remember the opposition at one time and the apparent devotion to traditional Dewey. I shall be interested to see how many American libraries change to the new schedule; British as well for that matter. Even in my day there was wide variation between libraries in which Dewey edition they used. I suggest many libraries will continue to use edition 19, even 14!

FRANCESCO BARSANTI: A DISCOGRAPHY AND WORKLIST

Ian G. Sharman

[As a follow-up to his article on Barsanti in *Brio* 26 no. 1 (Spring/Summer 1989) Ian Sharman has prepared the following worklist and discography. Published works are listed first, followed by compositions in manuscript.]

Published Works

Op. 1 [6] *Sonate a flauto, o violino solo con basso, per violone, o cembalo*. London: John Walsh and Joseph Hare, 1724. Reprinted by Walsh and Hare in 1727 with English title page: *Sonatas or Solos for a Flute with a Thorough Bass for the Harpsichord or Bass Violin, compos'd by Francesco Barsanti*. [Smith and Humphries, 35]. Smith and Humphries also note a 1730 edition, issued by Walsh alone: Walsh and Hare also published arrangements by Barsanti of Geminiani's *Sonatas* op. 1 nos. 7-12 as Barsanti's op. 2 in ca. 1728 [Smith and Humphries, 159]. The title page reads *Sonatas of three Parts. For Two violins a Violoncello and Thorough Bass made out of geminiani's Solos*. This explains why Walsh subsequently published the sonatas issued by Cooke as 'opera seconda' as op. 3 (see below). These op. 2 sonatas were also issued by Walsh alone in 1730 [Smith and Humphries, 159]. An incomplete copy of Walsh's edition is in I-Vnm.

Sources: GB-DRc, Lbm

Modern editions: Op. 1 no. 1, D min.; no. 3, G min., and no. 5, F maj. ed. Walter Bergmann (Mainz: Schott, 1956, 1954, 1949 respectively); Op. 1 no. 2, C maj.; no. 4, C min., and no. 6, B flat maj. ed. Hugo Ruf (Kassel; London: Bärenreiter, 1964, 1965, 1965); Op. 1 nos. 2 and 6 also ed. Gwilym Beechey (London: Oxford University Press, 1973); Op. 1 no. 4 also ed. David Lasocki (London: Nova Music, 1979). The sonatas from the 1727 edition were published Winterthur: Amadeus, 1982.

Recordings: Op. 1 no. 1: *Blockflötensonaten des italienischen Hochbarock* (Martin Nitz; Christian Jung; Andreas Rondthaler). AMBITUS AMB63-809

Op. 1 no. 2: *Bläserkammermusik auf historischen Instrumenten* (Renate Hildebrand; Pere Ros; Bradford Tracey). FSM TOCCATA FSM53-615

Op. 1 no. 2: (Franz Bruggen; Anner Bylsma; Gustav Leonhardt). TELEFUNKEN EK6-35073(3); and TELEFUNKEN AW6-41233

- Op. 1 no. 2: *Italian recorder sonatas*. MUSICAL HERITAGE SOCIETY MHS3052.
- Op. 1 no. 2: (Ferdinand Conrad; Johannes Koch; Hugo Ruf). MUSICAPHON BM-SL-1908
- Op. 1 no. 3: (Philip Pickett; Anthony Pleeth; David Roblou). SAGA 5465
- Op. 1 no. 4: (Clas Pehrsson; Bengt Ericson; Anders Ohrwall). BIS-LP48.
- Op. 1 no. 6: *Die Blockflöte in London 1700–1750* (Ensemble La Folia – Gudrun Heyes; Hans Georg Kramer; Miche Erauw). PRECIOSA AULOS PRE68514-AUL
- Op. 2** *VI Sonate per la traversiera, o German Flute, con basso per violone o cembalo . . . opera seconda*.
London: Benjamin Cooke, 1728.
Reprinted by Walsh and Hare as op. 3 in 1728 and 1732 as *Solos for a German Flute, a Hoboy or Violin, with a Thorough Bass for the Harpsichord or Bass Violin Compos'd by Francesco Barsanti Opera Terza*: this edition lacks the dedication to the Marquis of Blandford [Smith and Humphries, 35].
The sonatas op. 2 nos. 1–4 were reprinted in *Harrison's New German-Flute Magazine* in 1787. The copy of the *Four sonatas for the german-flute* in NZ-Wt may refer to this edition; Harrison also published op. 2 nos. 5 and 6 later that year.
Sources: GB-Lbm, LEc. The second movement of op. 2 no. 6 exists in manuscript in Cardiff Central Library (M.C.1.5) [*presumably now in the Music Department Library, University of Wales College of Cardiff* – see the 'News and Views' section –Ed.]
Modern editions: The Walsh op. 3 are published in a facsimile edition (Montreal: Editions les goûts réunis, 1983).
- [No op. no.] *Dodeci sonate a tre cioe due Flauti o Violini e Basso, date in luce da F. Barsanti*.
[s.l.]: [s.n.], [ca. 1740]
Like the *Concerti grossi* of 1757 [see below], these are arrangements of works originally by Sammartini.
Source: GB-Lbm
- Op. 3** *Concerti grossi . . . opera terza*
Edinburgh: For the author, 1742. The frontispiece to this edition is reproduced in Alfredo Bonnacorsi, *Maestri di Lucca: i Guami e altri musicisti* (Florence: Olschki, 1964), p. 44. Also sold by Walsh [Smith and Humphries, 34–35].
Sources: D-Ddr-LEm; F-Pc; GB-Lbm; US-AA.
Modern editions: Op. 3 nos. 4 and 10, D major, ed. Ernst Praetorius (London: Eulenburg, 1937).
Recordings: Op. 3 no. 4: *Compositions with two French horns* (Zdenek and Bedrich Tylsar; Dvorak Chamber Orchestra; Libor Pisek). SUPRAPHON 33CO-1475

- Op. 3 no. 4 (Warsaw Philharmonic Chamber Orchestra; Karol Teutsch). MUZA SXL1416
- Op. 3 no. 10, with slow movement arr. trumpet and orchestra: *Trumpet Concertos* (Maurice André; Wurttembergisches Kammerorchester Heilbronn; Jörg Faerber). EMI CDC7-49573-2; CMS7-69880-2 (CD), under title *Virtuoso Trumpet Concertos*
- Op. 3 no. 10: (Keith Chalmers; Malcolm Weale; Bournemouth Sinfonietta; Volker Wangenheim). EMI [UK] ASD3630; EMI [Germany] IC065-06890
- Op. 4** *Nove Overture a Quattro, due Violini, Viola e Basso . . . Opera Quarta*.
Edinburgh: [s.n.], [1742?]
Source: GB-Lbm
Modern editions: Op. 4 no. 2, D maj., ed. David Johnson (Mainz: Schott, 1978); Op. 4 no. 4, B flat maj., and no. 6, G maj., ed. Susan Kirakowska, in *The Symphony 1720–1840*, (New York; London: Garland, 1974), vol. E1, p. 39–47 (no. 4); E1, p. 49–56 (no. 6); Op. 4 no. 9, G maj., ed. David Johnson (*ibid.*, 57–68). A short extract from op. 4 no. 5 appears in David Johnson's *Music and society in lowland Scotland in the eighteenth century* (London: Oxford University Press, 1972), p. 124–125.
Recordings: Op. 4 no. 2: *Music for Drumlanrig* (Scottish Baroque Ensemble; Leonard Friedman). CRD CRD1043.
- [No op. no.] *A Collection of Old Scots Tunes*. Edinburgh: Alexander Baillie, 1742.
Sources: GB-En, Gm, Gu, Lam, Lbm, LE, P
Smith and Humphries (34) also note that the edition was available from Walsh in 1743.
Modern editions: 'Johnnie Faa' reprinted in David Johnson, *Scottish fiddle music of the 18th century* (Edinburgh: J. Donald, 1984), p. 41.
- Op. 5** *Sei Antifone composte da Francesco Barsanti Opa. Quinta*.
London: Welker, [ca. 1750]
Sources: GB-Lam, Lbm, Lcm, Lwa, Ob; US-NYp, Wc.
Nos. 1–5 exist in manuscript in partbooks of the London Madrigal Society, GB-Lbm mss. A6–A11.
The textual incipits of the pieces are:
No. 1: Ne reminiscaris domine
No. 2: Asperges me domine
No. 3: Agios o Theos
No. 4: De profundis clamavi
No. 5: Lauda Jerusalem
No. 6: Inter iniquos projecerunt me
[Nos. 1–5 for five voices; no. 6 for six voices]
- Op. 6** *Six sonatas for two violins with a bass*.
London: [s.n.], [1769]
Source: GB-Lbm

[No op. no.] *Concerti grossi Con due Violini Viola e Violoncelle obbligati con due altri Violini e Basso Opera Sesta . . . composti da diversi Notturni del St Martini da Francesco Barsanti.*

London: Walsh, 1757 [Smith and Humphries, 291]

[Sources used for the concertos set by Barsanti are listed in Newell Jenkins and Bathia Churgin, *Thematic catalogue of the works of Giovanni Battista Sammartini* (Cambridge, Mass.; London: Harvard University Press, 1976), p. 191 -Ed.].

Works in Manuscript

- [S1] *Chi mai vi fe*
Madrigal in four parts.
Source: GB-Lbm, London Madrigal Society Partbooks
- [S2] *Happy is the man that findeth wisdom*
Canon in four parts
Source: A book of Gesualdo madrigals
Modern editions: Reprinted in Walter Bergmann, 'Francesco Barsanti', *The Consort* 18 (1961), 67-77; p. 77.
- [S3] *De profundis clamavi*
Source: GB-Ram, unnumbered Barsanti ms., f. 16v-21v
- [S4] *Eye what mean you*
Catch
Source: GB-Lbm, ms. Harley 2788, f. 174-175
- [S5] *Lauda Jerusalem*
Source: GB-Ram, unnumbered ms., f. 22v-27v.

List of Bibliographical Abbreviations

D-Ddr-LEM	Leipzig, Musikbibliothek der Stadt
F-Pc	Conservatoire Library, Paris
GB-Drc	Durham Cathedral Library
-En	National Library of Scotland
-Gm	Mitchell Library, Glasgow
-Gu	Glasgow University Library
-Lam	Royal Academy of Music, London
-Lbm	The British Library, London
-Lcm	Royal College of Music, London
-LEc	Leeds Public Library
-Lwa	Westminster Abbey, London
-Ob	Bodleian Library, Oxford
-P	Sandemann Library, Perth

I-Vnm	Biblioteca Nazionale Marciana, Venice
NZ-Wt	Wellington, New Zealand, Alexander Turnbull Library
US-AA	University of Michigan Library, Ann Arbor
-NYp	New York Public Library
-Wc	Library of Congress, Washington DC

Smith and Humphries *A bibliography of the musical works published by the firm of John Walsh during the years 1721-1766*. London: The Bibliographical Society, 1968.

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NEWS AND VIEWS

News from the British Library

From Tuesday 2 April the British Library Official Publications Library and Music Reading Area have been closed in the evenings on Mondays-Fridays, and closed completely on Saturdays. Revised opening hours are therefore 9.30 a.m. - 4.45 p.m., Mondays to Fridays. Material from the Music Library can be consulted in the Manuscripts Students Room on Saturdays. [On requesting further information, I understand that readers wishing to use music materials on Saturdays will have to obtain a one-day pass to the Manuscripts Room. Music delivery times are almost certain to be increased on Saturdays, and 'Last Orders' on Mondays to Fridays will be 3.30 p.m. There is, fortunately, a copy of CPM in the Manuscripts Room -Ed.]

The C. B. Oldman Prize

IAML (UK)'s C. B. Oldman Prize for 1990 has been awarded to Donald Clarke, for *The Penguin encyclopedia of popular music* (Harmondsworth: Penguin, 1990; ISBN 0-14-051147-4). Mr Clarke was presented with his prize at the IAML (UK) Annual Study Weekend in Lancaster.

The Music of Anthony Hedges

Humberside Leisure Services, which includes the County's libraries, have published a catalogue of the works of Anthony Hedges, a local composer living in Beverley. In addition to being available in hard copy (£12.50) the catalogue is also obtainable on floppy disk (price £10, and excluding the autobiographical essay included in the hard copy format). Hedges' manuscripts, printed music and correspondence have been deposited at Hull Central Library. Humberside believe that this is the first composer catalogue published by a local authority [although I'm sure that if it isn't someone will tell me - Ed.]. The book is available from libraries at Hedon and Beverley, and by post from the County Librarian, Central Library, Albion Street, Hull HU1 3TF.

The Palace Theatre Archive

London's Palace Theatre, mindful of its centenary in 1991, has recently appointed an archivist to organize surviving archival materials. In addition to its importance as a theatre, the Palace has musical significance, having originally opened in 1891 as Richard D'Oyly Carte's 'Royal English Opera House'. It is hoped to mount an exhibition later in the year, and the archivist, Graeme Cruickshank, is keen to build up a collection of taped interviews with performers

and others who have worked at the Palace Theatre in the past. Further details are available from Mr Cruickshank at The Palace Theatre, Shaftesbury Avenue, London. (Tel: 071 434-0088).

The Mackworth and Aylward Collections at Cardiff

Malcolm Boyd (University of Wales College of Cardiff) has supplied the following notes about the relocation of these collections:

Two small but interesting collections of manuscript and printed music belonging to the Cardiff Public Library were recently deposited on indefinite loan in the Music Department Library of the University of Wales College of Cardiff. They are the Mackworth Collection, consisting mainly of 18th-century manuscripts and printed items; and the Aylward Collection, which includes printed music from the 17th, 18th and 19th centuries. Both collections are at present being catalogued by members of the university's music staff.

The bulk of the Mackworth Collection was assembled by Sir Herbert Mackworth (1737-1791), who divided his time between the family's mining interests and a parliamentary career. He sat as the member for Cardiff from 1765 until 1790, was made a baronet in 1776 and was also a Fellow of the Royal Society. Other members of the family added a few volumes to the collection. When Sir Herbert died it passed to his heir, Robert Humphrey, who also died soon afterwards, in 1794. His estate (including the music library) then passed to his widow, and when she remarried in 1797 the collection was transferred to the home of her new husband, Capel Hanbury-Leigh, at Pontypool Park, near Newport in Monmouthshire. There it remained, more or less untouched, until Mr Hanbury-Leigh's son, John Capel, put it up for sale about 1916. It went to a bookseller and was bought from him in 1919 by a Cardiff optician, Bonner Morgan, who presented it to Cardiff Public Library.

The Mackworth Collection presents an interesting conspectus of the music owned by a musical family in the British provinces during the late 18th century. The printed music includes a large amount of pleasure-garden songs and fashionable dance music: Corelli, Handel and Hasse are well represented among the instrumental items. The manuscripts include full scores of operas by Giovanni Bononcini, Porpora and Alessandro Scarlatti, as well as numerous operatic arias by Hasse, Vinci, Handel and others; there is also a volume of 18 Spanish cantatas and over 50 copies of Italian cantatas, including one *unica* by Alessandro Scarlatti.

Theodore Edward Aylward (1844-1933), a native of Salisbury, studied with S. S. Wesley and worked as a cathedral organist at Llandaff and Chichester. He conducted the Cardiff Musical Society from its formation in 1887 and was also chorus-master for the Cardiff Triennial Festival from 1892 until 1914. When he retired in 1925 he offered to sell his music library (or part of it) to the Cardiff Public Library and was paid £250 for it in January 1926. The collection has never been catalogued in detail: it apparently consists mainly of early printed copies of 19th-century music, but there are also a number of 18th-century and even 17th-century publications and a few manuscript volumes.

[For more information on the Mackworth music, see A. Hyatt King, *Some British Collectors of Music* (Cambridge: 1963), p. 89; and M. Boyd, 'Music

other famous companies having a majority shareholder; (b) it is impossible to establish by reading the articles on Curwen, Faber and Music Sales the whereabouts of the constituent parts of the Curwen catalogue (just the sort of information for which one might take the book off the shelf). At the end of the Curwen article we are told that in 1971 the rights for distributing the catalogue were divided between Faber Music and Robertson: end of story. The ridiculously short (unattributed) article on Music Sales says that J. Curwen and Sons is 'a constituent firm' of the Music Sales group. Curwen is not mentioned in the Faber article and there is no Robertson article.

There is extraordinary inconsistency in the length of articles, and it is impossible to understand the basis of allocation between one publisher and another. The Salabert article is astonishingly brief, while an equally short piece on Belyayev is attributed in part to Rosa Newmarch (d. 1940) and gives no recognition to the recent work of R. B. Davis. The Fazer article fails to mention a single composer published by the firm, while one on the important English firm of Murdoch, Murdoch (who issued much of Bax's music) states that the firm 'ceased about 1946' but gives no information about the fate of its copyrights and/or stock. Other articles just peter out and in one case (Nordheimer) it is impossible to tell whether the firm still exists or not. E. C. Schirmer is said to 'maintain an office in London' which cannot be traced in Music Publishers' Association records or in the London telephone directory. A pile of notes discarded to keep this review to a reasonable length testifies to many similar inaccuracies. Many articles on British publishers are disappointingly scrappy: ironically, some of the best articles by British contributors are on foreign publishers. There are splendid articles, reflecting knowledge securely founded on research, on Bärenreiter; Desclée; Thomas East; Georg Rhau; Ricordi, and Universal Edition, which show what a rewarding reference tool this *could* have been, given more editorial determination, will-power and control.

In summary, then, this is a great disappointment and does little credit to editors or publisher. Reference librarians should use it with great caution. Private citizens should think carefully and spend £70 only if their need for a reference book in this field is so great that they can tolerate its ineffective organization, internal inconsistencies and suspect accuracy rather than have a blank space on the shelf.

John May

Renaissance and Reformation, The seventeenth century and The later Victorian age, ed. Boris Ford. Cambridge: Cambridge University Press, 1989. xi, 356 p. ISBN 0-521-30976-X. £30; xii, 356 p. ISBN 0-521-30977-8. £30; xiii, 363 p. ISBN 0-521-30980-8. £30 (The Cambridge guide to the arts in Britain; 3, 4 and 7).

I have to confess to a pang of disappointment . . . Just a minute, that sounds familiar. Ah yes: *Brio* vol. 26 no. 2 (1989) p. 103, the opening of my review of volume 8 of this series. And here again is the same old crew: editor Boris Ford, authors Wilfrid Mellers and Michael Kennedy. The auguries are not good. But

to begin on a positive note, the writer about music in volume 3 is John Milsom. Readers fortunate enough to attend the 1989 IAML (UK) Annual Study Weekend in Oxford will recall his paper on the music in Christ Church Library. Despite, or because of, a great deal of distinguished editing and reviewing, he has given us little of monograph proportions, but his contribution to this volume promises well for his projected work on foreign influences on Tudor music. The introduction establishes the social and cultural background for the music of the period, referring to patronage by royalty and the church, religious upheavals, foreign influence and the development of printing. This is so competently achieved that readers will feel at home in the period by the time they come to the remaining sections on specific aspects of Tudor music. Throughout Milsom writes clearly, with a not uncritical enthusiasm for the music of the period, and with an awareness of the accumulated research that has been done on it. He even devotes a section to Scotland. There is only one obvious error, giving the christian name of the composer Blitheman as William when it is now known to be John. Central to the whole essay is the character of William Byrd. Because our musical appreciation has lagged centuries behind our literary criticism, it is only now that we are coming objectively to realize that Byrd is to music what Shakespeare is to the word, scholarship and experience confirming that Byrd and Shakespeare produced larger quantities of consistently high-quality work than any of their gifted contemporaries or successors.

As in all the volumes in this series there is an appendix of 'further reading and reference'. The compiler (Michael Leslie) has cut off at 1986, but his lists of general monographs, editions of music and studies of individuals are satisfactory. It seems inconsistent to include Wilbye, Weelkes and Gibbons (born 1574, 1576? and 1583 respectively) while leaving Tomkins (born 1572) to volume 4. William Mundy should have been included. Otherwise the selection of composers is good given the space available, and the only significant monograph omission is John Duffy's *The songs and motets of Alfonso Ferrabosco the younger (1575-1628)* (Ann Arbor: UMI Research Press, 1980 (Studies in musicology; 20)). It is also worth mentioning that the best monograph on Sheppard is a referred but not resubmitted thesis 'The Latin church music of John Sheppard' by Alan Thurlow (1979), of which a copy is available to the public at Chichester Cathedral Library. A more inclusive annotated bibliography will be published in my *Tudor music: a research and information guide* (New York: Garland, forthcoming). Other chapters in the volume under review cover literature and the fine arts (including one on gardens) and there is a wide-ranging introduction to the cultural and social setting.

Passing from Milsom's essay in volume 3 to that by Wilfrid Mellers in volume 4 is like tumbling into the abyss. It was an error of editorial judgment to accept such a garrulous farrago. According to the blurb on the dust wrapper, 'The books are intended for general readers and specialists, and for everyone interested in exploring how the arts relate to each other and to the culture of the age. Contributors have taken care to avoid technical terms . . . ' Goodness knows for whom Mellers is writing. He seems concerned merely to give his own quirky view of the times, with no reference to other research: 'Yet the refrain, centring this sex-death paradox of the Petrarchan frying and freezing lover, comes through to a major apotheosis' (p. 185). Meaning? (Almost the same phraseology is repeated, apparently fortuitously, on p. 220). None of the many other scattergun

namedroppings is elucidated. Sometimes Mellers is the sixties dinosaur, treating us to a liberated sexual pun and irrelevantly invoking R. D. Laing and the Beatles (significantly neither is indexed). On the same tack he keeps referring to the style of the English virginalists as 'jazzy', as if desperate to communicate with The People: silly really, because the sort of people with whom Mellers thinks he is showing solidarity do not give a hoot for jazz. It is a solecism to attribute the famous anthem *O Lord increase our faith* to Gibbons when it has been known for twenty years to be by Henry Loosemore. Tomkins, though he appears in the appendix but not the index, is hardly mentioned, and John Danyel is ignored. Of the Restoration composers, Blow is the most inadequately treated, but even those who are given space commensurate with their status – Bull, Dowland, Farnaby, the Lawes brothers, Humfrey – are often subjected to the authorial exhibitionism exemplified above (outside the period only Tallis, and particularly Byrd, are lucidly evaluated). Here is Mellers's final sentence: 'Even so, the British compromise that Purcell effected is still the key to our future, should we have one. Non-racist, non-sexist democracy, though an unrealisable ideal, remains the best that we have.' Right on. But these words bear no relation to any that have gone before. The research of Peter Holman, Franklin Zimmerman, Curtis Price, John Harper, Denis Stevens, Peter Dennison and others is all ignored, and 'general readers' are deprived of elucidation of a volatile, difficult but rewarding period in English musical history. There is not a word on Scotland. The appendix to the volume is by Martin Butler, and his contribution partially compensates for Mellers's omissions. Neither this nor the preceding volume mentions Gordon Dodd's *Thematic index of music for viols* (London: Viola de Gamba Society, 1980–) which also contains a comprehensive bibliography. Butler makes good some omissions from volume 3. However, to include Campion, Dowland, Gibbons and Wilbye in both volumes but with differing bibliographies suggests some editorial confusion. They could have been replaced by Dering, Campion's partner Rosseter, and Byrd's pupils Bull and Philips. The remaining essays in the volume are as interesting and well written as Mellers' is unreadable (what an impression of musicologists that must give), those on broader issues supplemented by shorter ones on the Authorised Version, masques and sculpture.

It is a pleasure and a surprise to turn to Michael Kennedy's chapter in volume 7. After the staleness of his contribution to volume 8 I anticipated a fitful snooze, but writing about music from Walmisley to the emerging Elgar he gives an object lesson in readability, clarity and cogency. He is realistic and honest about shortcomings in the attitudes of the times and in the musicians themselves, but generous without hysteria in commending what was good or promising. Even Scotland receives a mention (one). Instead of tying himself throughout to individuals, Kennedy follows the development of institutions such as orchestras, conservatories, concerts and music halls, and the influence of journalists, foreign musicians and the folksong revival. He is as effective as he is anywhere in preparing the ground for the emergence of Elgar. All the more disappointing that the explosion of this cork (both Elgar himself and what he presaged) from the contemporary bottle is so flaccidly reported in volume 8. Of individual composers S. S. Wesley is conspicuously well judged amongst a uniformly excellent hand of judicious assessments, and only the Scottish composer William Wallace seems deprived of a deserved mention. The rest of the volume covers the main arts with

interesting diversions into areas such as clowns, the eisteddfod, public parks and Glasgow, each given a chapter. The section of Norman Vance's appendix given over to music is possibly the best in the series, notwithstanding the superfluous hyphen in the surname of the musicologist John A. Fuller Maitland.

There is enough good material in these volumes to enable me to recommend purchase to general arts libraries. As for music libraries, volume 4 is of course a hopeless case, but I would suggest that music librarians might consider volumes 3 and 7, for the distinguished contributions by Milsom and Kennedy.

Richard Turbet

POMPI: Popular Music Periodicals Index, nos. 3–4, Oct. 1986 – Sept. 1988, comp. Chris Clark, Andy Linehan and Paul Wilson. British Library, 1989, xi, 384 p. ISSN 0951-1318.

I should make a couple of personal statements at the outset: firstly, and most importantly for the purposes of this review, I am without a copy of *POMPI* 1–2 to facilitate comparisons between editions. Secondly, as a former colleague of two of the compilers, and hence having observed the very early stages of the index at close quarters, I am bound to be pleased to see it appearing in print. It is a handsome publication. The typographical presentation is very clear. The introduction outlines the evolution of the *Index*, notes the differences between this volume and *POMPI* 1–2 and states the coverage of periodical titles, indexing policy and intentions for future issues. There follow two short lists: an alphabetical outline of subject headings and a list of periodicals and newspapers indexed. 87 titles are indexed, most located at the National Sound Archive [NSA], but with some from the Central Music Library, Westminster, and Exeter University Library. The compilers have added 22 new titles in this volume and discontinued 5, for various stated reasons. There are some 12,000 index entries from nearly 90 titles as compared with 6,500 from 60 in *POMPI* 1–2. Future issues will appear annually, aiming to be current to within 6 months of the most recent item cited in each issue.

While it does not claim to be comprehensive – given the subject matter and resources available at the NSA, that would be impossible – I was able to find references to 50% of the names mentioned in the *Sunday Times* Jazz and Rock music columns on a particular date. *POMPI* is held on computer, which offers a great number of access points to the data. In this hard-copy edition, the compilers have opted to arrange entries by subject. There is helpful cross referencing, e.g. 'Jagger, Mick SEE ALSO Rolling Stones', or 'Set Lists SEE Running Orders'. There is no heading for 'Libraries', 'National Libraries' or 'Public Libraries', though there is a heading for the 'British Library. National Sound Archive' with appropriate cross reference. But these are insignificant niggles weighed against the volume, scope and usefulness of the whole.

Apart from its obvious use as a bibliography of articles about musicians, *POMPI* offers access to articles on the wider aspects of popular culture. For instance, the sub-headings of jazz and the cross references offer a range of items from jazz-related music, (e.g. blues, fusion, gospel), jazz in particular periods,

jazz in particular places (e.g. Jazz - Italy - 1980's), to jazz clubs, criticism, dance, musicians, poems, radio and record labels. The headings under 'Popular music' are equally wide-ranging and vary from 'Popular Music and Football' to the unexpected 'Popular Music and Religion - Bolivia'. Among my favourite entries are an article entitled 'Japanese take-aways' indexed under 'Portable Hi-Fi' and an interview 'The wild man of Baroque' entered under the heading 'Kennedy, Nigel'.

Finally, while recommending this volume as an important addition to music library reference collections, I wonder, firstly, whether the NSA is geared up to supplying copies of articles cited or if all are obtainable via the British Library Document Supply Centre; and secondly, whether any consideration has been given to other publication formats - fiche, floppy disc, etc?

A. Helen Mason

Musical terms, symbols and theory: an illustrated dictionary, comp. Michael C. Thomsett. St James Press, 1989. i, 277 p. ISBN 1-55862-054-0. £22.50.

A new illustrated dictionary of musical terms, looking much more user friendly than the existing rather overused and musty Kitson and Lovelock rudiments books, would be a welcome new music reference work. However, one or two serious reservations have to be made about the book being reviewed here. In support of the compiler's introductory statement that 'the field of music . . . is a constantly changing art', some contemporary terms appear: 'aleatory music' and 'blue notes' for example. Further tests expose gaps in contemporary terminology: no 'multiphonic' or 'smorzato' (although in fairness to the compiler, it is impossible for such a dictionary to cover every specialist area of music).

The most substantial part of the book consists of the glossary of terms, with musical illustrations where appropriate. This is followed by a very useful 'multi-language instrument guide'. The inclusion of 'Klapphörnchen', 'Frusta', 'musical saw' and 'Sirena de Pico', gives some idea of the range: sackbut, cimbasso and crotales have no entry, however. Section 3 is an illustrated notation guide: here the inexperienced flautist can find the signs for double tonguing. Some Americanisms appear: 'meter', 'multiple measure', 'whole' and 'half' rests. Cross references in the glossary do explain these for English readers. The final section gives the notation of scales, key signatures and major, minor, diminished, dominant seventh and augmented chords. The introduction suggests the level at which the author is aiming: 'a handy and valuable reference for students and experienced musicians alike, helping readers to . . . converse with others in their field'. Students of school age or musicians at an early stage of learning an instrument will find it useful, clear and comprehensive, but more advanced musicians will not find it detailed enough for their use. Coverage of ornaments, for example, cannot compare with the rudiments books already mentioned. The basic turn, mordent, and appoggiatura have entries, but are scattered throughout the dictionary, and there is no indication of the different styles of playing them according to historical period. It might have been more helpful to follow the 'traditional' method of organization, and to collect all the ornaments together.

This attractively produced book would make a helpful addition to the reference shelves in a school, provided that the more substantial musical examples are not taken seriously.

Angela Escott

Donald Fitch *Blake set to music: a bibliography of musical settings of the poems and prose of William Blake*. Berkeley: University of California Press, 1990. xxix, 281 p. (Catalogues and bibliographies; 5) ISBN 0-520-09734-3. \$40.

Settings of the poems and prose of William Blake are almost entirely a 20th-century phenomenon, and until recently have largely been confined to the English-speaking world. It was not until after World War I and the rise in the popularity of the English art song that settings of Blake became popular, competing well with De La Mare, Pound and Yeats. Blake began to be set more frequently in Europe after 1940, composers from Scandinavian countries showing the greatest interest. The Danish composers Dane Ole, Otto Leuning and Carsten Green even claimed their discovery of Blake altered their perception of life and affected their subsequent compositions. Blake's most popular poem for musical settings is *The lamb*, with well over 250. This is followed some way behind by the two *Cradle songs* and even further behind by *The tyger*, *The shepherd* and *Spring*. His works remain popular today but his most popular period was in the 1960s and 1970s, with 480 and 636 settings respectively.

The bibliography is arranged alphabetically by composer, with indexes of titles, performing combinations and editors, arrangers, etc. Composers' dates of birth and death, and details of nationality, are included. The bibliography includes published and unpublished works, and in many cases gives details of where copies of unpublished or out of print works can be obtained. The length of each piece is indicated by its pagination and/or duration. In addition, details of commissions, first performances, dedications and recordings are given for many of the entries.

This excellent bibliography was compiled by a librarian as a result of an enquiry, and it reflects well on the profession. A great deal of care has been taken to ensure that the details given are as comprehensive and accurate as possible. Apart from the unimaginative use of typefaces and token use of illustrations the book is well presented. The binding is particularly good, the book opening and staying open at any page. This publication would certainly make a very valuable addition to any music or reference library.

Peter Baxter

A discography of Tudor church music, comp. and introduced by Timothy Day. The British Library, 1989. 317 p. ISBN 0-7123-0503-3. [No price details].

'This discography is an attempt to list all commercial recordings that have been made of Tudor church music, most of which are held at the National Sound

Archive, together with the Archive's holdings of BBC Transcription Service discs, and its own tapes of BBC broadcasts' (preface, p. 7). The main sequence of the catalogue comprises 717 discographic entities. These are arranged chronologically, and sub-arranged alphabetically by name of choir within each year, with commercial releases preceding BBC recordings. This arrangement would be easier to follow if there had been subheadings for each year, and it is odd to base the alphabetical aspect of the arrangement on a feature that is not given typographical prominence. Only relevant pieces from broader anthologies are listed. 12 addenda follow, then a thorough alphabetical index of works, which reveals Byrd's *Ave verum corpus* as by far the most recorded piece. The Clerkes of Oxenford have the most entries in the index of choirs. The book concludes with a chronological list of 19 recordings of BBC talks, unfortunately only one of any antiquity (E. H. Fellowes on Gibbons from 1950). Three are from the early 1970s (Michael Howard, Bruno Turner and David Willcocks), the rest (including an interview with specialist publishers by the present writer) from the 1980s.

Criteria for inclusion are perhaps not what the title literally implies. The Tudor period is sensibly allowed to extend into the Stuart; there is little point in trying to separate Elizabethan from Jacobean or Caroline, and the natural break is the Commonwealth. But the 17th-century repertoire is not treated logically. Tomkins (d. 1656) is included, but anthems by Henry Lawes (who lived another six years but wrote anthems for the Caroline court) are excluded, although there are, for instance, four items on the Consort of Musicke's record *Sitting by the streams* (Hyperion A66135) of 1984. (Record titles, incidentally, are not considered significant in this discography.) Church music is defined as music that might be sung in church now. So the anonymous *Sweet was the song* is included, though it survives entirely in domestic sources and is mostly sung in a 20th-century arrangement, as is the Coventry Carol, originally performed outdoors on a cart. Cornish's *Adieu, adieu, my heart's lust, Adieu, corage [sic] and Ah Robin* do not become sacred just because the Tallis Scholars sing them! The preface mentions the inclusion of pre-Reformation English carols: that means *Woefully arrayed* and *Quid petis, O fili*, but not the anonymous 15th-century repertoire from *Musica Britannica* vol. 4. Little of Byrd's Latin music can have been sung in any church before the present century. Expatriate catholic music is included, with some surprisingly popular motets by Dering and Philips: it really is time the latter received a collected edition.

The introduction gives a survey of the revival of 'Tudor' church music in the 20th century. Something that should be stressed is that the music survives not only through professional performance, recording and broadcasting but through the large numbers of small ensembles (increasingly not attached to any church) who love the music and gather to sing it for their own enjoyment. It would be interesting to find the extent to which those who buy records are the same as those who sing the music. It is difficult to assess the changing popularity of the repertoire, since the later part of the chronological list is bulked out by BBC recordings. On the whole, the record industry has been less enterprising than the BBC in trying to present the music in its liturgical context. Thanks to the brilliance of certain modern choirs (a brilliance that to some extent distorts the music, since it is usually linked to a high pitch level which over-emphasizes

the treble), the music is now popular enough to be widely recorded: a supplement to this comprehensive volume will soon be needed.

Clifford Bartlett

Jennifer M. Pickering *Music in the British Isles, 1700 to 1800: a bibliography of literature*. Edinburgh: Burden & Cholij, 1990. ISBN 0-9512785-1-7 [No price details].

Specialist bibliographies are usually eagerly awaited by scholars and researchers in the field, and this, Burden & Cholij's first substantial publication, will gladden the hearts of all scholars of 18th-century British music and musical life. Jenny Pickering's *Music in the British Isles* boasts 5869 items – a formidable achievement by any reckoning – all examined and checked wherever humanly possible. It treats both primary and secondary literature and presents references to articles in general humanities publications (*History Today* and *Bibliographical Society of Ireland Publications* were two that caught my eye) alongside the specialist musical literature. Quite sensibly, the compiler omits what she calls 'obvious resources', such as *The New Grove* and other general reference works, preferring to concentrate on providing the widest possible range of other items.

The bibliography is divided into 12 main subject categories (Reference, History, Genre, Instruments and voice, Performance practice and notation, Theory and analysis, Pedagogy, Music and other arts, Music and related disciplines, Printing, engraving, publishing, Music and liturgy, and Traditional Music), which she then multifariously subdivides. A prefatory list of subject headings gives the user a fair idea of the structure of the book, although hands-on experience is perhaps, in the end, the best way in to this bibliography (page numbers in the gutter are a serious handicap to quick reference). Each item has a discreet number; author name forms follow the British Library name authority file. While appreciating that the abundance of cross-references between sections was clearly a must for this complex scheme of subject divisions, I did feel somewhat faint-hearted at the prospect of turning up more than 200 'see also' references from the listing for organ as a keyboard instrument (p. 291), and could not help wondering whether a more dextrous method of organization could have been found. Indeed, inaccessibility to the lay reader is, to my mind, the greatest limitation of this book. I searched in vain for an author index and for critical annotations to the bibliography, but these were presumably beyond the scope and brief of the publication. A shame, because even the addition of brief, critical introductions to the main sections would transform the intellectual weight and scholarly value of the book and quite possibly assure more widespread dissemination and readership.

I would have been equally pleased to find an easy way of scanning the publication for contemporary sources. Subdivisions in certain sections (History, Performance practice and notation, and Theory and analysis) took me straight to this sort of material – I was delighted to find a subdivision 'Sermons on music' in the History category – but since entries are listed alphabetically not chronologically in the rest of the bibliography, there is no short cut to this information. A list of

18th-century British periodicals would have made a useful foil to the secondary newspaper and periodical bibliography in the Reference section.

The book is bound in black cloth and carries on the front cover a quasi 18th-century, gold-tooled design which, although very attractive, turns out to be at odds with the ultra-modern typography of the pages themselves. Clearly the book was prepared from camera-ready copy, itself generated from a computer printer or sophisticated typewriter. Had it been produced by more 'traditional' typesetting means, Pickering would have had at her disposal a number of far more professional ways of offsetting and organizing information typographically; given the complexity of the information presented, this would have been greatly beneficial. Still, far better to have than not to have: the bibliography has been carefully assembled and is reasonably up to date, including publications from the late 1980s.

In sum, this is a book written for researchers by a researcher; exhaustiveness is its greatest strength and it will almost certainly become an essential tool for students of the period.

Christina Bashford

New educational material from Novello and Cambridge University Press

Trevor Webb *A-Level music: a workbook of questions*. Novello, 1989. (Novello music projects). 60 p. Cat. no. 11 0216. £7.95.

Ruth Harris and Elizabeth Hawksley *Composing in the classroom*. Cambridge University Press, 1989. 126 p. ISBN 0-521-35945-7. £5.95 (pbk.)

The scholar's Scarlatti. Selected and ed. Stoddard Lincoln. Novello, 1989. Vol. 1, 34 p.; Vol. 2, 44 p.; Vol. 3, 38 p. Cat. nos. 10 0273/4/5. £6.75 each vol.

Franz Schubert *Theme and variations D.935 no. 3*, arr. for flute and piano by Trevor Wye. Novello, 1989. Piano score (15 p.) + part. Cat. no. 12 0672. £5.50.

A workbook of questions is essentially a text book for students preparing for London University Board examinations. It is intended for use in conjunction with the anthology of musical extracts published by the Board, from which a selection for detailed study is made annually. Trevor Webb presents a number of questions for each extract. To answer the questions, the candidate would be obliged to research into the background of each work. Bibliographies at the end of each section are thorough enough for the average A-level student.

Two experienced classroom music teachers, one a pupil of *Sound and silence's* John Paynter (whose book has been the classroom composer's chief aid until now) have come to the rescue of classroom teachers obliged to make composers of their GCSE classes. They give practical advice for teaching the first three years; suggestions for work cards; assessment sheets and syllabuses, and sample lessons. Some student compositions are reproduced.

Moving to *The scholar's Scarlatti*, keyboard players have for some time had the benefit of playing from authoritative Scarlatti editions, such as Kenneth Gilbert's and now Ricordi's. Both notate for the late twentieth-century player, and indicate the disposition of the hands where crossing is involved. Stoddard Lincoln, American musicologist and professional harpsichord and fortepiano

player, confines himself to dots, commas and square brackets to indicate articulation and phrasing in his carefully-edited selection of lesser-known Scarlatti sonatas, presented in three graded volumes and arranged in key sets. He eschews the easiest sonatas, which he considers inferior to the equivalents by J. S. Bach and Couperin. The discussion of style, technique and, in particular, ornaments is very helpful.

Finally, how eminently suitable are Schubert's piano melodies for transcription to orchestral melody instrument. Wye and Scott change very little of the original: they just fill out the middle of the harmony by moving piano chords up an octave, and allow the flute to be silent when a phrase is repeated, ensuring tonal contrast. One important low Bb is abandoned in variation 3, because of the flute's range. The flute is well provided with Romantic repertoire (particularly French), but much of it is very difficult, so this arrangement will be welcomed by the non-virtuoso.

Angela Escott

New organ and piano music from UMP

Paul Dukas *Fanfare pour preceder 'La Peri'*. United Music Publishers, 1990. 7 p. £2.90.

Gordon Kerry *Siderus Nuncius*. UMP, 1989. 11 p. £3.90.

Francis Pott *Empyrean rhapsody*. UMP, 1989. 24 p. £4.95.

Petr Eben *Job*. UMP, 1989. 85 p. £12.

André Jolivet *Cinq interludes*. Paris: Leduc, 1989. 9 p. Cat. no AL27645. £7.70.

A. P. F. Boëly *Quatre suites dans le style des anciens maîtres pour piano op. 16*. Zurfluh, 1989. 41 p. Cat. no. AZ1326. £9.70.

J. S. Bach *Le clavier bien temperé. I, cahier A*. Paris: Leduc, 1989. £11.

J. S. Bach *Le clavier bien temperé. I, cahier C*. Paris: Leduc, 1989. £10.60.

This is a rather uninspiring batch of organ and piano offerings from UMP, the saving grace being the excellently produced Organ Repertoire series. There are several new releases in this collection, all enjoying the same high quality layout and standard of print.

Dukas' *Fanfare* was originally for brass instruments, but David Titterington's transcription for organ works very well. It is a lively piece, lasting about two minutes and ideal for a church voluntary or concert encore. Gordon Kerry's *Siderus Nuncius* takes the astrology of Galileo as its inspiration. It is certainly diverse in moods, divided into three areas. First is what is described as a 'continuous band of sound' changing in dynamics and density throughout. There follows what is basically a passacaglia, and the piece ends in virtuoso style with a toccata. Gordon Kerry is a young Australian composer who came to prominence in the 1988 Cheltenham Festival and Liverpool's 'Upbeat to the Tate '88'.

Pott's *Empyrean rhapsody* is based loosely on the verses of Isaac Watts' 'Give us the wings of faith' and is dominated by a four-note pattern which gradually grows in intensity, finally reaching a glorious end. David Titterington's editing has again provided a fine and workable score. The composition was awarded 1st

and 2nd prizes at the 1982 Lloyds Bank National Competition for new organ music.

Petr Eben's piece is a musical expression in eight sections of quotations from the book of Job. There is much symbolism and use of plainsong, with imaginative use of tone colour. All registrations are clearly designated, and generally it is well written. This piece is of considerable difficulty and would probably be beyond the reach of most amateurs; but it is a sincere and worthwhile composition by a deeply religious man, and would be an important item in any organ selection of note.

Jolivet's *Cinq Interludes* are written in simple style, no piece lasting more than three minutes. There is no indication of registration, unusual for French music. Composed in 1943 to accompany a Mass, they are generally unremarkable and rather bland. They might have some purpose in a church service as voluntaries, but are definitely not worthy concert material. The first three of Boëly's *Quatre suites* use the format of Bach's English and French suites in sequences of dance movements. The 4th suite refers to 'Livre de 1720 de Haendel'. The print is bold and clear although very dark, which can be overpowering in the 'busy' areas of the score. They can tend towards the predictable, with phrases repeated at various pitches, etc. The pieces may be useful to students studying this type of music but the real thing is better.

The two volumes of Bach's *Well-tempered clavier*, also from Leduc, are an *Urtext* edition, very clear in print and layout. The loose leaf nature of the score is a novel idea which can work rather well once the player has mastered the route! The volumes include a substantial amount of analysis, making them of possible interest to students: but they are expensive and for performance purposes one could possibly buy the complete collection for the price of one of these volumes.

Barbara Padjasek

IN BRIEF - BOOKS

Harold Copeman *Singing in Latin, or Pronunciation explor'd* Oxford: [The author (22 Tawney St, Oxford, OX4 1NJ)], 359 p. ISBN 0-9515798-0-0. £25.
Harold Copeman *The pocket 'Singing in Latin'* Oxford: [The author], 48 p. ISBN 0-9515798-1-9. £3.50.

As mentioned elsewhere in this issue, the singing of Tudor church music is flourishing at both an amateur and professional level, and singers have become aware that modern Roman pronunciation is irrelevant. In the absence of any thorough study of the subject aimed at singers, the author, having retired from the Treasury, has devoted himself to investigating the changes of Latin pronunciation from place to place over the centuries. He is most informative about 16th-century England (for which there is a wealth of information), but he covers most other areas which the singer may find helpful (including, for instance, the Poulenc motets, whose word setting is not as irrational as it seems). Despite its disappointing reproduction, the book is well worth study by the enthusiastic singer who is interested in recreating the sound which composers envisaged. As well as the large book, there is a summary that is literally small enough for the pocket or handbag.

Clifford Bartlett

Dan Fog *Zur Datierung der Edition Peters auf Grundlage der Grieg-Ausgaben*. Copenhagen: Dan Fog Musikverlag, 1990. 33 p. ISBN 87-87099-31-4 [No price details] [German text].

The C. F. Peters company has had an eventful history, growing from small beginnings in Leipzig at the opening of the 19th century into the international publisher that we know today. Carl Friedrich Peters himself died in 1827, and the company has in no way been a 'family firm' since then, passing through the hands of a number of other owners. These have included the Hinrichsens, who did at least as much for the company as Peters himself, and are commemorated in the Hinrichsen (now, confusingly, the 'Peters') edition.

The 'Edition Peters' imprint first appeared in 1867, and the focus of Fog's pamphlet is on the history of this particular imprint and (to a lesser extent) on the relations between Peters Edition and Edward Grieg. Along the way the author produces interesting and useful information on plate and publishers' numbers; on the reasons for the firm's early success (technical improvements enabling cheaper and faster production; growth of a musical public, etc.); and on the various cover designs and colophons used by the company at the end of the 19th century (black-and-white illustrations are provided). The research

methods used by Fog provide an example for students of other publishing houses to follow. Obviously this is not a work which will find many readers outside the specialised library: but there are too few studies of this kind to allow it to pass unnoticed, and it forms an interesting 'case study' to set beside Oliver Neighbour's, Alan Tyson's and Otto Eric Deutsch's work on plate numbers, and IAML's own *Guide for dating early published music*.

John Wagstaff

Pierre Boulez *Orientations: collected writings*, ed. Jean-Jacques Nattiez, trans. Martin Cooper. Faber and Faber, 1990. 541 p. ISBN 0-571-14347-4 £7.99 (pbk.).

'Every Tchaikovsky lover at a Tchaikovsky concert is celebrating the cult of himself. He recognises his own taste in that of the composer, congratulates himself on it, and when he applauds, is applauding himself.' Thus Pierre Boulez, lecturing at Darmstadt in 1961 – and there is plenty more where that came from. Boulez has never been prone to propping up received opinion. You will probably find his views both stimulating and infuriating, and there is plenty to disagree with in this collection: a polemic on practically every page, but there can be no denying that one of the most original, intellectual, iconoclastic musical thinkers of this century is at work. This is the most comprehensive collection of Boulez's writings to have appeared in English and includes lectures, articles, analyses, record sleeve notes, book reviews and miscellaneous pieces. Some of the writing, particularly the analyses of his own music, does not make for easy reading and requires a good deal of technical understanding, but this only makes up a small part of the book (Boulez is in fact reluctant to discuss his own music in print) and the majority is well within the grasp of that mythical beast, the General Reader. Of course the G.R. will come away from it feeling far from comfortable – how many of us having read the above quotation will be able to dismiss it from our minds when we next listen to Tchaikovsky? There is not a second-hand or second-rate thought from beginning to end. However much you may hate Boulez's views, you will not fault his logic, and if approached with an open mind this book yields up many insights. A refreshing, challenging and utterly absorbing volume. Beware though – on p. 449 the author advises creative artists to burn their libraries. You have been warned!

Paul Andrews

Richard Strauss: *'Elektra'*, ed. Derrick Puffett. Cambridge: Cambridge University Press, 1989. vii, 179 p. (Cambridge opera handbooks) ISBN 0-521-35173-1/0-521-35971-6. £30/£10.95 (pbk.).

Previous volumes in this well-established series, aimed at both the opera enthusiast and the scholar, have set a very high standard. Readers who approach the present handbook (published in tandem with a similar compilation on *Salome*) with high expectations will not be disappointed. Following the general

pattern of the series, but with a deliberate emphasis on the music itself, it begins with essays on the mythological basis of the opera (by P. E. Easterling) and on the libretto (Karen Forsyth). A detailed synopsis is followed by studies of a more analytical and critical nature: 'Dramatic structure and tonal organisation' (Arnold Whittall); 'The musical language of *Elektra*' (Tethys Carpenter); 'Elektra's voice: music and language in Strauss's opera' (Carolyn Abbate); and 'The orchestration of *Elektra*: a critical interpretation' by the composer Robin Holloway. The choice of contributors is a good one: a spread of established names and younger musicologists who are in the process of making significant contributions to their respective fields. Space does not permit discussion of each contribution, but I found Carolyn Abbate's re-reading of Elektra's role and its relationship with the music particularly rewarding. The result is not a comfortable guide to established opinion, since almost every essay presents new theories or a fresh perspective on this most complex and tightly organized work. The book succeeds in its general aim of raising the level of critical debate on the opera, and transcends the status implied by the series title.

Rosemary Williamson

Edward Steuermann *The not quite innocent bystander: writings*, ed. Clara Steuermann, David Porter and Gunther Schuller, trans. Richard Cantwell and Charles Messner. Lincoln, NA: University of Nebraska Press, 1989. xiv, 264 p. ISBN 0-8032-4191-7. [No price details].

Edward Steuermann (1892–1964) was born in Poland and studied piano with Busoni and composition with Schoenberg. In 1936 he emigrated to the United States, and taught piano at the Juilliard School from 1952 until his death, his many distinguished pupils including Alfred Brendel and Moura Lympany. An enthusiastic champion of new music, he gave first performances of many works by Schoenberg, Berg and Webern. He was also a composer, and produced piano transcriptions of operatic and orchestral works by Schoenberg. This book contains his collected writings from 1920 to 1963, most of them previously unpublished. The editors also include brief extracts from his correspondence on topics related to the more formal writings. The contents range from the lightweight and ephemeral to more profound and sometimes rambling pieces (some of which, in fairness, were never intended for publication). His subjects are composers and their works (mostly of the Second Viennese School); performance and interpretation, and four lectures on piano pedagogy prepared in 1944 for New York. A final section presents biographical essays and obituaries by friends and pupils, including Elliott Carter, T. W. Adorno and René Leibowitz. Also included is a list of his compositions and recordings. The most enduring parts of the book are likely to be the reminiscences about the composition and early performances of works by serial composers, for example the large amount of rehearsal time necessary for preparation of the first performances of works such as *Pierrot lunaire*. It would also be of general interest to students of 20th-century European and American music and of piano interpretation.

Rosemary Williamson

The Alexander technique: the essential writings of F. Matthias Alexander, selected and introduced by Edward Maisel. Thames and Hudson, 1990. xlix, 204 p. ISBN 0-500-27590-4 £8.95 (pbk.).

First published in 1969, this edition incorporates new material included in later editions, together with further revisions and additions. Edward Maisel has attempted to retain Alexander's personal style, described, rather harshly, as 'devoid of grace, style or shape'. The core of the Technique is to concentrate on 'the means whereby', i.e. the processes involved in making a movement, such as speaking a sentence, or playing an instrument. This is a reversal of most approaches to solving physiological problems, where the 'pupil' concentrates on achieving the desired end by whatever means. Alexander contends this approach usually creates other problems and tensions, and his aim is to allow physical functions to be freed from mental interference. The book provides a standard text for teachers and students of the Alexander technique. Although there is a short appendix on 'Getting started', I would suggest this is not a 'teach yourself' manual, although it contains some very interesting points about the sorts of pressures under which we all live.

A. Helen Mason

Anthony Walker *Walter Carroll: the children's composer*. Manchester: Forsyth, 1989. 141 p. ISBN 0-9514795-0-4 £7.95.

Walter Carroll is mainly remembered today for his piano pieces for children. Listed in the 5th edition of *Grove* (1954) he was not included in *The New Grove* (1980). Anthony Walker has based his book on an M.A. thesis, and taken on the task of rescuing Carroll from obscurity. He discusses Carroll's musical education, his career as an academic teacher and the shift he made to specialize in children's musical education when he became Manchester Education Committee's first full-time music adviser after the First World War. The description of Carroll's work in reforming and organizing music teaching methods is detailed and fascinating, and so is the discussion of the ideas behind his piano teaching pieces. Relatively little is said about Carroll the man. The book lacks an index, although the contents page includes a brief synopsis of each chapter. A chronological listing of the events of Carroll's life and his musical activities would have been helpful. There is a list of Carroll's published works, and a bibliography of sources. The book is very readable and should be of interest to any who remember or use Walter Carroll's music.

Marian J. Fordom

Richard Dufallo *Trackings: composers speak with Richard Dufallo*. Oxford University Press, 1989. xiii, 418 p. ISBN 0-19-505816-X £20.

Trackings consists of 26 interviews with leading 20th-century American and European composers, interspersed with autobiographical narrative which partly

describes Dufallo's own responses to the contemporary music scene and partly creates the framework in which to present the interviews. He aims to discover what the composers felt their 'musical genetic code' to be, and to discuss the seemingly opposing camps of 'total organization' and 'chance'. Other topics include composers' reactions to Darmstadt in the 1950s, problems of notation, and so on. What emerges is the compositional crises many faced, and an emphasis on discovery and invention rather than entertainment. Notable absences among the interviewees are Messiaen and Berio. The former, along with Boulanger, Stravinsky and Schoenberg, is acknowledged as a towering influence. Few of the younger generation of British composers and (apart from Boulanger) no women composers are mentioned. (Women cited are, almost without exception, performers.)

This is a book to be read a chapter at a time. The language is often very technical and varies greatly from composer to composer. I still find transcribed interviews unsatisfactory and wish for an audio version which would capture essential voice inflections that often alter the meaning of a particular sentence. However, despite this limitation, the book provides a useful source for anyone studying 20th-century music.

A. Helen Mason

E. T. A. Hoffmann's *musical writings: Kreisleriana, The Poet and the composer, Music criticism*, ed. and introduced by David Charlton; trans. Martyn Clarke. Cambridge: Cambridge University Press, 1989. xii, 476 p. (Cambridge readings in the literature of music). ISBN 0-521-23520-0 £50.

This book contains all of E. T. A. Hoffmann's significant writings on music, including reviews of music scores and performances and those essays which are on the borderline between philosophy and fiction, the supreme example of this latter type being *Kreisleriana*. The texts complement other available translations of the fictional writings and are the result of collaborative work between translator and editor. Care has been taken to ensure both a faithful translation of the author's style, and musical accuracy. Four introductions to assist the reader unfamiliar with the subject are included, covering aspects of Romantic music criticism, Hoffmann's works and an outline (by F. Schnapp) of the historical and archival background to Hoffmann's criticism. While the book is aimed at a specialist readership, the footnotes and additional bibliographic information help clarify what might otherwise be obscure references; and the book offers a chance to encounter the thoughts and ideas of a most remarkable musical intelligence.

A. Helen Mason

Single reed music from UMP

F. Coiteux *Aria* for saxophone and piano. United Music Publishers, 1989. Piano score (2 p.) + part. Cat. no. R2224M £3.15.

J. Hody *Trois tableaux mélodiques Breton* for alto saxophone and piano. UMP, 1989. Piano score (9 p.) + part. Cat. no. A.C.21100 £7.20.

R. Schumann *Album pour la jeunesse* for saxophone quartet, transcribed by Jean-Pierre Caens. UMP, 1989. Score (18 p.) + 4 parts. Cat. no. R2199M £11.

The popularity of the saxophone as a student instrument is soaring, although the repertoire is still very sparse. Compositions for the saxophone, especially the more elementary ones, are usually restricted to transcriptions of popular songs. So, it is refreshing to see the works by Hody and Coiteux, both straightforward early repertoire pieces written specifically for the instrument: the Hody is in a strange format, in that the solo part is attached to the piano score, causing performance problems. The Schumann quartet offers a well-informed transcription of a popular classical composition. It is scored for the usual saxophone quartet of soprano, alto, tenor and baritone. As is inevitable with most UMP publications, all three compositions are expensive when one considers the amount of material involved.

Jane Harvell

Early Viennese chamber music with obbligato keyboard, ed. Michelle Fillion. Madison: A-R Editions, 1989. (Recent researches in the music of the Classical era; 32, 33). ISBN 0-89579-235-4 (2 vols.) \$29.95 each.

Volume 1 contains trios by Leopold Hofmann, J. C. Mann, J. A. Steffan, Vanhal, Wagenseil and A. Zimmermann, all for violin, cello and harpsichord except the Mann (where flute is an alternative to the violin) and the Vanhal (for viola and cello). The second has works for larger ensembles: two violins (Hofmann and Wagenseil), flute, violin and obbligato cello (Hofmann), flute and violin (Steffan) and violin *ad lib.* and cello (Wagenseil): these all have a cello doubling the keyboard bass. There is also a violin sonata by Zimmermann without cello. The works date from the 1760s and early 1770s: they put into context Haydn's early chamber music and provide a background for that of Mozart. What was fashionable in Vienna differed from Paris, London or north Germany, so it is good that this selection of about a third of the extant Viennese repertory is thus made available. The price quoted is for scores only, but parts are also available: there is something seriously wrong with our musical culture to make A-R not automatically supply parts with the scores!

Clifford Bartlett

ITEMS RECEIVED

(The following list is for information only: inclusion of any item in the list does not preclude or guarantee review in *Brio* at a future time).

Books

Anna Amalie Abert *Johann Joseph Abert: ein Circumpolarer zwischen Tradition und Fortschritt*. Laaber: Laaber-Verlag, 1988. 31 p. (Veröffentlichungen der Johann-Joseph-Abert Gesellschaft; Bd 1)

Adolph von Henselt 1814-1899, essay by Wolfgang Dippert; bibliography by Richard Beattie Davis. Schwabach: 1989. 48 p. (Schwabacher Stadtarchives; Heft 3)

John Blacking *A commonsense view of all music*. Cambridge: Cambridge University Press, 1990. xiii, 201 p. ISBN 0-521-31924-2. £9.95 (pbk edn.)

The Cambridge music guide. ed. Stanley Sadie and Alison C. Latham. Cambridge: Cambridge University Press, 1990. 544 p. ISBN 0-521-39942-4. £14.95 (pbk)

The Don Giovanni book: myths of seduction and betrayal, ed. Jonathan Miller. Faber, 1990. xvi, 127 p. ISBN 0-571-14542-6. £6.99

Gerald Fitzgerald, ed. *Annals of the Metropolitan Opera*. New York: Macmillan, 1989. 2 vols. ISBN 0-333-53808-0. £125

David Henderson *The life of Jimi Hendrix: 'scuse me while I kiss the sky*. Omnibus, 1990. ISBN 0-7119-2200-4. £7.95

Stephen Hinton *Kurt Weill: the Threepenny opera*. Cambridge: Cambridge University Press, 1990. xix, 229 p. (Cambridge opera handbooks) ISBN 0-521-33888-3. £10.95 (pbk)

Johann-Joseph-Abert Gesellschaft Mitteilungsblatt 3 (1988). Stuttgart: Johann-Joseph-Abert Gesellschaft, 1989. 15 p. (pbk)

William K. Kearns *Horatio Parker, 1863-1919: his life, music and ideas*. Scarecrow Press, 1990. xvii, 356 p. ISBN 0-8108-2292-X. £26.25

Music places: directory of music centres in the United Kingdom. Manchester: Amateur Music Association, 1988. 64 p. £2.50

Charles Osborne *The complete operas of Puccini: a critical guide*. London: Gollancz, 1990. 279 p. ISBN 0-575-04868-9. £6.95 (pbk)

Barry Lea Pearson *Virginia Piedmont blues: the lives and art of two Virginia bluesmen*. University of Pennsylvania, 1990. viii, 291 p. ISBN 0-8122-1300-9. £17.05 (pbk)

Arnold Schoenberg *Structural functions of harmony*. Faber, 1990. xvi, 203 p. ISBN 0-571-13000-3. £7.99 (pbk)

Russell Stinson *The Bach manuscripts of Johann Peter Kellner and his circle*. Durham, NC: Duke University Press, 1989. xvi, 184 p. ISBN 0-8223-1006-6. £35.50

- Tractatus figurarum: treatise on note shapes*, ed. P. E. Schreuer. Lincoln: London: University of Nebraska Press, 1989. xii, 122 p. (Greek and Latin music theory) ISBN 0-8032-4203-4. £15.15
- Edward R. Tufte *Envisioning information*. Godalming: Graphics Press UK [P.O. Box 8, Godalming, Surrey GU7 3HB], 1990. 126 p. £30
- Bruce Welch *Rock'n'roll - I gave you the best years of my life: a life in the Shadows*. Penguin, 1990. 279 p. ISBN 0-14-011984-1. £3.99 (pbk)
- Colin Wilson *Music, nature and the romantic outsider*. Nottingham: Paupers' Press, 1990. 43 p. ISBN 0-946650-15-2
- Bell Yung *Cantonese opera: performance as creative process*. Cambridge: Cambridge University Press, 1989. xiv, 205 p. (Cambridge studies in ethnomusicology) ISBN 0-521-30506-3. £35

Music

- Alain Abbott *Deuxième esquisse: pour accordéon de concert et percussion*. Paris: Billaudot, [1990]. 2 scores (6 p.). Cat. no. EFM 1979. £5.40
- Jehan Alain *Dix pièces pour piano*. Paris: Leduc, 1989. Piano score (19 p.). Cat. no. AL 27-617. £11.10
- The Aldrich book of catches*, ed. B. W. Robinson & R. F. Hall. Novello, 1989. 240 p. Cat. no. 07-0492
- Georges Barbotou *Fa 7: pièces pour cor seul*. Paris: Choudens, 1987. 5 p. Cat. no. AC 21036. £4.30
- Georges Barbotou *Médium: pièce pour cor et piano*. Paris: Choudens, 1988. Piano score (12 p.) + part. Cat. no. AC 21076. £5.80
- Richard Rodney Bennett *The flowers of the forest*. Novello, 1990. Score (50 p.). (Novello brass band series) Cat. no. 09-0596. £17.95
- Marcus Blunt *Canon and jigs for two bassoons*. Enfield: Modus Music, 1990. Score (8 p.). Cat. no. MM43. £2.95 (for clarinets, MM42; for oboes, MM41)
- Marcus Blunt *Caprice and Scotch song for solo bassoon*. Enfield: Modus Music, 1988. Score (2 p.). Cat. no. MM5. £1.25
- Marcus Blunt *Two serenades for oboe, bassoon and piano*. Enfield: Modus Music, 1989. Score (8 p.) + 2 parts. Cat. no. MM28. £4.25
- Howard Burrell *King's variations*. Novello, 1990. Score (16 p.). (Novello junior string orchestra series) Cat. no. 09-0594. £4.95
- Debbie Campbell *Big Momma*, ill. Heather Andrews. Novello, 1990. Vocal score (36 p.). Cat. no. 07-0508. £6.95
- Debbie Campbell *The Bumblesnouts save the world*, ill. Richard Oke. Novello, 1990. Vocal score (47 p.). Cat. no. 07-0507. £6.95
- Sir John Clerk of Penicuik *Sonata in G for violin and continuo*, ed. David Johnson and Edna Arthur. Edinburgh: David Johnson, 1990. Score (11 p.) + 2 parts. £5.00. [Available from Sheena McNeil Music, Edinburgh; Blackwells; or direct from publisher: 1 Hill Square, Edinburgh EH8 9DR]
- Eta Cohen *Violin method*, book 3. Novello, 1989. Cat. nos. 91-6172 (Pupil's book); 91-6173 (Teacher's book); 91-6174 (Piano accompaniment book)
- Jean-Michel Defaye *Morceau de concours 1, pour tuba et piano*. Paris: Leduc, 1990. Piano score (4 p.) + part. Cat. no. AL 27-677. £5.35.
- Jean-Michel Defaye *Morceau de concours 2*. Cat. no. AL 27-678. £6.10
- Jean-Michel Defaye *Morceau de concours 3*. Cat. no. AL 27-679. £7.70

- Théodore Dubois *Fiat lux, for organ*. United Music Publishers, 1990. Organ score (10 p.). (UMP organ repertoire series; 14). £3.30
- June Edison *Peanuts piano course, books 1-6; Peanuts first programme book; Peanuts second programme book; Snoopy's very first Christmas songs*. Novello, 1990
- Michael Finnissy *Beuk o' Newcassel sangs: for soprano, clarinet and piano*. Oxford: Oxford University Press, 1990. Score (21 p.). (Oxford vocal music) ISBN 0-19-345325-8. £6.50
- Morton Gould *Patterns for piano*. [New York]: Schirmer, 1984. Piano score (30 p.). Edition no. 3597. \$7.95
- Morton Gould *Pieces of china for piano*. [New York]: Schirmer, 1985. Piano score (22 p.). Edition no. 3709. \$7.95
- Naji Hakim *Memor pour grand orgue*. United Music Publishers, 1990. Organ score (32 p.). (UMP organ repertoire series; 15). £7.50
- Naji Hakim *Rondo for Christmas: for trumpet in C and organ*. United Music Publishers, 1990. Organ score (16 p.) + part. (UMP organ repertoire series; 16). £5.80
- John Ireland *Elegiac meditation (on John Keble's hymn)*; transcribed for string orchestra by Geoffrey Bush. Novello, 1988. Facsim. score (13 p.). Cat. no. 89-0158
- Andrew Jackman *New Buckenham suite*. Novello, 1990. Score (56 p.). (Novello brass band series). Cat. no. 12-0667. £18.95
- Jean Martinon *Octuor varens, op. 57: pour clarinette en Sib, cor en fa, basson, violon 1, violon 2, alto, violoncelle, contrebass*. Paris: Billaudot, [1990]. Score (63 p.) + 8 parts. Cat. EFM 2298. £39.80
- John McCabe *Requiem sequence: for soprano and piano*. Novello, 1989. Vocal score (28 p.). Cat. no. 17-0345.
- Felix Mendelssohn Bartholdy *Complete organ works, vols. 1, 4, 5*. Novello, 1989; 1990; 1990. Cat. nos. 01-0215; 01-0218; 01-0219.
- A night at the opera: 20 popular themes arranged for electronic keyboard*, arr. Caroline Humphris. Chester, 1989. (Pick a tune; 3). ISBN 0-7119-1966-6. £3.75
- Buxton Orr *A Carmen fantasy for cello and piano*. Novello, 1990. Piano score (28 p.) + part. Cat. no. 12-0619. £9.95
- Piano duets: a Gilbert & Sullivan selection*. Rickmansworth: Duettino, 1989. Score (23 p.). [Available from William Elkin Music Services, Norwich]
- Piano duets: Olé; Piano duets: three pieces by Elgar; Piano duets for a romantic evening*. Duettino, 1989-1990.
- Christine Simonin *Notes et rythmes à pas de géant*. Paris: Leduc, 1989. Piano score (27 p.). £10.60
- P. Antonio Soler *Festal fanfare for organ*. Novello, 1990. Organ score (7 p.). Cat. no. 01-1002. £3.75
- Stepping northward: 24 Scots airs and dances for violin with cello accompaniment*, ed. David Johnson and Edna Arthur. Edinburgh: David Johnson, 1990. Score (33 p.). £6 [Available from: Sheena McNeil Music, Edinburgh; Blackwells; or direct from publisher at: 1 Hill Square, Edinburgh EH8 9DR]
- Jean-Marc Versini & Anny *Top enfants; no. 1*. United Music Publishers, [1989?]. Piano score (48 p.). £5.60

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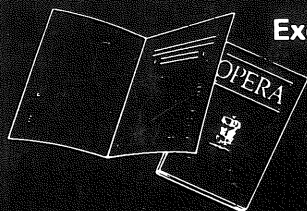
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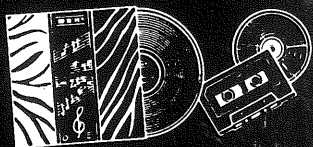
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