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EDITORIAL

I'm sure that many readers will know the name of Dr S. R. Ranganathan, who encapsulated several library principles in his 'Five laws of library science'. My own favourite has always been 'Save the time of the reader', a principle which, if scrupulously followed, would surely do much to improve our public image. I have more trouble, though, in coming to terms with another of Ranganathan's precepts, which is 'Every book its reader'. Was he ever an acquisitions librarian, I wonder? Taken at face value, and in conjunction with law number five, 'A library is a growing organism', this law seems to provide every justification for the mind-set of the megalomaniac librarian, ever keen to expand the holdings and buildings of his/her institution, and judging success by the amount of material stuffed onto its overflowing shelves.

Scratch away the surface, however, and you find a host of unanswered questions. If the five laws may be equated with scripture, there is also much doctrine to be gleaned from their application. 'Every book its reader' and 'Every reader his [sic] book', sound harmless enough, but we all know that such ideas have to be set into a rational time-frame and into collection development policies that take account of community profiles and, more mundanely, the provision of adequate shelf space. Some material is more 'time-specific' than others, sometimes *de facto* (Handel's *Messiah* always disappears at Easter, for example) sometimes almost *de jure* (*Carols for choirs*, and similar seasonal fare). To take a further, hypothetical, example, the *Mechanical engineer's handbook* for 1923 may have been popular in that year, but in 1991 its role has changed from that of a practical guide to that of a historical document. How and when this item moved to this state, and how it survived a transitional state in the late 1920s, when it was not historical but merely out of date, is another interesting matter which I won't go into here. Suffice to say that Ranganathan would have helped many who wrestle with acquisition and disposal policies if he had said something in the five laws about this. After all, why have only five?

You also don't have to consider the five laws very deeply to realize that if you are running a generalist library your chief executive is likely to come down upon you rather heavily if you are still displaying the 1923 *Mechanical engineer's handbook*. But what about a 1923 score of the *Saint Matthew Passion*? Or a book of Schubert songs from the turn of the century? Or a rather scratchy recording of John MacCormack? Principles of stock disposal developed over the last 30 years seem more suitable for the printed word than for printed or recorded music. The 'time-specific' concept, by which an item is deemed suitable for disposal when its information is considered obsolete, does not apply to music, and is not highly regarded even for the printed word any more – good news for mechanical engineers, perhaps. Music has therefore been subjected to another disposal principle, that is, if the item is not issued a certain number of times per annum, it has to go. But

who decides how many times a year this should be? Is it different for printed and recorded music than for books?

I ask this primarily because I have been wondering recently about the wisdom of many UK public authorities in disposing of their collections of LPs, often built up over many years into valuable and substantial community resources, in favour of compact discs. There is, of course, absolutely no doubt that CDs have been an enormous, runaway success in libraries, and their potential for income generation has necessarily been seized by cash-starved authorities. Furthermore, statistics tell us that, compared with CDs, loans of LPs have slumped. What is worrying is that these two factors have been assumed to be related, i.e. that the people who previously borrowed LPs have now bought CD players, and aren't interested in LPs any more. There seems to be a further assumption that the boom in CD loans will continue. But how valid are these assumptions? Is there evidence that library users who cannot afford CDs are borrowing fewer LPs? Surely the figures now being noted for LP issues, small though they may be, reflect a real need for the LP service, as current borrowers may not have the option of buying new equipment and building up their own CD collections. I wonder, also, how long it will be before those who *have* invested in CD build up a large enough personal collection to be able to ignore the public library's holdings once more?

Don't misinterpret my words: I have spent quite a lot of time recently visiting libraries and buying up LPs of their more obscure repertory to fill gaps in my library's collection at Oxford (we are keeping all our LPs), and I have been quite grateful that such authorities are selling off surplus stock. In the majority of cases, this particular repertory was in any case hardly every borrowed, and its *raison d'être* in a library would have been questioned sooner or later: CD has simply been the catalyst that has brought forward collection review. What I am arguing for is the preservation, at least for a little while, of a core collection of LPs which, although duplicated in CD format, may nevertheless still have a useful life. It's worth remembering that most currently-available audio midi systems include a record player, which suggests that manufacturers may have a stronger belief in the permanence of the LP format than most library authorities. If the principle of 'Every recording its listener' is followed, then it is difficult to see why material which was deemed worth displaying in the past is now considered useless because of its format. I'm not sure that Ranganathan can be of much use here. *Your* views and opinions are, as always, invited.

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THE RESTRUCTURING OF LOCAL GOVERNMENT IN GREAT BRITAIN

Malcolm Lewis
(Nottinghamshire County Library)

In March 1991 the Secretaries of State for the Environment, for Wales and for Scotland each made statements concerning the Government's intention to review the structure of local government in Great Britain. Following these statements, separate consultation papers were issued for each country.[1] In brief, the Government's intentions in reforming local government are:

(i) that there should be a move towards unitary authorities where these do not already exist.
(ii) to secure the best services at least cost.
(iii) to use the private and voluntary sectors to provide services where this is more cost-effective than direct provision by the authority.

In addition the Government says it should no longer be assumed that there is an optimum size of authority for the most efficient delivery of local government services, because many services can be (and have been) contracted out and because many existing authorities already combine with others for the delivery of particular services 'to achieve greater efficiency or responsiveness'. The move towards unitary authorities is commended because 'having a single tier should reduce bureaucracy and improve the coordination of services, increasing quality and reducing costs' while at the same time it would avoid the problems of the lack of community identity with certain artificially-created authorities and stop the confusion in peoples' understanding as to which authority is responsible for which services.[2] It is clear that it is the Government's intention to break up most existing large local authority organizations and to devolve their powers to a variety of existing or newly-created smaller authorities, except where they believe that certain services could be better provided by supra-authority structures. If these proposals were put into effect, there would be a substantial effect on the provision of public library music services in England, Wales and Scotland. The current situation in each is set out below.

[1] Department of the Environment, *The structure of local government in England: a consultation paper.* [London: DoE], 1991; Welsh Office, *The structure of local government in Wales: a consultation paper.* [London: Welsh Office], 1991; Scottish Office, *The structure of local government in Scotland . . . a consultation paper.* [Edinburgh: Scottish Office], 1991.

[2] Quotations taken from *The structure of local government in England.*

England

At present, public library services in England are provided by 33 London boroughs, 36 metropolitan districts and 39 counties. None of the 269 district councils which provide second-tier services in the counties is currently responsible for providing public libraries. The Government has said that it does not intend to restructure London boroughs or metropolitan districts, and therefore their public library services will remain intact. However, the 39 counties (which serve 60% of the population) could be subject to a restructuring which would create a multiplicity of public library authorities. The Government has made it clear that although some county and district councils may continue to exist in their present form, the majority will be reorganized: and an independent study published in July 1991 suggested that 101 new councils could be created to replace the 308 existing authorities.[3] How many of these would have library powers will not be known until the Government publishes its guidelines for assessing appropriate authorities for different local government functions. The process of consultation on reorganization is to be undertaken by a new Local Government Commission which will consult local people and other interested parties and then recommend revised structures to the Secretary of State for the Environment. It is intended that the primary legislation for the restructuring of local government in England will be approved by summer 1992, with the first of the new authorities functioning by 1 April 1994.

Wales

The intention in Wales is to replace the existing eight county and 37 district councils with a number of unitary authorities. The Government's preference is for 20 authorities, although proposed schemes for 13 and 24 authorities are outlined in the consultation document. Library services are currently provided by eight county and five district councils, so any of the proposed reorganization structures would have a significant effect on existing public library provision in Wales, not least because of the very small populations served by some of the proposed authorities (e.g. Montgomeryshire, population 52,000). There will be no public consultation in Wales as is intended in England, but the Secretary of State will consider submissions and will publish firm proposals for reorganization in early 1992.

Scotland

Scotland currently has nine regional, 53 district and three Island councils. Libraries are administered by each of the Island councils, three of the regional councils and 35 other authorities. The Government's intention is to create a series of single-tier authorities, and although no intimation is made of their number, size or powers, the consultation document does say that some services may need to be administered by larger units or joint authorities. Legislation for reorganization is expected by 1993/94, with the new councils being fully operational by 1996.

[3] 'Local government plans "alter every boundary"', *The Times*, 22 July 1991.

The Response of IAML(UK)

Following the concerns about local government reorganization which were expressed at the Lancaster Annual Study Weekend last April, the Executive of IAML(UK) decided to submit responses to each of the three consultation papers in order to make clear to Government the value of the services that local government music libraries have to offer. In preparing these responses the committee has been totally pragmatic. Libraries form only a relatively small part of the services provided by existing local authorities and IAML(UK) is under no illusion that music libraries will feature significantly in the deliberations of those who decide the final form of local government organization in Great Britain. Additionally, the reform of local government is on the agenda of each of the major political parties and therefore it would be a waste of time and energy to object to the whole concept of reorganization itself. Indeed, such a stance would damage the credibility of this Association. In view of this it was decided to welcome the opportunity to contribute to the debate on reform and to present a statement to Government on the value of music libraries both to individuals and to the community at large. It was agreed that this statement should include recommendations as to the minimum size of authority which IAML(UK) believes could provide an effective music library service within the reformed structure and to suggest frameworks for music library provision where effective services could not otherwise be provided.

The time the Association was given to respond to the English consultation document was so short that it was not practical to consult widely with IAML(UK) members in shire counties. As a consequence a response was prepared which, while accepting that reform was inevitable, sought to protect the breaking up of existing music library collections and the possible disappearance of professional expertise provided by trained music library staff. This response is printed in full below. Responses along similar general lines have also been sent to the Secretaries of State for Wales and Scotland.

The impact of local government reorganization on local authority music library services in England, Wales and Scotland should not be underestimated. The overriding objective of music libraries in all local government organizations is to allow everyone in the community, whatever their status and ability, to have access to printed music, books, sound recordings and performance materials in order to pursue their own exploration of one of the most basic and vital forms of personal and cultural expression which exists. The dispersal of great community collections of music materials which have been built up over many decades, and the denial of the right of the public to have access to collections properly managed by trained librarians with appropriate knowledge and expertise, would seriously diminish the lives of all those whose values extend beyond the possibilities of turning a quick buck.

The structure of local government in England: a response to the consultation paper by the United Kingdom Branch of the International Association of Music Libraries, Archives and Documentation Centres – IAML(UK)

1. IAML(UK) is the professional association which represents the interests of more than 250 institutional and individual members involved in the provision of music library services throughout the United Kingdom.

2. IAML(UK) recognizes that there is a consensus that local government in England needs to be restructured and welcomes this opportunity to outline the Association's views on how music library services in the public sector can be delivered in the most economic and effective manner by individual public library authorities or through voluntary or statutory cooperative arrangements between groups of authorities.

3. *Background to Public Authority Music Library Services in England*
   3.1. Music library services are provided by each of the 108 local authorities in England which are obliged to provide a public library service under the 1964 Public Libraries and Museums Act.
   3.2. The range of services provided by music libraries is not restricted simply to the lending of books, music scores and sound recordings to individuals. Music libraries also provide a wide range of reference, lending and information services to voluntary organizations, educational establishments and the private sector. Through the provision and loan of performance materials to choirs and orchestras and the provision of specialized collections of sound recordings, music libraries directly provide services which benefit, enhance and promote social interaction and better understanding between different sectors of the community.

4. This Association believes that without an effectively resourced, staffed and managed Music Library service, a library authority cannot discharge its duties under Section 7 of the 1964 Act to provide 'a comprehensive and efficient library service for all persons desiring to make use thereof'.

5. IAML(UK) is convinced that the effective delivery of services to individuals and groups in the community can only be achieved where adequate resources are available to a public library authority, and that there is a minimum size of authority below which an effective service cannot be delivered. The Association further believes that only through close coordination and cooperation between different library authorities can relevant music library services be delivered efficiently, with the minimum of bureaucracy and in the most cost-effective way.

6. *Staffing*
   Librarians with an expertise in the management of music library materials and their exploitation are necessary in order to provide effective management of music library services in a way in which librarians without such expertise cannot. Existing public library authorities which serve populations

below a certain size cannot normally afford to employ specialist music library managers with the appropriate expertise to effectively provide, exploit and manage the services which are demanded by customers who wish to have access to music scores and music-based sound recordings.

For these reasons IAML(UK) believes that a newly-established public library authority would not be able to provide an effective music library service if it served a population of less than 220,000.

7. *Music-Based Sound Recordings Services*
   Sound recordings services are provided by 106 of the 108 library authorities in England. These are valuable services which, when effectively managed, enable all individuals in the community to have access to a broad range of sound recordings which in almost all parts of the country are not available from other sources. IAML(UK) believes that a large number of small library authorities would lead to an unnecessary duplication of popular recordings and that individuals would be denied access to the broad range of material which can only be provided by a library authority which has sufficient resources to provide a service which can satisfy the demands of all members of the community and, in particular, provide recordings of special interest to minority communities.

   For these reasons IAML(UK) believes that a newly-established public library authority serving a population of less than 220,000 would not be able to provide an effective music-based sound recordings service.

8. *Collections of Single Scores and Books on Music*
   If some or all of the existing 39 county library authorities are reorganized into a larger number of smaller authorities, this could necessitate the breaking up of existing large collections of single music scores and books on music. IAML(UK) is concerned that this would lead to the newly-created libraries having music collections which could not adequately satisfy their customers' demands. This is because many essential items, previously in the comprehensive core collection of a single larger music library, would be scattered, and each of the new collections would need substantial funding to re-establish collections which would effectively satisfy the demands of the clients of the new authorities.

   For this reason IAML(UK) would support the retention of existing music library score and monograph collections which, by way of newly-framed cooperative structures as outlined in sections 45 and 46 of the consultation paper, could provide a networked service to several local library authorities.

9. *Multiple Sets of Performance Materials and Cooperative Arrangements*
   Music libraries in England maintain very large collections of sets of vocal and orchestral music. These sets are provided for the use of choirs, orchestras and other music societies whose membership is made up of individuals from local communities. The majority of these groups are not

funded by any parent body and rely on public music libraries to supply most of the music they require because they are usually unable to obtain it from any other source. For this reason many of these groups would cease to be viable if they could not borrow the music they require from a public library music collection. The provision of music sets by public libraries therefore represents a substantial contribution to the cultural life of local communities. The majority of these collections consist of tens of thousands of vocal scores and many hundreds of orchestral sets. They are needed in order to satisfy the wide range of demands made on them by hundreds of locally-based music groups. IAML(UK) believes that such collections are most effectively organized if they serve a large geographical area in order to achieve the economies of scale which are essential to enable them to provide a quality service at the least cost. IAML(UK) believes that the breaking up of such collections between a number of smaller authorities would be counter-productive and an inefficient use of available resources.

The degree of both formal and informal cooperation which currently operates between existing collections is considerable and takes the form of the interlending of sets of performance materials between library authorities and cooperation in the production of national and regional catalogues of their holdings. Any restructuring which dispersed existing collections would therefore mean that the existing cooperative structures would have to be rebuilt from scratch and the operational economies achieved by existing collections would be lost.

For these reasons IAML(UK) welcomes section 45 of the consultation paper which encourages the development of voluntary and informal arrangements for the sharing of costs, staff and facilities between library authorities. IAML(UK) believes such arrangements are particularly suitable for the provision of sets of performance materials and notes that such a voluntary arrangement already exists in the South Western Regional Library System.

In addition, IAML(UK) supports the idea of more formal statutory joint arrangements for the provision of sets of performance materials as outlined in section 46 of the consultation paper, and notes that such an arrangement already exists in the form of the Yorkshire Libraries Joint Music and Drama Service.

Conclusion

IAML(UK) recognizes that music libraries form only a small part of the total delivery of local government services in England but believes that they make a vital contribution to both cultural and community life throughout the country. IAML(UK) is pleased to be involved in the discussions on local government reform in England and would welcome any opportunity to develop more fully the ideas outlined in this response.

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THE NATIONAL MUSIC AND DISABILITY INFORMATION SERVICE

Laura Crichton, B.A., LTCL, LGSMD (MT)
(Director, NMDIS)

'I am a violin teacher, and have been asked to give lessons to a person with partial sight – can you give me advice on music in large print for her?'

'We are a music shop, and have been asked by a customer for piano music for one hand – do you have any information on what is available?'

These are just two examples of enquiries received by the National Music and Disability Information Service [NMDIS], a charity based in Devon which is involved in encouraging and developing opportunities in music for disabled people. It has grown over the years in response to demand to become the central point of information and advice on all music and music-related matters concerning disabled people in the UK. While not possessing a 'library' as such, over the years it has built up a unique collection of resources including books, periodicals, recordings and videotapes, resource papers, music collections and files of information and contacts relating to music and disability.

The Service was, until 1990, known as the Music Advisory Service of the Disabled Living Foundation [DLF], London, and was established following the completion in 1976 of a three-year project investigating 'Access to the physically-handicapped schoolchild and school-leaver'. One of the recommendations included in the project's final report was the need for a full-time advisory service. Unfortunately, disabled people do not automatically enjoy the rights and access to music that others do (for practical and other reasons), and the Service was set up to improve this situation by providing information, advice and training on all aspects of music and disability. The DLF appointed its first Music Adviser, Daphne Kennard (now Race), in 1978, and she remained with the Service until it was terminated following the appointment of a new Director at the DLF. Although having only four months notice of the closure, enough money was raised (primarily from the Orpheus Trust, Musicians' Benevolent Fund and Performing Rights Society) for one salary, plus running costs for three years, and an offer received of a new base on the Dartington Hall Estate to set up the National Music and Disability Information Service. I had joined Pam Smith and Daphne Kennard at the DLF in 1987, and moved down to Devon to set up the NMDIS and work as its Director. Now, 18 months into its three-year funding, the Service is re-established in its new base, albeit with severely reduced staffing levels (from 3.5 full-time staff down to 1!), and is trying to raise further financial support to ensure that it can continue when present funding comes to an end in February 1993. The Service has never received statutory funding and relies solely on voluntary donations to support its work.

One unique aspect of the organization is its extensive scope – all types and aspects of music, all disabilities, and people of all ages are included in its work. Further, as a national service, a wide range of contacts, knowledge and expertise has been developed which is disseminated by various means. The range of services provided can be described as follows–:

–RESPONDING to enquiries at all levels of practice, from advising individual members of the general public to influencing change at national level. Professional staff from health, education and the social services, students of all disciplines, voluntary organizations, disabled people and people involved in the music industry are examples of enquiry sources.

–PROVIDING talks, courses and ORGANIZING conferences. The most recent conference, organized jointly with the British Society for Music Therapy and Hospice Arts, was held in London, April 1990 and entitled 'Music for Life – aspects of music in continuing and terminal care'.

–PUBLISHING resource material – information papers on a wide range of subjects, e.g. music books related to disabled people; library displays about music and disabled people; reports, e.g. 'Sounding Off – musical activities with emotionally and behaviourally disturbed children'; a newsletter, *Music News*, produced four times a year; and a small amount of piano music for one hand.

–ADVISING on new initiatives and supervising new research, e.g. music micro-technology, publications, and training courses.

–LINKING developments and information across boundaries by input to various organizations and committees, such as the UK Council of Music Education and Training, and the Association of Professional Music Therapists.

–WRITING articles, either to publicize the Service or on a specific subject such as music and dyslexia.

In one sense, the activity of the Service can be described as collecting information and disseminating this through various means. Sometimes the dissemination is purely reactive, as when answering the types of enquiries quoted earlier. At other times, the Service takes a proactive role, using information it has collected or a situation that it has become aware of to campaign for a new opportunity or stop an action that would limit opportunities already enjoyed by disabled people. Examples of the Service using information to campaign on behalf of disabled people are the alternative aural tests for hearing-impaired candidates offered by the Associated Board of the Royal Schools of Music. Many students with disabilities have in the past been penalised from entering instrumental grade examinations because the way the exams have been presented has not taken into account their particular needs. Consequently, the Service has asked the Associated Board to consider the needs of a number of different groups of disabled people – for example, providing sight-reading pieces and copies of their exam publications in large print for partially-sighted candidates; or providing guidance notes for examiners of candidates with dyslexia, while allowing extra time for written and sight-reading tests. They are also presently considering a new piano syllabus for one hand.

Equally important is the fight to retain facilities under threat, the loss of which may not have been considered in relation to disabled people. An example of this was the British Phonographic Industry's intention to restrict the availability of newly-released recordings of music available for hire from public libraries, which was brought to our attention in 1989. Although this was seen as an attempt to curtail the extent to which loaned material is copied (robbing artists and the industry of deserved income), we felt strongly that the BPI and the Department for Trade and Industry had not considered how much disabled people rely on their public libraries for music that they may not be able to buy or hear live. A current example is new legislation being considered by the Department of Education and Science to change the funding of Adult Education Centres. By moving the responsibility for funding away from local education authorities to new funding councils, where the money they receive will be dependent on exam passes and jobs secured, the opportunities that many adults with learning difficulties have already been denied at an earlier age are further threatened.

Libraries are also substitute resource centres for disabled music teachers. One piano teacher in Devon recently asked my advice about difficulties she was having selecting music for her piano pupils because none of the music shops near her was accessible by wheelchair. I encouraged her to use her nearest main public library, which has an extensive music section holding both printed music and recordings. She had not considered it before because she was unaware that the library had recently received support from the ADAPT fund to provide a lift for disabled people giving access to the upper floor where the music library is located. Public libraries have also recognized the potential for promoting awareness in the community of the role of music in the lives of disabled people by mounting events within their buildings. The South Eastern Education and Library Board in Northern Ireland held a month-long exhibition of photographs, books and music relating to disabled people as a focus for a number of events under the title 'Sharing Music'. Events included a presentation by a music therapist of work with children with special needs in the region, and an evening of integrated music-making by pupils from two local schools.

Our work (and this could also apply to libraries) is partly about responding directly to disabled peoples' needs, but also indirectly about helping the variety of people who may themselves be concerned with creating musical opportunities for disabled people. We supply resource papers on a range of subjects – for example, a comprehensive list of books (including out-of-print items, because they may still be held in the local library) useful to students of any age and discipline; a list of all known published piano music for one hand; a list of commercially-available music in large print (this also includes other information such as enlarging music only available in standard print); information about the range of approaches to using music with disabled people, and training available; and a directory of individuals and organizations around the country involved in music and disabled people. A full publications list of titles and prices is available on receipt of a stamped addressed envelope.

The Service has also been involved in publishing a small amount of piano music for one hand. This started in 1985 when a retired musician, Frank Shawcross, contacted us following a stroke which left him unable to use his left side. At the time he was quite depressed and thought that he would be unable to play the piano again. He was greatly surprised by the list he received from us of

piano music for one hand, but saw a gap that he could fill. He started arranging pieces, firstly Christmas carols, and later popular pieces and hymns. No publishers at the time were interested in taking them on because of the lack of commercial viability, but the Service succeeded in obtaining funding to publish Frank's collections. Unfortunately he died last year, so only one more collection will be published. The value of this was not only to Frank, who discovered a new purpose and way of using his talents, but also to other people who had lost use of one hand, in encouraging them to take up their playing again.

The newsletter, *Music News*, was started in 1982 to provide a vehicle for information exchange. Many organizations or areas of music provision do not actively share information and we have found that it is beneficial to pass on information of common interest. When the newsletter began it was four pages long, and received by a couple of hundred people. Over the years, it has grown to an average 28 pages, and when it eventually had to be put onto subscription, the mailing list had grown to 1400! Since the Service became established in Devon, *Music News* is produced four times a year and includes articles describing recent happenings – residential music courses for disabled people, special-schools' festivals, and descriptions of seminars and day courses; new initiatives, e.g. training courses; music technology which benefits disabled people; new publications, recordings, and video resource material; a diary of forthcoming events, courses, conferences and workshops; and any other information of interest.

Information about new developments is collected by various means – it may be from articles in journals, magazines, newsletters etc; from attending conferences, workshops and courses; serving on national and local committees; visiting places where music is happening with disabled people; keeping in close contact with people working in the field; and generally by keeping our 'finger on the pulse'. Over the years, we have built up good relations with publishers, and have been very fortunate to receive complimentary copies of new resource material and textbooks. Naturally, it is beneficial to publishers to have an organisation such as ours, concerned with a subject that has a ready-made specialist audience, but it is of mutual benefit to the NMDIS, where financial resources are limited, in maintaining its library of bibliographic material. The collection is an integral and important part of courses and conferences that the Service is involved in – it allows us to recommend further reading and resource material that can extend what people have gained during the event itself. By having the material on display, people can browse and decide for themselves what would be most helpful to them. One very important vehicle for mutual information exchange and advice which has yet to be re-introduced is a voluntary group of people from a variety of fields who met regularly. Therapists, careers advisers, music advisers, librarians, musicians, day centre managers and others were included in the membership and were available for help with all areas of the work.

The Service is struggling for survival – having been forced to 'go independent' a lot of ground is having to be re-gained and the pressure is on not only to regain former staffing levels but also to ensure enough funding is raised to be able to continue after February 1993. The present Director sincerely hopes this unique resource will be able to do so.

[If you would like more information about the NMDIS, please send a stamped addressed envelope to Laura Crichton, Director, NMDIS, c/o Dartington College of Arts, Totnes, Devon TQ9 6EJ (tel. 0803-866701) – *Ed.*]

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TOWARDS A POCKET LIBRARY

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[The following article appeared, in slightly extended format, in *Audiovisual Librarian* 17 no. 2 (1991), p. 95–104—*Ed.*]

Imagine it is a warm summer's day and you are sitting on a park bench reading a book. The book is one of your favourites, 'Great classical composers' and you have turned to the chapter on Wolfgang Amadeus Mozart. An illustration shows the first few bars of *Eine kleine Nachtmusik*. You touch the illustration and the book begins to play the music, the score on the page moving to keep up with the notes. On the next park bench, a student pulls out a wallet containing several small silver discs. He selects a medical textbook library, slots the disc into his book player and starts to read, pausing occasionally to write in comments with a stylus. The book reads his handwriting and converts it into typed text which is inserted as footnotes at the bottom of the page. Does this all sound like fantasy or science fiction? It is neither. The electronic book is already available commercially in Japan, and a British company is currently prototyping a handwriting recognition notepad. New technology is set to revolutionize the way we access and absorb information. Those of us who work in museums or libraries must be prepared for this revolution.

The whole field of information retrieval is becoming increasingly important, although the concepts involved are not new to either museums or libraries. The basic purpose of libraries is to acquire, preserve and display their collections of documents, just as for a museum it is to collect, conserve and exhibit a collection of objects. Each institution is routinely involved in giving information to the public. However, finding a particular piece of information out of perhaps hundreds or thousands of items is becoming an increasingly difficult task. As time passes, our collections grow ever larger and the problems of storage and retrieval become ever more pressing. Some museums, and to a lesser extent libraries, are already becoming aware that an unsatisfactory proportion of their collections is not being made readily available to the public. For example, on average, the Science Museum has 70 per cent of its objects in store. This may seem astonishing, but when you consider that our warehouses shelter a 13-metre high, 60-tonne Haber-Bosch ammonia retort; a selection of aeroplanes including a Concord, a Dakota and a 37-metre wing-span Lockheed Constellation airliner, and nearly 150 vehicles, ranging from locomotives to road tankers, the scale of the competition for display space (and floor loading) becomes obvious, even for a large establishment like ours, with nearly 3 hectares of galleries. In an attempt to improve public access, the Science Museum stores many of its undisplayed pieces as reference collections, particularly at our Wroughton site. Interested parties can book time to visit our stores, but this is often inconvenient for them

and expensive in terms of our staffs' time. A better alternative might be to increase the display area of the main museum. Part of the roof of the Science Museum was developed to incorporate the Wellcome Museum of the History of Medicine, but even its two densely-packed galleries are capable of showing only three per cent of this vast collection, which consists of over 125,000 objects.

Constructing new buildings in order to increase public access to collections is rarely a financially viable option. Faced with the task of squeezing a quart into a pint pot, many institutions are turning towards new technology to compress information into a more compact area so that a larger amount of the information contained within a collection is made available, even if the objects themselves cannot be displayed. In this case, 'new technology' usually means a tv or monitor connected to a computer with access to an information store of some kind (commonly called a 'database'). In the following section we will explore the advantages of computer-assisted information retrieval and some of the basic concepts involved.

Computers, Interactivity and Mr Boole

At first, displaying an image on a tv screen instead of providing the actual object may seem to be a backward step. People are used to going in for a closer look at an interesting feature on an object rather than following a logical path through a menu system in order to select a close up photograph from some high-tech display unit. However, if an object cannot be displayed, a computer-assisted electronic guide is often the next best thing. Indeed, the ability of computers to link data can actually enhance the user's interest by providing related information not readily accessible through mere observation of an object. Computer-based exhibits need not be technically demanding on the user: children are now taught information technology as part of the national curriculum and they generally relate well to computerized information systems. It has been noticed that, with some high-tech exhibits, there is a 'power reversal' with the children giving explanations to their parents rather than the other way around. Even with non-technical users, an intelligent search program and a forgiving user interface make it easy to use a computer to find a random piece of information from a large selection of data. Better still are computer programs that change the way information is displayed according to need. In technical jargon, this reactive ability of a computer is known as 'interactivity'. The system reacts to your responses so that you control the direction and flow of information. With the right approach, it is possible to overcome some users' technophobia and provide an easy-to-use information point that genuinely helps rather than hinders.

But what is the right approach? It requires some basic research into how people access information and how that information can be presented so that it can be readily assimilated. The conventional way of presenting information is not always the best way. Take, for example, the book. A book is a good example of a linear store. The reader begins at the front and has to read through to the back cover in order to absorb all of the information. If the book is a novel, then this is no handicap as every page is relevant to the reader. However, if the book is a reference volume additional information must be provided to allow the reader to select the required information at random; at the very least a chapter list, but more often an index. But how many times have you made a futile search through

a book trying to find a term that is not in the index? Or looked up a reference to find the topic mentioned dozens of times throughout the book, making it necessary to read half the book to find the particular item of interest? The problem is that authors and/or editors usually decide on what goes in the index according to their own priorities, but each reader may want to access the information according to his/her individual rules, in effect requiring their own customized index. The concept of individually-customized indexing is the essence of random access information retrieval.

If random access is to be truly random, the user must be able to choose the parameters of information retrieval to isolate the segment or segments of data of interest. A common means of achieving this goal is to use a 'Boolean' search, named after the early 19th-century English mathematician, George Boole, who first linked mathematical formulae to logic. A Boolean search incorporates such instruction elements as 'show the contents of index A AND the contents of index B, but NOT the selections that include the contents of index C'. The four basic boolean operators of AND, OR, XOR and NOT are simple to learn but can combine to produce powerful search equations which can rapidly find the information required.

Displaying the information is also important; too much data and the mind baulks at the complexity; too little and it becomes difficult to see how the data fits into the whole picture. One approach is to create 'windows' which allow additional sets of linked data to be shown within the framework of the main information field. One of the simplest examples of data windows is a passport, which includes the holder's portrait photograph along with the relevant personal details, thus inserting a pictorial 'window' within a text frame. A more complex solution to the problem of simultaneously displaying different media might be to have two computer screens, one showing the progress of, for example, a Boolean search and the other showing the contents of the resulting matches. This method is adopted by the Musée d'Orsay in Paris; one screen is used to access the database of famous works by various artists while the other shows a high-quality digitized version of the selected painting. An ideal information retrieval system would allow multiple methods of indexing information, plus cross-linking of data when necessary and a presentation method that showed the information in the most easily-digestible form; pictures, text or sound. Input could be by touch-sensitive screen, voice or keyboard. The technical tools required to build such an information retrieval system already exist, but the software has still to be perfected. It has often been said that software engineering is a decade behind hardware engineering. We have the technology, we just don't quite know how to use it yet!

Information retrieval software should be designed to give an adequate degree of freedom of movement within a database but to guide the user back to the main body of data so that he/she does not become lost. However, once the decision has been made to allow the user to manipulate the method of information search, human psychology becomes involved. It is no use having a completely logical system if the user is unwilling to think along the same lines as the designer of that system. It may be necessary to permit branches and allow the user to be side-tracked. Alternatively, it may be necessary to restrict choice so that users do not lose sight of where they are in the system. Until recently, the latter method has been more commonplace and it has been necessary to structure rigidly the way information is accessed and presented. Advances in user interfaces and

information science now permit a more flexible approach, and some existing information points do allow a choice of the method of data transmission. In the next section we will investigate one of the most promising information handling systems, called *multimedia*. Multimedia involves a concept of total interaction between the user and related pieces of information. For example, it is already possible to link a screen picture of the cover of a compact disc album to a few pages of descriptive text about the composer, the orchestra and conductor, and then to list the order of the tracks on the disc before hearing a short extract from the music, all from the same computer and compact disc source.

Multimedia

Providing multiple types of information via a single channel goes under the generic name 'multimedia' or 'hypermedia'. The concept is not new. In 1945, Vannevar Bush, a science advisor to President Roosevelt envisaged a machine called the 'Memtex' that would combine text, sketches, photographs and personal notes by using microfilm as a storage medium. Very little further progress was made for another fifteen years, until Douglas Engelbart developed the concepts of non-hierarchical branching and the use of multiple 'filters' or windows to look into several files simultaneously, as well as the idea of a mouse as an input device (in effect, he described modern word processors). In 1965 Ted Nelson coined the word 'hypertext' to describe the associative linking of screens of information. However, although these ideas had been elucidated over many decades, it was not until the 1980s, when computer technology began to catch up with the theorists, that multimedia became a practical and affordable tool for use outside the computer development laboratories. Today the terms 'hypertext' and 'hypermedia' are sometimes used as synonyms for software systems that can link text, images and aural information in an apparently intuitive way. Most existing hypertext-type software programs use 'hot keys' or 'hot words' to permit relative branching between topics. Touching or moving a cursor over a hot word calls up a 'card' or window onto another file containing related information on that subject. The card itself may contain further hot words. Sometimes the hot word calls up another computer program or runs an audio sequence, the idea being that any related information, in no matter what format, can be called up by a relational link.

The term 'multimedia' contains the concept of hypertext as a subset. Definitions are not precise, but generally 'hypertext' is restricted to computer-based applications whereas 'multimedia' can be used to describe any multiple information format system. Multimedia was originally a term used to describe audio-visual installations that combined several different types of equipment; for example, a 16mm film projector with a 35mm slide projector and a tape-based sound-track. Now the word is used to describe multiple methods of output from one or more sources, all passing through a single channel so that total control of the information flow is possible. Output could be to a computer screen, a speaker or a printing device. Source information could be from a computer's internal memory, from a document scanner or from an interactive videodisc, perhaps with additional computer data stored in the soundtracks, as in the Domesday system. Examples of non-hypermedia multimedia systems are television sets that display teletext pages, and telephone exchanges that use digital

switching to allow the possibility to share voice, data and graphics information on the same line.

The possibilities of information linking via multimedia are endless. The only real limitations are the programme creator's imagination and the software tools that are available. The latter is important because multimedia programming is unlike normal computer programming and cannot be tested using normal debugging techniques. Therefore, multimedia programmes are almost always written via authoring software (an authoring program is a program that writes other programs). Using an authoring program, the programmer can concentrate on the relational links whilst the authoring software takes care of the actual instructions needed to achieve that link, and checks to make sure that no clashes occur in the flow of information or in the commands to the hardware components of the system. The most interesting hypermedia/multimedia development for the museum and library world has been the advent of the compact disc, not just as a convenient way to listen to music but as a mass information store.

The Compact Disc

To make an audio compact disc the continuous waveform of the music is broken up by measuring the strength of the signal over 44,000 times a second. Each check or 'sample' can then be converted into a number representing the strength of the music at that point. It is these numbers that are recorded on the disc, not the original music. This process of breaking up a continuous signal into separate numbers is called 'digitisation'. To play back the disc, a laser beam in the CD player reads back the numbers and uses them to regenerate the original music. The advantage of this seemingly complicated way of doing things is that the numbers used are only combinations of ones and zeros (i.e. a binary number system). By using only two states, the circuitry needs decide only if the disc reflects or does not reflect the laser beam, an easy decision that can be made with extreme accuracy and speed. Some circuits have been tested to give an error only once in over a 100 million million disc reads. By using this system, the music signal is reproduced with a very high fidelity, much higher than with a cassette tape and at a level that is rarely achievable using a record player.

So, a compact disc is really a number store. A domestic audio CD player uses discs whose numbers represent music. Other discs store numbers that represent computer data. A computer can then be programmed to convert the data into sound or text screens, or even pictures. As far as the computer is concerned, the CD is just another memory device and so these types of disc go under the generic title CD-ROM, short for Compact Disc Read Only Memory. A CD-ROM disc can contain up to 650 megabytes of information, equivalent to about 150 thousand A4 pages. Although CD-ROMs were launched only five years ago, there are already commercially available CD-ROM encyclopedias that incorporate photographs, charts, maps, diagrams, audio and animation sequences with the normal text. Another CD-ROM application is a medical database that links diagnostic information with X-ray images and a telephone directory of leading clinicians for each type of treatment. This enables a doctor to compare a patient's X-ray with characteristic X-rays of known illnesses, find a treatment and then contact someone with experience of that therapy. Presently most of the

CD-ROMs that have been pressed are in the field of mass publishing of database information, but as they become more widely used more topics will be covered and the cost of making your own custom CD-ROM will fall. At the moment, one-off custom CD-ROMs can be made for a pressing charge of around £300.

Compact discs have one major disadvantage. They are relatively slow compared with more conventional computer storage devices like hard discs. A good hard disc drive should be able to locate a random piece of information in an average time of about fourteen thousandths of a second, whereas a CD-ROM takes at least half a second to do the same job. This is very slow in computer terms. The data transfer rate is relatively slow too. A hard disc can transfer data at an average rate of 1200 kbytes per second compared to 150 kbytes per second from a CD-ROM (one kilobyte is roughly equivalent to one page of text). This apparent sloth is mainly due to the fact that CD-ROMs are optical devices and the laser beam sensor can only react to the changes in reflected light at a certain rate. Normally the advantages of quick interchangeability, universal data storage standards and near indestructibility outweigh the disadvantage of a slow response, but it becomes a problem if the computer is trying to show moving pictures by displaying a series of consecutive images. Whoever said that a picture is worth a thousand words was nearly right. A teletext screen requires a thousand bytes or words of data, but a high quality near-photographic image contains much more detail and contains around 500,000 words. At the compact disc data transfer rate, a single frame of a moving video would take over three seconds to retrieve. Add the necessity of showing 30 frames a second to obtain a reasonable flicker-free movement and it becomes obvious that CDs just cannot cope. Yet three companies are developing moving picture systems that use compact discs. These companies have realised that very little actually changes between one frame of a film and the next, so only the differences need to be stored. However, in order to give 30 frames a second with a 150k transfer rate, each picture needs to be 'compressed' to only 5k of data, a ratio of 100 : 1. To do this herculean task, special circuits and algorithms have been written that analyze the information content of each picture and only store the bare minimum of data that will give an acceptable image. In the next section we will look at the various advanced data compression formats that can give moving pictures from a compact disc.

CD Motion Video

There are four main video formats that use CDs as a source: CD-I, DVI, CDTV and CD-ROM XA.

CD-I was the first compressed full-motion video system on the market. The 'I', short for interactive, indicates that the format is intended to be used as a multimedia source for an interactive program. A CD-I disc uses extensive compression to give a maximum of 72 minutes of medium-quality full motion video, or 100 million words of text, 13,000 still pictures, or 17 hours of audio. The CD-I system incorporates a special player containing the decoding circuitry for the video output.

DVI stands for Digital Video Interactive, and uses even higher compression ratios of up to 160 : 1 to squeeze over an hour of television quality pictures on to the disc. Like the CD-I disc, the DVI format can also encode far greater amounts of data than a CD-ROM: 650,000 pages of text, up to 44 hours of medium quality audio and up to 40,000 medium-resolution still pictures. The

main difference between CD-I and DVI is that the first is mainly intended for the domestic market and will be sold as a complete and relatively low-cost system, whereas the latter is primarily intended as a high quality add-on for the office Personal Computer. Both CD-I and DVI are still undergoing finishing touches and are not yet generally available. The delay has permitted two intermediate competing systems to be introduced: CDTV and CD-ROM XA. CDTV is based on the idea that many people will be happy with a lower quality picture as long as the price is comparatively cheap. Consequently, CDTV uses a frame rate of around 15 frames a second, uses a standard CD-ROM drive, and is based on the less-expensive Amiga computer, rather than on a PC. Data compression is done in software rather than on the disc, so it can show only half-sized pictures in full motion video. On the plus side, the manufacturers estimate that the unit will be commercially available at around £700, so that many semi-professional and domestic users could afford one. The second challenger is the CD-ROM XA, the last two letters standing for eXpanded Architecture. The XA format works essentially on the principle that image data and audio data can be interleaved on the same portion of the CD-ROM disc so that a single drive can effectively read both sets of information simultaneously. This means that pictures can be pulled off the disc without interrupting the sound-track. Although full motion video is not yet available from a CD-ROM XA disc, the images can be presented rapidly enough to give a dramatic slide show effect.

While it must be admitted that the whole multimedia industry is still in a state of change, the early publication of standards documents like the *Red Book* for audio CDs (1982), the *Yellow Book* for CD-ROMs (1985) and the *Green Book* for CD-I (1988), plus the intervention of manufacturing giants like Sony, Philips and Intel have created agreed international standards for compact disc data formats and hardware specifications. This means that not only does your German-pressed CD play in your British hi-fi system, but that French CD-ROMs will work with your American office computer and all of the motion video formats will play in all countries irrespective of their local television transmission standards. The success of the CD format for multimedia applications is partially due to its global compatibility. It requires a great deal of effort to collect enough information to fill an entire CD-ROM and the wider the acceptance of the final product the more worthwhile this effort will be.

Conclusion

The ease of public access to the information contained in some of our national institutions is a topic that is becoming increasingly important. Faced with limited resources, curators and archivists are turning to computer-aided information systems to expand their information service to the public. Once such an information system has been created, it can be replicated by other institutions, so creating 'museums without walls'.

One of the principal data infrastructures used by information retrieval system designers is multimedia. Multimedia is an old concept that has finally come of age as the development of computers, digitising circuits, and compact discs have fulfilled the technical support required by multimedia. However, it is the combination of novel hardware and software that will really open up the field of information retrieval to the everyday user. Together they allow information presentation to be customized to individual users, who can widen or narrow the

scope of their investigations to suit their needs. Furthermore, one of the key attributes of multimedia software programming is ease of use. Powerful data processing is combined with artificial intelligence programming to give a complex system that is intuitive to use. Although the multimedia industry is still nascent and new products are being developed almost every year, the early introduction of universal standards means that it may only require a change of a plug-in component to upgrade a system. For example, CD-I drives will also play CD-ROM discs, and CD-ROM drives also play audio CDs. The advantage of having these powerful information retrieval systems available should outweigh any worry about future obsolescence. In any case, some formats have even been 'future proofed'; the resolution of the proposed Kodak/Philips 'put your photos on CD' system is 16 times better than current tv standards and four times better than even High Definition Television quality.

Multimedia will soon become as accepted in everyday life as automated bank teller machines are today. It is part of our duty as museums or libraries to look to the information resources of the near and more distant future and prepare ourselves for them. This should not be looked upon as an onerous task, but more as a golden opportunity to improve our effectiveness in communicating with the public.

Brio Volume 28, Number 2. pp 83–85.

CRESCENDO: THE BULLETIN OF IAML(NEW ZEALAND)

Elizabeth F. Nichol
(Music Librarian, Auckland Public Library)

The New Zealand Branch of IAML was established in 1982. Prior to that members had been part of IAMLANZ, a combined Australian and New Zealand organization, but the need for a forum devoted to local concerns and the enthusiasm and willingness of active members eventually resulted in the formation of a separate New Zealand branch. New Zealand is a long, narrow country with a population of fewer than 4 million people. The main population centres are spread over its entire length, making regular communication between specialists difficult. As members of IAMLANZ we published the *New Zealand Music Libraries Newsletter*, but with the birth of the new Branch it was decided that a new regular newsletter/bulletin would be essential to exchange ideas, information, reviews etc. Thus the first issue of *Crescendo* appeared in 1982 under the general editorship of Dr Gerald Seaman, first President of IAML(NZ). It has since appeared three times a year, with one issue largely given over to papers and reports of the annual conference. Although not a special interest group of the New Zealand Library Association we are associated with the University and Research Section and hold our annual conference in tandem with the NZLA. The location of the conference varies each year, and attempts are made to include papers illustrating local collections – this year's Auckland conference, for example, will include a paper on the Archive of Maori and Pacific Music at Auckland University.

Crescendo articles cover a number of concerns:

(i) Reporting on international and national meetings of IAML. Despite our great geographic distance from most IAML conferences it has often proved possible for a member to represent New Zealand and report back on proceedings. Local members have also been able to attend IAML(Australia) meetings and taken the opportunity to exchange ideas with our nearest neighbours. Reports of study tours by members are also featured, as is information gleaned from other sources but thought to be of special interest to readers.

(ii) Describing the general nature of various New Zealand collections. As such the journal provides an opportunity for informing members of recent developments, acquisitions, new buildings, on-line catalogues etc. Thus the collections at Auckland Public, Wellington Public, Canterbury Public, Dunedin Public, Television New Zealand, Auckland University, the National Library and the Hocken Library have all been covered, as have some of the smaller collections. In addition, particular aspects of a collection have sometimes been highlighted. One example of this is an article (by

Alison Fields, December 1989), on the oral history collection in the Archive of New Zealand Music at the Alexander Turnbull Library. The Alexander Turnbull is part of the National Library of New Zealand, and has special responsibilities for the collection and preservation of New Zealand materials and other rare items. The Archive of New Zealand Music attempts to obtain materials of all types pertaining to New Zealand music – monographs, sheet music, sound recordings, manuscripts, correspondence etc. The burgeoning interest and recognition of the importance of oral history as a means of recording our musical heritage has been reflected in the growth of the oral history collection. At the time of the article over 50 prominent musicians and composers had been recorded, the earliest tapes going back to interviews held in 1975. A further example is a discussion (by Marilyn Hayr, April 1991) on the programme collection at the Auckland Public Library. Using a systematic approach the library contacts promoters with the intention of obtaining programmes for musical events in the Auckland City area. These are then matched with reviews and indexed chronologically and by performer. A substantial resource now exists which will be invaluable not only to historians of music but also to social historians. Coverage of previous years is more erratic, but donations have provided a representative sample.

IAML(NZ) members also attempt to offer advice to other members and subscribers on various aspects of music librarianship. In New Zealand very few public libraries employ specialist music staff and while enthusiasm can achieve a great deal, expert help needs to be made available. In a country where most library resources have to be imported it can be difficult for someone establishing a collection to know where to start. Articles advising on availability and sources of sound recordings, or setting up a rock and jazz collection are examples of attempts to redress this situation. Musicological articles are also included, particularly if there are music library connections. Articles on the history of music in Auckland 1840–1855 (Angela Annabell, August 1982) and Giuseppe Balducci (Jeremy Commons, August 1987) are examples.

Each issue also contains review material. This includes not only monographs relating to music in New Zealand but also exhibitions and concerts. The National Library of New Zealand recently held a substantial display, 'Musical images: a New Zealand historical journey 1840–1990' which, along with lunch-hour lectures and concerts, was reviewed in depth. The performance of *Hinemoa*, a cantata by Alfred Hill, was one of the highlights, and the original score was deposited with the Alexander Turnbull Library by Allans Music (Australia) as part of the 1990 sesquicentennial celebrations. In addition, the first issue of *Crescendo* each year attempts to list recent publications on New Zealand music and musicians, including works by New Zealand musicologists. The Archive of New Zealand Music also informs members of its recent acquisitions in each issue.

Crescendo therefore has various objectives. It is a means of communication between members of IAML(NZ). News and information varies from reports of meetings and study tours, to advice on aspects of music librarianship. Through its pages the collections and resources of music in New Zealand are more widely advertized and appreciated. By reviewing and listing materials and events of importance to New Zealand music, *Crescendo* also hopes to bring these to the

attention of its wider readership. *Crescendo* is available by subscription to non-members of IAML(NZ) and is received by a number of libraries in the United States and Australia. Interest from libraries in the United Kingdom would be welcomed! Rates are NZ$20 per annum, and back copies for nos 25(1990) onwards are available at NZ$5 each. Enquiries should be addressed to Elizabeth F. Nichol, The Editor, *Crescendo*, Music Librarian, Auckland Public Library, P.O. Box 4138, Auckland, New Zealand.

[IAML(UK) members may like to know that the UK branch receives a free copy of *Crescendo* under an exchange scheme with our own *Newsletter—Ed.*]

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Brio Volume 28, Number 2. pp 86–87.

NEWS AND VIEWS

More Barsanti . . .

Dear John:
Checking through the Barsanti bibliography to make sure that a facsimile which I publish was mentioned, I was surprised to find that the work itself, not just the facsimile was omitted. The work is Barsanti's arrangement of Geminiani's first set of violin sonatas as trio sonatas. The interrelationship is complicated, but the order of events seems to be as follows (though the dates quoted are from standard reference works and have not been independently investigated):

1716: Geminiani published 12 Solos for violin and bass, opus 1.
ca. 1728: Barsanti published *Sonatas of three Parts for two Violins a Violoncello and Thorough Bass made out of Geminiani's Solos . . .* (in fact, arrangements of nos. 7–12). These were later reissued without Barsanti's name on the title page.
1739: Geminiani revised his 12 Solos as 'Le prime sonate . . .'
1757: Geminiani published his own arrangement of 'Le prime sonate . . .' as trio sonatas (in two sets: nos 1–6 and 7–12 separately). His versions are based on the revised solo version, whereas Barsanti's are based on the original. Geminiani also issued ad lib. doubling parts so that the trios could be played as concertos.

Barsanti's arrangement was advertised as opus 2, conflicting with the opus 2 of the flute sonatas issued in the same year by Benjamin Cooke. The publications listed on the title page of the Walsh reissue that drops Barsanti's name date from the early 1750s. My guess is that Geminiani's own arrangement appeared a few years earlier than the date usually quoted and that Walsh reissued the Barsanti version in competition, removing Barsanti's name from the title page to deceive potential customers. Alternatively, it might have been the reissue of Barsanti's version in misleading packaging which prompted Geminiani's version.

Facsimiles of all these versions are available from King's Music. The main interest is not so much Barsanti's arrangement, which is quite straightforward, as the comparison of three different versions (the two solo and the trio version) by Geminiani himself of his opus 1.

Yours sincerely, Clifford Bartlett

Music Librarianship in the USA

Dear Sir:

According to Donald Krummel (this journal, vol. 28 no. 1, p. 3), I have taught in the Library School of the University of Chicago by virtue of 'extensive experience'. In fact, I have never taught in the Library School (which was dissolved last year) but was appointed from the very beginning in both the

Library and the Department of Music. I currently have the rank of Professor in the latter. Not one of my courses has ever had anything directly to do with librarianship. Most recently I taught 'The Classical Symphony', a graduate seminar on the dissemination of music, and a section of the introductory music course. I used to teach an introductory course in musicology called Bibliography which we decided to give up a year ago. I do not agree with Professor Krummel that a musicology course is an 'entirely different process' (unless he is speaking of cataloguing and other non-bibliographical topics) except that mine probably was more rigorous than equivalent courses for music librarians. At least the latter, whenever they registered for it, found it difficult. It presumed greater language ability and a more intimate knowledge of the musical literature than is usually expected in library schools.

Yours sincerely, Hans Lenneberg

News from the British Library

On 1 May the British Library signed a contract with Bowker Saur for the publication of its *Catalogue of printed music to 1980* on CD-ROM. Purchase of the CD-ROM will enable access to the data not only by composer and title, as in the hard-copy version also published by Bowker Saur, but also through keyword, publisher, instrumentation, language, date and place of publication. The CD-ROM seems to be a rare piece of good news in an otherwise gloomy picture: some months ago the BL announced cuts of £4.5 million to keep within its allocated budget, and, as many of us know, made cuts in the music ILL service, as well as freezing recruitment to some 150 posts and introducing an early retirement scheme. In July the library appointed a 'high level fund raiser', Rachael Ward, as Head of Development at the library: her job will be to maximize sponsorship income and run a new Development Office. Given the current delays in the move to the St Pancras building, it may or may not be significant that she previously worked for Shelter, the national campaign for the homeless . . .

William Byrd

Richard Turbet, music librarian at Aberdeen University, has had a hand in producing a cassette entitled *Organ music by Byrd*, containing some hitherto unrecorded keyboard music by the composer, played by Mark Duthie on the organ of St Andrew's cathedral, Aberdeen. The cassette, which costs £5, is available from Top Note Music, 39 Dee Street, Aberdeen, Scotland (tel 0224-210259) as cassette Top Note no. TD0901. Another of Richard's projects is also soon to reach fruition: *Byrd studies*, edited jointly by Richard with Alan Brown, and due to be published shortly by Cambridge University Press.

RILM Abstracts

RILM (*Répertoire International de la Littérature Musicale*) has issued a publications schedule which should enable it to be virtually up to date by 1994 (the 1986 volume has recently appeared, and *RILM* has consistently been five or six years out of date in recent years). The 1989 volume, together with the first part of 1990, should appear in 1993, with 1991 and 1992 appearing in 1994.

Brio Volume 28, Number 2. pp 88–103.

BOOK AND MUSIC REVIEWS

(all reviews edited by Karen E. McAulay)

New books on British composers

Michael Short *Gustav Holst: the man and his music*. Oxford: Oxford University Press, 1990. xiv, 530 p. ISBN 0-19-314154-X. £25.
William Walton: a catalogue, comp. Stewart R. Craggs with an introduction by Christopher Palmer. Oxford: Oxford University Press, 1990. 202 p. ISBN 0-19-315474-9. £30.
The music of Anthony Hedges: a catalogue of the works of the composer with an autobiographical essay, ed. Colin Bayliss. Hull: Humberside Leisure Services, 1990. xxxvii, 137 p. ISBN 0-904451-48-8. £12.50.
Elgar studies, ed. Raymond Monk. Aldershot: Scolar Press, 1990. xix, 260 p. ISBN 0-85967-810-5. £32.50.
Robert Anderson *Elgar in manuscript*. The British Library, 1990. xii, 204 p. ISBN 0-7123-0203-4. £30.

Michael Short's biography of Holst is the most substantial account of this composer's life and work to have appeared. It does not supplant Imogen Holst's book on her father's music, but read in conjunction with her work it forms the most complete and authoritative account of this illusive figure; the more authoritative because Short had Miss Holst's full cooperation and worked closely with her until her death in 1984. Even the most carefully-documented account, of course, hardly begins to explain the inner workings of the mind of this extraordinary man – for that, one must go the music – but a study of the detail of his life is fascinating in the often contradictory elements it reveals. The man of, at best, indifferent health who would quite happily walk from London to Gloucestershire or to his home in Thaxted (would that that were even possible now); the capacity for intellectual curiosity; the professional musician who was happiest instructing and inspiring amateurs. It is as pointless as it is tempting to speculate how much more Holst might have achieved as a composer had he not needed to teach; unlike Elgar, who hated it, he considered his work with children and amateurs to be central to his own musical development and continued with it even after it was no longer financially necessary, only giving up reluctantly when his health deteriorated. The accounts of the Whitsun festivals at Thaxted and elsewhere, which are among the most fascinating passages in this book, show that his students were devoted to him and that Holst was able to fire an enthusiasm for music and its performance such as is all too rarely seen in our over-specialized age.

Holst's was not an overtly exciting life, and Short does well to hold the reader's interest. He treats life and works separately and has some very perceptive

comments to make on the music itself. Discussing the opera *Savitri*, he says that Holst intended to submit the work for a Carnegie award but that it is not known if in fact he did so. Having had occasion to examine some of the records of the Carnegie Trust relating to the Music Publication Scheme, I can confirm that *Savitri* was submitted in 1917 and reached the final adjudication where works considered to be of particular worth were divided into three categories: those recommended for publication; those which might be published at a future date; those not recommended. Holst's opera fell into the second category.

Short includes a full catalogue of works, but restricts the details to titles and dates – Holst's music has already been fully documented elsewhere. There is a very full bibliography and list of sources. This book should be in every music library.

Most readers of *Brio* will be familiar with Stewart Craggs' earlier, thematic catalogue of Walton's music (Oxford: Oxford University Press, 1977). Although the book under review is not described as a second edition, it is essentially an updating of that catalogue with the important difference that it is no longer thematic. While the absence of musical incipits has the odd effect of making it seem a less substantial volume, in every other respect it supersedes the older work and is, as Christopher Palmer characteristically puts it in his introduction, '. . . [a] cornucopia of musico-bibliographical surprises and delights'. Of course Craggs includes full details of composition and publication dates, instrumentation, manuscripts, commissions, dedications, first performances, reviews, and other bibliographical references and recordings. A great deal of painstaking research clearly lies behind the assembling and presentation of all this information, but the most fascinating details are contained in the notes appended to many of the entries, drawn from letters and other original documentary sources, commenting on the background to the music and listing many projected works which were never started or completed. Where else could one learn, for example, that Malcolm Arnold wrote a libretto based on Browning for a projected opera which came to nothing; or that Walton had, in the 1940s, asked Cecil Gray to work on a libretto for an opera based on the life of Gesualdo? These are what makes this catalogue such an absorbing read. Provided with so much information, it seems churlish to ask for more, but greed will out – I wish that Craggs (or Oxford University Press) had decided to include a full discography. The list of recordings is restricted to those conducted by the composer, those involving the original artists, those made by performers for whom the work was written and the first recordings in a particular format (78, LP, CD), resulting in the omission of a number of important versions which do not happen to fall into these categories (Previn's 1970s recordings, for example) and the inclusion of some less significant readings simply because they happened to be the first on CD. I am sure that Craggs has this discographical information at his disposal, and while to have included all of it would no doubt have resulted in a longer and more expensive book, I nevertheless think that this would have been the most appropriate place for it. That cavil aside, this book is indispensable to anyone with the slightest interest in Walton's music. Appropriately enough, the final entry records a four-bar duettino for oboe and violin, composed by Walton only a few months before his death for Stewart Craggs' children to continue as an exercise in music theory; no bibliographer could ask for a more fitting conclusion to his subject's *oeuvre*.

In compiling a catalogue of the music of Anthony Hedges, Colin Bayliss has performed a useful service in drawing attention to the work of this less glamorous, some would say unjustly neglected, composer. It is largely a catalogue of the Hedges Archive held by Humberside Leisure Services, but also draws on a number of other sources. It was produced using Delta 4.3 database software and is also available for sale as a 5.25″ disk in a variety of data exchange formats (catalogue only). A great deal of effort has been made to encompass the composer's complete output, and in addition to works available for performance, music which Hedges has withdrawn and works for which no material is traceable are included. I would have preferred the main catalogue to have been arranged in date order with a supplementary title index in alphabetical order. This would give a better overview of the composer's body of work than the alphabetical arrangement adopted here. There is in fact no chronological listing in the book and the appended listings in catalogue number order (which does not reflect the chronology), and of works with and without opus numbers, while demonstrating what computer technology can do, are less useful. I would also have preferred the non-musical items in the archive (press cuttings, taped interviews etc) to have been listed separately. This is not the place to enter into a discussion of the merits of Anthony Hedges' music, but it most certainly is the place to give a warm welcome to what appears to be the first work of its kind to have been sponsored by a local authority, and to offer the hope that other bodies will follow the example of Humberside in drawing public attention to the work of creative artists in their regions.

Elgar studies is a collection of essays on a number of topics concerning the composer edited by a noted Elgarian and trustee of the Elgar Birthplace, with all royalties going to the Elgar Society. I have to say that I found it disappointing. Most of the contributions have a strong biographical bias and Elgar biography is an area which has been pretty comprehensively covered in recent years. What I would like to see now is a greater concentration on the music itself. Of the twelve contributors, only Ian Parrott, Robert Anderson and Diana McVeagh give any close attention to the actual notes. There is also in some of the chapters a sense of old ground being recovered – no one really needs yet another article asserting that Elgar was not the establishment figure he appeared to be, and most interested parties will be aware of Michael Kennedy's preferences concerning his interpreters. Percy Young tells us everything we could possibly want to know about the subjects of the Enigma variations, in the course of which he rubbishes a theory concerning the semiquavers in 'G. R. S.' propounded, not for the first time, by Parrott a few pages earlier. (It's interesting to note how Enigma solving has shifted in recent years.) Potentially valuable contributions by Michael Pope on *King Olaf* and K. E. L. Simmons on *The starlight express* are overlong and would have benefited from stronger editorial control. More successful is Peter Dennison's examination of the books and scores which Elgar used for his own musical education. Part of the problem, I think, is that too many of the authors have written extensively on this composer already – are there no younger scholars with fresh views and insights into the music, considering that Elgar is now firmly established in the international repertoire and can take his place as a great artist with a body of work awaiting close musical examination without any special pleading? Perhaps *Elgar studies* volume 2 might be forthcoming with an answer.

The book is well produced but I noticed a missing accidental in the example on p. 38 which produces an harmonic effect of which Elgar would not have approved.

In fact, any library with £30 to spend on a book about Elgar would make better use of it in the acquisition of Robert Anderson's splendid study of the composer's manuscripts. The author is the co-ordinating editor of the Elgar complete edition and is therefore well placed to undertake this investigation into Elgar's working methods. Drawing on the extensive holdings of the British Library and the Elgar Birthplace Trust, he uses examples of sketches, finished manuscripts, corrected proofs, letters, diaries and other materials to demonstrate how large-scale works were composed. Many fascinating details emerge – sections of the great oratorios were in the press before the works were completed (so that the chorus for the first performances would have something to rehearse), and Elgar was adding and changing material at the proof stage; sketchbooks show that ideas for one work would be rejected but appear later in another (some music for the first symphony was originally sketched for string quartet, and so on). Anderson wisely concentrates on a small number of the best-known works in this fascinating volume, and any reader with the scantiest knowledge of Elgar's work should be able to follow it without difficulty. There are over 80 facsimile examples, all directly illustrating points in the text, and the sources for each of the works discussed are listed.

Paul Andrews

A Benjamin Britten discography, comp. Charles H. Parsons. Lewiston; Lampeter: Edwin Mellen Press, 1990. 247 p. (Studies in history and interpretation of music; 31) ISBN 0-88946-486-3. $59.95.

This is not the first attempt at a Britten discography. In the composer's lifetime, the American J. F. Weber published a very useful discography, and in the years since Britten's death at least two further attempts have been made: Ray Minshull's excellent appendix to Michael Kennedy's *Britten* (Dent, 1981) and the more modest 'Recorded repertoire' by Paul Wilson and the present writer which appeared in *A Britten source book* (Aldeburgh: Britten Estate, 1987). But here for the first time is what, on the face of it, ought to prove the most thorough Britten discography to date.

Professor Parsons sets his parameters to incorporate recordings of music by Britten (both the composer's own performances and those of others), but regrettably excludes any of Britten conducting/playing other composers' works, an area of his activities which was of immeasurable importance to him both in and out of the recording studio. The volume is organized chronologically in order of composition, which would make for hazardous use by all except the Britten devotee if it were not for the straightforward index. The latter, however, only includes the titles of the works under scrutiny, choosing to omit any further information which a user might expect to find, such as the names of artists.

Professor Parsons has obviously drawn on two published sources to derive his list of Britten compositions, leading him to include a great deal of redundant information. Indeed, the discography's first entry – 'Early piano compositions

and songs, including "Beware" (1922–23)' – seems ridiculous without any kind of qualifying statement. One must assume that none of it has been recorded until one recalls that both Benjamin Luxon (in 1988) and Neil Mackie (in 1987) have committed Britten's *Three early songs* to disc, amongst which is the nine-year-old composer's setting of Longfellow's 'Beware!'. This omission is a bad start from which the book barely recovers and, indeed, an error which is capitulated by the inclusion of an entry in the register (p. 244) for Mackie's recording of 'Beware!' under the heading 'Songs for Tenor & Piano'. This seems shamefully sloppy and ought to have been spotted.

But sadly errors typographical and factual occur frequently in the intervening pages: for example, Britten's father was the dedicatee of *A boy was born* (p. 18) not the publisher Ralph Hawkes; the first recording of *Soirées musicales* was made in 1938, not in the 1940s (p. 41); and Boyd Neel's pre-war 78s of the *Bridge variations* are not mentioned (p. 49). Also omitted is Britten's own performance of *Sinfonia da requiem*, taken live in Baden-Baden in 1956 and released by Deutsche Grammophon; Philip Ledger's King's College recording of *Rejoice in the lamb* includes a specially-composed percussion part not available elsewhere, whose significance has eluded Parsons (p. 101); but perhaps most seriously of all, no mention is made anywhere of the 78rpm excerpts from *Peter Grimes*, recorded in 1948 with Pears, Joan Cross and the Covent Garden Orchestra conducted by Reginald Goodall, though not released (in LP transfers) until the early 1970s (p. 113).

Turning over the pages of this volume does bring forth occasional compensations. It is interesting – even salutary – to find some less obvious names among the roll-call of Britten interpreters: Karajan, van Beinum, Boult and Maggie Teyte, for example. Rather amusingly, Mark Elder's previous career as a treble soloist (in the 1959 Canterbury Cathedral Choir recording of *A ceremony of carols*) finds its place in Professor Parsons' copious documentation. But this would bring little comfort to anyone who has invested a tidy sum for such an inferior product. What is really needed is a comprehensive work of this sort in which a proper scholarly approach can be taken. Cannot Malcolm Walker, whose excellent unpublished discography I had reason to consult when working on the Britten letters and diaries, be persuaded to print the fruits of his researches at the HMV and Decca archives? Perhaps there's an enterprising publisher out there – Thames, possibly – who might be prepared to take this on?

© Philip Reed

Wolfgang Schmieder *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach: Bach-Werke-Verzeichnis (BWV).* 2., überarbeitete und erweiterte Ausgabe. Wiesbaden: Breitkopf & Härtel, 1990. xlvi, 1014 p. ISBN 3-7651-00255-5. £118.15.
Hans-Joachim Schulze and Christoph Wolff *Bach Compendium: analytisch-bibliographisches Repertorium der Werke Johann Sebastian Bachs (BC).* Leipzig; Frankfurt: Peters, 1985– (In progress). ISBN 3-87626-130-9.

I was looking at the Early English Text Society's edition of *Two Coventry Corpus Christi plays* recently and noticed with amazement that the author of the first

edition of 1902 was also responsible for the second edition of 1957. The gap between the two editions of BWV is not quite so long, but Schmieder's involvement with the project goes back to 1937. Despite the disheartening loss of the manuscript and much of the completed work in the bombing of Dresden in 1943, the first edition was ready by the 200th anniversary of Bach's death in 1950. The revision was completed 35 years later on the 300th anniversary of his birth, though the volume took another five years to produce. Its appearance is familiar, since the original setting of the incipits has been preserved. The text, however, is reset and the total size has increased by over a third. Most of the new numbers have already come into use. These include various alternative versions of cantatas, which have been include in *Neue Bach Ausgabe* volumes and their critical commentaries, the Yale chorales (BMV1090-1120), the 'Goldberg' canons (BWV1087) and orchestrations of Bassani, Caldara and Pergolesi (BWV1081-3). Two of the reconstructions of the originals of works surviving as harpsichord concertos now have their own number (BWV 1060R and 1064R), but not the other three concertos in NBA VII/7, BWV1052, 1055 and 1056, though curiously the new introduction refers to a BWV1052R when describing this change. Some works have been removed from the main sequence to the appendix: BWV15, 53, 141, 142, 160, 189, 217–222, 224 and 246 and some smaller works. Schmieder could perhaps have been more ruthless with the minor chorale preludes, but has only removed items when the evidence was incontrovertible – a sensible decision, since inclusion in BWV is not a 100% guarantee of authenticity. Improvements in layout include the addition of the C. P. E. Bach/Kirnberger numbers for the chorales and tabulation of the souces of the '48'. The first edition appeared just before the revolution in Bach chronology; we have been used to ignoring such information in the old BWV, but the new one has the performance dates for cantatas, both in the main entries and in the chronological table, though the dating of instrumental works is still a lively part of Bach scholarship, and some of the guesses here have been or are likely to be questioned. Schmieder deals with changes in number by leaving the original number in sequence with a solidus/slash followed by the number preceding the place where it is now inserted followed by an arrow. So Cantata 15 is now numbered 15/Anh.III 157→ and the Goldberg canons are 1087/1078→. This is confusing and cumbersome, so I hope that, as with Köchel, the original numbers will be retained for normal use.

The *Bach Compedium* (henceforth BC, to use the abbreviation it recommends) is potentially a rival to the revised BWV, though so far covers only the vocal music. The volume numbering has the complexity that German publishers favour and the spines of each volume do not clearly show what is in them. So far, the four volumes of Band I have appeared. The title pages and cover have no Band number and are entitled *Vokalwerke Teil I (-IV)*. The list of volumes facing the title pages of vols 2–4, however, uses the format *Band I Teil 4 Vokalwerke Teil IV*: why are both an Arabic and a Roman number needed? The forthcoming volumes (Band II Teil 1–2 Instrumentalwerke Teil I–II) use a similar system, and no doubt Band III (Miscellanea and Register) will be equally confusing if it is discovered to be too fat for one volume! Why not just number them vols. 1–7 and describe the contents on the cover so that the user can see what volume he/she needs? For brevity, I will use vols. 1–4 to mean Band 1 Teil 1–4 Vokalwerke Teil I–IV. They have a continuous pagination, running to 1724 pages. BC has larger print and a smaller page-size than BWV.

BC adopts a new order and its own numbering system. That of BWV is arbitrary. The church cantatas, for instance, merely follow the order in which they happen to have been published by the Bach-Gesellschaft. BC puts them in liturgical order, as they are published in the *Neue Bach Ausgabe*. As an arrangement of the catalogue this is sensible, though it might have been interesting to have had the sequence of Leipzig cantatas presented in chronological order. But we are used to the BWV system, and any change will be confusing; so I hope that BWV numbers are retained as the normal system of identification. (But we should not make a fetish of them: there is only one St Matthew Passion and only one Brandenburg concerto no. 5, and adding a BWV number to them on the cover of a record or in a uniform title is sheer pedantry.) The cantatas for the Sundays and feast days of the liturgical year, Werkgruppe A, occupy vols. 1 and 2. Vol. 3 contains Werkgruppen B (other cantatas with sacred texts), C (motets) and D (passions and oratorios) and vol. 4 has the rest of the vocal music: E (Latin church music), F (chorales and sacred songs), G (secular cantatas) and H (vocal chamber music). Each Werkgruppe is numbered from 1. The layout is odd, in that the incipits are placed in small groups separate from the related text: the introductions to the Advent cantatas, for instance, are printed on p. 53–59 and the incipits on p. 60–70. This is inconvenient and pointless in a publication that is otherwise well set out. The incipits themselves are extremely thorough, following the precedent of BWV (itself far more detailed than most subsequent thematic catalogues) but going further and showing the ends as well as the beginnings of movements and middle sections of *da capo* forms. I have some doubts of the necessity of this. Had the editors been more modest in their aims and concentrated on providing textual information that was more thorough and up-to-date than that in BWV, rather than trying to replace it, they could have made their contribution available much more quickly and cheaply. Moreover, with the Bach Gesellschaft scores so easily available at a price any serious Bach scholar can afford in the Kalmus miniature score reprint, long incipits are a dispensable luxury (no doubt Bärenreiter will reissue the *Neue Bach Ausgabe* in paperback like their Mozart edition as soon as it is complete – though perhaps we will have to wait for the next major anniversary, 2000).

Both catalogues give instrumentation for each movement: BC also gives ranges, and shows more clearly when different instruments are doubling the same line. In other respects too, BC is more detailed. BWV lists sources (now using symbols to show at a glance whether they are autograph, early or late), though misses the serious point of principle that non-autograph parts supervised by Bach and used for performances directed by him are as important (possibly more important) than autograph scores. It is regrettable that BWV gives no details on the contents of original performance material. This is remedied in BC, though transpositions are not noted: cantata 31, for instance, shows oboes and bassoons going below their bottom notes, and there is no clue in either catalogue that the recorder parts of cantata 106 are notated in F and need to be played at that nominal pitch. (The Hänssler edition, incidentally, prints the whole work in F.) BC is much more thorough on scribes of the manuscripts. BC's references to writings about each work are subdivided and are generally more helpful. Both catalogues keep the term Cantata, though (as BC notes) Bach avoided applying it to his church music, the exceptions being the untypical solo work BWV199 and a work that an Italian would have called a solo motet:

Jauchzet Gott BWV51 (formally similar to Mozart's *Exsultate, jubilate*). Both catalogues commendably print introductory material in English as well as German. BC also prints section introductions in both languages. It is difficult to predict the extent to which I will use one or the other of these impressive additions to my reference shelves. My old BWV will eventually be pensioned off (when I have found time to transfer thirty years' accumulation of pencil comments from its margins – not, I hope, a problem relevant to libraries!). It may be worth keeping copies of the original 1950 issue for its antiquarian value, but later reprints should be passed to deserving students, either directly or through the second-hand trade. For queries on Bach's vocal music, I will probably go first to BC if I can guess which volume I need; but for routine purposes, BWV will be easier to use and adequate. The non-specialist library may be able to manage just with the new BWV, but any reputable university library will need both.

Clifford Bartlett

Marcel Dietschy *A portrait of Claude Debussy*, ed. and trans. William Ashbrook, Margaret G. Cobb. Oxford: Clarendon, 1990. xvi, 245 p. ISBN: 0-19-315469-2. £27.50.

In spite of the large amount of Debussy-related literature produced both during the composer's lifetime and since his death in 1918, the writer of the *Suite bergamasque*, *Nocturnes* and the *Préludes* for piano still cuts a mysterious and misunderstood figure. Like many earlier pieces of writing, Dietschy's book (originally published in 1962, the centenary of Debussy's birth) attempts to unravel and explain the myriad musical and social forces which interacted and sometimes openly conflicted to make up Debussy's psyche, and its author produces a portrait of a youth anxious for affection, a middle-aged man looking for love plus social respectability, and an older man full of regrets over past mistakes and his lost youth, devastated by the violence of World War I and ravaged by cancer. It is difficult to know whether to sympathize with Debussy as a lost soul in a hard world, or to feel hostile towards someone who caused much suffering to others (two of the women with whom he was romantically involved attempted suicide) and kept few friends. Perhaps sensibly, Dietschy does not really attempt to judge. He of course has opinions on Debussy's motives for certain actions, but tries always to set his own speculations against a bedrock of facts, many of them unknown before the publication of his book. Excellent archival research and the division of the book into short chapters results in a fascinating and readable biography.

Interestingly, Dietschy manages to spin his tale without any in-depth discussion of Debussy's music. The book is a portrait, no more, no less, and is not for those looking for detailed analyses of particular works. Surprisingly, perhaps, this omission seems almost not to matter, as Dietschy manages to weave details of compositions, premières, etc. into his chronological narrative in such a way as to suggest that to stop at any point to examine a composition in detail would interrupt its flow. Even *Pelléas et Mélisande*, a musical and social turning-point for its composer, is counterpointed against Debussy's increasingly chaotic emotional

life, and this prevents the opera taking up an undue proportion of Dietschy's biography. There is certainly a point to this, and it is good to have Dietschy's objective and sensible account of matters concerning the opera. Elsewhere, subjectivity colours his approach: for example, his opinion of Debussy's first wife, Lily Texier, and his emphasis on the fact that Lily lost a child, while Debussy's second wife, Emma Bardac, successfully gave birth to their daughter. None of Debussy's works was dedicated to Lily, while Emma was the dedicatee of (and, presumably, the inspiration for) several. Such opinions are frequently offered, and it is up to the reader to evaluate their validity, and to accept or reject them.

The translators/editors have brought Dietschy's bibliography up-to-date, and have added François Lesure's numbering to items in the worklist. Where subsequent scholarship has thrown up new data, they have provided their own footnotes to Dietschy's text, and have also, in places, suppressed small sections of it. While this seems surprising, and can hardly be condoned, only a few paragraphs seem to have been lost. Nevertheless, it seems an unusual editorial procedure to omit what are described as Dietschy's 'effusive personal comments about the composer's life and works'. Possibly the fact that so many Debussy biographers indulge in such effusions justifies the procedure, although given the balance provided by Dietschy's archival research, the book could surely have survived critical examination by a modern readership, in its entirety.

John Wagstaff

Wolfgang Amadeus Mozart *Mass K.427 in C minor*, ed. Richard Maunder. Oxford: Oxford University Press, 1990. ISBN 0-19-337615-6 £65 (Full score); ISBN 0-19-337614-8 £9.95 (Vocal score).

Some ten years ago Richard Maunder offered an edition of Mozart's *Requiem* far more radical than any which had hitherto appeared, not only reinvestigating Süssmayr's contributions to the movements which Mozart left in an incomplete state but ruthlessly ditching those sections known or suspected to be wholly by him, and attempting a continuation of the fragmentary Lacrimosa based on Mozart's surviving sketches. The whole process is fascinatingly set out in his subsequent book *Mozart's Requiem: on preparing a new edition* (Oxford: Oxford University Press, 1988). One would have thought that preparation of a new edition of Mozart's other great liturgical fragment, the Mass in C minor, would in comparison have been a much simpler task.

The answer to this assumption is yes, but not that simple. Mozart's autograph has largely survived, and is now accessible in Berlin, but autograph material for the Sanctus and Benedictus is restricted to wind parts which have come down to us on a separate sheet. Since Mozart was using 12-stave manuscript paper throughout, it is obvious that the separate survival of these parts presupposed that the movements to which they belong must have been laid out for double chorus, whose parts were included with four string staves in the main body of the score. That much has been known for some time, and completely invalidates the edition by Spitta which appeared in the Breitkopf und Härtel *Gesamtausgabe* and took as its source for the Sanctus and Benedictus a copy made by the Augsburg choirmaster Matthaus Fischer, which telescoped the eight parts into

four or five. His score was also used for the first printed edition, published by André in 1840. Alois Schmidt's 1901 Breitkopf edition, which sought to fill out the unset portions of the Mass with other music by Mozart (some of it of doubtful authenticity) was the first to reconstruct the double chorus sections from surviving material. Others have followed suit, notably Robbins Landon in the Eulenburg/Peters edition of the score, although the recently-published *Neue Mozart Ausgabe* score prints only four chorus staves after Fischer, which need not represent a single chorus. Landon, however, did not have access at first hand either to the autograph or the Fischer copy, whereas Maunder did. Maunder's reconstruction of the eight-part chorus therefore respects more closely the division into the two groups of four. The result is a realignment in places of what singers may be used to from the Landon edition, so that, for example, the fugue subject and its answer always appear in the same chorus.

The other main problem concerns the incomplete state of the Credo. Mozart set the text up to and including the Et incarnatus est, although the orchestration is incomplete in places. Maunder has filled out the missing string parts in the opening chorus (up to 'descendit de coelis'), and added parts for trumpets, timpani and trombones, on the assumption that these parts were written in a separate *particell* and are now lost. That is more than reasonable; the celebratory nature of the music presupposes trumpets and drums, and the doubling of the alto, tenor and bass chorus parts by trombones is a standard practice that Mozart uses elsewhere in the Mass. What is more questionable is Maunder's treatment of the Et incarnatus est. Mozart's autograph gives the voice part, the *obbligati* for flute, oboe and bassoon and the bass line in their entirety, with the string parts only sketched in here and there. That leaves two empty staves, which Maunder claims were intended for ripieno horn parts. I'm not convinced. To begin with, elsewhere in the manuscript Mozart invariably writes his horn parts on a single stave, as was his usual practice. Stylistically, Maunder's horn parts add nothing to the music; worst of all, he has his first horn at one point change crook for a matter of a few bars, which is highly uncharacteristic of Mozart. I hope that he might reconsider this addition, or at least sanction its omission by performers who are otherwise happy to accept the insight he has brought to bear on the rest of the music.

Geoffrey Thomason

Brio Volume 28, Number 2. pp 98–103.

IN BRIEF

Modern music librarianship: essays in honor of Ruth Watanabe, ed. Alfred Mann. New York: Pendragon Press; Kassel: London: Bärenreiter, 1989. xiv, 252 p. (Festschrift series; 8) ISBN 0-918728-93-2. £39.20.

Ruth Watanabe, a familiar figure at IAML conferences, retired in 1984 after 40 years at the library of the Eastman School of Music at the University of Rochester. This Festschrift has some essays relating to the history of that library, and others of more general concern to music bibliography. Few of the latter introduce new information, but rather explain the background to the present situation. A notable exception is Harold E. Samuel's account of Eitner and his *Monatshefte*. On the other hand, how someone can write an article called 'Discography: a chronological survey' and not mention the compact disc is extraordinary: if the reason is that he wrote it in 1984, not 1989, an editorial apology was surely required. (As a general rule, should not articles in journals and collections always be dated?) But David Hall seems much more interested in the esoteric business of cataloguing 78s than the current output, in whatever format. It is embarrassing that there is a misprint at a point when the date is the point at issue: Haberl was born in 1840, so cannot have coined the word *Musikwissenschaft* in 1833–34 (p. 160)! I suspect that what is wrong is not the date but the name, and that it is Winterfeld who is being referred to. (The *Oxford English Dictionary*, incidentally, has 1919 for the first use of 'musicology'.) The wisest words in the book, concerning buildings with flat roofs, are on p. 139. This is a slightly disappointing collection: although spared the regular Festschrift fare of articles on obscure topics that haven't been placed elsewhere, it suffers from a lack of substance. The ideal reader is perhaps the student of music librarianship, but he/she might have been better served if the few foreign contributions had been translated.

Clifford Bartlett

John A. Parkinson *Victorian music publishers: an annotated list*. Pinewood, MI: Harmonie Park Press, 1991. xi, 315 p. (Detroit studies in music bibliography; 64) ISBN 0-89990-051-8. £40.

One of the desiderata for British musical bibliography is a continuation of Charles Humphries and William C. Smith's *Music publishing in the British Isles from the beginning until the middle of the nineteenth century* (Cassell, 1954; Blackwell, 1970). Readers who have seen the music antiquarian catalogues which John Parkinson has been issuing since he retired from the music room of the British Museum (to use the old terminology appropriate for most of his time

there) will be aware that a lot of nineteenth-century music is still regularly passing through his hands. His preface does not say whether he has absorbed any inside information from his former place of work: Alec King mentions in his *A wealth of music* (Clive Bingley, 1983) that the music room has an index of music publishers etc. working in London from 1850 to 1950, which is presumably the card index of Mrs J. Hearn mentioned in the preface. The information here is primarily addresses with their operative dates. Unlike O. W. Neighbour and Alan Tyson's *English music publishers' plate numbers* (Faber, 1965), plate numbers are not mentioned. Additional information is given, e.g. that Martin & Co was a 'chirogymnast establishment'; more seriously, the histories of the major publishers are summarized and followed through after 1900, and some indication given of the type of output, or a sample title. The alphabetic list is supplemented by a geographical index: the major provincial centres are Dublin, Edinburgh, Glasgow, Leeds, Liverpool and Manchester.

Any work of this nature is bound to be incomplete. An extension of Humphries and Smith has been something that has concerned IAML(UK) for some time. Now that Parkinson's book has appeared, perhaps it should be used as a basis, and a coordinated effort made to input further information and decide the best way to proceed.

Clifford Bartlett

Annals of the Metropolitan Opera: the complete chronicle of performances and artists, ed. Gerald Fitzgerald [et al]. London: Macmillan, 1990. 2 vols. (xxv, 1000 p; xxiv, 313 p.) ISBN 0-333-53808-0. £125.

This is not the first time that the Metropolitan Opera has published annals of its seasons (the annals to 1947 were published in that year, and updated by three supplements), but the two volumes examined here form surely the most complete and thorough historical catalogue of that house, and probably any other, to have appeared to date, and provide a vivid example of the amount of detail that can be gleaned from a well-kept archive in the hands of a competent archivist. The opera researcher is, in fact, doubly blessed, as in addition to a basic chronology covering the years from 1883, year of the Met's foundation, to 1985, the smaller of the two volumes comprises indexes of performers, composers and librettists, production artists, chorus and ballet masters, opera premières and much more besides. Furthermore, both volumes are extensively illustrated with photographs of personalities (not solely divas) associated with the house, from Albert Niemann in *Tristan and Isolde* to Leontyne Price and a young-looking José Carreras. Some of the repertoire causes surprise, and a glance through the composer index shows Janacek to be almost totally neglected (only *Jenufa*, and only 13 performances at that), while four of Mascagni's works have been produced. Two more unusual items are Paderewski's *Manru* and Ethel Smyth's *Der Wald*, neither of which seems to have enjoyed great success.

The ease with which one can discover such facts is one of the delights of this publication. Once the reader has overcome the sense of awe induced by a first encounter with such a wealth of data, he/she can begin to appreciate the volumes as entertainment, as well as their value as a reference tool. The chronology, for example, reveals that the first season opened not with a giant of

the German or Italian repertory, but with Gounod's *Faust*. The World War I armistice was marked by Saint-Saëns' *Samson et Dalila*, while VJ day in 1946 led to the eventual New York rehabilitation of *Madam Butterfly*. It is easy to discover the fortunes at the Met of a favourite singer, dancer or opera. The publishers (G. K. Hall in the USA, Macmillan in the UK) have necessarily had to use quite a small typeface to set details in the chronology, but have sensibly used a larger size for the coded information in the tables, and have not stinted on space in either volume. The price of the volumes, plus the fact that the work is a resource for a fairly specialized readership, will probably put off many smaller libraries: but when one considers the amount of effort that has gone into its creation, the temporary strain on the book fund may become slightly more tolerable.

John Wagstaff

Beryl Foster *The songs of Edvard Grieg*. Aldershot: Scolar Press, 1990. ix, 334 p. ISBN 0-85967-791-5. £37.50.

Grieg was a prolific composer of songs throughout his career; some 150 are extant, and in his own estimation they represented the most complete expression of his innermost feelings 'written with my heart's blood'. Why then have they been so neglected outside Scandinavia? It has become a commonplace, but is no less true for all that, to ascribe this state of affairs not only to the lack of translations from the original Norwegian and Danish texts but also to the poor quality of such as do exist. Greig was obliged to agree to the translation of many of his songs into German for publication and translations into English were often made from these versions rather than from the originals.

Beryl Foster is a singer specializing in the performance of Scandinavian song and has sung all of Grieg's songs during her career. Here she distils much experience and research into a complete survey of his output in this field. Every song is discussed from the point of view both of music and poetry, and there is much incidental biographical information to be gleaned by the reader who will also gain insights into the relationship of music and literature in Scandinavia. Foster's explicit aim is to encourage the performance of Grieg's songs, and singers will find a wealth of interpretative insight in this book. 141 musical examples are included, but the book would be most profitably used in conjunction with volumes 14 and 15 of the *Grieg Gesamt-Ausgabe* (Peters, 1990) and some of the recordings listed in Foster's extensive discography. Lists of the songs in alphabetical, chronological and opus number order are included. Highly recommended.

Paul Andrews

Nicholas Thistlewaite *The making of the Victorian organ*. Cambridge: Cambridge University Press, 1990. xxii, 584 p. (Cambridge musical texts and monographs) ISBN 0-521-34345-3. £50.

This book is written by an established authority on the history and technical details of organs and organ building. The subject is covered extensively,

spanning the years 1820–1870 when the organ became prominent as a concert instrument and some of the most important developments in organ building emerged.

The book is divided into three sections. Part one covers the concept of the Victorian organ in general terms, with technical observations on the construction and development of the instrument. Organ builders of the day are discussed, together with details of the workshop business in the 1800s. Three studies examine York Minster, Birmingham Town Hall, and St George's Hall, Liverpool. Part two looks at the early development of the Victorian organ and the influence of Mendelssohn and the German system. The work of William Hill is given substantial detail. The third part surveys the music and mechanics of the Victorian organ from 1850 onwards, and also chronicles the work of Henry Willis. Details of specifications and documentation are precise and good. The book is illustrated with attractive photographs of relevant organ cases, and a substantial list of references is provided. While directed more at the technician than the musician, this beautifully-produced volume should give enjoyment to anyone with a detailed interest in the history and workings of the organ.

Barbara Padjasek

Noel Malcolm *George Enescu: his life and music*. Toccata Press, 1990. 320 p. ISBN 0-907689-32-9. £20 (hbk.); £10 (pbk.).

As I write, Enescu's major work, the opera *Oedipe*, has just been issued on CD, so the appearance of an excellent new biography is timely. This is a life and works, written in a single sequence, that manages to cover the music with greater sophistication than such formats often achieve. Yehudi Menuhin, who contributes a preface, has always been Enescu's most eloquent advocate, and from the accounts quoted here Enescu certainly seems to have been a marvellous conductor, violinist and pianist, even if the recordings do not do him justice. As for his music, this book does what one expects of a good biography of a minor composer – it makes one want to hear it, and gives a good idea of which works are most worth hearing.

Clifford Bartlett

Maurice Ravel *Gaspard de la nuit*, ed. Roger Nicols. Urtext edition. Score (46 p.) London: Peters, 1991. [No price details].

Peters are planning to issue a number of Ravel's piano works in Urtext editions over the next few years, and the three pieces forming *Gaspard de la nuit* make up the first volume. It may seem surprising that such editions are needed for compositions by a musician who died only 54 years ago, especially as Ravel worked closely with his publisher, Auguste Durand, to ensure an accurate printer's copy (the Peters score closely follows the layout of Durand's Paris edition of 1909). However by amending the printed score on the basis of interpretations and written corrections by Ravel and by performers close to him, Roger Nichols produces an interesting corrected and revised text which, while it might not strictly be an 'Urtext', in the sense that such a text should set out the composer's original

intentions, is nevertheless a scholarly rendering worthy of comparison with Durand's printed version. Nichols relies heavily on Vlado Perlemutter's copy of the score, corrected by Ravel, but interestingly ignores the thoughts of Riccardo Viñes, *Gaspard de la nuit*'s first public interpreter, since his ideas on its performance were later criticized by Ravel. The editor provides a fascinating introduction and critical report, and the music is handsomely presented. While I do not normally go in for nit-picking, given that this is intended as an Urtext, I feel bound to point out two errors in the third piece, *Scarbo* (bar 104, first note, l.h. should be a quaver, not a crotchet; and the alignment of notes in bar 133 should surely match that of bar 141). Such errors notwithstanding, this looks set to be a useful series from Peters, and could lay the groundwork for a Ravel complete edition at a later date.

John Wagstaff

Simon Bainbridge *Concertante in moto perpetuo (1983)*. United Music Publishers, 1984[?]. Study score (46 p.) £9.90.

This work was commissioned by the London Sinfonietta and given its first performance by them with Gareth Hulse as soloist in London in 1983. It is scored for solo oboe with an accompanying ensemble of flute, clarinet, horn, piano, two violins, viola, cello and double bass. In his preface, the composer is careful to show how the players are to be seated. The music seems to owe something both to the minimalists and to Ligeti in its hypnotic repetitions. It depends for its effectiveness on a shimmering texture whose interlocking rhythmic figures gradually shift their relationships. The oboe is at first just one part in the overall musical web, but slowly it begins to assert its solo role by becoming more lyrical. Its individuality reaches its climax in a cadenza accompanied by the piano after which it slowly blends in with the ensemble again, then reasserts its dominance once more.

The score is reproduced from the composer's manuscript and is neat and reasonably clear to read, though due to the score's reduced size some of the accidentals are a litle cramped and need to be closely scrutinized before they can be interpreted accurately.

Janet Beat

William Mathias *Symphony no. 2 (Summer music)*. Oxford University Press, 1990. Study score (126 p.). ISBN 0-19-365649-3. £25.

This work was commissioned by the Royal Liverpool Philharmonic Society and premièred in 1983. It is a substantial work in three movements which, as befits its subtitle, follows in the English pastoral tradition as typified by Vaughan Williams and Michael Tippett, but expressed in Mathias' own well-defined musical idiom. A note in the score explains that the music was inspired by 'Aestiva Regio', a sixth-century name for Somerset, Devon and Cornwall, and by the works of the Welsh bardic poet Taliesin. This is made explicit in the second

and third movements, which are prefaced by quotations from Taliesin and Dylan Thomas. It requires a large orchestra with four percussionists and celeste, piano and harp. Indeed, it is the tinkling sounds of these latter instruments, along with the glockenspiel and vibraphone, which dominate the score. The first movement is built on two alternating, contrasting ideas: one shimmering and mysterious, and the other lively and dance-like. The slow movement continues the mood and has some material from the opening idea of the preceding movement, while the finale is a bustling scherzo. The score is a reproduction of the composer's manuscript. He has a neat clear hand which is easily read.

Janet Beat

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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

Peter Branscombe *W. A. Mozart: die Zauberflöte.* Cambridge: Cambridge University Press, 1991. xv, 247 p. (Cambridge opera handbooks) ISBN 0-521-26491-X. £30 (hbk); 0-521-31916-1. £9.95 (pbk)

British music 12 (1990), ed. Brian Blyth Daubney. The British Music Society. 56 p. ISSN 0958-5664; ISBN 1-870536-04-5. £4.50

Anna Czekanowska *Polish folk music.* Cambridge: Cambridge University Press, 1990. xii, 226 p. ISBN 0-521-30090-8. £37.50

William Glock *Notes in advance.* Oxford: Oxford University Press, 1991. xi, 226 p. ISBN 0-19-816192-1. £20

William E. Grim *Haydn's Sturm und Drang symphonies.* Lampeter: Edwin Mellen Press, 1990. x, 160 p. (Studies in the history and interpretation of music; 23) ISBN 0-88946-448-0. $49.95

Robertus de Handlo *Regule: the rules*; Johannes Hanboys *Summa: the summa*, ed. Peter M. Lefferts. University of Nebraska Press, 1991. x, 403 p. (Greek and Latin music theory) ISBN 0-8032-7934-5. £30.90

Meirion and Susan Harries *A pilgrim soul: the life and work of Elisabeth Lutyens.* Faber, 1991. xi, 324 p. ISBN 0-571-16121-9. £8.99 (pbk)

Julia Muller *Words and music in Henry Purcell's first semi-opera, Dioclesian.* Lampeter: Edwin Mellen Press, 1990. 506 p. (Studies in the history and interpretation of music; 28) ISBN 0-88946-495-2. $89.95

Répertoire des données musicales de la presse quebecoise. Tome 1: Canada. Vol. 1: 1764–1779, ed. Juliette Bourassa-Trepanier and Lucien Poirier. Quebec: Les Presses de l'Université Laval, 1990. xxi, 273 p. ISBN 2-7637-7247-1. $38

John A. Rice *W. A. Mozart: La clemenza di Tito.* Cambridge: Cambridge University Press, 1991. xii, 181 p. (Cambridge opera handbooks) ISBN 0-521-36142-7. £27.50 (hbk); 0-521-36949-5. £9.95 (pbk)

Anne Key Simpson *Hard trials: the life and music of Harry T. Burleigh.* Scarecrow Press, 1990. xvii, 476 p. (Composers of North America; 8) ISBN 0-8108-2291-1. £37.15

Studies in musical sources and style: essays in honour of Jan la Rue, ed. Eugene K. Wolf and Edward H. Roesner. Madison, WI: A-R Editions, 1990. xii, 555 p. ISBN 0-89579-253-2. $49.95

Denis Wilde *The development of melody in the tone poems of Richard Strauss.* Lampeter: Edwin Mellen Press, 1990. xv, 418 p. (Studies in the history and interpretation of music; 32) ISBN 0-88946-426-X. $79.95

Music

Carl Philipp Emanuel Bach *Keyboard sonatas.* Oxford: Oxford University Press, 1990. Score (xv, 112 p.) (Carl Philipp Emanuel Bach edition. Series 1; vol. 24) ISBN 0-19-324008-4. £65

Timofei Dokchitzer *Méthode de trompette: système d'exercices complexes.* Paris: Leduc, 1990. Score (140 p.) Cat. no. AL27663. £26.20

Graciane Finzi *Trio pour piano, violon et violoncelle.* Paris: Durand, 1990. Piano score (20 p.) + 2 parts. Cat. no. D. & F. 14457. £15.15

Jean-Louis Florentz *Chant de Nyandarua: litanies pour quatre violoncelles, op. 6.* Paris: Leduc, 1990. Score (17 p.) + 4 parts. Cat. no. AL27286. £18.85

André Modeste Grétry *Six duets for cellos.* Topsham: Musisca, 1990. (Cello folios; no. 9). £8.25

Naji Hakim *Rubaiyat for organ.* United Music Publishers, 1991. Score (57 p.) (UMP organ repertoire series; 17). £9.50

Herbert Howells *Three dances for violin and orchestra.* Novello, 1990. Piano score (30 p.) + part. Cat. no. 12-0669

Hyacinthe Jadin *String quartets opus 1 no. 3 and opus 2 no. 1.* Topsham: Musisca, 1989. 4 parts (Quartet folios; no. 5). £11.25

Betsy Jolas *Quatuor IV 'menus propos' pour quatuor à cordes.* Paris: Leduc, 1990. Score (4 p.) + 4 parts. Cat. no. AL28104. £10.60

Jean-Pierre Leguay *Madrigal IX pour orgue.* Paris: Lemoine, 1990. Score (11 p.). Cat. no. 25176HL. £6.70

Light the candles! Songs of praise and ceremony from around the world, ed. June B. Tillman. Cambridge: Cambridge University Press, 1991. Vocal score (128 p.) ISBN 0-521-33969-3. £9.95 (pbk)

Mark McDunn *Méthode de trompette en deux volumes.* Paris: Leduc, 1990. 2 scores. Cat. nos. AL25976; AL26128. £17.75 each vol.

Willam McGibbon *Three sonatas for flute or violin and continuo*, ed. Peter Holman. Edinburgh: Hardie Press, 1991. Piano score (31 p.) + part (Orpheus Caledonius; 1)

F. B. Mache *Octuor, op. 35.* Paris: Durand, 1990. Score (39 p.) Cat. no. D. & F. 14110. £11.80

Music for orchestra I, ed. Helmut Kallmann. Ottawa: Canadian Musical Heritage, 1990. Full score (xxvi, 272 p.). (Canadian musical heritage; 8). ISBN 0-919883-09-5

Jerome Naulais *Appels et mirage: pour trombone seul.* Paris: Leduc, 1990. Score (3 p.) Cat. no. AL27685. £4.70

Jerome Naulais *Réflexions: pour 4 trombones ou 4 cors.* Paris: Leduc, 1990. Score (13 p.) + 4 parts. Cat. no. AL27686. £22.90

M. J. L. Désiré Paque *Pièces pour orgue.* Paris: Salabert, 1990. Score (16 p.) Cat. no. MS3322. £6.90

Georges Peletsis *Mémoires claires: pour violon et piano.* Paris: Leduc, 1989. Piano score (8 p.) + part. Cat. no. AL27647. £7.70

Lionel Polard *Phase IV: pièce pour six instruments et percussion.* Paris: Billaudot, 1990. Score (50 p.) + 7 parts. Cat. no. G4538B. £38.75

J. N. Royer *Pièces de clavecin.* Paris: Heugel, 1990. Score (xxv, 38 p.) (Le pupitre; 71) Cat. no. HE33676. £25.40

David Sanger *Missa brevis for 3-part treble voices and organ.* United Music Publishers, 1991. Vocal score (24 p.) £2.80

Giacinto Scelsi *Trio à cordes.* Paris: Salabert, 1990. Score (9 p.) + 3 parts. Cat. no. EAS18434. £26.65

Peter Schickele *Little London trio: for two violins and viola.* Bryn Mawr, PA: Elkan-Vogel, 1990. Score (16 p.) + 3 parts. Cat. no. 164–00186. £18

Brio Volume 28, Number 2. pp 107–108.

SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

This is the first appearance of a list which, it is hoped, will become a regular feature in *Brio*. Even in such a comparatively limited field of librarianship as music, specialists produce a sizeable quantity of literature each year, and some of this is published outside the journals specifically dedicated to music library topics, making retrieval difficult. The following is a selection of recent literature, prepared in part using the Library and Information Science Abstracts [LISA] database. Please contact the editor if you have suggestions regarding how the list might be improved and made more useful.

Deborah Campana, 'Information flow: written communication among music librarians', *Notes* 47 no. 3 (1991), 686–707.

Chris Clark, 'POMPI: popular music periodicals index', *Fontes* 38 no. 1 (1991), 32–37.

Mary Kay Duggan, 'Multimedia databases for public service in music libraries', *Fontes* 38 no. 1 (1991), 49–55.

Mireille Geering, Timothy Carobine, Annalisa Bibi, 'Issues in the training of music cataloguers' [Symposium], *Fontes* 38 no. 1 (1991), 56–70.

David Hunter, 'The publishing of opera and song books in England, 1705–1726', *Notes* 47 no. 3 (1991), 647–685.

Joachim Jaenecke, 'Der alphabetische Katalog der Musikabteilung der Deutschen Staatsbibliothek zu Berlin', *Forum Musikbibliothek* 1991 no. 2, 97–101.

Joachim Jaenecke, 'Zum Aufbau einer Datenbank für die Werke Georg Philipp Telemanns (1681–1767)', *Forum Musikbibliothek* 1991 no. 2, 93–97.

Peter Jeffery, 'The new chantbooks from Solesmes', *Notes* 47 no. 4 (1991), 1039–1063.

Jack Kranz, 'Paraprofessionals' involvement in music cataloguing: a case study', *Cataloguing and Classification Quarterly* 10 no. 4 (1990), 89–98.

Brian Mann, 'The Carreña collection at Vassar College', *Notes* 47 no. 4 (1991), 1064–1083.

Per Nyeng, K. Ketting, B. Hogh, 'Dansk Musikinformationscenter' [The Danish Music Information Centre], *Bibliothek70* 12 (1990), 368–373.

Anne Randier-Glenison, 'Maurice Schlesinger: éditeur de musique et fondateur de la "Gazette Musicale de Paris", 1834–1846', *Fontes* 38 no. 1 (1991), 37–48.

Jutta Scholl [et al.], 'Systematiken für öffentlichen Musikbibliotheken' [Classification for public libraries], *Forum Musikbibliothek* 1991 no. 2, 109–156.

William E. Studwell, 'Collection development for academic music libraries: a main music researcher's view', *Collection Management* 12 nos. 3–4 (1990), 92–94.

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Fiona Tait, 'A web of sound: the Charles Parker Archive' [in Birmingham, UK], *Library Review* 39 no. 2 (1990), 28–32.

Barry Watts [et al.] *Jagger Journal* 10 (1989–1990), 1–47. [The issue is completely given over to articles relating to collections of personal papers in the music manuscript collections of the University of Cape Town libraries, South Africa.]

H. Stephen Wright, 'Collection development for academic music libraries: a music librarian's view', *Collection Management* 12 nos. 3–4 (1990), 95–99.

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Ed. Malcolm Lewis, 1989. ISBN: 0-9502339-6-X **£7.50**

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Ed. Celia Prescott, 1991.
ISBN: 0-9502339-8-6; ISSN: 0958-4560
£8.00 in UK; **£10.00 ($25)** overseas

The Availability of Printed Music in the UK: a Report
1988 ISBN: 0-9502339-4-3 **£5.00**

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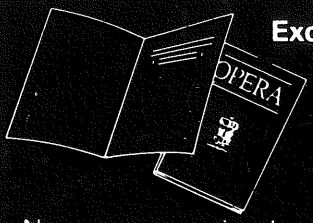

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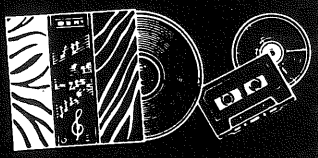

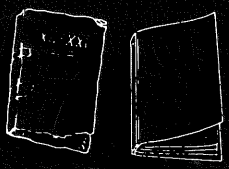

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