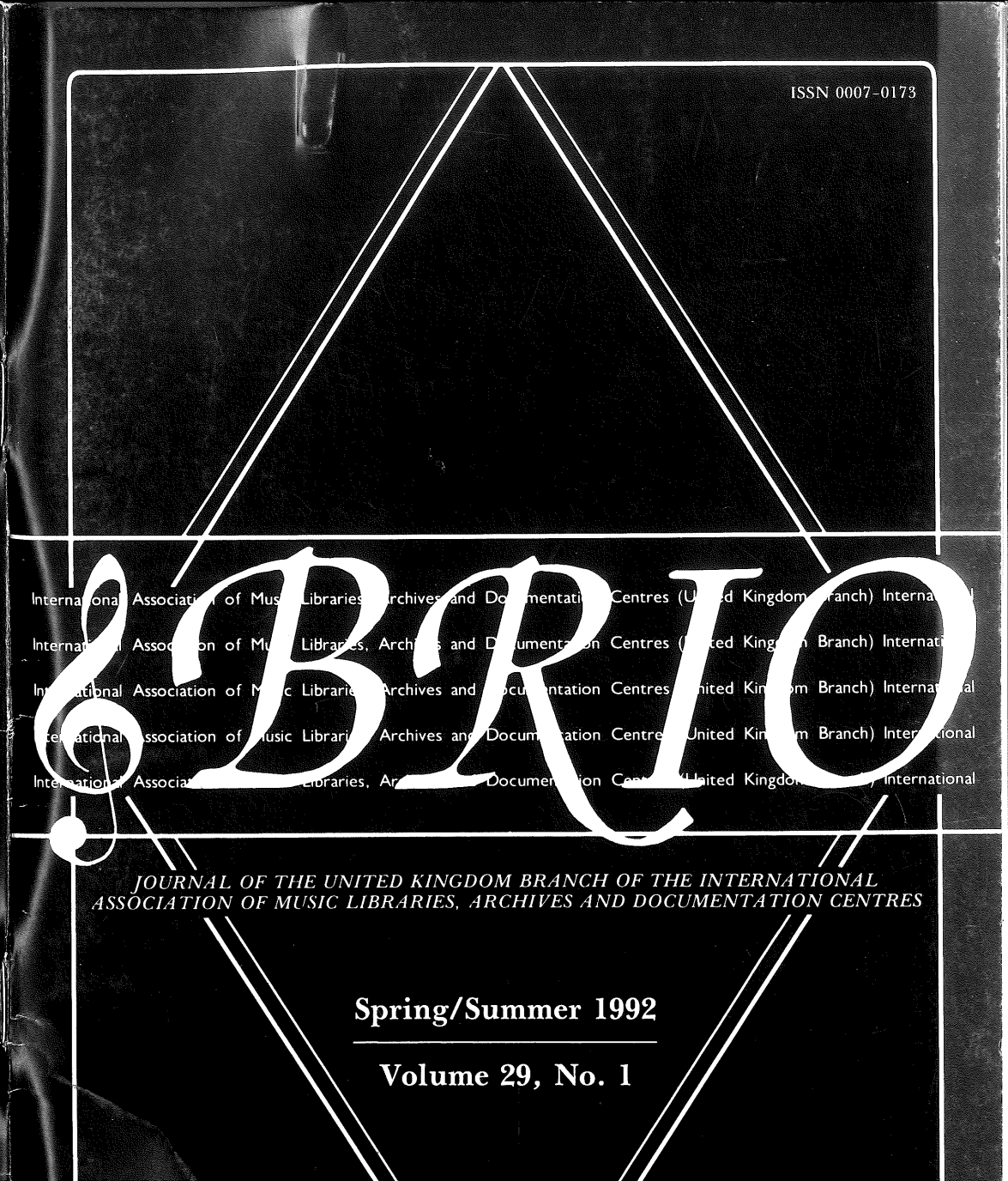


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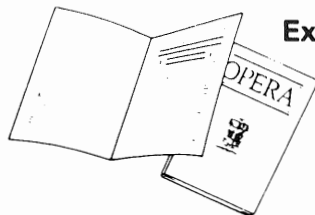
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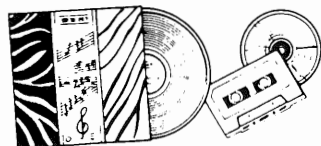
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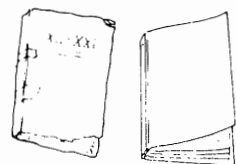
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Vol. 29 No. 1

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EDITOR: John Wagstaff

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EDITORIAL

In the February 1992 issue of the IAML(UK) *Newsletter*, Malcolm Jones makes some observations on charging for library services, and expresses himself 'alarmed by the enthusiasm with which some IAML(UK) members espouse income generation as a fundamental fact of life'. No doubt Malcolm's views will have been amply discussed, in public or in private, at IAML(UK)'s conference in Swansea by the time you read this, but I hope this will not be seen as precluding further debate in *Brio*. It will at least throw the issue open to international members, who will probably not have attended the conference. Judging from last year's public libraries issue of *Fontes* (issue 38 no. 3), and from comments elsewhere in the professional literature, the issue of charging for services is far from being confined to the UK or to the music library community, although we do, arguably, have a special problem persuading those who hold the purse strings that sound and video recordings are part of a basic library service. Heikki Poroila, in her *Fontes* article 'No fees please!', makes the interesting point that the idea of charging seems to be associated with a society's increasing affluence: when her own country (Finland) was poorer, philanthropic efforts ensured a library service that was free to all. Turid Martinsen notes in her *Fontes* contribution (*ibid.*, p. 184-188) that politicians' minds seem to be turning to charging for tapes and compact discs in her country, Norway: a very similar situation to that of library authorities over here.

Some of the most sensible words on the subject I have read come from former Library Association president Maurice Line, in his article 'The survival of academic libraries in hard times: reactions to pressures, rational and irrational' (*British Journal of Academic Librarianship* 1 (1986), p. 1-12). It may be significant that this was the first article ever published by that journal. Although Line claims to be talking about academic libraries, much of what he says applies equally to the public sector. He early on lays down an important principle, that users should not be charged for anything which directly bears on their membership of the institution of which they form a part, which seems to mean that, if a user has a need which can be fulfilled by a library (in whatever format, one assumes), the library should fulfil that need free of charge. While I personally could not go along wholeheartedly with this principle, it is at least a clearly-expressed view. Your opinions, please! Line also states that charges 'are at best palliatives, providing no long-term solution to economic problems and possibly distracting attention from more fundamental issues such as under-resourcing or sub-optimal management'. This is a fair point, and forces those who favour charges to justify themselves. In institutions that *do* levy charges, we may perhaps distinguish two types: (i) charges that are levied because without them

the acquisitions budget could not be maintained at a reasonable level; and (ii) charges that are made for the provision of a premium service which needs to be self-financing. It is the first of these categories to which I assume Line's remark about palliatives applies. But, to quote him again, there are dangers in this approach, because 'if charges bring in money, there may be pressure to charge more or to charge for more and more services'. Those who agree with charging would do well to ask themselves whether, if their library suddenly entered a Utopia in which the resources provided by their authority became adequate, they would revert to a free service, or whether the principle of charging has become so much a part of their thinking, and the thinking of their authority, that they would continue to charge in any case.

Before we rush to condemn those in favour of income generation, though, it is as well to remember there are at least two sides to every question. It is irrational to see those who advocate some types of income generation as wrong-headed library bogey-men (or women). Few of us would, I suspect, object to charging a local company to advertise in our libraries, or to mount an exhibition. Few would expect *not* to charge admission for concert events that took place in our libraries, or under their auspices. Furthermore, some librarians, and even some users, would justify other charges by saying that, if patrons are charged for a service, they, as well as the library, benefit, because the very fact that they are paying for the service makes it easier for them to complain about non-delivery of that service, and makes it more difficult for the library to make excuses for not providing it. On the other hand, haven't the customers already paid for the service through their community charge bill?

In the end, there are probably as many issues to be raised as there are people to raise them. I doubt that IAML(UK) could ever come up with a nationwide policy on the question, as Malcolm Jones seems to be requesting in the title of his piece ('A branch policy on library services'), although I would be pleased to be proved wrong: but it surely behoves each of us to think hard about such an important issue, and to discover and articulate our own position on it, so that when those in power put forward their own ideas, we will at least each be ready to join the debate.

THE AMERICAN MUSIC COLLECTION AT EXETER UNIVERSITY: TWENTY YEARS ON

Julie Crawley
(Music Librarian, University of Exeter)

The American Music Collection, together with approximately 114,000 slides on a variety of topics, make up the holdings of the Audio-Visual Department at Exeter University Library. The department was founded in 1971 by David Horn and Nicholas Eastwood, and last October marked its 20th anniversary. In honour of the occasion a series of lectures was given by academics from the university, using the departmental audio-visual resources. We were pleased to welcome back David Horn from Liverpool University, where he now holds the post of Director of the Institute of Popular Music. The lectures on American music were presented by David Horn and Paul Oliver, an honorary research fellow of the School of English at Exeter, and widely known as a blues music specialist. It is thanks to David Horn, founder of the collection, and to Paul Oliver, who deposited valuable research materials, that the collection is now one of the foremost American music collections in Europe.

History of the Collection

Music originally formed only a small part of the American studies holdings of the University Library. At the end of the 1960s these were expanded through funds obtained from the American Council of Learned Societies, which were matched by the University. The initial grant in 1969 was given for materials on American literature and cinema, and was followed by a further grant in 1972 for the purchase of audio-visual materials (tapes, vinyl discs and slides). During the 1970s, the American and Commonwealth components of the English degree were increased, and in 1977 English and 'American and Commonwealth Arts' was offered as a combined honours degree. From 1979 the American and Commonwealth Arts component was offered as a single honours degree, with the aim of developing 'a comparative approach to "New World arts" and an informed understanding of English-speaking countries outside the European tradition'.¹ The American component was developed further in 1981 when an American Studies MA was launched, covering American literature, the arts, history, economic history, geography and politics. Today Exeter university offers a BA in American and Commonwealth Arts both as a single honours degree and as combined honours with a variety of other subjects, including music. An increasing

¹ Dr G. M. Gidley, 'American and Commonwealth Arts: a New BA at Exeter', *American Studies Library Group Newsletter* no. 3 (April 1979), p. 4-6.

number of postgraduate students are also taking full advantage of the sizeable American and Commonwealth resources of the University Library.

Size and Breadth of the Collection

Sound recordings form the major part of the American music holdings, and are supported by an excellent book collection. The recordings are on vinyl disc, cassette and reel-to-reel tape and compact disc. Vinyl discs presently number around 6,000; the tapes (reel-to-reel and cassette) some 3,000 and the compact discs 200. The books and sound recordings cover the full range of American music, from field hollers to rhythm and blues, including native American Indian music, country, cajun, zydeco, shaker music, salsa, film, musicals, soul, rock, American punk and classical. The spoken word recordings include musical and non-musical items, such as interviews (musical and literary), readings from American literature, American humour and documentary recordings of American history. As well as the books and sound recordings there is a clippings file on American musicians covering the 1950s to the present. We also subscribe to a wide variety of American music periodicals, many of which are indexed in *POMPI*².

The Holdings

The anthologies section of the American Music Collection gives an idea of the variety of its holdings, and contains many collector's items. These include *The Smithsonian collection of classic jazz* and its counterpart in country music; The Library of Congress series *Folk music of the United States*, with sea shanties and authentic cowboy songs; many of the 'Folkways' collections (for example, the five-volume set *The music of New Orleans*, recorded by Samuel Charters; the 11 volume set on jazz, and *Songs of the Civil War*); the Library of Congress bicentennial project *Folk music in America*, in 15 volumes, edited by Richard K. Spottswood; and the ongoing *Recorded anthology of American music*, produced by New World Records. Re-issues of recordings from independent labels are now numerous, some of the more interesting being *The complete Commodore recordings* from the 1940s, re-issued by Mosaic; *The complete Keynote recordings* of the 1940s; *The Pacific jazz collection* of 1950s west coast jazz; *Sun Records: The blue years, 1950-56* and *Atlantic rhythm and blues 1947-74*, which celebrates the fortieth anniversary of the Atlantic Record Company. Recordings of live concerts form an important part of the anthology section, some of the more famous being from the Newport Jazz Festival; Jazz at the Philharmonic, and *The first Esquire concerts*, featuring artists such as Art Tatum and Jack Teagarden, and recorded at the Metropolitan Opera House in 1944. Other anthologies feature different types of music, such as the dance bands of the 1920s; Harlem 'stride' pianists; early jazz guitar artists such as Eddie

² *POMPI: Popular Music Periodicals Index*, comp. Chris Clark, Andy Linehan and Paul Wilson. (London: National Sound Archive, 1984-).

Lang; fiddlers from the 1930s and 1940s, such as Stuff Smith and Svend Asmussen and, for something completely different, *The Motown series*.

Administration

With such an extensive collection under budgetary and staff constraints, managerial problems are prevalent. In the area of collection development, for example, do you channel funds with dwindling buying power into improving areas of weakness, or build on the areas of strength? Ideally, both equally, but in the real world one resorts to cheap vinyl discs to fill the gaps and to over-priced CDs to support the more specialist areas of the collection, i.e. jazz and blues. When the quality of the collection is so high, with many very rare recordings, how does one take decisions on administering it? Is it an archive, requiring closed access, or a working collection to support the courses for which it was originally created? Policy at the moment is not to distinguish rigidly between 'archival' or 'working', but some precautions are necessary. For some of the older and more valuable recordings we have cassette copies for in-house use. None of the recordings may be borrowed, and the handling of all sound recordings is limited to the staff area, from where the music is channelled into listening booths. 'Who may listen?' is another question often asked. We do welcome anyone from outside the university to whom the collection may be of benefit, including outsiders with a life-long passion for some aspect of the music we hold, and we have fought hard to hold on to this policy. Students do not have to prove that they require a recording for study purposes; an engineering student who wishes to relax with some jazz is equally welcome. After all, listening to music in a break between lectures is just the same as browsing along a bookshelf – but isn't it amazing how even today the former is seen by many people as a far less valuable and worthy occupation than the latter? Another managerial problem which looms threateningly over everyone with a growing collection is, of course, space. Should the sound recordings eventually detach themselves from the rest of the audio-visual holdings as the collection becomes larger and more specialist? In my opinion one of the rarer features of the collection at Exeter is how from its beginnings it has rubbed shoulders with literature and the other arts, and encouraged and inspired students to look at parallels between the arts. Our open policy towards users has inspired social scientists as well as art students to draw on aspects of the collection for their work, and, who knows, it may inspire engineers to draw some interesting parallels.

Conclusion

What of the future? One of the collection's most valuable holdings is a set of 60 four-track reel-to-reel tapes, which contain approximately three-quarters of the blues recordings listed by Dixon and Godrich³. At present the three-minute tracks on eight-hour reels are not at all user-friendly, and for preservation and

³ *Blues & Gospel Records 1902-1942*, comp. John Godrich, Robert M. W. Dixon. 3rd rev. ed. London: Storyville, 1982.

ease of access it would make sense to transfer them onto a format such as Digital Audio Tape. I hope this will be carried out in the near future, funds permitting. It should be mentioned that the collection is still growing, through donations and other acquisitions: for example, a very generous donation of 180 LPs of black music reissued from the 1940s and 1950s was recently received from Jonas Bernholm of Mr R & B Records. These, as well as the other holdings of American music, are of course also available to researchers from outside the University. A major research project, which presently involves the American music collection as well as the library's other music holdings, is an encyclopaedia of popular music of the world (known as EPMOW), for which Exeter University is one of four research centres. The encyclopaedia is to be published by Blackwells in two parts over the next few years. Meanwhile the American music collection is gradually making its way on-line, onto the LIBERTAS system, which can be accessed by other university libraries via JANET. So for the future, preservation, growth and improved access are all on the agenda: and plans are already afoot for celebrating our quarter century!

A DEEPLY DEAD DUCK? COMPULSORY COMPETITIVE TENDERING - A NEW WHITEHALL FARCE

Malcolm Lewis

(Nottinghamshire County Library and President, IAML(UK))

I don't think that I have ever heard such a stunned silence descend on any gathering as when on January 27th this year the IAML(UK) Executive Committee was informed that it was the Government's intention to take away from public librarians in England, Wales and Scotland their right to select stock for the collections they manage, and to hand over that responsibility to commercial suppliers. Not that it was possible for any mortal to glean this information from the Government's consultation paper 'Competing for Quality', which had been published in October 1991 and for which responses were required by the end of January.¹

All that could be gathered from the document was that the Office of Arts and Libraries [OAL] was intending to put out what they called 'public library support services' to Compulsory Competitive Tendering [CCT]. These services they defined as 'the tasks of acquisition, cataloguing and processing of books and other materials'. Apart from some serious concern over the practicality of having stock catalogued by external agencies, the Government's proposals seemed to presage the same degree of revolutionary impact as their 1991 Library Charges Regulations, which allow public libraries to charge for reservations and for lost and damaged books, but do not allow them to hand customers a bill for professional services rendered when they ask a librarian for advice. Where we were being fooled was our presumption that the phrase 'tasks of acquisition. . . of books and other materials' meant the acquisition of books and other materials. It didn't - it meant not only that the acquisition of library materials should be through commercial suppliers (which is how public library authorities already obtain the majority of their stock), but that the suppliers themselves should choose that material. This only came to light during discussions with senior civil servants, and demonstrates not only that those at the OAL do not understand how public libraries operate, but that they also have a deep-felt wish to emasculate the very fundamentals of the UK's public library service. Moreover, they do this *not* through stating their plans clearly and openly, but by veiling their true intentions behind seemingly innocuous phrases in documents which are not readily available to those members of the profession who are most concerned and whose views should be at the heart of the debate.

¹ *Competing for quality: competition in the provision of local services: a consultation paper.* Department of the Environment, 1991.

I make no apology for being on the verge of immoderate language when dealing with this latest Government proposal. Its effect would be to strike at the very heart of freedom of access to available information, and it should be fought tooth and nail. In terms of music librarianship it would mean that only that product which was most easily available, be it books, scores or sound recordings, would be added to public library collections, and that the management of public library collections would no longer reflect local needs and demands. In saying this I am in no way denigrating the expertise of the existing library suppliers with whom we work so closely to our mutual benefit. This proposal does not come from them and the majority of those to whom I have spoken want no truck with it.

I am writing at the very end of February, and there is some chance that by the time you read this the proposal may have been buried or diluted out of existence. One reason for this may well be the sheer amount of opposition this proposal has engendered and which is contained in the many responses we know have been made to the OAL, not least our own, which is reprinted in full below. A further reason may be that the Government has itself become aware of the full effects of its plans following a debate on the public library system in the House of Lords on February 19th, in which several speakers vehemently attacked the proposals to extend CCT to library support services. Indeed, Lord Morris of Castle Morris was quite savage, and succinctly summed up the feelings of all who manage publicly funded music libraries:

It should be obvious to the meanest intelligence that there is little scope for CCT in public libraries; and where there is, they have been doing it for years CCT for support services would have a major deleterious effect on the organisation of public library services Compulsory competitive tendering for libraries is a deeply dead duck and should be contracted out - to the dustbin.²

Competing for quality: competition in the provision of local services. 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 and management of music library services throughout the United Kingdom.
2. IAML(UK) recognizes that the Government wishes to extend the concept of compulsory competitive tendering into the provision of library services, and welcomes its stated intention not to require public library services to extend contracting out either to the network of service points or to the maintenance of specialist libraries and collections.

² House of Lords Official Report, Vol. 535 no. 56, cols. 1320/1321.

3. IAML(UK) welcomes this opportunity to express its views on the Government's proposals not to require public library authorities to draw up specifications for the maintenance of special collections but to require them to do so for library support services.
4. IAML(UK) considers public library music libraries to be specialist libraries maintaining collections of specialist materials within the meaning of section 2.3.9. of the consultation paper.
5. Notwithstanding the above, this Association has views on the viability of music libraries if library support services were to be compulsorily contracted out. It is our understanding that the services listed as support services in the consultation paper are those of processing, cataloguing and the acquisition of materials, and that acquisition includes the selection of materials for library collections. The Association has views on each of these elements as follows.
6. IAML(UK) has no objection in principle to the contracting out of the processing of books, printed music and sound recordings and notes (a) that this is common practice at present in most public library authorities and (b) that this is an activity which can be undertaken by both large and small commercial library suppliers.
7. IAML(UK) notes that the consultation paper commends contracting out the cataloguing of library materials. If a library's in-house cataloguing service were to be contracted out, it is our opinion that to make the cataloguing service cost-effective, the contractor who catalogues the material would also have to supply the material (whether or not they also did the selection). Only the very largest commercial library suppliers would have the necessary resources to invest in the equipment and trained staff necessary to catalogue printed music and music sound recordings to the minimum standards required by a library's computerised catalogue system. This would inevitably mean that the majority of smaller and specialist private firms which currently supply libraries with music materials would be forced out of the existing market-place because they could not afford or justify the large investment involved in supplying a cataloguing service.

IAML(UK) believes that any reduction in the number of independent music suppliers able to offer their services to public authority libraries would be detrimental both to the library community and to the music retail sector as a whole, and would stifle the existing healthy competition which exists in the music library supply sector at the present time.

8. *The Selection of Materials*
 - 8.1. This Association has considerable reservations over the implications of removing the selection of music materials from the providers of the direct service supply to the public.

- 8.2. A public service has to respond quickly to the expressed needs of its customers if a quality service is to be delivered. IAML(UK) cannot see how individual music library collections can be effectively and efficiently managed and be responsive to constantly changing local demands if the selection of music library materials were to be undertaken by contractors who were not in direct contact with the music library's customers. Furthermore, only those responsible for the direct management of individual collections have the knowledge and information available to enable the strengths of those collections to be consolidated and to improve less well developed areas of the collection in anticipation of their customers' future needs.
- 8.3. Unusually among public library services, music libraries do not have a heavy dependence on the acquisition of newly issued product. Much printed music and many music sound recordings are kept in print for many years, sometimes decades, and are available from a multiplicity of international sources. The purchasing pattern of music library collections is therefore considerably different from that of mainstream public library collections.
- 8.4. Commercial contractors who were geared to the volume provision of printed music and music sound recordings would in our opinion tend to select for a library's collection only those items which were most cost-effective for them to supply and consequently not draw upon the vast pool of internationally available and specialist product which is actually on sale.

In this Association's opinion, this would lead to the prospect of a bland uniformity of a limited variety of product being supplied to independent library authorities across the country by suppliers who for sound commercial reasons could not and would not supply specialist material.

- 8.5. IAML(UK) does not believe that the selection of materials for a library's collections is a support activity in the way implied by the consultation paper. Selection by music library managers in day-to-day contact with their customers is a core activity at the heart of direct service provision to the public. To put responsibility for selection in the hands of commercial contractors who are several steps removed from direct contact with customers' needs would not, in the Minister's words 'produce as good a service at less cost or a better service at the same price' but would in the opinion of this Association only produce a worse service at less cost or a worse service at the same price.

Conclusion

IAML(UK) believes that public authority music library collections in Great Britain make a vital contribution to both cultural and community life throughout the country. For the reasons outlined above, this Association believes that music libraries should be treated as specialist collections within the meaning

of section 2.3.9. of the consultation paper and thus be made exempt from the consequences which we believe will follow if the selection of music library materials is not retained as the responsibility of those music library managers in direct contact with the public. IAML(UK) is pleased to be involved in the discussions on the extension of competition in the provision of local services and would welcome any opportunity to develop more fully the ideas outlined in this response.

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THE MUSICAL ANTIQUARIAN SOCIETY, 1840-1848

Richard Turbet
(Music Librarian, University of Aberdeen)

The Musical Antiquarian Society was founded by William Chappell in 1840, and founded in 1848. It was the first society to be dedicated to publishing early English music, and during the eight years of its existence it published 19 editions of music from Byrd to Purcell. At its peak it boasted 950 members throughout the United Kingdom and abroad, supported by a network of local secretaries from Aberdeen to Plymouth, Dublin and Neath.

The Society came into official existence on 1 November 1840.¹ The first annual general meeting was held, as were all its successors, at the Royal School of Music, London, on 1 November 1841. The accounts reveal an initial tally of 674 subscriptions, though the auditors refer to a further 60 persons 'whose subscriptions have not yet been received'. No record of the inaugural meeting survives, but the membership of the Society's Council for the first year had been Sterndale Bennett, Henry Bishop, Chappell, George Hogarth, E. J. Hopkins, William Horsley, Charles Lucas, George Macfarren, E. F. Rimbault, George Smart, Edward Taylor and James Turle. According to the Society's prospectus, the purpose of the Society was 'to print scarce and valuable musical works, which at present exist only in manuscript, in separate and detached parts, or which, having been long out of print, are unattainable by those who may wish to possess them'. The *Laws of the Musical Antiquarian Society* are important, as they encapsulate the Society's workings, structure and purpose:

1. That the Society shall consist of members being subscribers of one pound annually, such subscription to be paid in advance, on or before the first of November each year; and that the number of members be limited to nine hundred and fifty.
2. That the publications of the Society shall consist of the works of the early English Composers (or of foreign authors, should it hereafter be deemed desirable), and of works illustrating the history and progress of music.
3. That every member, not in arrear of his annual subscription, be entitled to a copy of each of the works published by the Society.
4. That any member may compound for his future subscriptions, by the payment of ten pounds over and above his subscription for the current year.

¹ For all references to the Society's published literature, see Appendix 1.

5. That every member who shall edit a work for the Society be entitled to six copies of that work beyond his subscription; and that every member who shall score or transcribe a work for the Society, be also entitled to six extra copies.
6. That the affairs of the Society be conducted by a Council, consisting of twelve members, including a Treasurer and Secretary, all of whom shall be elected at the annual general meeting of the Society.
7. That the accounts of the receipts and expenditure of the Society be audited annually by three auditors, to be elected at the general meeting.
8. That any member who shall be one year in arrear of his subscription, shall no longer be considered as belonging to the Society.
9. That the general meeting be held on the 1st of November in each year, or on the following day, if the 1st should be a Sunday.

In the report of the first AGM, the names and addresses of 846 members were listed, as at 31 December 1841. For the following year Thomas Cooke, William Hawes and Henry Smart replaced Bishop, Hogarth and George Smart on the Council. Of the works listed as 'in the press', six never came to publication: Tallis and Byrd's 1575 *Cantiones*, to be edited by William Crotch²; Morley's *Madrigalls* of 1594; the Fayrfax manuscript; Weelkes' *Balletts* of 1598; a collection of services and anthems by Gibbons; and Purcell's *Dioclesian*. 'Works suggested for publication' were Ward's *The first set of English Madrigals*, 1613; Bateson's *The second set of English madrigales*, 1618; Purcell's sonatas of three and four parts, *The libertine* and *Timon*; Weelkes' *Madrigals* and *Ayres* of 1600 and 1608 respectively; Bennett's *Madrigalls* of 1599; Ravenscroft's *Pammelia*, *Deuteromelia*, *Melismata* and *A brief discourse*; both of Pilkington's sets of madrigals; Locke's *Psyche*; and Farmer's *The first set of English madrigals*, 1599. During this first year publications 1-4 were issued. The Society's receipts for the year totalled £689. The report also includes the revealing acknowledgment that 'The Society is also indebted to the following gentlemen for the very kind and liberal manner in which they have lent the original copies of scarce and valuable works for republication'. Following a list of lenders, the report continues 'The Society owe peculiar obligations to these gentlemen, for without such assistance it would be impossible that the Society could be conducted. Public libraries afford little or no assistance . . .'

By the following year the report of the second AGM was listing 795 single and double subscriptions at 31 March 1843 (*sic*, taking antiquarianism rather too far), and proclaiming that during the course of the year the total membership had reached the optimum number of 950. The plates of all publications were destroyed after 950 copies had been printed. On the Council John Barnett, John Goss and Joseph Warren replaced Sterndale Bennett, Cooke and Lucas. Law 8 was amended to read 'That any member whose subscription shall not be paid on or before the 31st January in each year shall no longer be considered a member of this Society'. Receipts were £977 18s 10d, and publications 5-7 were issued.

² Mentioned in the diary of William Horsley: see R. Turbet, 'Horsley's 1842 edition of Byrd and its infamous introduction', *British music* 14 (1992) (forthcoming).

This buoyancy was not sustained to the third AGM. Only 236 subscriptions had been collected by 31 January 1843, though final receipts show 571 subscriptions, and the report lists 652 members, including doubles. Total receipts were £783 6d 9d. Members were still sufficiently motivated to make suggestions as to future publications: Farnaby's *Canzonets*; Carleton's *Madrigals*; Ford's *Musiche of sundrie Kindes*; Jeremiah Clarke's ode on the death of Henry Purcell *Come, come along*; and all or parts of Michael East's first three sets of madrigals of 1604, 1606 and 1610. Publications 8-10 were issued, and on the Council W. H. Calcott, Ignace Moscheles and Charles Neate replaced Barnett, Henry Smart and Turle.

Matters proceeded apace into a fourth year, despite the resignation of William Chappell as treasurer and a further decline in membership. Secretary Rimbault referred to this decline in his report, and of receipts of £530, only £429 were for subscriptions, with the list of members totalling 509. John Blackbourne, Thomas Chappell, Henry Smart and Turle replaced William Chappell, Hawes and Neate on the Council, now increased in number to 13, and publications 11-13 were issued.

The final published report of an AGM of the Society was the fifth, held in the usual premises as late as 11 February 1846. Secretary Rimbault's report exudes an air of crisis: 'In meeting the subscribers at this late period, the Council of the Musical Antiquarian Society feel that their first duty is that of apology. Perhaps it would have been better that the day fixed by the laws of the Society should, at all events, have been adhered to, although the meeting would then have been held under circumstances less satisfactory than the present one. The Council are unwilling to enter into any detail of those circumstances, under a feeling that it might lead to unpleasant and unavailing discussions; but they owe it to themselves to state, in general terms, that the causes of the delay have not rested with them and that they have done everything in their power to prevent it . . . Had the number of subscribers continued to be what it was, the future prospects of the Society would have been equally encouraging as in former years. The Council regret that it is not so. Many persons joined the Society with very mistaken views of its design and intent, and those have withdrawn from it. Other causes have operated to the same end, and the means now placed at the disposal of the Council is inadequate to produce the same number of publications as in former years. In fact it is not half its former amount . . . The Council have reason to believe that many subscribers would witness the dissolution of the Society with unfeigned regret . . . but they beg most distinctly to say that if the Society shall be of opinion that its objects can be better carried out by the choice of other members, they will gladly relinquish a duty which is an onerous and sometimes an unpleasant one . . . The Council of the past year have received frequent complaints of the tardy delivery of its publications; a circumstance which they regret, and which they vainly endeavoured to prevent . . . It is the obvious duty of every Council to expend, as nearly as possible, the income of the year, and, in point of fact, this has been done: but it is no less clear that before any new Council can enter upon the preparation of the year's publications, they must know something of its probable income; and this they rarely have had the means of ascertaining until half the year has passed. This source of delay it is in

the power of the Society at large, and them alone, to remove . . . ' There is much besides, in the same vein. Receipts were down to £423 14s 3d, of which subscriptions for the year accounted for only £305. The final list of members yields a total of 415. The Council 'for the year ensuing' replaced Calcott, Ignace Moscheles and Henry Smart by G. W. Budd, E. Hawkins, and William Chappell. Publications 14 and 15 were issued.

In its latter years the Society seems almost literally to have fizzled out. Publication 18 carries a list of members of the Society's Council for the 'seventh year, from November 1st 1846, to October 31st, 1847'. W. H. Bayley, Goss and Lucas replaced Cooper, Hawkins and Warren. No annual report survives, possibly because of economies, but an AGM evidently took place, presumably at the end of October 1846 rather than during February 1847. All this would tally with William Chappell's unreliable entry about the Society in the first edition of *Grove*, in which he states 'The Society lasted seven years, and its second year numbered nearly a thousand members, but they gradually fell away, chiefly alleging as reasons that the works were more fitted for societies than for private families, in which there are rarely a sufficient number of voices; and, secondly, that the books occupied too much space'. Chappell was writing over thirty years on, and his entry is wrong about the date of the Society's first publications, the number of volumes of accompaniments his own firm published (see Appendix 3 below) and the numbering of individual Society publications (see Appendix 2 and Appendix 3). As the introduction to the Society's final publication is dated December 1848, Chappell could again be mistaken. On the other hand, there is no list of Council for that year, and his firm did not provide a volume of Macfarren's accompaniments for the final volume. Perhaps the Society wound up in 1847 and secretary Rimbault, editor of the final publication, was merely using up residual funds in issuing this volume to those who had still been members the previous year, or to life members under Law 4.

The backbone of the Society was Chappell, Rimbault, Hopkins, Horsley, Lucas, Macfarren and Taylor, members of the first and last Councils. The list of publications shows that the Society amply justified its existence by rescuing from oblivion some glorious music and publishing it in handsome, if not musicologically ideal, editions. The influence of the Society and its publications was considerable, and prominent persons who were members but who never served on its Council included Maria Hackett, William Dyce and T. A. Walmisley.

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APPENDIX 1

Musical Antiquarian Society Sources

The Musical Antiquarian Society, for the publication of scarce and valuable works by the early English composers, prospectus, and Annual report of the Council of the Musical Antiquarian Society, November 1, 1841 (including *Report of the annual general meeting*), appended, with continuous pagination, to publication 4. *Report[s] of the second, third, fourth [and] fifth annual general meeting[s] of the Musical Antiquarian Society, 1842-4, 1846*, paginated separately and appended to publications 8, 11, 14 and 17.

The author would be glad to hear of any other Society publications or documents, however ephemeral.³

APPENDIX 2

Musical Antiquarian Society Publications

This list corrects all others, even Chappell's in *Grove*, and is based on numbered lists in the annual reports, using Chappell's numbering only for the four publications that postdate the last published report. Chappell is often given as the publisher of the Society's editions. In view of the arrangements expressed in the Society's *Laws*, it is clear that the Society itself was the publisher, and that the wording of the imprint on each title-page, 'printed for the members of the Musical Antiquarian Society, by Chappell', should be taken literally. Except for volume 13, dates of publication derive from introductions or the evidence of the volumes of accompaniments (see Appendix 3).

1. Byrd, William. *A mass for five voices*, ed. Edward F. Rimbault, [1841]
2. Wilbye, John. *The first set of madrigals*, ed. James Turle, [1841]
3. Purcell, Henry. *Dido and Aeneas*, ed. G. A. Macfarren, [1841]
4. Gibbons, Orlando. *Madrigals and motets*, ed. George Smart, [1841]
5. Morley, Thomas. *The first set of ballets*, ed. Edward F. Rimbault, [1842]
6. Byrd, William. *Book 1, of Cantiones sacrae*, ed. William Horsley, [1842]

³ *The British Library catalogue of printed books* lists 'Preliminary prospectus [1840], prospectuses, June and Oct. 1841 and 1846, a leaflet, 1842 ...' (vol. 198, p. 730).

7. Purcell, Henry. *Bonduca*, ed. Edward F. Rimbault, [1842]
8. Weelkes, Thomas. *The first set of madrigals*, ed. E. J. Hopkins, [1843]
9. Gibbons, Orlando. *Fantasies in three parts*, ed. Edward F. Rimbault, [1843]
10. Purcell, Henry. *King Arthur*, ed. Edward Taylor, [1843]
11. Dowland, John. *The first set of songs*, ed. William Chappell, [1843]
12. Este, Thomas. *The whole Book of Psalms*, ed. Edward F. Rimbault, [1844]
13. Hilton, John. *Ayres or fa las*, ed. Joseph Warren, 1844
14. Bennet, John. *Madrigals for four voices*, ed. E. J. Hopkins, [1845]
15. *A collection of anthems, for voices and instruments, by composers of the madrigalian era, scored from a set of ancient M.S. part books, formerly in the Evelyn Collection*, ed. Edward F. Rimbault, [1845]
16. Wilbye, John. *The second set of madrigals*, ed. G. W. Budd, [1846]
17. Bateson, Thomas. *The first set of madrigals*, ed. Edward F. Rimbault, [1846]
18. *Parthenia, or the first music ever printed for the virginals, composed by three famous masters William Byrd, Dr. John Bull, and Orlando Gibbons*, ed. Edward F. Rimbault, [1847]
19. Purcell, Henry. *Ode, composed for the anniversary of St. Cecilia's day, A.D. 1692*, ed. Edward F. Rimbault, [1848]

APPENDIX 3

Accompaniments

Seventeen separate volumes of accompaniments were provided by Macfarren. As Chappell states in *Grove*, 'These were undertaken by the publisher on his own responsibility, with a view of increasing the subscription list. The council of the society had decided against the addition of accompaniments under the vocal scores'. They may also explain the variations between Chappell's numbering of the Society's publications and the Society's own: none of the publications has a plate number, but when Chappell published the accompaniments, he provided plate numbers for all but two. Over thirty years later in *Grove* he seems to have

used this sequence, rather than that of Rimbault's fifth annual report, as the basis of his numbering. The absence of plate numbers provides further proof that the Society was publisher of its own series. Volume 18 does not require an accompaniment, and, as suggested above, the Society may have ceased to function in anything but name by the time of the appearance of volume 19. Interestingly, Chappell also states in *Grove* that 'there were many eminent musicians who assisted . . . at the rehearsal of each work', indicating that all the pieces were performed preparatory to publication. Chappell gives the number of volumes of accompaniments as sixteen rather than seventeen. The 'missing' item may be explained by the fact that, when volume 16 was published, a single title page for *The works of John Wilbye*, covering both volumes 2 and 16, was produced. Possibly Chappell, with the passing of the years, assumed that the two sets of Wilbye accompaniments came as one volume. They may well have been combined subsequently, as the publications were, but, as proved by plate numbers and library holdings, were originally issued separately. The list below follows the sequence of the plate numbers but is unnumbered. No such list has been published previously, so whereas in Appendix 2 above the list of publications provides only short titles, in the present appendix full titles are provided, with plate numbers. Dates are derived from *English music publishers' plate numbers in the first half of the nineteenth century* by O. W. Neighbour and Alan Tyson (London: Faber, 1965), p. 22.

Organ part to a mass for five voices, by William Byrd, [1841]. Pl. no. 6259.

Piano forte part to the first set of madrigals, composed by John Wilbye, originally printed A.D. 1598, [1841]. Pl. no. 6274.

Piano forte part to Henry Purcell's opera of Dido and Aeneas, [1841]. No pl. no.

Piano forte part to the madrigals, and motets, for five voices, composed by Orlando Gibbons, originally printed A.D. 1612, [1841]. No pl. no.

Piano forte part to Thomas Morley's first set of ballets, for five voices, [1842]. Pl. no. 6404.

Organ part to book 1, of Cantiones sacrae, for five voices, composed A.D. 1589, by William Byrd, [1842]. Pl. no. 6489.

The music in the tragedy of Bonduca, composed by Henry Purcell; with a piano forte accompt, [1842]. Pl. no. 6560.

Piano forte part to the first set of madrigals for three, four, five and six voices, composed by Thomas Weelkes, A.D. 1597, [1842]. Pl. no. 6661.

Dryden's opera of King Arthur, the music composed by Henry Purcell, with a piano forte accompt, [1843]. Pl. no. 6706.

Fantasies in three parts, composed by Orlando Gibbons, compressed from the score, [1843]. Pl. no. 6707.

The first set of songs, composed with an accompaniment for the lute, by John Dowland; A.D. 1597, arranged with a piano forte accompt, [1843]. Pl. no. 6759.

Fal las, for three voices, composed by John Hilton, compressed from the score, [1844]. Pl. no. 6973.

Piano forte part to the whole book of psalms, with their wonted tunes, in four parts, first published by Thomas Este, A.D. 1592, [1844]. Pl. no. 7022.

Piano forte part to madrigals, for four voices, composed by John Bennet, [1845]. Pl. no. 7127.

Piano forte part to a collection of anthems, by composers of the madrigalian era, [1845]. Pl. no. 7234.

Piano forte part to the second set of madrigals, for three, four, five and six voices, composed by John Wilbye, [1846]. Pl. no. 7437.

Piano forte part to the first set of madrigals, composed by Thomas Bateson, [1846]. Pl. no. 7438.

A SNAPSHOT OF UK MUSIC PUBLISHING

John Wagstaff

Music printing and publishing is an activity almost as old as printing itself, and can largely be traced back to the pioneering efforts of Ottaviano dei Petrucci at the beginning of the sixteenth century. Petrucci's work quickly resulted in the rise of a host of music printing houses in Italy and across Europe, and completely changed the way music was recorded and transmitted. Naturally, those with political power were not slow to grasp the significance of printing as a new method of communication, and its potential for enhancing or damaging their own prestige, and they acted quickly to restrict printing and publishing activity by establishing a system of rights and privileges which were within the gift of the head of state or other ruler. Petrucci's own privilege from the Pope no-doubt served as a useful precedent for those who desired to restrict the granting of licences. It is perhaps surprising that publishers of music were hampered by the same regulations as those dealing with the printed word, given that those who engaged in music publishing seldom, if ever, published books as well: but presumably they feared that a publisher who could produce music would be well capable of also producing verbal or pictorial propaganda. Not that the system entirely worked against the publisher's own interests, of course: those who enjoyed royal or papal rights and privileges were guaranteed a living free from the perils of 'market forces', and could set the price of their wares high enough to guarantee them a living.

By the beginning of the eighteenth century, in Britain at least, things were changing. The legend 'printed for the author, and sold by . . .', by which the composer had strong rights over his material, began to give way to phrases such as 'Printed and sold by . . .', in which printer and publisher were one, and therefore themselves had firm rights over the published material. The economics of publishing were also changing due to a great demand for instrumental and vocal tutors, and a concomitant increase in demand for easy music to sing and play. The idea of a publisher's catalogue took hold, and publishers began to market their products, being no longer protected by the old system of privileges. As publishers died, the works in their catalogues were either passed down from father to son (and, in France, often from husband to widow), or were auctioned off and purchased by other publishers, rather than dying with the original owners: published works had become important items of property. By the end of the century, publishers were using a network of agents to sell their music in other countries. This system was further developed in the nineteenth century, and continues today.

One wonders how the early publishers actually viewed their work. Was a publisher like John Walsh nothing but a hard-nosed businessman, or did he also

have a more humanistic side which occasionally caused him to publish music which he regarded as good, but for which he thought the market would be poor? Was his entry into the music publishing business prompted only by the realization that others had already cornered the market in printed books, or did he want to improve the lot of his fellow countrymen by providing them with music to sing and play? The question is worth asking because the business of publishing seems always to have had an air of respectability and gentility into which 'the market' has been allowed to intrude only under sufferance. Ask any music publisher why they do it, and money is likely to be far down the list of reasons given. Or, at least, this used to be the case: we may now be entering an age in which music publishing is coming into the sights of large companies who choose to buy into it not because of any strong commitment to music *per se* but because music is a valuable financial commodity. One reason for music's increase in value, and something which is likely to become increasingly important, is *rights exploitation*, which essentially consists of marketing music to those outlets that will bring in the maximum profit in the shortest time. For instance, if a publisher buys the rights to a piece of music, prints it and sells it in a London shop or through a marketing network, he/she will make a small profit per copy, and will probably reach only a small audience. If he/she can persuade a record producer to have the work recorded, profits to him/her as owner of the recording rights will be considerably increased. If the music is then played on satellite television, there is further money to be made. The BBC paid over £23 million to the Performing Rights Society (the body that oversees collection and distribution of royalties payments in the UK) in 1990, and this figure has remained fairly static for some time. On the other hand, income from satellite and cable television increased from almost £366,000 in 1989 to over £1 million in 1990: assuming a similar rate of growth in coming years, cable and satellite rights are obviously going to increase in importance.¹

The figures quoted above show that there is money to be made in the music publishing business if a publisher has an appropriate network of marketing agents and the right sort of product. Statistics from the Music Publishers' Association also suggest that the business as a whole generates a considerable turnover.² Nevertheless, such figures have to be taken in context. Sales for 1990 may have brought in over £48 million, but how much effort and finance have publishers had to put in to earn that money? In April 1991 the difficulties of making music pay were highlighted in a submission by the International Confederation of Music Publishers to the EEC regarding an increase in the length of copyright protection for published works from 50 years after the death of the composer, to 70 years. Alongside the point that music publishing is an expensive

¹ *The Performing Right Yearbook 1991-92* (London: Performing Right Society, 1991). Simon Frith, in his article 'Copyright and the music business', *Popular Music* 7 no. 1 (1988), 57-76, notes that the merchandise at pop concerts regularly generates more income than ticket sales, again proving the importance of rights exploitation for musical material.

² See the MPA/MCPS *Annual report and accounts* for 1990. The report notes a gross turnover of £48.3 million from printed music sales during 1990, of which about 60 per cent came from the UK market. The figure in 1980 was about £24.8 million. 1990 was, however, a year in which sales showed a rare decline (from just over £49 million in 1989).

business (they quote a figure of 600,000 French francs to print an opera, 150,000 to print a symphonic work, and 40,000 for a work for small orchestra, noting also that the costs of printing Messiaen's *Saint François d'Assise* were 3 million francs), they state that 'most works published never recover their initial costs. It is estimated that only 10% do so over the entire period of copyright protection'.³ Such figures suggest that publishers take a considerable risk when deciding on the works they publish: the majority will bring them little, if any, profit, and the major publishers operating in Britain today have to rely on the continuing popularity of a few composers to support the many less economic ones. Oxford University Press, for example, relies heavily on Vaughan Williams and Walton, as well as school orchestra arrangements by musicians such as Alec Benoy. Short-term solutions to enable the continuation of a contemporary publishing programme lie either in rights exploitation (a route much favoured by Music Sales/Chesters); the production of 'hire only' copies of contemporary music; or in cheaper methods of production, such as the publication of a composer's autograph in facsimile between in-house covers. Agency work, i.e. the import and sale of new music mainly underwritten by foreign publishers, is also a way of saving direct costs and ensuring a broad catalogue.⁴ Diversification can help: Boosey and Hawkes made £38.8 million through sales by their musical instruments division in 1990, turning in an increased operating profit of 36 per cent, whereas the publishing division's operating profit increased by only 2 per cent, to a total turnover of £10.3 million.⁵ Boosey's are also interested both in moving further into the field of popular music publishing (having established a subsidiary company, United Nations Music Publishing, for that purpose in 1989) and in rights exploitation - they own the worldwide rights to the 91-part Indian *Mahabharat* television series.

Because most music publishers do not publish annual reports, such information on their activities as can be gleaned is usually of the most general kind. What many who purchase music would no doubt like to have is more precise information on the way companies run their affairs, and how such matters as decisions on prices are arrived at. Such information is well-nigh impossible to obtain. However, my recent approach to a number of publishers resulted in provision of information by three of them, who may serve as interesting 'case studies' of the way UK music publishers currently operate. Each of the three companies has its own publishing practices and traditions, and none of them should necessarily be taken as a blueprint for the way other UK music publishers operate: if anything, they show how much diversity of approach there is between different operators. I am grateful to each of the companies for the information which follows.

³ International Confederation of Music Publishers, *Response to the questionnaire of the European Communities concerning harmonization of the term of protection under copyright and neighbouring rights* (April 1991), p. 11-12.

⁴ A sampling of the index of subsidiary music publishers in the 1991 *British music yearbook* reveals that the majority of agencies are held by ten companies, including UMP (29 agencies) and Kalmus (also 29).

⁵ Boosey and Hawkes PLC: *Annual report 1990*, p. 4 and 6.

Case Study 1: Chester's

Before the long-established firm of J. W. Chester joined forces with Music Sales in 1988, it was probably known to most people for its work with Scandinavian composers, being the London element of the Wilhelm Hansen group. Music Sales' London operations began in the early 1970s, but the company originated in the USA. It is currently the second largest distributor of sheet music in Europe, having a worldwide marketing organization that is obviously of use to its 'classical' arm, which in addition to Chester's includes Ashdown, Curwen and Union Musical Española. The group's most profitable classical works are those of Sibelius (surely a good reason for acquiring Chester's/Hansen in the first place); Stravinsky's *Histoire du soldat*; and some of the choral works of the contemporary composer John Tavener. Another good seller is music for the educational market – interestingly, this also sells well abroad, if correctly targeted and marketed. The Chester books of motets have also been helped into profitability by foreign sales. Print runs vary: the run for successful educational material may be up to 5,000 copies annually, while music suitable for Associated Board examinations may have an initial run of 1,500. As an example from the contemporary end of the spectrum, a work like Robert Saxton's *Circles of light*, published in fairly large miniature score format, cost the company about £12 per copy to produce, exclusive of the costs of marketing, printing of separate parts, and so on. Following a print run of some 400 copies, sales are approximately 20 per annum: hardly surprising, then, that contemporary music is costly.

As already noted, Chester's/Music Sales have a robust attitude towards rights exploitation, and to marketing generally: they are trying to build more contacts with conductors and media producers to have works in their catalogues performed.

Case Study 2: Faber Music

Unlike Chester's, Faber Music is a recently-established company. Its catalogue of composers is mainly English, and it is well known for its editions of Britten, part of the *raison d'être* for its formation in the 1960s. Possibly because of its comparative newness, it handles few agencies, although it does distribute Bärenreiter-Verlag's editions in the UK. Like many others, it lives by its educational music rather than its publications of contemporary composers: of around 300 works offered to it by composers each year, it is able to take up only four or five. Typical print runs for contemporary pieces are higher than Chester's, at about 1,500 copies, while more mainstream classical works may enjoy a run of 3,000. Educational material may have a run of 4,000–6,000 copies, and figures prominently in Faber Music's overseas successes. It differs from Chester's in that it does not employ sales representatives, its own publicity efforts being concentrated on direct mailing of its catalogues, and other material. Not surprisingly, production costs take the lion's share (over 80 per cent in some cases) of the cash needed to take a new work from composer's manuscript to point of sale. Marketing and distribution may take a further ten per cent between them, with

the remaining ten per cent or so being taken up in advance royalties, editorial work, arranging, and so on.

Case Study 3: United Music Publishers

UMP are probably best known to librarians as agents for French music publishers, and they do represent a lot of them, including Salabert, Durand, Choudens and Heugel. They also produce works under their own imprint, being well known for their organ works. Like Faber Music they are offered many new compositions – approximately 100 – each year, but hardly ever publish unsolicited work. Contemporary music (they publish a few British composers) is again the least profitable part of their business, and decisions to publish may depend as much on heart as head. Of works in their current catalogue, those of Petr Eben do best abroad, particularly in Europe, while D. Watkins' *Petite suite* for harp has enjoyed worldwide success. Like Chester's, they carry out much of their publicity (c. 80 per cent) through sales representatives, and also use some direct mailing. Regular readers of *Brio* will know that we are often sent review material. Average print runs of mainstream classical (not contemporary) material are between 1,000 and 3,000 copies.

Conclusion: Where Next?

The history of music publishing suggests that while those engaged in it naturally have to make money, they are seldom if ever at the leading edge of financial wheeler-dealing. It is surely comforting that publishers are still willing to give finance and publicity to works which they believe deserve publication, but which may not necessarily be a runaway success. Every publisher I contacted claimed that it was possible, through experience, to gain a 'feel' for what to publish, and it would be wrong to argue against such a widespread opinion. There must, however, be many a publisher who has taken on a work, come to regard it as a commercial failure, and twenty years on seen it become a bestseller, due to changes in public taste. The air of the gentleman's agreement lives on in much publishing activity, and while in the most popular end of the book publishing world things seem more cut-throat, partly due no doubt to astronomical advances to authors, music publishing seems generally not to be affected in the same way. The biggest threat to the well-cornered market among the larger publishers would, as noted at the beginning of this article, seem to be from takeovers by big companies which themselves have little interest in preserving the business practices of those they take over. This is not a plea for 'small is beautiful' on my part: but it would be a shame to see a 'feel' for what is worth publishing totally subsumed in decisions taken totally on commercial grounds – music publishers have for some time proved that heart is just as important as head in their fascinating, if rather secretive, business.



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NEWS AND VIEWS

The C. B. Oldman Prize

IAML(UK)'s C. B. Oldman prize for 1990 has been awarded to John A. Parkinson, for his *Victorian music publishers: an annotated list* (Pinewood, MI: Harmonie Park Press, 1990; ISBN 0-89990-051-8). Although the book is itself published in the United States, it comes within the rules governing the Oldman prize because its author is domiciled in the UK. Further to Clifford Bartlett's review of the book in *Brio* 28 no. 2, p. 98, Mr Parkinson has asked *Brio* to point out that the price of his book was incorrectly quoted as £40, when it should in fact have been £30; and that, contrary to what was suggested in the review, his descriptions of individual publishers frequently make use of plate numbers. Our apologies and congratulations to him.

The McColvin Medal

The Library Association's McColvin Medal for the outstanding reference book published during 1990 has been awarded to Dr Stewart Craggs, for his *William Walton: a catalogue* (Oxford: Oxford University Press, 1990. ISBN 0-19-31547-4; £30; reviewed by Paul Andrews in *Brio* 28 no. 2, p. 89). Dr Craggs' book is far from being the first music book to win the medal: Kurt Gänzl won it in 1986 for *The British musical theatre* (London: Macmillan), and the medal was awarded to *The new Grove* in 1980. Musical authors also took the prize twice in the 1970s.

IAML(UK)/Theatre Information Group Survey of Playset Availability in UK Public Libraries

Those with long memories may remember the launch in 1990 of this project, intended to ascertain the holdings and availability of play-sets in UK libraries. Since the project was announced (see *Brio* 27 no. 2, p. 80), its scope has been reduced to libraries in England, and additional support has been forthcoming from the British Library. Survey forms were posted to 106 potential participants in January 1992, and the response rate so far has been very encouraging. Many authorities are pleased that an interest is being shown in play-set provision.

Early findings have confirmed what we originally suspected, i.e. that most authorities purchase similar stocks; some collections are stagnating through lack of resources; and many are small and apparently under-used. The north of

England is the only area with a developed co-operative system, and has an impressive union catalogue of *Playsets in the Northern Region*. There are many more catalogues and listings produced by other authorities, of which the catalogue published by Hertfordshire deserves special mention.

Our objective remains the production of a factsheet and listing of published catalogues, and we hope to do this later in 1992. In the meantime, we would like to thank all those who took the time and trouble to respond to what we feel is a most useful venture.

Graham Muncy (Surrey) and Chris Houlston (Berkshire)

The British Library Annual Report 1990-1991

If anyone doubted the commitment of today's British Library to a businesslike, market-led approach to its affairs, their doubts should be allayed by the appearance of this latest annual report. Besides looking very like the end-of-year report and accounts of a private company, the library's report begins, typically, with an upbeat summary of the state of the institution by its chairman, the impact of which is only slightly tempered by snippets of bad news later on: not, one assumes, deliberately hidden in the main body of the report, but accessible mainly to those who read further than the preface. A point frequently made is that there have been cuts in real terms in preservation and acquisitions budgets across all departments of the library. One is bound to be suspicious, in view of the apparently disproportionate cuts in the library's music service compared with other sections of its activities, of whether the axe has been applied with equal rigour in every department, but applied it certainly seems to have been. Nevertheless, it is intriguing to find (p. 8) a reference to cuts in '1500 foreign language serials in the humanities and social sciences held at Boston Spa'. The cancellation of 200 science journal subscriptions in 1991 was given much coverage at the time, and was the subject of a British Library press release, but there seems to have been no similar release concerning this cancellation of a much greater number of humanities/social science subscriptions. Furthermore, one is justified in asking why, in the 'biggest book move in history' (the theme of the report is 'On the move'), the intention is to have science materials out of circulation for 'a day or two', while general humanities material is to be out of commission for a fortnight.

The report has much information on the music library's activities. The library received 2,196 pieces of music on legal deposit in 1990-91 (as against 2,183 in 1989-90), which gives a fair idea of the current extent of UK music publishing output. Total scores holdings are now some 1.4 million items. The library has purchased music manuscripts of Cornelius Cardew, and some manuscripts of the work of Lennox Berkeley were deposited on loan during the year. Papers of Michael Vyner of the London Sinfonietta, including letters to Elliott Carter, Henze and Walton, were also added to stock. Almost 4,500 visitors travelled to the music library during the year, and over 23,000 music items were consulted - an average of five items per reader, and a total of over 1,900 items per month.

The National Sound Archive, which enjoys the more limited benefit of voluntary agreements with record companies rather than full legal deposit status, received over 35,000 recordings, and had 4,300 visitors over the year. It is currently negotiating with theatre and opera companies over the setting up of a comprehensive video collection of staged performances.

In the area of publishing activity, 1991 will be remembered as the year in which the contract for *CPM* on CD-ROM was signed, and for three music books: Robert Anderson's *Elgar in manuscript* (ISBN 0-7123-0203-4, £30, reviewed in *Brio* 28 no. 2, p. 91); Albi Rosenthal and Alan Tyson's *Mozart's thematic catalogue: a facsimile* (ISBN 0-7123-0202-6, £25); and (not mentioned in the report), Christine Banks and J. Rigbie Turner's *Mozart: prodigy of nature* (ISBN 0-7123-0240-9).

Closing Down, Selling Up (partly)

Berkshire's gramophone record service closed on 31st December 1991, giving way to compact disc and cassette formats. By 1991 only two Berkshire libraries held vinyl discs: Maidenhead, and the County Music and Drama Library at Reading. Maidenhead's stock was sold at the end of November 1991, and the County Music Library held a grand sale on 1st February 1992.

To judge by the determined rush through the doors at 9.30 a.m., and the queues which stretched along the corridor and down the stairs, the public wanted to make the most of the end of the service. A check had to be put on the numbers entering the sale because there were so many, but the queue remained for hours, people patiently waiting their turn. Many who bought commented on the bargains they had made that day. So they should, because a great deal of care and attention had been spent on the collection by staff past and present. As I helped in the sale I recognized many records that had been specially sought and purchased.

Berkshire decided that the record service was no longer economic to run: CD's and cassettes provided the issues and the income. Records could not be replaced and the quality of the stock was declining. But how long can we give the cassette? Titles are being issued on CD alone, and some titles are harder to obtain on tape. As I worked in the record sale of 1st February I wondered when I would be selling the cassette stock. . .

Chris Houlston
(Berkshire County Music & Drama Library)

New Editors for Music Librarianship Journals

Both *Fontes artis musicae* and the Music Library Association's *Notes* have new editors: *Notes* will in future (from September of this year) be in the hands of Dr Daniel Zager, Conservatory Librarian at Oberlin College, Ohio; while the new editor of *Fontes* is Susan Sommer of the New York Public Library. The German *Forum Musikbibliothek* also has a new editor, Marion Sommerfeld, of the Deutsches Bibliotheksinstitut, Bundesallee 184/185, 1000 Berlin 31.

Reopening of the Library of the Paris Opéra

The Bibliothèque-Musée de l'Opéra, Paris, was officially reopened on January 15 by the French Ministère de la Culture et de la Communication, following some four years of restoration and reconstruction. The official ceremony preceded the reopening of the collections to the public by five days. Although not officially established until 1866, the library, which became part of the Bibliothèque Nationale in 1935, has been in existence since 1669, when Louis XIV approved the setting up of the Académie Royale de Musique. The first official curator of the collections was Charles Nutter, who succeeded in obtaining for the library a part of the Opéra building at the Palais Garnier that had originally been intended for Napoleon's use: the building has been the library's home ever since.

The renovation project has cost 25 million francs, and is the result of a collaboration between the Ministère de la Culture and the firm of Louis Vuitton, which has also entered into a three-year partnership with the Opéra library to subsidize two exhibitions per year at the site (a Rossini exhibition is planned for October 1992 - January 1993). A further donation of 1 million francs from the Bibliothèque Nationale has enabled conservation and restoration work to be undertaken on 10,000 books and scores, 150 posters and 100 pieces from the museum collections.

Changes in Berlin

With effect from 1 January 1992, the former Deutsche Staatsbibliothek and Staatsbibliothek Preussischer Kulturbesitz in Berlin have been amalgamated to form one institution, which is to be known as the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz. The address of the music library of the new institution is: Staatsbibliothek zu Berlin, Musikabteilung, Postfach 1312, O-1086 Berlin. The new RISM siglum is D-Bsb. In spite of the creation of the 'new' library, the collections of the former two libraries will continue to be housed in their former institutions for the time being.

BOOK AND MUSIC REVIEWS

(edited by Karen E. McAulay)

Leading Notes: Journal of the National Early Music Association, vol. 2 no. 1 (1992), ed. Ann Lewis. (Cambridge: NEMA, 1991-) ISSN 0960-6297. Single copy price £2.50

The first issue of *Leading Notes* stated that the journal's intention was to offer 'thought-provoking ideas, information and insight into various areas of the repertory' of early music. One of the thought-provoking ideas that Bill Hunt (of the consort 'Fretwork') has to offer in his interview 'Leading questions' with Sarah Roberts is that where in mixed consort music of the Jenkins and Lawes period organ parts double those of the viols, the organ parts should not be played as written, but taken as short scores of the viol parts: having what amounts to cues of the viol parts in front of him, the organist is then well placed to play something else *ad libitum*. And while some purists might consider it a compromise of certain authentic principles to use electronic tuning devices to eliminate unnecessary 'discussion' [Hunt's term] about intonation, one cannot deny that, quaintly anachronistic though such usage is, modern technology can at times be a most usefully dispassionate arbiter in matters where no two pairs of ears, let alone their owners, are in agreement.

Frank Dobbins' 'Introduction to the repertory: the sixteenth-century chanson' provides a useful survey of modern editions of a genre which he considers best suited to the amateur. If, on the other hand, one wants to learn 'how the Blessed Virgin came to reward St Ildephonsus in the year AD 66' and how the composer Alonso Lobo celebrated this act of munificence around 1600, the reader is recommended to turn to Bruno Turner's article 'The descent to Toledo': and if this in turn spurs one to test Turner's enthusiasm for Lobo's music, it is possible without too much difficulty to score up the motet 'Quam pulchri sunt gressus tui in calceamentis' from the set of parts reproduced here in facsimile or, with rather more difficulty, to sing it at sight. Composers of the English Renaissance are represented in the journal by editions of Byrd's 'O Lord how vain', in versions with accompaniment of viols and of lute (in tablature). The lack of any critical commentary precludes detailed review of editorial matters, though a cursory comparison with Philip Brett's edition (volume 15 of Byrd's *Collected Works*, Stainer and Bell, 1970) indicates that the present editor (uncredited, though his identity may be inferred from elsewhere in the journal) has, unlike Brett, chosen the Paston manuscripts in preference to the Dow manuscripts as principal sources. Perhaps the separate publication of this consort song as part of the Fret-

work Edition series will include a commentary which will clarify this and other musicological points.

Clifford Bartlett's 'Transposing choral music' is a brave attempt to tackle one of the most notoriously complex editorial issues. He considers the various clef combinations of the original sources, voice ranges, and other pieces of evidence such as descriptions of the pitch of the Worcester cathedral organ in the 1660s, to support his recommendations on the suitable pitch of modern editions of early choral music. The journal concludes with a brief report on the recent NEMA conference on *The marriage of music and dance*.

Richard Chesser

Music in British libraries: a directory of resources. 4th ed., comp. and ed. Barbara Penney. Library Association Publishing, 1992. xi, 97 p. ISBN 0-85365-739-4. £37.50 (£30 to LA members)

Music librarians have at least two reasons to be grateful for this new edition of *Music in British libraries*. Firstly, an update of the third edition (published in 1981) was sorely needed, given the many changes in library authorities and personnel and the movement and growth of collections that have taken place in the intervening period. Secondly, we should give credit to Library Association Publishing Ltd for remaining committed to production of this fourth edition at a time when the company has admitted that, like so many others, it is feeling the pinch of recession. Some might say this commitment is only as it should be, given that the directory is at present the only music title in LAPL's catalogue: am I the only member of IAML who would like to see a revised version of Malcolm Jones' *Music Librarianship*, originally published by Clive Bingley (which now lives on in name only, under the umbrella of LAPL) in 1979?

The most obvious differences between the new edition and its predecessors are in format and layout. By abandoning the old format, which often listed only one or two libraries on a page, and by using a wider paper size, the 452 pages of the third edition have been reduced to 97 pages in double columns. Instead of the previous rather dull dust jacket there is a well-designed and imaginative cover, which makes the book look more interesting. Some may question the reduction in the number of libraries listed (there were 712 in the third edition, against 340 in the new one), but it seems that Barbara Penney in fact sent her questionnaire to more libraries than previously, and that the reduction in the number of entries is due to the dropping of institutions which held only 'minimal collections' (preface, p. vii). Names and addresses of 30 libraries which did not reply to the questionnaire are listed in appendix 1 – a sort of library 'sin bin', perhaps?

The layout of the entries is much the same as in previous editions, although good advantage has been taken of typography and space to provide a clearer display. Three new fields, covering manuscript holdings, 'listings' (for example, a list of holdings in *BUCOS*, or a home-made catalogue of vocal sets), and automation, a field that was not at all well-developed in music libraries in 1981, are provided. Although music librarians frequently complain about being left

behind by automation, of the 340 libraries listed in the directory, around 167 have automated circulation systems, and 193 have computerized catalogues (although some specifically state that music scores are not yet listed in them). Of the systems in use, GEAC is top, with 28 libraries using it for cataloguing and/or classification, followed by BLCMP, which is favoured by 19 libraries. Interestingly, a large number of libraries use home-made systems. Having this sort of information is useful: it would be a simple job to extrapolate from the directory all the music catalogues using GEAC, BLCMP and the rest, and to form groups of users who could get together to discuss common problems encountered in using each system.

At the beginning of the preface the editor notes that the directory itself has now been computerized, which will enable the production of updated editions more frequently. Perhaps IAML(UK) should send Ms Penney notes of the staff and organizational changes noted regularly in its *Newsletter*. All in all, this latest edition of the directory is an excellent product which should be on the shelves of any library that deals with music, whether its involvement be large or small.

John Wagstaff

Thomas Quigley *Johannes Brahms: an annotated bibliography of the literature through 1982*. Metuchen, NJ: Scarecrow Press, 1990. 721 p. ISBN 0-8108-2196-6. £59.65.

Brahms studies: analytical and historical perspectives. Papers delivered at the International Brahms Conference, Washington DC, 5-8 May 1983, ed. George S. Bozarth. Oxford University Press, 1990. 472 p. ISBN 0-19-311922-6. £40

An important performing arts bibliographer described his work as 'building an imaginary library'. To be a useful tool to the scholar, this 'library' must be comprehensive and current, with full and standardized descriptions. Currency of Quigley's Brahms bibliographical project was maintained by choosing a terminal date of 1982, with the intention of producing a sequel which would cover the numerous publications (of which the other book reviewed here is one) prompted by the sesquicentenary of Brahms' birth. Thomas Quigley (who was formerly bibliographical research assistant to Margit McCorkle, compiler of the Brahms thematic catalogue) claims to offer 'a definitive account of the Brahms literature. . . organised systematically, annotated and indexed for maximum usefulness'. An impressive checklist of 252 examined bibliographic aids provides evidence in support of his claim. The most significant bibliography to date of literature about Brahms, compiled by Siegfried Kross, contains 2,218 numbered entries, as against Quigley's 3,197. Kross, unlike Quigley, did not undertake to subsume previous bibliographies, or verify references. Entries are organized in one numerical sequence under different headings and subheadings, such as 'Works'; 'chamber music'; 'Brahms's relations to other people'; 'Brahms and the

"fair sex" (preciously). Indexes occupy nearly one third of the volume, and include a newspaper and magazine index. Abundant cross references provide links between related articles.

The annotations vary in their usefulness. They sometimes take themselves very seriously: for example, the article 'Yankee Doodle as it might have been treated by Grieg, Tchaikovsky, Brahms and Liszt' is summarized as 'an attempt to understand Brahms's style through this hypothetical setting'. 'Brahms and the "fair sex"' offers some disappointments, but some promises, e.g. 'a psychological study of Brahms and his attitude towards women and sexuality'. The annotations may quote from the item cited, or from other sources. Generally they confirm the author's experience that 'the more information provided, the better for the users'.

The sesquicentenary of Brahms' birth spawned several conferences; Washington DC's resulted in the second quality publication reviewed here. The distinguished line-up of contributors includes Imogen Fellingner, Karl Geiringer, Margit McCorkle, Charles Rosen, Michael Musgrave and Siegfried Kross. Editor George Bozarth, who has since documented the facts about Brahms' lost and destroyed works ('Paths not taken: the "lost" works of Johannes Brahms', *Music Review* 50 (1989), 185-205), and prepared a critical edition of the organ works, summarizes the state of Brahms scholarship in his preface. He takes us from the rather discredited work of the composer's contemporaries, Kalbeck (biography), Litzmann (Clara Schumann correspondence), and the Deutsche Brahms-Gesellschaft (16 volumes of correspondence), through Schoenberg's and Tovey's assessments to the current scene, in which newly-discovered source material has become available in American and European libraries, and a pilot project launched for a new collected edition. Bozarth has compressed the original seven conference headings into five for the purposes of this book, leaving five disparate areas into which the expanded contributions fit. Disappointing, in these times of sensitivity to contemporary performing conditions, is the performance practice section, which has only one article, the rather esoteric 'Brahms and the mechanisms of motion: the composition of performance', by David Epstein, who discusses rhythmic ambiguities and explores the idea of motion built into the music of Brahms.

Geiringer's keynote address treats one of the fundamental characteristics of Brahms's music – the fusion of classicism with the experimental, of old with new techniques – and contrasts this with Brahms' failure to reconcile opposing personality traits. Geiringer unfortunately chooses a weak idea to illustrate his argument: 'vorrei, e non vorrei', sung by Zerlina in *Don Giovanni*. The flighty young girl's sexual dilemma is not equivalent to the opposing tensions within Brahms' personality. Geiringer offers us biographical snippets from less-frequently-trawled sources: we learn mouth-watering details of menus Brahms enjoyed in the house of Frau von Miller, from her diary of food. Brahms' work as an editor, recently further explored by Camilla Cai ('Was Brahms a reliable editor? Changes made in opuses 116, 117, 118 and 119', *Acta Musicologica* 61 (1989), 83-101), is thoroughly discussed in four papers. Linda Correll Roesner uses unpublished Clara Schumann letters in a paper which illustrates Brahms' editorial philosophy by examining his editions of Schumann's works.

There is unfortunately no consistency with regard to abstracts, and very few of the essays commence with them. Footnotes and documentation are full and generous, and the bibliography substantial. This volume is an essential addition to the seven volumes of *Brahms Studien*.

Angela Escott

The Augustan age and Romantics to early Victorians, ed. Boris Ford. Cambridge: Cambridge University Press, 1991, 1990. x, 374p. ISBN 0-521-30978-6. £30; xiii, 338 p. ISBN 0-521-30979-4. £30 (The Cambridge guide to the arts in Britain; 5, 6)

Coverage of music in this ambitious project has been patchy, as readers who have read my reviews of some volumes previously published (*Brio* vol. 26 no. 2 (1989) p. 103 and vol. 28 no. 1 (1991) p. 38) will recall. While neither of the present contributions reaches the standard of John Milsom in volume 3, this is not to damn them with faint praise. Nicholas Anderson writes the music chapter in *The Augustan age*. After an excellent short introduction he divides the rest of the chapter into sections on opera, oratorio, playhouses, orchestral and instrumental music, and concerts. Rightly and unavoidably Handel is the dominating personality. Nevertheless, Anderson is able to make it clear that there was a stratum of native, rather than naturalized, English composers, led by Stanley, Greene, Boyce, Arne and Avison. Among the other incomers, J. C. Bach, Geminiani, Pepusch and Abel receive appropriate attention. Anderson describes the developments in all his selected categories with exemplary clarity, though this does lead to some repetition which might have been edited out. For an item of this length, or lack of it, coverage of musical activities outside London, indeed England, is adequate. Even Aberdeen receives a mention, but best served is Dublin, then of course part of 'Britain'. Equally commendable in such a relatively short space (30 pages) is Anderson's attention to the revival of 'antient' music. The Academy which he mentions on p. 300 as having been set up in 1726, and which, as he also mentions, became the Academy of Ancient Music, is in fact the Academy of Vocal Music, mentioned on p. 278. After a wide-ranging introduction, other chapters in this volume deal with the decorative and visual arts, Holkham Hall, literature, Vauxhall Gardens, architecture, gardening and Bath, but I cannot leave it without recommending 'Flowers in the valley: folk-songs in Britain', an all too brief appreciation by Raymond O'Malley, and one of the book's shortest chapters. The concluding appendix contains bibliographies for all topics. The one for music is adequate, but within its more limited scope the one for folksong is good.

H. C. Robbins Landon supplies the chapter on music in *Romantics to early Victorians*. This he divides into sections on the legacy of Handel, the rise of Haydn, opera, the piano, the Bach revival and the cathedral tradition. It is regrettable that in this final section Landon seems to have misunderstood his own notes and describes S. S. Wesley as the son of a (not even *the*) Charles Wesley, rather than of Samuel Wesley. What is inexcusable is that this howler

was not subsequently edited out. Otherwise this is a distinguished contribution which, given its author's proclivities, tends to smile perhaps a little radiantly on Haydn. What it makes very clear is that England (business as usual: Scotland only appears in the wake of Mendelssohn) was a very musical society at this time. It was, however, overwhelmed by foreigners. Standards among native composers, never high after about 1780, only slumped in parallel with continental Europe, and this coincided with the rise of kitsch. Whether the jibe 'land without music' was made by a Teutonic hegemonist or a Frenchman, Landon suggests it referred to the relative absence of native composers and artistes rather than to any lack of able rank and file performers or receptive audiences. England's role in the development of the orchestra, the violin, the piano and the Bach revival emerges as a matter of commendation rather than condemnation. The bibliography in the book's concluding appendix is quite adequate. After the usual general introductory essay, other chapters in the volume are devoted to Edinburgh, literature, fine art, satire, architecture, the Athenaeum, enclosure and the applied arts.

Both volumes are worth obtaining for specialist music libraries with broad outlooks or broad budgets. The smaller specialist music library should perhaps think twice. They can be recommended unhesitatingly for general arts libraries, public libraries and all libraries in academic institutions where there is an arts presence.

Richard Turbet

IN BRIEF

In celebration of revised 780, comp. Richard B. Wursten. Music Library Association, 1990. (Music Library Association technical report; 19). ISBN 0-914954-42-3; ISSN 0094-5099

Careers in music librarianship, comp. Carol Tatian. Music Library Association, 1990. (Music Library Association technical report; 18). ISBN 0-914954-41-5; ISSN 0094-5099

As a librarian living with the very real difficulties of integrating Dewey 20 with an earlier edition I opened this publication with interest – *is* there anything to celebrate about the advent of the revised 780? However, the historical introduction reminds us of the inadequacies of earlier editions – e.g. the unsatisfactory way in which jazz and ethnic music were catered for – and points out the benefits of a faceted scheme. Russell Sweeney's paper describes how the revision was actually carried out, stressing the value to the process of allowing librarians to comment on the proposed revision. Other papers discuss the value of the faceted scheme and the scheme's suitability for on-line subject retrieval. The practicalities of integrating two editions and of living with long shelf numbers are described, with academic and public librarians expressing different views on the level of disruption experienced. My overall impression of the report is that its main use now would be as an 'awareness raiser' for someone not actually working with the revised 780. It also reinforced my belief that, while schedules may allow us to classify knowledge in a way which is, theoretically, pleasing and satisfying, they do not help library users to browse, explore and discover.

On turning to publication 18 after reading technical report 19, I saw some irony in the statement in the introduction which reads '... we were concerned that many [music librarian] jobs were taking a long time to be filled. A significant number of these jobs were music cataloguing positions'. The papers in this report focus on three aspects of recruiting and keeping music librarians: (i) how does the present job market compare with recent years; (ii) what sort of people are drawn to music librarianship; and (iii) why do people leave – are they tired of the job or do their skills allow them to progress naturally to other jobs? As a background to these questions, Lenore Coral's essay describes the varied types of work and opportunities open to music librarians in the USA, although it does not do justice to the particular nature of public music librarianship (or perhaps it's nothing like Britain!). Certainly the trend in America is that most qualified music librarians gain posts in academic libraries. However, Britain and America are alike in that music libraries are often merged with other services, e.g. drama or audiovisual, and in that librarians wishing to progress have to leave their specialism behind and move into broader fields of management and administra-

tion. Other essays look at recruitment difficulties (especially in cataloguing!) and analyse a survey on why people leave music librarianship.

The report is an interesting overview of the professional situation in America. It also provides some encouragement for people who might want to move into more wide-ranging posts – you *can* do it and you might even enjoy it – and reassurance for people happy in and committed to their music specialism – stay with it, it's very worthwhile.

Judith Adam

Nicholas Temperley *Haydn: The Creation* Cambridge: Cambridge University Press, 1991. vii, 135 p. ISBN 0-521-37255-0.

Donald Burrows *Handel: The Messiah* Cambridge: Cambridge University Press, 1991. x, 127 p. ISBN 0-521-37479-0.

John Butt *Bach: Mass in B Minor* Cambridge: Cambridge University Press, 1991. x, 116 p. ISBN 0-521-38280-7.

Anthony Pople *Berg: Violin Concerto* Cambridge: Cambridge University Press, 1991. ix, 121 p. ISBN 0-521-39066-4.

These four titles are the first in a new series of music handbooks published by Cambridge University Press, and one presumes others will follow. They are very attractively-produced guides to the works under study, and cover not only the design and form of the respective works in some depth, but also the general background and particular influences dominant at the time of composition. The chapters are clearly laid out in the detailed contents pages, which make up for rather short indexes (although Donald Burrows' volume is better than the others in this respect). Each volume has numerous notes and appendices to support the text: Burrows' study also includes the libretto.

While the collection is aimed at both concert-goer and student, the books are very detailed in their analysis and are more likely to benefit the student. Nevertheless, the historical and musical background to the works will interest all levels, and the series will no doubt be useful for the general music lover's reference collection. The hardback volumes, at £19.50, are rather highly priced for books of this capacity, but the paperback alternatives are much more approachable at £6.95.

Barbara Padjasek

Nancy Perloff *Art and the everyday: popular entertainment and the circle of Erik Satie*. Oxford: Clarendon Press, 1991, xii, 227 p. ISBN 0-19-816194-8. £30

This book studies the music, writings and designs of Satie and 'Les Six', and their literary and artistic collaborators Jean Cocteau, Pablo Picasso, Ferdinand Léger and Francis Picabia, in the Paris of the 1910s and 1920s. Perloff's convincing

central thesis is that these composers infused their compositions with idioms borrowed from contemporary French and American popular music in a conscious, and successful, attempt to lead French music away from impressionism. In so doing, their compositions broke down the divisions between popular and art music. Focussing on Satie's *Parade* (1917), and with the help of many musical examples, Perloff shows how Satie created a new, popular, sound world, using elements of simple tunefulness, musical diversity, nostalgia, parody, satire and repetition to thumb the nose at nineteenth-century German musical aesthetics. These ideas were embraced and developed by Poulenc, Auric and Milhaud in their music hall 'spoofs', such as Milhaud's *Le boeuf sur le toit* (1919), and in ballets such as Poulenc's *Les biches* (1924) and Milhaud's *La création du monde* (1923). Perloff argues that the music – lively, colourful and drawing on the musical sounds of everyday life – is truly modern and akin to today's (postmodern?) trend to juxtapose 'essences of past and present' in art.

Illustrations include photographs of sets and costume designs by Picasso for *Parade* and Léger for *La création du monde*.

Rosemary Williamson

David Kimbell *Italian opera*. Cambridge: Cambridge University Press, 1991. xvii, 684 p. (National traditions of opera) ISBN 0-521-23533-2. £45

Robert Donington *Opera and its symbols: the unity of words, music, and staging*. New Haven: Yale University Press, 1990. viii, 248 p. ISBN 0-300-04713-4. £20

Italian opera is the second in the 'National traditions of opera' series (the first is John Tyrrell's *Czech opera*). The volumes are intended to be of use to opera-goers (I would say *serious* opera-goers) and students. Kimbell aims to describe 'some of the manifestations of the Italian operatic tradition from the late Renaissance to Puccini' and to explore 'the social, philosophical, literary and musical forces that shaped it'. Indeed, it is the description of the political and social context which makes his book interesting. He has included critical analysis of selected operas which have been of particular significance within his basically historical account. He decides – and doubtless Donington would agree – that post-World War I operas cannot be considered as being within the Italian opera tradition, so concludes his discussion with Puccini. The bibliography is extensive, and there is a list of personalia and an index. The dedication is a sad reminder of the deplorable cuts in higher education in Scotland.

Robert Donington proposes such an interesting and often provocative interpretation of the role, purpose and interrelation in opera of words, music and staging that my hesitation in recommending another opera book is easily overcome. He is refreshingly critical of the 'fashionable gimmickry' of some modern productions, on the grounds of their disregard of the unity and interaction of all aspects of the work. The book surveys opera history from its beginnings through to Tippett, with key composers (Monteverdi, Mozart, Verdi, Wagner, Strauss,

Tippett) and their works selected for more in-depth examination. There are extensive notes on each chapter and a wide-ranging list of references.

A. Helen Mason

Gerry Farrell *Indian music in education*. Cambridge: Cambridge University Press, 1990. ix, 118 p. + cassette. (Resources of music handbooks) ISBN 0-521-36771-9. £7.50 (book) £10 (cassette)

Neil Sorrell *A guide to the gamelan*. Faber and Faber, 1990. xvii, 142 p. ISBN 0-571-14404-7 £8.99.

John Mansfield Thomson *The Oxford history of New Zealand music*. Oxford: Oxford University Press, 1991. xii, 315 p. ISBN 0-19-558176-8. £35

Indian music in education is, as the title indicates, a book aimed at helping music teachers use Indian music creatively in the classroom. A large part of the book is given over to practical exercises to show the construction and forms of Indian music, supported by an accompanying cassette tape (this latter may be a problem in libraries). A short bibliography and discography provide useful pointers to further reading and listening. There is a glossary of Indian musical terms and a list of wire gauges for sitar strings.

A guide to the gamelan, written by an acknowledged expert on the subject, provides an easily readable, concise introduction to the history, music and role of instruments in the Javanese gamelan. It includes an account of the making of gamelan Sekar Pethak at York University, discusses the influence of gamelan music on Western composers, incorporates a 'provisional score' and concludes with the essential glossary of terms and suggestions for further reading and listening.

Finally, John Mansfield Thomson, founder and editor of *Early Music*, has written an authoritative overview of the history of music in New Zealand since the arrival of European settlers. He includes sections on Maori music and on the relationship between the two musical cultures, but agrees that there is much more to be written on that subject. All aspects of the settlers' musical life are covered, with quite some detail about the rise in the 20th century of New Zealand composers. An extensive bibliography of books and articles and many black and white illustrations should guarantee this book a place on library shelves.

A. Helen Mason

John Caldwell *The Oxford history of English music. Vol. 1: From the beginnings to c. 1715*. Oxford: Clarendon Press, 1991, xviii, 691 p. ISBN 0-19-816129-8. £60

This is the first volume of a projected two-volume survey of English music to the present day, which is intended to supersede Ernest Walker's *History of music in*

England (3rd ed., rev. J. A. Westrup. Oxford, 1952). Our knowledge of English Music before Handel, particularly in the medieval and Renaissance periods, has grown immensely over the past 40 years, a fact reflected in Caldwell's taking 344 pages to cover the period up to 1575, as against Walker's 71. There are ten long chapters which progress chronologically, each beginning with a summary of the historical, political and liturgical background to the music. In the earlier chapters Caldwell then proceeds manuscript by manuscript, making an assessment of what each source brings to our knowledge of music making and performance practice in its period. The complex relationship between early English and continental music is examined, and an argument made for the growth of a national voice in the later thirteenth and fourteenth centuries. The rich Elizabethan and Jacobean ages are divided into three chapters, covering church, secular vocal and instrumental music, with a final section on musical life and thought. The final two chapters cover the period 1625-1715, ending with the arrival of Handel in England. The text is generously illustrated with lengthy musical examples and well-chosen plates. Translations are provided for texts not in modern English. The bibliography includes separate sections covering modern editions of music and texts, and the index has a useful sub-section listing manuscript sources.

Bound to become the standard text on its subject, this book is indispensable to all music libraries.

Rosemary Williamson

Popular Music vol. 10 no. 1 (January 1991), ed. David Horn and Dave Laing. Cambridge: Cambridge University Press. 113 p. ISSN 0261-1430. £44 (institutional) £24 (individual). Issue ISBN 0-521-40658-7. £7.95

This multi-disciplinary journal covers all aspects of 'popular' music and provides a forum for topics which fall outside the remit of established academic journals. The focus of this issue is 'the 1890s'. There are four substantial scholarly articles in this area: Dave Laing on the origins of the recorded music business; Paul Oliver on the historical problem of the influence of jazz on blues; Thomas Fiehrer on the Creole origins of jazz; and Tracy C. Davis on the social purity campaign and perceived indecency in the English music hall. The next two articles move forward in time: George H. Lewis writes on popular Hawaiian music in the 1970s, and Thomas Porcello examines present-day ethics of digital audio-sampling and the questions of the ownership of sound and individual versus collective creativity. There is also space for news, reviews and responses to previous articles.

Popular Music is nicely produced, with a well-designed layout. It is likely to appeal most to users of academic libraries, but not just to musicians: there is also material of interest here for those working in the disciplines of sociology, social history and American studies.

Rosemary Williamson

The Beethoven compendium: a guide to Beethoven's life and music, ed. Barry Cooper. Thames and Hudson, 1991. 351 p. ISBN 0-500-01523-6. £24

A sibling to last year's Mozart compendium, compiled with the same encyclopaedic diligence and extraordinary breadth of interest. Complete with the composer's life calendar, who's who, family tree, short essays on musical influences, contemporary thinking, the patrons, the commissions, the man's reading, where he went and where he stayed; plus the works in opus number order and how they went down at the time. A work of reference rather than a thorough read, and in my opinion the best single-volume study of its kind.

Jane Harvell

The folk index, comp. Steve Hunt. Wool, Dorset: 1991. 54 p. Available from Alan B. Corkett (Bookham, Leatherhead, Surrey, KT23 3AQ). £8

From a barn dance organiser, to whom much thanks and strong recommendations are due, arrives a folk song and dance index, simply produced and spiral bound, which has been supplying information to folk music enthusiasts, Masters of Ceremonies and organisers of folk music weekends since the beginning of 1991. Several thousand tune titles are listed, with publication titles and page references. The publications are listed first. More bibliographical information would be welcome to the uninitiated, and a key for those who don't immediately understand the acronym EFDSS [*English Folk Dance and Song Society - Ed.*]. The first half of the index lists tune titles, and the second dance titles, together with music volume and page references. The book offers plentiful maggots, such as My Lady Winwood's maggot, Nick's maggot, and a volume of Maggot Pie; only one Muckle Flugga is available, along with five Black Jacks, four Black Nags and two Bung Your Eyes.

Angela Escott

[This is the last reviews section of *Brio* to be handled by Karen McAulay, as she has decided to step down from the post due to many other commitments. Karen has been a very energetic, hardworking and successful reviews editor, who will be much missed. With effect from *Brio* 29 no. 2, the reviews section will be edited by Karen Abbott of the Scottish Music Information Centre - which at least continues the Scots connection with this section of the journal! - *Ed.*]

ITEMS RECEIVED

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

Books

- John Bean, Amelia Oldfield *Pied piper: musical activities to develop basic skills*. Cambridge: Cambridge University Press, 1991. 91 p. ISBN 0-521-37849-4. £7.95 (pbk)
- British music* 13 (1991), ed. Brian Blyth Daubney. The British Music Society. 68 p. ISSN 0958-5664; ISBN 1-870536-07-X
- Brian Blyth Daubney *Benjamin Burrows and some of his poets*. Melton Mowbray: Summerfields Press, 1991. (British Music Society monograph) ISBN 1-870536-06-1. £5
- David P. DeVenney *American Masses and requiems: a descriptive guide*. Berkeley: Fallen Leaf Press, 1990. xvii, 210 p. ISBN 0-914913-14-X. \$33
- Philip H. Dillard *How quaint the ways of paradox: an annotated Gilbert & Sullivan bibliography*. Scarecrow Press, 1991. viii, 208 p. ISBN 0-8108-2445-0. £18.75
- Michael L. Friedmann *Ear training for twentieth century music*. Yale University Press, 1990. xxvi, 211 p. ISBN 0-300-04536-0. £25
- Enrico Fubini *A history of music aesthetics*. Macmillan, 1991. xxiv, 60 p. ISBN 0-333-44665-8. £49.50
- Peter Gammond *The Oxford companion to popular music*. Oxford: Oxford University Press, 1991. vii, 739 p. ISBN 0-19-311323-6. £25
- Hartmann-Katalog: Verzeichnis der gedruckten Kompositionen von J. P. E. Hartmann (1805-1900)*. Copenhagen: Dan Fog, 1991. xv, 189 p. ISBN 87-87099-34-9. DKK 175
- Roger Lax, Frederick Smith *The great song thesaurus*. 2nd ed. New York: Oxford University Press, 1989. xv, 774 p. ISBN 0-19-505408-3. £50
- Mahler: his life, work and world*, comp. Kurt and Herta Blaukopf. Thames and Hudson, 1991. 255 p. ISBN 0-500-01515-5. £25
- Dimitry Markevitch *The solo cello: a bibliography of the unaccompanied violoncello literature*. Berkeley: Fallen Leaf Press, 1989. ix, 113 p. ISBN 0-914913-11-5. \$14.95 (pbk)
- Janet Mills *Music in the primary school*. Cambridge: Cambridge University Press, 1991. x, 182 p. ISBN 0-521-38754-X. £8.95 (pbk)
- The new Oxford history of music*, ed. Gerald Abraham. Vol. 9: Romanticism, 1830-1890. Oxford: Oxford University Press, 1990. xx, 935 p. ISBN 0-19-316309-8. £60

- Dorman H. Smith, Laurie Eagleson *Guitar and lute music in periodicals: an index*. Berkeley: Fallen Leaf Press, 1990. xi, 104 p. ISBN 0-914913-16-6 [no price details]
- Robin Stowell *Violin technique and performance practice in the late eighteenth and early nineteenth centuries*. Cambridge: Cambridge University Press, 1990. xv, 411 p. ISBN 0-521-39744-8. £19.50
- Clifford Taylor *Musical idea and the design aesthetic in contemporary music*. Lampeter: Edwin Mellen Press, 1990. x, 375 p. ISBN 0-88946-432-4. \$69.95
- Philip Whitmore *Unpremeditated art: the cadenza in the classical keyboard concerto*. Oxford: Clarendon, 1991. ISBN 0-19-315263-0 [no price details]

Music

- J. S. Bach *Ein feste Burg ist unser Gott, BWV 80*. Kassel; London: Bärenreiter, 1987, reissued 1990. Min. score (vi, 70 p.). (Study scores; 265). £4.20
- J. S. Bach *Gottes Zeit ist die allerbeste Zeit, BWV 106*. Kassel; London: Bärenreiter, 1986, reissued 1990. Min. score (iv, 42 p.). (Study scores; 290). £3.40
- Nicolas Bacri *Sonate pour violoncelle et piano*. Paris: Durand, 1991. Score (14 p.) + part. £8.80
- Manuel Blancafort *Piano album*. Paris: Salabert, 1991. Score (75 p.). Cat. no. EAS18983. £15.15
- Georges Boeuf *Sonate au berceau pour 3 clarinettes sib (ou saxophones)*. Paris: Leduc, 1991. Score (5 p.) + 3 parts. (Collection arabesque). Cat. no. AL28213. £8.15
- Roger Boutry *Eurythmie pour piano*. Paris: Billaudot, 1991. Score (16 p.). £4.75
- Patrick Burgan *Larme du lune, pour cinq instruments*. Paris: Billaudot, 1991. Score (36 p.) + 5 parts. £25.24
- Diana Burrell *Arched forms with bells, for organ*. London: United Music Publishers, 1991. Score (24 p.). (UMP organ repertoire series; 18). £7.50
- José Luis Campana *Trajectoires 1(1990) pour alto et piano*. Paris: Billaudot, 1991. Score (7 p.) + part. (Collection Viola da braccio). Cat. no. G5143B. £4.55
- Carols for carol singers*, comp. Geoffrey Brace. Cambridge: Cambridge University Press, 1991. ISBN 0-521-33653-8. £7.95 (pbk)
- Jacques Castérède *Quatuor pro tempore passionis, pour quatuor à cordes*. Paris: Billaudot, 1991. Score (21 p.) + 4 parts. (Collection l'école du violon). Cat. no. G4678 B. £19.40
- Jacques Charpentier *Couleurs pour une sonate imaginaire, pour alto et piano*. Paris: Leduc, 1991. Score (7 p.) + part. Cat. no. AL28218. £8.15
- Damien Charron *Vers tous les chemins: version pédagogique pour deux saxophones alto*. Paris: Durand, [1991]. Score (6 p.). £4.55
- idem*, for tenor saxophone. Score (8 p.). £5.30
- F. Chopin *Valses*. Paris: Lemoine, 1990. Urtext ed. Score (94 p.) Cat. no. UL116. £5.65

- Ernesto Cordero *Cantata al valle de Mexico, pour voix, flûte, guitare et violoncelle*. Paris: Eschig, 1990. 4 parts. Cat. no. ME8746. £6.90
- idem*. Score (5 p.). Cat. no. ME8745. £4.75
- Jean-Michel Damase *Concertino pour piano et orchestre à cordes: réduction pour deux pianos*. Paris: Billaudot, 1991. Piano score (43 p.) Cat. no. G4802B. £11.20
- Drei Violinduette der Wiener Klassik*, ed. Ulrich Mazurowicz. Bärenreiter, 1990. Score (24 p.) + 2 parts. (Hortus musicus; 268). £9.95
- Pierre Max Dubois *Instantanés I et II, pour clarinette en sib et orchestre à cordes*, arr. clarinet and piano. Paris: Billaudot, 1991. Piano score (6 p.) + part. (The clarinet). Cat. no. G4861B. £4.75
- Joel François Durand *Roman, pour violon seul (1982)*. Paris: Durand, [199?]. Score (7 p.). Cat. no. D & F14407. £5.30
- Edward Elgar *The light of life, op.29*. Novello, 1989. Full score (xxii, 210 p.). (Elgar complete edition series 1; 3). Cat.no. 73000301; 73000302 (soft bound)
- Thierry Escaich *Trois esquisses pour orgue*. Paris: Leduc, 1991. Score (38 p.). Cat.no.AL28196. £19.95
- Thierry Escaich *Les litanies de l'ombre: pièce pour piano*. Paris: Leduc, 1991. Score (31 p.). Cat. no. AL28214. £17.75
- Ahmed Essyad *Yasmina, pour baryton, violon, violoncelle*. Paris: Durand, 1984. Score (45 p.). Cat. no. DF14247. £12.10
- Julio Estrada *Canto Tejido, pour piano*. Paris: Salabert, 1991. Score (i, 10 p.). Cat. no. EAS17644. £11.80
- Philippe Fénelon *Impromptu, pour clarinette sib*. Paris: Amphion, 1991. Score (3 p.). Cat. no. A541. £2.30
- Graciane Finzi *Phoebie, pour violon seul*. Paris: Durand, 1990. Score (3 p.). Cat. no. D & F14476. £4.20
- Roger Généraux *Suite brésilienne, pour guitare, violon, alto et violoncelle. Nos. 1-5*. Paris: Eschig, 1990. Score + 3 parts for each number. Cat. nos. ME8087-8091. £6.45; £6.45; £1.90; £7.15; £11.20
- Bruno Giner 'K', *pour flûtes à bec et bande magnétique*. Paris: Durand, 1990. Score (13 p.). Cat. no. D & F14461. £8.50
- Anthony Girard *Expérience de la lumière: pour 3 violoncelles*. Paris: Billaudot, 1991. Score (28 p.) + 3 parts. Cat. no. G4750B. £11.20
- Anthony Girard *Chant d'amour à l'éternité: cantate sacrée pour mezzo soprano, flûte, clarinette, violon, violoncelle et piano*. Paris: Billaudot, 1991. 5 parts. Cat. no. G4664B. £29.65
- Christoph Willibald Gluck *Iphigénie en Aulide*, ed. Heinz Moehn, Michael Töpel. Bärenreiter, 1987, reissued 1989. Vocal score (368 p.). £36
- Ph. Gouttenoir . . . *Alba notte, pour douze voix mixtes a capella*. Paris: Amphion, 1991. Score (33 p.). Cat. no. A552. £8.80
- Enrique Granados *4 danses espagnoles . . . duo de guitares*. Paris: Billaudot, 1991. Score (19 p.). Cat. no. G4410B. £5.10
- Francois Guin *Aberdeen, pour quatuor de trombones, piano, basse et batterie*. Paris: Leduc, 1990. Score (8 p.) + 7 parts. (Collection crescendo). Cat. no. AL27649. £11.25

- Francois Guin *Auvergne, pour quatuor de trombones, piano, basse et batterie*. Paris: Leduc, 1990. Score (6 p.) + 7 parts. (Collection crescendo). Cat. no. AL27650. £8.95
- Naji Hakim *Variations on two themes, for organ*. London: United Music Publishers, 1991. Score (24 p.). (UMP organ repertoire series; 19). £7.50
- George Frideric Handel *Four Coronation anthems, HWV258-261*, ed. Clifford Bartlett. Oxford University Press, 1990. Full score (x, 150 p.). ISBN 0-19-335259-1. £50
- Tibor Harsanyi *Sonate pour alto et piano*. Paris: Billaudot, 1991. Score (29 p.) + part. Cat. no. EMF2221. £10.30
- Hans Leo Hassler, Christian Erbach *Instrumental canzonas*. Bärenreiter, 1991. Score (23 p.) + 4 parts. (Frutti musicali). Cat. BA8210. £9.95
- Joseph Haydn *Die Beredsamkeit*, ed. Bernard Paumgartner. Bärenreiter, 1990. Vocal score (8 p.). Cat. no. BA6950. £1.60
- Philippe Hurel *Bacasax: for alto saxophone and piano*. Paris: Billaudot, 1991. Score (4 p.) + part. (L'enseignement moderne du saxophone). Cat. no. G5085B. £4.55
- Michel Jarrell *Modifications, pour piano et ensemble instrumental*. Paris: Lemoine, 1989. Score (57 p.). Cat. no. 24907HL. £16.35
- André Jolivet *Pièces pour piano*. Paris: Billaudot, 1991. Score (27 p.). Cat. no. G4963B. £7.40
- André Jolivet *Petite suite, pour 2 violons, alto, violoncelle, contrebasse, piano et batterie*. Paris: Billaudot, 1991. Score (36 p.) + 6 parts. Cat. no. G4957B. £19.40
- Charles Koechlin *Silhouettes de comédie, op. 193: suite pour basson et orchestre*. Paris: Billaudot, 1990. Score (68 p.) + part. Cat. no. EFM687. £15.15
- Charles Koechlin *Scheherezade, 1er recueil, op. 56, pour voix et piano*. Paris: Eschig, 1990. Vocal score (29 p.). Cat. no. ME8594. £9.70
- Charles Koechlin *Scheherezade, 2e recueil, op. 84, pour voix et piano*. Paris: Eschig, 1990. Vocal score (36 p.). Cat. no. ME8594. £9.70
- Thomas Erskine, *Earl of Kelly: Trio sonata in F*, ed. David Johnson, Edna Arthur. Edinburgh: David Johnson, 1991. Score (21 p.) + 3 parts. £8.50. (Available from Sheena McNeil Music, Edinburgh; Blackwells, Oxford; or direct from the publisher, at 1 Hill Square, Edinburgh, EH8 9DR)
- Jiri Laburda *Malé trio: pour 3 clarinettes en si*. Paris: Billaudot, 1991. Score (8 p.) + 3 parts. Cat. no. G4731B. £5.10
- Jean Langlais *Trois offertoires pour orgue*. Paris: Combres, 1991. Organ score (15 p.) Cat. no. C5314. £7.10
- Jean Langlais *Mort et resurrection pour orgue*. Paris: Leduc, 1990. Organ score (16 p.). Cat. no. AL28159. £10.10
- Orlando di Lasso, et al. *Canzoni villanesche and villanelle*, ed. Donna G. Cardamore. Madison, WI: A-R Editions, 1991. Score (lviii, 149 p.). (Recent researches in the music of the Renaissance; 82, 83)
- Pierre Lantier *Sonate pour alto et piano*. Paris: Combres, 1991. Score (23 p.) + part. (Collection horizon). Cat. no. C5313. £9.15

- Claude Lefebvre *Vallée . . . pour cor solo*. Paris: Salabert, 1990. Score (3 p.). Cat. no. EAS18599. £4.75
- Aubert Lemeland *Canzoni di asolo, pour trio d'anches (hautbois, clarinette solo, basson)*. Paris: Billaudot, 1991. Score (8 p.) + 3 parts. (Robert Fontaine propose). Cat. no. G3678B. £7.15
- Jacques Lenot *Premier livre de violes . . . pour 4 violes*. Paris: Salabert, 1990. Score (10 p.). Cat. no. EAS18942. £11.50
- Philippe Leroux *Anima Christi . . . pour quatuor vocal*. Paris: Billaudot 1991. Revised ed. 4 scores (each 15 p.). Cat. no. G5033B. £13.35
- Michaël Levinas *Canons rythmiques, pour violoncelle et piano préparé*. Paris: Salabert, 1991. Score (5 p.). Cat. no. EAS18992. £6.90
- William McGibbon *Three sonatas for flute or violin and continuo*, ed. Peter Holman. Edinburgh: Hardie Press, 1991. Score (31 p.) + 2 parts. (Orpheus Caledonius; 1)
- François-Bernard Mâché *Figures, pour clarinette, basse et vibraphone*. Paris: Durand, 1989. Score (10 p.) Cat. no. D & F14439. £5.95
- Pierre van Maldere *Six symphonies a più strumenti, op. 4*, ed. Craig Lister. Madison, WI: A-R Editions, 1990. Score (xxvii, 174 p.). (Recent researches in the music of the Classical era; 35, 36). ISBN 0-89579-248-6
- Philippe Manoury *Xanadu, pour soprano et clarinette*. Paris: Amphion, 1990. Score (15 p.). Cat. no. A540. £7.40
- Bohuslav Martinu *Thunderbolt P-47*. Paris: Eschig, 1990. Min. score (57 p.). Cat. no. ME7788. £16.35
- J. Massenet *Le portrait de Manon*. Paris: Heugel; Leduc, 1922. (Reprint). Vocal score (88 p.). £17.75
- Jean-Marie Morel *Soldatesque . . . pour quintette de cuivres*. Paris: Billaudot, 1991. Score (31 p.) + 5 parts. (Ensembles de cuivres). £15.75
- W. A. Mozart *Einzelsätze für Violine und Orchester, KV. 261, 269, 373*. Bärenreiter, 1990. Score (23 p.) + part. Cat. no. BA5379a. £6.70
- *La finta semplice*. Bärenreiter, 1990. Vocal score (v, 516 p.). Cat. no. BA4594a. £50
- *Gaulimali Stachelschwein*. Bärenreiter, 1991. Vocal score (23 p.). Cat. no. BA6387. £3.40
- *Konzert in Es für Klavier und Orchester, KV. 271*. Bärenreiter, 1990. Score (63 p.). Cat. no. BA 4790a. £9.70
- *Konzert in F für Klavier und Orchester, KV. 413*. Bärenreiter, 1990. Score (47 p.). Cat. no. BA 4874a. £9.95
- *Konzert in A für Klavier und Orchester, KV. 414*. Bärenreiter, 1990. Score (47 p.). Cat. no. BA 4876a. £9.95
- *Konzert in d für Klavier und Orchester, KV. 466*. Bärenreiter, 1990. Score (62 p.). Cat. no. BA4873a. £9.95
- *Konzert in Es für Klavier und Orchester, KV. 449*. Bärenreiter, 1990. Score (47 p.). Cat. no. BA5381a. £9.95
- *Konzert in Es für Horn und Orchester, KV. 417*. Bärenreiter, 1990. Score (20 p.) + part. Cat. no. BA5311a. £6.95
- *Konzert in Es für Horn und Orchester, KV. 447*. Bärenreiter, 1990. Score (19 p.) + part. Cat. no. BA5312a. £7.50

- *Konzert in Es für Horn und Orchester, KV. 495*. Bärenreiter, 1990. Score (23 p.) + part. Cat. no. BA5313a. £7.85
- *Konzert in C für Flöte, Harfe und Orchester, KV. 299*. Bärenreiter, 1990. Score (40 p.) + 2 parts. Cat. no. BA4598a. £8.95
- *Litaniae Lauretanae BMV, KV. 109*. Bärenreiter, 1990. Vocal score (20 p.). Cat. no. BA4890a. £4.40
- *Litaniae Lauretanae BMV, KV. 195*. Bärenreiter, 1990. Vocal score (39 p.). Cat. no. BA4891a. £7.20
- *Litaniae de venerabili altaris Sacramento, KV. 125*. Bärenreiter, 1971. Vocal score (67 p.). Cat. no. BA4763a. £8.40
- *Litaniae de venerabili altaris Sacramento, KV. 243*. Bärenreiter, 1990. Vocal score (57 p.). Cat. no. BA4892a. £11.20
- *Regina coeli, KV. 108*. Bärenreiter, 1990. Vocal score (27 p.). Cat. no. BA4886a. £6
- *Scande coeli limina, KV. 34*. Bärenreiter, 1990. Vocal score (62 p.). Cat. no. BA4882a. £3
- *Sub tuum praesidium, KV. 198*. Bärenreiter, 1989. Vocal score (7 p.). Cat. no. BA4898a. £1.60
- *Vespere solennes de Confessore, KV. 339*. Bärenreiter, 1990. Vocal score (63 p.). Cat. no. BA4894a. £7.50
- The Nineteenth-century piano ballade: an anthology*, ed. James Parakilas. Madison, WI: A-R Editions, 1990. Score (xxii, 92 p.). (Recent researches in the music of the nineteenth and early twentieth centuries; 9). ISBN 0-89579-249-4
- Opera and operetta excerpts, I*. Ottawa: Canadian Musical Heritage Society, 1991. Vocal score (xl, 260 p.). (Canadian musical heritage; 10). ISBN 0-919883-11-7. \$29.95
- John Knowles Paine *Three chamber works for piano and strings*. Madison, WI: A-R Editions, 1991. Score (xxv, 89 p.). (Recent researches in American music; 17). ISBN 0-89579-261-3. \$29.95 [Parts also available]
- Thierry Pecou *Chants de l'étoile de mai*. Paris: Billaudot, 1991. Score (16 p.) + part. (La flute à bec). Cat. no. G4873B. £5.95
- Thierry Pecou *Sonate pour hautbois et piano*. Paris: Billaudot, 1991. Score (19 p.) + part. (Collection David Walter). Cat. no. G4811B. £7.15
- Vincent Persichetti *Winter solstice, for piano*. Bryn Mawr, PA: Elkan Vogel, 1991. Score (15 p.). £7.20
- Odile Pierre *Témoignages écrits des épreuves d'improvisation*. Paris: Leduc, 1990. Organ score (22 p.). Cat. no. AL28107. £12.10
- Giovanni Benedetto Platti *Two keyboard concertos*, ed. Daniel E. Freeman. Madison, WI: A-R Editions, 1991. Full score (85 p.). (Recent researches in the music of the Classical era; 37). ISBN 0-89579-260-5
- Yves Prin *Concerto pour flûte et orchestre*, arr. flute and piano. Paris: Durand, [199?] Score (31 p.) + part. Cat. no. D & F14512. £9.10
- Gérard Rebours *Progression pour guitare*. Paris: Editions Musicales Transatlantiques, [199?] Score (24 p.). Cat. no. TR001853H. £5.15
- Lionel Rogg *Deux études pour orgue*. Fleurier: Editions Musicales de la Schola Cantorum, 1991. Score (12 p.). Cat. no. S.8622P. £11.50

- Alain Roizenblat *Contrario, pour violon et piano*. Paris: Billaudot, 1974. Score (20 p.) + part. Cat. no. EFM1715. £7.15
- Alexandre Rydin *Quatre pièces lyriques, pour clarinettes en sib ou en la*. Paris: Billaudot, 1991. Score (7 p.). (Collection Jacques Lancelot). Cat. no. G4871B. £3.45
- Guy Sacre *Cartes postales, pour chant et piano*. Paris: Durand, 1990. Score (8 p.). Cat. no. D & F14453. £5.30
- Guy Sacre *Clair-obscur: quatre mélodies pour baryton et piano*. Paris: Durand, 1990. Score (11 p.). Cat. no. D & F 14454. £5.95
- Guy Sacre *L'exécution: poème de Jean Cocteau, pour baryton et piano*. Paris: Durand, 1990. Score (4 p.). Cat. no. D & F14455. £3.80
- Guy Sacre *Six poèmes de 'vocabulaire', pour chant et piano*. Paris: Durand, 1990. Score (14 p.). Cat. no. D & F14456. £6.45
- Giovanni Battista Sammartini *Il pianto delle pie donne*, ed. Marie Marley. Madison, WI: A-R Editions, 1990. Score (xviii, 82 p.). (Recent researches in the music of the Classical era; 34). ISBN 0-89579-244-3. \$29.95
- David Sanger *Missa brevis, for 3 part treble voices and organ*. United Music Publishers, 1991. Vocal score (24 p.). £2.80
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