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MANAGING FOR QUALITY SERVICES

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Introduction

Thank you for inviting me to your conference. I was very relieved not to have to sing for my supper – and so should you be. It is a long time since I studied the bibliography of music at the then College of Commerce in Birmingham, and I therefore scoured my shelves for books which I thought would help me in preparing to speak to you. I discounted Davies' *Musicalia* and opted instead for a small book by Peter Gammond, *Bluff your way in music*. I have re-read this, but regrettably it was published in 1966 and so failed to give me any guidance on the last 26 years, let alone the forthcoming 'new age'. I moved further along my bookshelf and looked up 'Quality' in the ninth edition of the *Oxford companion to music*, published in 1955. There is a section which describes seven characteristics present in music of 'good quality'. These are:

- Vitality
- Originality
- Workmanship
- Proportion & fitness
- Feeling
- The element of personal taste
- The test of time

Perhaps these characteristics should be borne in mind when managing for quality in music libraries. I thought I should look in an up-to-date edition of the *Oxford companion*, just in case the characteristics had been refined, but regrettably the latest edition, available at my local library, has no entry under 'Quality' at all. Does this mean that quality has gone out of music?

The theme of this study weekend is 'Things to come – a new age for music libraries'. It is always interesting to speculate about the future. The only certainties are that it will be different from the present, and from how we think it is going to be. The pace of change in society at large, in public service organisations, and

* This is an edited transcript of the paper given by David Ruse at the IAML(UK) Annual Study Weekend in Swansea.

Errata

Apologies for two errors in *Brio* 29 no. 1. Firstly, Heikki Poroila of IAML (Finland) was referred to in the editorial as female when he is, of course, male (!); and secondly, the reference to Alec Benoy in the article on music publishing should have read Arthur Benoy. As a native of Worcestershire, where Benoy was County Music Adviser, I should have known better. *Ed.*

in libraries continues to accelerate in what I might describe as a kind of 'allegro furioso'. There's a lot of change about – but also a lot of uncertainty. Some of this uncertainty will have been removed at the General Election; but we are unlikely to see any radical change of direction as regards our bit of the public sector, regardless of which party is in government. If we want to survive we need to adopt, enhance and espouse some of the values which are shaping and will shape the politics and culture of public services for the foreseeable future. We need to take up the conductor's baton and manage the process. I would like to share with you what I regard as the key elements in this process.

Changes Already Made

If anyone remains in doubt that there has been a major upheaval in UK local government, a listing of some of the changes should dispel that view:

- Community Charge Capping
- Capital Expenditure
- Local Management of Schools
- Parental Choice
- National Curriculum
- Care in the Community
- Childrens Act
- Housing – 'The Right to Buy'
- Housing Associations
- Compulsory Competitive Tendering [CCT]
- Widdicombe Committee

How to react and respond to these enormous changes is an issue of the utmost importance. The one response which cannot be allowed is to ignore the issues, or to pretend they will go away. They will not, and we have to manage our services in the context of these changes and adapt accordingly. The first element in 'Managing for Quality Services' is a clear statement of purpose or mission. This is a Japanese/American concept which is finding protagonists in the UK, the theory behind it being that you have a short statement which encapsulates the purpose of your 'business' or 'service', and is readily understandable by those in that business or service. But is it really necessary? Isn't this just a piece of pretentious American management jargon? After all, we all know what a library is, don't we? We know why we provide the services we do, don't we? Well, I wonder if we do? The benefit of a good mission statement is that it should act as a reference point for all staff and should inspire and motivate them to achieve the aspirations and vision which it sets out. The process of establishing a mission statement, for either the whole service or a part of it, is as important as the statement itself. Having staff discuss and agree upon a short statement of the purpose of their library service will secure greater awareness and commitment from them. In work commissioned by the Library and Information Services Council [LISC], the text of a national mission statement for public libraries has been

suggested. While this is a little wordy and will need local adaptation, it does provide a sound basis for discussion:

National Mission Statement for the Public Library Service

The public library is a major community facility whose purpose is to enable and encourage individuals or groups of individuals to gain unbiased access to information, knowledge and works of creative imagination which will:

- encourage their active participation in cultural, democratic and economic activities
- enable them to participate in educational development through formal or informal programmes
- assist them to make positive use of leisure time
- promote reading and literacy as basic skills necessary for active involvement in these activities
- encourage the use of information and an awareness of its value

The local and community nature of the service requires special emphasis to be placed on the needs and aspirations of the local community and on the provision of services for particular groups within it.

The Strategic Plan

Having agreed a mission statement, an organisation needs to focus attention on planning the development of the service to fulfil its mission. Annual business plans within the context of a medium- and long-term development plan are needed. The long-term plan will be the most sketchy, the medium-term plan more detailed, and annual plans fairly precise. There are a number of benefits of adopting a formalised approach to planning, as follows:

A plan: {

- provides clear purpose and direction
- provides clear vision
- outlines strategy and tactics
- can anticipate most change
- is forward looking
- is positive
- is motivating

An important point to bear in mind is that a plan should not be written on tablets of stone. If it is, it is doomed. Rather, it provides a framework on which the service can develop, taking opportunities as they arise and responding to setbacks when they occur – which they always do.

Taking time to plan the future of the service is vital, and planning needs to involve a large number of people, not just the head of the service. Time taken to discuss the strengths and weaknesses of the service, the threats and opportunities

that will arise, and the future investment needed in terms of buildings, information technology, staff and other resources will pay dividends in achieving results. In the medium term attention needs to be paid to demographic and social changes, political aspirations, financial constraints, and so on. Regardless of which political party won in April, we know that there will not be enough money for our services, so we have to identify all development possibilities and map them alongside what we currently provide: then we start moving resources around to match the agreed priorities, priorities established through rigorous and objective service planning. If adequate systems of service planning are not in place, the agreed priorities are much more likely to be financially or politically driven, as opposed to 'needs driven'.

Managers can then use the medium-term plan to develop an annual business plan. A business plan is essentially a written statement of:

- (i) the current market position of the business
- (ii) what it is intended to do in the coming year and why
- (iii) what resources are needed to do it
- (iv) standards and indicators by which success will be judged.

There is nothing particularly surprising or frightening in this. Again the process is as useful as the end product. Having staff consider what they can achieve in the coming year and committing this to paper is valuable in promoting a results-based culture within the organisation. The final document becomes a useful reference point for managers, not just in terms of monitoring and measuring performance, but also in respect of budget allocation, staff deployment, training and motivation. Two important *caveats*:

- (i) avoid becoming bogged down with detailed tasks or work schedules in a business plan – keep it strategic, with no more than 20 objectives for the largest cost centre;
- (ii) beware of paperwork and bureaucracy getting in the way of the matter in hand.

In Berkshire the basic system works like this: each year the Strategic Management Team considers its objectives for the following year. There will be about a dozen of these, of which about two-thirds will relate to libraries (we are a multi-disciplinary department). This list is prepared from the medium-term plan, from developments over the previous 12 months, and from any political direction we may have received. The list of strategic objectives is then distributed to our cost centre managers, who use it to inform their discussions within the cost centre. Each will then produce a set of draft objectives, including budgetary bids, which are considered by the Strategic Management Team. Obviously, those which build on the strategic objectives are most likely to receive favour, but the process is a genuine 'Top down-Bottom up' one: managers have a real say in determining the development of their cost centres. After the draft objectives have been considered, the budget is apportioned and the drafts become the basis for cost centre and department-wide Business Plans. The setting of objectives

takes time, but if properly managed is invaluable both to demonstrate results (to members, to staff and to customers) and to facilitate the making of difficult choices between competing demands for limited resources.

Setting Standards

When you join a library, you might be told how many items you may borrow, be given a basic tour of the building, and receive a leaflet explaining the library's rules and services. Very rarely will you be given an explicit indication of the library's standards. This is because there are currently no national standards, outside bibliographic or cataloguing standards, to which libraries can nail their colours. The most recent are the IFLA *Guidelines for public libraries*, but even these are very weak on matters to do with music. In any event, a national standard is bound to be very general in nature and thus limited in value. The 1964 Public Libraries Act requires us to provide 'comprehensive and efficient library services for all persons who live, work or study in Berkshire'. Since there is no definition of what this actually means, it is a difficult issue to argue. When looking for savings over the last few years, I do not suppose that Berkshire is the only authority where it has been (half-jokingly) suggested that one book in one library would fulfil our statutory obligations. There is a serious problem here. If we do not make our standards more explicit, how do we know whether they are being met, exceeded, or otherwise? How do we know whether we are being consistent, and more importantly, how do the politicians and customers know? Do we even know what our current standards are? If I come to your library and ask for a particular item, how many of you could tell me how long it is likely to take to arrive? Would I be treated the same way as any other customer – and if so, what way is that? We must know the answers to these and other questions, even if we do not like the answers. We all have standards – they are what we do now, whether good or bad. What happens this morning in our libraries is by definition our standard of service. Once we have measured what we are currently achieving, we can see how that measures up against what we would like to be achieving or what we are required to achieve. We can then find ways of raising the standard – and publishing it.

There is a need to define and publicise standards for a variety of aspects of the service. For example:

- (i) the size of community that warrants a service
- (ii) the nature of the service in terms of size of building, range of stock and services provided
- (iii) customer care standards
- (iv) quality of stock.

These need to be locally assessed and built up over time. They also need to be fairly specific. In Berkshire we make our standards available in a public file at every service point. The ones which are the most difficult to define are those relating to the range and quality of the stock. However, we have done it.

We first of all identified five tiers of provision and five specialist areas of stock. (I don't think there is anything unique about this.) Within each tier of provision a definition was produced for each specialist area. Each library was then assessed in terms of its customer profile, level of use, catchment area, etc. and allocated to the appropriate tier in respect of each specialist area. Thus a library could have a different tier of service for different specialisms, depending on local needs.

Royal County of Berkshire
Tiers of service

1. **County Resource Collection**
Main specialist resource in the County for the specialism. Specialist advisory staff available during all opening hours.
2. **Major Town Collections**
Adult issues 250,000 plus, per annum. Specialist advisory staff available during all opening hours.
3. **Small Town/Suburban Collections**
Adult issues 125,000 plus p.a.
Librarians available 50%–70% of opening hours to answer enquiries.
Advanced enquiries may be referred upwards.
4. **Community Collections**
Adult issues 50,000 plus p.a.
Referral service for advanced enquiries.
5. **Neighbourhood Collections**
Adult issues fewer than 50,000 p.a.
Referral service for advanced enquiries.

Our Music and Drama stock standards are as follows:

Printed Music

Small Town/Suburban (e.g. Windsor)
50 volumes per 5,000 population (min. 150 volumes)

Major Town (e.g. Bracknell)
500 volumes per 10,000 population

County (Music and Drama Library, Reading)
As major town plus 175 volumes per 50,000 county population.

20% of Small Town stock to be replaced each year
8% of Major Town stock to be replaced each year

Music Audio

Music Cassettes at all service points in ratio of 60 units/1,000 population

CD collections at all full-time service points in ratio of 35 units/1,000 population

25% to be replaced or exchanged annually.

Neighbourhood Collection: 100 cassettes
Community Collection: 300 cassettes
Small Town/Suburban collection: 500 cassettes, 500 CD's
Major Town Collection: 2,000 cassettes, 1,500 CD's
County Collection: 2,500 cassettes, 3,000 CD's

Obviously I have simplified this description. There are also standards about shelf life, stock profiling and currency of material. As well as making our standards explicit, and long before Prime Minister John Major thought of it, we developed and introduced a Library Users' Charter. This took the form of a brief statement to our customers about what they could expect when using the service. We promised:

- (i) access to a wide network of libraries
- (ii) a wide choice of library stock
- (iii) information without bias
- (iv) pleasant, well maintained premises
- (v) fair, cost effective and impartial service
- (vi) best possible service at all times
- (vii) polite and knowledgeable staff

We are now refining the Charter in the light of experience, and introducing a range of measurable performance standards into it.

Performance Review

Once the mission has been set, a plan charted, objectives agreed and standards made explicit, the 'performance' can begin. But with it, the next stages of managing for quality come into play. It is all very well having objectives and standards written down: the true test is whether or not they are achieved in practice. There needs to be a regular, systematic review of systems, procedures and services. What the manager thinks is happening within the service is often different from what is actually happening, and ways need to be found of bridging this gap. One method is through the introduction of a Quality Assurance [QA] system. This is a technique increasingly used in industry as more people realise the costs of non-compliance or non-conformity with standards. Putting mistakes right, sorting out complaints, rejecting faulty products all cost money: far better to get it right first time, every time. This principle has equal validity in public services, for a number of reasons. Firstly, people have higher expectations of public servants than ever before, and we should aim to meet these expectations with the resources at our disposal. Secondly, because resources are (and always

will be) limited, we have a responsibility not to waste them. Time spent putting things right is time not spent doing other things. Thirdly, most of us are operating in a voluntary environment. By this I mean that customers do not come through our doors because they have to: they come because they *want* to. The challenge to us is to make sure they want to come, and come again. In the vast array of opportunities open to people today we need to ensure that the library service never does anything to turn them away: that means paying attention to matters such as library environment and staff attitudes, as well as providing the books or other items which users want to borrow. In the limited time available I cannot go into the finer points of BS5750 – the British Standard for quality systems – but I would recommend that you give it serious attention. The standard sets out the range of requirements necessary to gain British Standards Institution [BSI] accreditation. For most libraries this is not likely to be necessary for some time to come, but the principles on which it is based are valid now.

Consider for a moment what is meant by a 'quality service'. Quality is a concept which has many different meanings. Some products are labelled 'quality' goods. A Rolls-Royce is generally regarded as a 'quality' car. But what do we actually mean by quality? It is not about value or cost, but about fitness for purpose. The BSI definition sums it up as follows:

Quality is the totality of features and characteristics of a product or service that bear on its ability to satisfy stated or implied needs.

So a QA system is merely a number of elements which, when taken together, provide a mechanism for assuring that the service provided conforms to the standards laid down and that the service is still meeting customer expectations. One of the best tests of quality is customer feedback. Since the service is for our customers, they are usually the best judges of how well it meets their expectations. Customer feedback can be obtained in a number of ways. Regular surveys – both of users and non-users – are useful. However, they can be time-consuming and expensive, so need to be used carefully. A system we have used to good effect in Berkshire is to give customers the opportunity to comment on the service every time they use it, and each library has a prominently-displayed Customer Comments box and a supply of forms. The range of comments received is very broad and offers much food for thought. As well as financial audits, we now run a regular programme of service audits, using staff in the department who have no line responsibility for the system or service they are auditing. This brings an important objectivity as well as peer-group acceptance – the auditors are not seen as hostile outsiders.

Finally we use performance indicators and performance review to check how we are doing, and then apply any necessary corrective action. This is an area where I think libraries have fallen into a big trap: 'If it moves, count it'; 'If it doesn't move, count it'; 'If in doubt, count it'. The result is a mass of statistical information which is mostly meaningless. In a successful company, from the boardroom to the sales team, considerable time is spent looking at the results for the previous period and projecting the results for the next. This is seen as vital to the continuing success of the company. I suggest that most libraries do not

project or forecast their future performance and do not critically review their past performance: the statistics are regarded as an end in themselves. This is of course a generalisation, but is a fairly widespread phenomenon. Performance information needs to be used as a library management tool in a much more positive way – to reveal trends, to take corrective action if performance is at variance with target, to make forecasts and projections – and this must happen at various levels within the organisation. Each level will naturally have a different focus, but each level *needs* a focus, from Management Team and members to Section Heads and to front-line staff. How many library assistants know how busy they are relative to last year? How many know what the library's issue or income targets are? Do they know the consequences of not meeting those targets? It is only through a more positive approach to performance review that the achievement of results can be realised and demonstrated. Each Business Plan objective therefore needs a performance indicator, so for example in our Music and Drama objectives for 1992/93, we have the following:

Objective: assessing the condition of the printed music reserve stock [R/S] at Shire Hall, disposing of it as necessary.

Why: approximately 3,000 volumes of printed music have been stored at Shire Hall for up to four years awaiting professional assessment. As much of it is uncatalogued it is 'lost' to the service. The stock needs to be assessed and organised.

How: the stock needs to be assessed. Some will require cataloguing, binding and re-locating, some will be sold or pulped.

Budget: £500 binding (Arts Officer's Funding).

Performance Indicators: all printed music in County R/S assessed, catalogued and/or relocated by January 1992.

Responsibility: SL:M & D, & SMU staff, with support from the Arts Officer. County Music and Drama Library staff will organise sale of stock as required.

Some overall service performance indicators are then required. These will vary depending on their purpose. *Keys to success*, the recently published British Library manual, provides a valuable range of such indicators relating to cost, effectiveness, value, volume and so on. However, it gives no specific indicators for music services as such and you will need to consider applying some of the more general indicators in a music context.

Organisational Issues

The framework for managing quality services set out here will not work unless a number of organisational issues are also addressed. First comes the organisational structure itself – how many layers of management are there, how far away from the customer are decisions taken, who authorises expenditure, and who is responsible? Libraries have traditionally been fairly hierarchical organisations, using professional librarians in a mixture of professional and administrative roles. Most decisions have been taken near the top, with chiefs and deputies even occasionally taking part in stock selection. In the 'new age' all of this must be

swept away. In its place we shall see much 'flatter' management structures, with front line staff increasingly empowered to take real responsibility for their actions. Devolved management is the term for this – devolving decision-taking as close to the customer as possible rather than delaying action by requiring constant upward referral. The freedoms and constraints of each local manager need to be clearly spelled out. He/she must comply with organisational policies and standards, with quality checks ensuring that this is the case: but within that remit he/she should be free to act, to direct the work of the unit and to propose objectives for future action. Budget is a key factor. As well as devolving freedom and responsibility, the budget is also devolved, and the local manager thus becomes a cost centre manager. Breaking down the budget into individual cost centres empowers the cost centre manager to achieve the best results. It also helps control costs, because over- or under-spending on a particular aspect of the service can be more quickly spotted. In Berkshire, devolving the budget to cost centres has revealed some classic areas of wastage. For example, electricity, water and telephone bills were previously all paid centrally by the County Treasurer's department. Now that they are devolved, we have been able to identify that in a number of cases we were being overcharged, or charged twice. These items had been lost in the County Council's huge turnover of about £1 million a day. That department now gets a one-line budget to pay for everything and decides how much to devolve to each cost centre. Cost centre managers then divide it up within their centre. If they earn more than their target, they may plough the extra income back into the service: if they save money on staffing, they can use it to buy equipment, and so on. Of course, the extent of freedom depends on the size of the cost centre: it has to have a resource base of sufficient size. When cost centre management first came to Berkshire it was proposed that each service point should be a cost centre. This was fiercely resisted because we felt that, for example, a small part-time library, run by a scale 3 supervisor was simply not viable as a cost centre. We settled on ten library cost centres, the largest having a budget of about £500,000. Even these were found too small, and following further reorganisation we now have only five – East and West Divisions, Special Services, Information Services and Education Services. The budget for each of these is roughly as follows:

East Berkshire	£2,401,000
West Berkshire	£2,606,000
Information Services	£524,000
Elderly and Housebound Services	£246,000
Education Library Services	£894,000
Stock Management	£291,000

The bookfund is the only item that is sacrosanct, and provision for music and drama resources throughout the county is earmarked within it. The costs of the County Music and Drama Library are separately identified, but it is part of our West Division cost centre, not a cost centre in its own right, because it is financially too small to warrant separate management. That said, the County Music and Drama librarian is a budget holder and is accountable to the Group

Librarian for the quality of professional services. The point of this is that it is possible to isolate the costs of the Music and Drama Library, which is a County resource, but the actual management of those costs is controlled as part of a larger cost centre. This brings benefits to the Music and Drama library in the form of the ability to draw on Divisional Resources and to deliver and develop the service, rather than only managing the paperwork.

A final issue to mention is communication. Without good two-way communication our whole structure would collapse. Senior management need to listen to staff at the sharp end and tell them about the mission, values and objectives of the organisation. Local staff need to be able to share ideas and problems with each other, and must also feel free to pass matters up the system. Keeping in touch is vital, and considerable emphasis is placed on communication by means of a newsletter, regular briefings and meetings, social events, tours and visits to libraries by senior management who could otherwise become deskbound and out of touch.

Conclusion

The management infrastructure I have described already exists in Berkshire, and will arrive elsewhere before too long. Earlier I mentioned Compulsory Competitive Tendering [CCT], and I said it was vital for us to embrace some of the new values shaping public service. MP Michael Heseltine set out the Conservative view in the *Local government chronicle* of 6 March 1992:

We want to take our policies of Competitive Tendering further and to move increasingly towards the concept of the enabling authority. Instead of employing vast, union dominated workforces, councils need increasingly to operate in a modern managerial capacity: selecting through the market the best suppliers, ensuring contracts, standards and delivery targets are met and responding with imagination and flexibility to customer requirements, market trends and innovation.

What I have described will stand us in good stead. Using best business practice we can demonstrate our achievements and our future objectives, we can show value for money, and we can produce the standards to which we are working. If CCT comes, the first requirement will be a specification – i.e., some service standards. Surely it is better to write that specification now, without the fear of contracting out, rather than waiting for a fly-by-night firm to offer a service at half the cost. The danger of not specifying our standards of service has never been greater. Both CCT and local government reorganisation require us to specify the quality of current provision and the standards that would have to be met by any contractor or successor authority. We need to do it now, both for its own sake and to protect the quality of the service in the future. We should use best business practices alongside public service values: I am not advocating a market approach on its own, as some politicians have done for public services like health and education. Business-like practices will take us only so far – the public sector is different by its very nature, and if we forget that, we should not be in the business. Some influential people realise this too:

No one should be surprised that managing in the Public Sector is particularly difficult. The lack of clear structure and accountability, rapid changes in leadership (and thus priorities), centralised pay bargaining and control over conditions of service . . . all add up to a formidable list of competitive handicaps.

There is more, the management style and traditions of the public service are simply not compatible with the demands of a competitive market place.

(John Banham, Chairman of the Local Government Commission)

A Challenge

The theme of this conference is 'Things to come'. I believe there is now very little time because they are nearly here. So you as individuals and collectively as IAML(UK) have some urgent tasks to undertake if your services are to prosper in the 'new age'. I would identify these as follows:

- (i) produce some standards and guidelines for (public) music libraries.
- (ii) raise the profile of the full range of media (cassettes and CDs are often seen as income generators, which they are, but they should also be seen as intrinsically worthy for their content and form).
- (iii) describe the music library of the 21st century.
- (iv) manage for quality, using those same seven characteristics that Percy Scholes identified in the *Oxford companion* - vitality, originality, workmanship, proportion & fitness, feeling and personal taste - and hopefully your services will pass the test of time.

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WILLIAM BYRD AND THE THREE-PART AYRES OF THOMAS HOLMES

Dr. John Irving
(Department of Music, University of Bristol)

E. H. Meyer observes, in *Early English chamber music*, that 'Several fantasias (called 'Ayres') by the composer Thomas Holmes . . . strongly resemble those by Byrd and Gibbons'.¹ The three-part ayres in question are to be found in British Library add. mss. 40657-61, being nos. 15, 16 and 17, on fols. 7^v-8 and 13^v in each partbook. This source is partly in the hand of William Lawes (d.1645), and in addition to the ayres by Holmes and consorts by Lawes himself contains works by Bull, Chetwoode, Coprario, Ferrabosco II, Ford, Guy, Ives, Ward and White, along with transcriptions for viols of madrigals by Marenzio, Monteverdi, Pallavicino and Vecchi. Add. mss. 40657-61 were acquired by the British Library in 1922.²

Thomas Holmes (ca. 1580-1638), a man of varied musical accomplishments, was perhaps best known during his own lifetime as a contributor to such popular anthologies as Playford's *Catch that catch can* (1652);³ but in addition to his three-part viol music (the three ayres and a pavan-alman pair in the British Library source already mentioned) he was the composer of a 'mad' song (British Library add. ms. 11608) and some fine verse anthems. A saraband is ascribed to Holmes in Oxford, Christ Church ms. 92: in the same source is a piece entitled 'Puddinge', ascribed to 'T. H.', which might also be by him. As an organist Holmes served at Winchester cathedral from 1631 (his father, John Holmes, had occupied the position earlier in the 17th century), and subsequently as a member of the Chapel Royal from 17 September 1633. In the secular sphere he sang in James Shirley's masque *The triumph of peace* on 3 February 1634.

Actual connections between Holmes and Byrd are difficult to establish with any certainty. It is just possible that the important keyboard anthology British Library add. ms. 30485, a source for almost 40 of Byrd's pieces, may be partly in the hand of John Holmes (d.1629), whose name, along with that of Thomas, occurs among the volume's final flyleaves. Alan Brown, though, is of the opinion

¹ Ernst H. Meyer, *Early English chamber music: from the Middle Ages to Purcell*, 2nd ed. rev. by the author and Diana Poulton (London, 1982), p. 172. First published as *English chamber music: the history of a great art, from the Middle Ages to Purcell* (London, 1946).

² Pamela J. Willetts, *British Museum, Department of Manuscripts: handlist of music manuscripts acquired 1908-1967* (London, 1970), p. 12.

³ For further details see Norman Josephs, 'Holmes, Thomas' in *The New Grove* (London: Macmillan, 1980), vol. 8, p. 658.

that the hand of add. ms. 30485 is that of Thomas Weelkes.⁴ Some connection between John and/or Thomas Holmes and Byrd during the period of ca. 1590–1610, when add. ms. 30485 was compiled, may perhaps be inferred from the presence of their names in this major source of Byrd's keyboard music. Possibly either John or Thomas was Byrd's formal or informal pupil at some stage. It would be inadvisable to push the potential for direct influence any further than this. Indeed, there is no reason why, pupil or not, Thomas Holmes could not have come across some of Byrd's keyboard or consort music quite independently, and fallen under the spell of the master.⁵

What are we to make of Meyer's suggestion that Holmes' ayres are in some way indebted to the fantasias of Byrd? The context within which Meyer puts forward this viewpoint ought first to be carefully scrutinized. It is actually quite precise, and occurs in a discussion of two opposing trends in the thematic organization of English consort fantasias. Meyer proposes that the first (into which category Holmes' pieces fall) be regarded as a tendency

towards the sonata form in which sections have become independent movements, arranged according to a definite order (allegro-adagio-allegro, or adagio-allegro-adagio-allegro). The second tendency points to the 'fugue' in the modern sense; the thematic material is unified more and more until there is only one subject to a whole movement, and the former 'sections' of the fantasia become the 'developments' of the fugue.⁶

Such a historical approach may appear quite anachronistic to us in the 1990s, but Meyer should not be denigrated now for his pathbreaking work during the 1930s and 40s and for attempting a generalized classification of a huge repertory of English consort music, whose extent and context were then only imperfectly understood, and known for the most part only to a relatively small number of specialists and enthusiasts.

The principal point of contact between Byrd and Holmes, according to Meyer, is a tendency to sectionalize form by thematic contrast. This is clearly also a feature of some of the three-part fantasias of Gibbons (also mentioned by Meyer in this context) and of Tomkins.⁷ Each of Holmes' ayres is quite markedly

⁴ See *Musica Britannica* [MB] 27, ed. Alan Brown (London, 1969), p. 170. Brown's view has been widely accepted, for instance by Oliver Neighbour in *The consort and keyboard music of William Byrd* (London, 1978), p. 22.

⁵ It should be noted that no consort music by Byrd is to be found in add. mss. 40657–61, the only source for Holmes' ayres.

⁶ Meyer, *op. cit.*, p. 172 [1946 ed. p. 156]. These arguments are also to be found, with extended support, in Meyer's article 'Form in the instrumental music of the seventeenth century' (*Proceedings of the Royal Musical Association* 65 (1938–9), p. 45–61). See also his chapter 'Concerted instrumental music' in *The new Oxford history of music*, vol 4: The age of humanism (London, 1968), p. 550 ff.

⁷ For Gibbons see MB48, ed. John Harper (London, 1982), nos. 13–15; for Tomkins, MB59, ed. John Irving (London, 1991) nos. 5 and 9, each of which pieces creates sectional divisions by change of metre as well as by thematic contrasts. For some discussion of Byrd's influence on Tomkins see John Irving, 'Byrd and Tomkins – the instrumental music' in *Byrd studies*, ed. Alan Brown and Richard Turbet (London, 1992), p. 141–58. Byrd's apparent influence on Gibbons has so far escaped published in-depth critical scrutiny.

sectional: the first ayre moves from time signature C to 3i after 35 semibreves, and the second after 33 semibreves; while the third moves into 3i after 46 semibreves and back into C for the final 8 semibreves. At each of these junctures Holmes introduces new material. The style of the triple-time sections in particular recalls Gibbons' three-part fantasias in the blending of light homophonic textures (in which the two upper parts may be paired off against the bass) with brief imitation fitted into the frame of a harmonic bass supporting regular cadences (example 1):

1(a) Gibbons: MB48:15

1(b) Holmes: Ayre No. 11

To illustrate the sectional ('sonata form') type of fantasia Meyer offers a precise model from Byrd's six-part fantasia, outlining three contrasting themes (example 2) and noting a tendency to bring back the mood of the opening as a type of 'coda' at the end of the piece.⁸ The closest parallel to this in Holmes is the structure of his third ayre, which sports a C -time 'coda' that returns (probably) to the pace of the opening, while recalling the idiom of parts of the original duple metre section (example 3):

⁸ *The Byrd edition* [BE], vol. 17: Consort Music, ed. Kenneth Elliott (London, 1971), no. 13. For some reason Meyer thought the piece to be in C minor and printed his illustrations transposed accordingly. In my example 2 the themes are given at their true pitch, following the version in BE17:13. (Meyer's original example quotes theme (a) in its polyphonic context.)

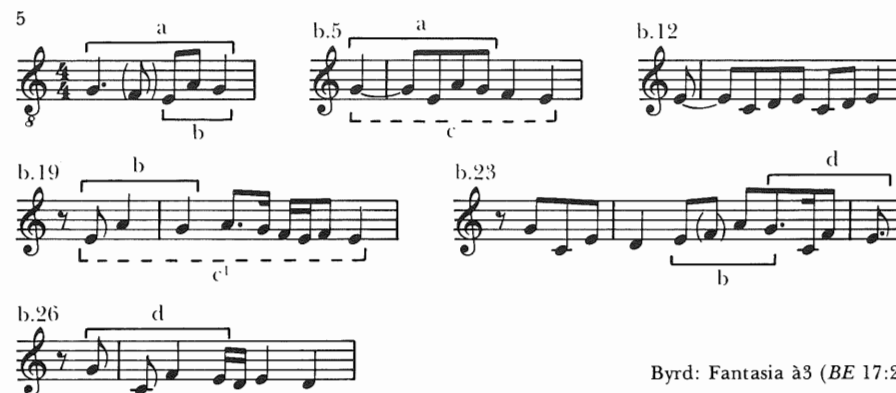
Byrd: Fantasia à6 BE 17:13



Probably Meyer had in mind no more profound a level of correspondence between Byrd and Holmes than this tendency to sectionalize the fantasia. The feature is fairly strongly marked in Holmes' consorts, each of which introduces predominantly minim and semibreve movement into the C section following a vigorous rhythmic opening. In the third ayre the gear-change is accompanied by a strange and not especially comfortable chromatic purple patch (examples 4 (a) and (b)):



Are there any further stylistic parallels to be drawn from an examination of the details of Holmes' composing habits? In what way(s) may these tentatively be supposed to derive from Byrd? Certainly Byrd's three-part fantasias do not appear to have served Holmes as direct models on any level. They are far more close-knit thematically than Holmes' efforts, pursuing a series of imitative points as far as they will go. Indeed, Byrd's long-limbed imitative point at the close of fantasia *BE17:1* almost outstays its welcome (13 entries in just 22 bars). Holmes rarely extends his imitative paragraphs beyond a couple of entries; the only passage comparable to Byrd in this respect is that at the opening of the third ayre (example 4 (a) above). Nor does Holmes achieve anything approaching the subtle motivic interrelationships of Byrd's second three-part fantasia (*BE17:2*): notice in particular the ease with which Byrd's figure (d) in example 5 is transformed from an afterthought into a motive in its own right within the space of a bar or two:



Holmes' first ayre sets off with an imitative texture featuring theme and counter-theme (example 6), a device which Byrd employs at the start of the first of his four-part fantasias (*BE17:4*).⁹ In most other respects, though, there is no strong parallel between Holmes' attractive but simple work and Byrd's effortless and elegant craftsmanship:

⁹ In fantasia *BE17:1* (bars 1–3) Byrd employs a counter-theme derived by augmentation from the theme itself.

6

BE17:4 does include a couple of interludes in a dance-like, quasi-homophonic idiom, offering relief from the prevailing counterpoint through regular periodic phrasing, but this transient lighter idiom (incidental to Byrd's overall scheme) is about the only feature that approximates to Holmes' typical style. The latter's ideas are generally slight and undeveloped – he rarely spins out his imitations beyond the span of two bars dictated by the placement of the next perfect cadence. In example 6 above, perfect cadences on D (and no other degree) punctuate the opening section at bars 2–3; 4–5; 5–6; 7; and 9–10. Holmes' second ayre begins in similar wise, with Phrygian cadences on A at bars 2 and 4 and a plagal close (on the same degree) in bar 8. Only in the third ayre does he convincingly lift his sights above a two-or four-bar horizon, effectively masking the periodicity of the imitative point of example 4 above (ending with a synopated cadence) by successive entries.

If there is a general model in Byrd's imitative style for Holmes' own efforts it is perhaps the style of the Prelude BE17:9, which tends towards regularity of phrasing – though even within this framework Byrd is never content simply to repeat a set of imitative entries parrot-fashion, and just for good measure throws in an extra statement of the point on the third beat of bar 11 (by comparison with the pattern established in bar 9). One of Holmes' better imitative designs (from his second ayre) is quoted in example 7(a). Holmes only uses the ♩ ♩ ♩ ♩ head-motive twice (in the following section – not quoted – he employs it more extensively), though it would actually fit more 'predictably' as shown in Example 7 (b). This hypothetical version admittedly makes for more awkward counterpoint at times, but such a scheme was perhaps originally in the back of the composer's mind as a kind of 'blueprint' from which he departed only in detail (there are no essential differences in the harmony or phrase-structure of examples 7 (a) and (b)). If so, then Holmes was wise to discard the version of example 7 (b), since in bar 12 the upper part's ♩ ♩ ♩ rhythm for the pitches *efg* (example 7 (a)) both avoids the ungainly harmonic clashes in the second half of the bar (cf. example 7 (b)) and provides a new rhythmic anacrusis enlivening the cadential approach at bars 14–16. The origin of this point of imitation may have

been the closely-related second half of the figure with which Holmes begins his second ayre (example 7 (c)).

To a limited extent, then, Holmes demonstrates sensible and sensitive working out of the implications of his material: but there is nothing here of the intellectual depth of Byrd. In this sense, at least, Meyer's claim of a strong resemblance, quoted at the start of this essay, is wishful thinking indeed.

7(a) Holmes: Ayre No.12

7(b) 'hypothetical' version

7(c) opening

THE INTERNATIONAL STANDARD MUSIC NUMBER

Malcolm Lewis
(President, IAML(UK))

For some eight years now there have been regular reports to the Branch on the efforts being made by IAML(UK) to formulate a numbering system which would become the internationally-accepted standard for the identification of printed music materials. The Draft International Standard ISO/DIS 10957, *Information and Documentation - International Standard Music Number (ISMN)* was circulated for international approval in January 1992, and was voted on at the beginning of July. The vote was in favour and we have every expectation that in a very short time the ISMN will be adopted as the international method for uniquely identifying printed music publications. When Alan Pope, Malcolm Jones and I embarked upon this project in 1983, we knew that the idea of creating an ISMN, to do for music what the ISBN and the ISSN had done for books and serials, would be a formidable task. It is therefore extremely gratifying to know that IAML(UK) has managed to pursue the original idea to the stage of international acceptance.

This is only a brief note, and the full story of the background to the establishment of the International Standard Music Number will, I hope, be told in a future issue of *Brio*¹. Suffice it to say here that the three of us most closely involved with the project acknowledge the considerable assistance given by many colleagues in IAML and elsewhere in the latter stages of our work. Thanks must particularly be extended to Dr Hartmut Walravens, Director of the ISBN Agency, Berlin, for his constant support and assistance in bringing the project to fruition.

There is still much to do. Negotiations are proceeding to establish an international registration authority for ISMN; a Users' Manual needs to be produced; and detailed work needs to be done on assigning publisher identifiers. Such tasks will keep many people busy for some time to come, but it will be satisfying work pursued with enthusiasm, and will bring to concrete form what is arguably the most important initiative yet undertaken by the United Kingdom Branch of IAML.

¹ In the meantime see Alan Pope, 'An International Standard Music Number: a proposal', *Fontes artis musicae* 36 no. 4 (1989), 295-297.

Draft International Standard ISO/DIS 10957

Information and documentation—International standard music number (ISMN)

0 Introduction

The International Standard Music Number (ISMN) has been established to provide a means of uniquely identifying printed music publications.

1 Scope

The purpose of this International Standard is to standardize and promote internationally the use of numbers on printed music publications in order that one edition of a title or one separate component of an edition can be distinguished from all other editions or components by means of a unique international standard music number. To this end, it specifies the construction of an international standard music number and the location of the number on printed music publications.

This International Standard is applicable to printed music publications, whether for sale, hire, gratis or for copyright purposes only. The ISMN may also be used to identify material in other media that form an integral part of a music publication (e.g. a sound recording that together with the printed music forms a composition). The ISMN shall not be used, however, to identify material in other media that are issued separately (e.g. an independently issued sound or video recording, in which case ISO 3901, the International Standard Recording Code, shall be applied).

2 Definitions

For the purposes of this International Standard the following definitions apply:

- 2.1 **check digit:** Added digit which may be used to verify the accuracy of a standard number through a mathematical relationship to the digits contained in that number. [Adapted from ISO 7064]
- 2.2 **item:** Printed music publication, or a separately available component thereof.

3 Construction of an International Standard Music Number

An international standard music number consists of the letter M followed by eight digits¹ and a numeric check digit. In calculating the check digit the value assigned to M will be the value equivalent to the weighted three-digit prefix assigned for printed music within the International Article Numbering (EAN) system.

¹ These digits are the arabic numerals 0 to 9.

The ISMN is made up of the following elements:

- the letter M as a prefix;
- a publisher identifier;
- an item identifier;
- a check digit.

When an international standard music number is either written or printed it shall be preceded by the letters ISMN, and each element shall be separated by a space or a hyphen as in the following examples:

ISMN M-01-123456-4
ISMN M 571 10051 1

3.1 Letter M prefix

The first element of the ISMN shall always be the letter M. The function of the M prefix is to permit ISMN to be distinguished from ISBN and other similar numbers in situations, such as some computer applications, where the letters ISMN are not included with the number.

3.2 Publisher identifier

The second element of the ISMN is the publisher identifier which shall be allocated by a central agency appointed for this purpose. It varies in length from publisher to publisher according to the output of each publisher.

3.3 Item identifier

The third element of the ISMN is the item identifier. This element identifies an edition of a title or an individual component of an edition (e.g., full score, miniature score, set of wind parts, oboe part, etc.).

The length of the item identifier is determined by the length of the publisher identifier which precedes it.

3.4 Check digit

The final element of the ISMN is the check digit.

The check digit is calculated on a weighted modulus 10.

4 Printing and position of the ISMN

- 4.1 The ISMN shall be printed on the back cover of the publication and on the back of the jacket if the item has one.
- 4.2 If practicable, the ISMN should also be printed with the copyright notice.

- 4.3 If it is not possible to print the ISMN in any of these positions, the ISMN shall be printed in some other prominent position on the item.
- 4.4 When the item is a single sheet, the ISMN may be printed in only one place on the item.
- 4.5 Each volume of a multi-volume set should bear a list of all the ISMN pertaining to the particular volume and to the set as a whole. An item within a set may also bear a list of the ISMN for each of the other individual items in the set.
- 4.6 When the item is an anthology, the ISMN of the anthology shall be distinguished from the ISMN of the individual pieces that form the anthology.
- 4.7 If an item bears an ISBN or an ISSN as well as an ISMN, these numbers should be printed adjacent to each other. Each international standard number shall be preceded by the appropriate identifier (i.e. the letters ISBN, ISSN or ISMN).

5 Administration

The ISMN system shall be administered by the international registration authority appointed for this purpose and by other appropriate national or regional agencies.

Annex A (normative) International Standard Music Number (ISMN)—Guidelines for the use of ISMN

(This annex forms part of the standard.)

A.1 General principles for the assignment of ISMN

1. Each item within an edition shall be assigned its own unique ISMN (e.g. full score, miniature score, set of wind parts, oboe part).
2. Where an item is an excerpt from another work, it shall be assigned its own ISMN.
3. Each volume within a multi-volume set shall be assigned its own ISMN. A separate ISMN for the whole set may be assigned as well.
4. Each new version shall be assigned its own ISMN (e.g. a transposition for a different voice, an arrangement for a different medium of performance).
5. Any substantive revision to the content of an item, whether or not it is termed "revised", constitutes the creation of a new item (e.g. the addition of a translation of the text or of fingerings in piano music). Each new item shall be assigned its own ISMN.
6. Any of the following changes to an item, even if the content of the item itself is otherwise unchanged, constitutes the creation of a new item which must be assigned its own ISMN:

- a. where there is a change in binding (e.g. cloth, paperbound, spiral);
 - b. where the physical size of an item is substantially changed (e.g. in order to produce a new full, study, or miniature score version);
 - c. where a set is broken up and the parts are made available separately; or where separately available parts are assembled to form a new set.
7. The following changes do not constitute the creation of a new item:
 - a. a change of cover design;
 - b. a change in colour or other marginal difference;
 - c. a change in price.
 8. Once assigned, an ISMN shall never be used again, even if the item to which it was originally assigned has been out of print for a long time.

A.2 Administration

1. The central registration authority for the ISMN shall be the International ISBN Agency.
2. There shall be agencies for the administration of the ISMN system on the regional or national level.

A.3 Application of ISMN

Details of the application of the ISMN are explained in a user's manual available from the registration authority for this International Standard.

A HOWELLS DISCOVERY IN LANCASTER

Paul Andrews

(Music Librarian, Bedford Central Library)

It is a truth universally acknowledged (among music librarians at least) that IAML(UK) Study Weekends are a Good Thing. The content of the programmes, the contact with colleagues, the exotic locations, the catering (sometimes) all contribute to an annual recharging of the professional batteries which enables us to return with renewed vigour to the running of our libraries. I have not, however, hitherto been aware of any occasion on which the Study Weekend has led directly to the rediscovery of a missing work by a major composer. This article describes how just such a discovery was made as a direct result of a talk given at the 1991 weekend in Lancaster.

The *Folk tune set for small orchestra* by Herbert Howells (whose centenary was celebrated in October 1992) does not appear in any list of his works, and is not mentioned in any articles, books or theses. I first became aware of its existence in 1984, while examining the extensive though fragmentary collection of documents relating to Howells' involvement with the BBC at the BBC Written Archives Centre at Caversham Park, Reading. The following extracts are from documents in that collection. On 15 February 1940, Kenneth Wright of the BBC wrote inviting Howells to '... write anything or rearrange any original or other music in which you are interested for the Salon Orchestra or one of its groups ...'. The Salon Orchestra was a small ensemble formed 'for the performance of programmes for broadcasting purposes in the event of a state of National Emergency arising' and had been mooted as early as April 1939, taking account of the fact that the availability of musicians would be greatly reduced in war-time. Its composition was 1110 0000 percussion, piano, harp and strings (21111), with piano accordion if needed. Wright's letter goes on, 'I have in mind not only the building up of a unique repertoire of excellent light music, which may even have commercial possibilities after the war ... but also the increase in performing rights for our composers who are so badly hit by the war'. Howells replied on 21 February that he would be delighted to write for the ensemble ('I know all about the extraordinary finish of their playing: have listened to them many times'), announcing that he had already completed one piece, *Triumph tune*, and was preparing two others '... to make a group of three arrangements of English traditional tunes' (in the event one tune turned out to be French). Howells also stated an intention to score some of the pieces from *Lambert's clavichord* (1927) but there are no further references to this idea in the correspondence, and no such arrangements are extant. A letter to Wright dated 14 November 1940 records the extensive damage sustained by Howells' London

home during the air raids, and a further letter dated the following day reports that the two additional pieces to go with *Triumph tune* have been destroyed. A number of Howells' early unpublished works which do not survive may also have been casualties of this calamity. In the same letter, Howells records his intention to rewrite the lost movements, and this is the last reference to the work in the BBC files.

There is no entry for a suite for salon orchestra in any of the BBC Music Library's published catalogues, and my subsequent enquiries confirmed that no material relating to such a work survives in that collection. Since there was no trace of it among the composer's papers at the time of his death, and since he had not deposited it with the library of the Royal College of Music, I assumed that Howells either had not rewritten the missing movements or had subsequently lost or discarded the work. There the matter rested until 6 April 1991, when the composer Ernest Tomlinson addressed the IAML(UK) Annual Study Weekend on the subject of his extensive personal library of light orchestral music. In the course of his talk Mr Tomlinson gave a number of examples of occasions on which he had been able to acquire (and in some cases rescue from destruction) whole libraries belonging to defunct light orchestras and ensembles, and included among these the library of the BBC Salon Orchestra. In conversation following the lecture, Mr Tomlinson was able to confirm (from memory) not only that he had the work in question in his collection, but that he possessed parts for all three pieces and scores for two of them. When one has been painstakingly researching any subject for some time one is apt to overvalue the small nuggets one finds simply because of the effort involved in digging them out. When a veritable Kruggerand drops into the lap by pure chance it makes all the unproductive work worthwhile. There is a lot to be said for serendipity. If I had not been at the talk, or if Ernest Tomlinson had chosen a different example, the *Folk tune set* would still be slumbering undisturbed in his barn near Preston.

The following details are derived from the manuscript material held by Ernest Tomlinson. The two scores are Howells' autographs, the parts non-autograph.

Folk tune set for small orchestra

1. Triumph tune (parts only)
2. St Louis of France's tune (score and parts)
3. The old mole (score and parts)

Howells wrote for the full Salon Orchestra ensemble (without piano accordion) but dispensed with piano and percussion in no. 2. *Triumph tune* is an orchestrated version of his piano piece of the same title (published London: Curwen, 1938). Howells also arranged this piece for two pianos in January 1941 (see Royal College of Music, ms. 4693c). *St Louis of France's tune* is based on a 15th-century French song, known to Howells since the 1920s (he had on one occasion unsuccessfully tried to persuade Ravel to make use of it). Howells returned to it in 1976/7, using it as the basis for an organ piece, *St Louis comes to Clifton*, contributed to a privately-printed tribute to Douglas Fox and subsequently published posthumously as no. 3 of *Three pieces for organ* (London:

Novello, 1987). *The old mole* is a slightly-expanded arrangement of a piece of the same title scored for two violins, viola, cello, double bass and piano which exists in an undated manuscript (RCM ms. 4653a). This ms has instrument names marked over some of the staves which correspond (mainly) to the orchestrated version. It was clearly used as a working copy.

The score of no. 2 is dated 30/31 December 1940, and that of no. 3, 28/30 December. It is worth noting that three of the *Four anthems* (the set which includes *Like as the hart*), together with one other which was discarded, were written between 5 and 8 January 1941, and the arrangement of *Triumph tune* for 2 pianos was dated 25 January. This was clearly a most productive month for Howells, temporarily living in Cheltenham because of the destruction of his home.

[Paul Andrews has compiled a catalogue of Howells' works which, together with a select bibliography, will appear in a new biography of the composer by Christopher Palmer. Entitled *Herbert Howells: a centenary celebration*, it will be published by Thames Publishing on 17 November 1992. The ISBN is 0-905210-86-7, and the book will cost c. £25 - Ed.]

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SATURDAYS AT 12 - LUNCHTIME CONCERTS IN CHESTERFIELD LIBRARY

Margaret Brandram

(County Music and Drama Librarian, Derbyshire Library Service)

It started with a chance remark by a colleague - a throwaway line about concerts of live music in Chesterfield library. I investigated the feasibility of this at the time, but the groups contacted showed little enthusiasm for the idea and it was dropped. About two years later the leader of one of the groups which *had* been interested suggested concerts at lunchtime on Saturdays. Discussion with our local management team followed, resulting in use of the library's lecture theatre free of charge. The leader of the interested group - Andrew Marples - and I got together to arrange dates, artists and publicity, and our pilot project of three concerts was on the road. These were held in September and October 1991. It was made clear to the artists who took part that the concerts were a community service: there was no money to pay fees or cover expenses. Admission to the concerts was, and still is, free, but donations are not refused.

We had two clear objectives and one hope for the concerts. The objectives were (i) to provide an opportunity for young musicians to perform with a live audience other than relatives; and (ii) to provide music lovers in Chesterfield and the surrounding area with 45 minutes of musical enjoyment, at a convenient time and place; while our hope was that the concerts would attract people who might not normally visit or use the library. The objectives and hope have been realised. The concerts have brought in people who do not often use the library, children accompanied by parents or grandparents who explain what is happening, and a cross-section of all age groups. One year on there is a regular group of concert-goers. The average audience per concert is 50-60 people; the lecture theatre will hold over 190.

Each group or individual taking part in a concert is provided with general guidelines as to the content of their programme: there should be a variety of items, preferably short, and including some well-known titles if possible. Concerts last about 45 minutes, so if two artists are sharing a programme they are offered 20 minutes each. This arrangement has worked well. Artists in the pilot series included the Spire Madrigal Singers, piano duettists, and clarinet and piano players.

Timing was a little irregular for the first series - 28 September, 19 October and 26 October 1991. Since the pilot project the concerts have been in groups of four, at fortnightly intervals. The most difficult concert to get an audience for is the first of each sequence, so careful thought is given to who or what should open the series. Publicity is limited to posters and leaflets around Chesterfield, and to

libraries within reasonable distance. The leaflets give details of time, place, artists and forthcoming programmes, as well as general information relating to regulations for use of the lecture theatre, details of access by wheelchair, of the T-loop [hard of hearing] system, and details of whom groups interested in taking part in future concerts should contact. During the week leading up to each concert, announcements are made in the library using its PA system. Staff are happy making these announcements, which have proved a useful way of publicizing the concerts. For each concert an A4 size programme is produced: these are handed to the audience as they arrive.

At the last concert of the pilot series a questionnaire was given out with the programme, and collected as the audience left. Questions related to publicity, timing of concerts, preference for a donation or an admission charge, and suggestions for future concerts. As a result of the questionnaire we have improved our publicity, maintained free admission, and widened the kind of music that is offered. A concert which included extracts from *Alice in Wonderland* and a scene from *The importance of being earnest* was our first venture into drama. I was not sure how this would be received, but the audience was appreciative, and drama is likely to be a regular feature. The local music centre's Swing Band presented a lively programme of Glenn-Miller-type music, and a quartet of guitars aroused interest. Everyone who has taken part has asked to come again!

After being in operation for about a year, the time has now come to review the music and the musicians, and to look for ways of developing our Saturday lunch-time concerts. However, Cameron Mackintosh need not worry!

[Anyone interested in mounting their own series of library concerts is welcome to contact Margaret Brandram at the Central Library, New Beetwell Street, Chesterfield, Derbyshire S40 1QN (tel. 0246-209292)]

CUTS, CATALOGUES AND STANDARDS: A REPORT ON THE ANNUAL MEETING OF ACADEMIC MUSIC LIBRARIANS

Malcolm Lewis
(President, IAML(UK))

Twenty-three librarians met in Birmingham on May 21st – one of the earliest of the many blisteringly hot days of the early summer – for the annual meeting of librarians working in music libraries in academic institutions. Even though the meeting was taking place only a few weeks after the Annual Study Weekend at Swansea, there were plenty of matters waiting to be discussed.

Morning Session *Devolved Funding*

The problem of devolved funding was causing considerable concern to music librarians in some institutions. Richard Turbet (Aberdeen) and Julie Crawley (Exeter) in particular expressed their disquiet that funding for library activities normally carried out by librarians was being diverted to academic staff, and that this was not only affecting the provision of adequate library services but was also threatening libraries' very existence. During the discussion which followed it became clear that some librarians had been operating under devolved funding régimes for quite some time, and that the challenges currently being faced were not just a phenomenon of recently-introduced changes in the financing of higher education. Cost-centre management and variations of devolved funding had been in operation in several libraries, such as Bangor, for many years. Their effects appeared to vary widely. Some libraries had managed to develop a working relationship with departments whereby sufficient funding was given by those departments to resource the music library service, whereas at other institutions, such as Aberdeen, subject specialists employed within the library were no longer able even to select materials for addition to their collections. It emerged from the examples discussed that there was no common pattern to the financing of academic music libraries and that while devolved funding and cost-centre management régimes were not uncommon, 'traditional' patterns of funding were still to be found (for example at York and Nottingham): funding systems are being decided upon by individual institutions and not imposed from above.

Libraries as Subdivisions of Computer Departments

To some of us this was a novel concept! During discussion of the financial problems of some libraries it emerged that several of them had been, or were about

to be, subsumed within the computer department of the institution (presumably on the basis that information provision is synonymous with information technology!). At Bangor the music library was part of the university's 'Software Division', while the Birmingham Conservatoire library was part of 'Information Services' and had to compete for funding with spending on computer hardware. Apparently this is a not uncommon situation and is becoming increasingly widespread. The problem had recently been aired at a Library Association meeting and it was agreed that further information on this developing situation should be sought from the LA in the first instance.

Afternoon Session

Annual Study Weekend

The first topic discussed after lunch was whether the Annual Study Weekend fully met the needs of librarians in academic institutions. There had been comment in some quarters that the ASW programmes were becoming too public library orientated, but it emerged during the ensuing discussion that this perception was not widely held and that ASW programmes contained items of relevance to music librarians from all areas of the profession. However, some useful ideas emerged which it was hoped could be considered when future ASWs were being planned. These included that there should be (i) at least one session with a contribution of a 'scholarly' nature; (ii) a separate session where academic librarians could get together to discuss matters of mutual interest; and (iii) the reintroduction of concurrent sessions so that a wider choice of topics could be offered. Other specific ideas were mentioned and it was agreed that all of them should be forwarded to the Conference Committee so that they could be considered for inclusion in future ASW programmes.

Computerised Cataloguing Systems

Much of the remainder of the afternoon was devoted to two informal discussion sessions. Janet Smith's group considered the problems of standards in computerized cataloguing systems and the influence (or lack of it) that music librarians had in systems user groups. The continuing problem with the MARC format was discussed and it was considered essential that IAML(UK) should keep this matter under review. In addition it was agreed that there was a need to make a survey of the different types of computer systems in use and see if it would be worthwhile setting up pressure groups of music librarians using specific systems to ensure more effective input on the singular problems of music materials in systems design and development. Richard Turbet agreed to produce a list of computer systems currently in use in music libraries in the UK and it was agreed that this information should be examined to see if music user groups could be more widely established.

Standards in Music Libraries

The second group considered the need for standards for academic music libraries. A lively discussion led by Tony Hodges concluded that published stan-

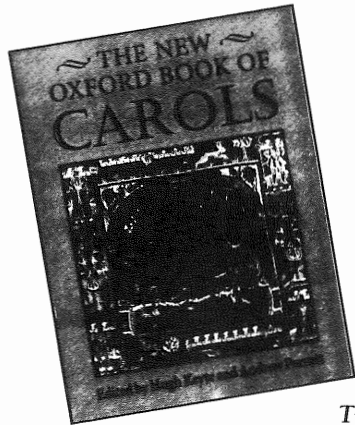
dards were an essential tool in the constant battle to convince managers and funding bodies that music libraries need to be adequately financed. It was noted that IAML had published standards for libraries in music teaching institutions in 1985¹ and it was felt that even though they needed to be updated they could prove to be a jumping-off point for the development of standards for all types of academic music library. Considerable discussion followed on the categories of information which needed to be collected and collated and the meeting urged the Executive to establish some mechanism for pursuing the establishment of standards for music libraries of all types. Julie Crawley agreed to initiate action and discussion on this topic within the Branch.

Several other topics were raised towards the end of the meeting including the problem of examinations and copyright law and the current position on copyright and the loan of sound recordings (i.e. the BPI negotiations). The President promised to ensure that each of the items discussed during the day would be raised at an appropriate forum within the Branch and that information on the progress of discussions would be disseminated through *Brio* and the IAML(UK) *Newsletter*.

Without a doubt this was a very successful meeting which stimulated a lot of thought and discussion. Our thanks must go to Stuart Waumsley for organising a most useful, interesting and stimulating day.

¹ Anthony Hodges, 'Libraries in music teaching institutions: standards', *Fontes artis musicae* 32 no 1 (1985), 18-19.

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A NEW MUSIC SERVICE AT THE GUERNSEY LIBRARY

Sarah Fletcher
(Assistant Librarian, Guille-Allès Library, Guernsey)*

A new Printed Music Library at the Guille-Allès Library, Guernsey, was officially opened on 31st January 1992 by Guernsey's Deputy Director of Education before a large gathering of local politicians, music teachers and representatives of the island's music groups. Two children's string quartets demonstrated the range of printed music available. They were students of the Guernsey Music Centre, run on Saturdays by peripatetic music teachers, and constituting a seed-bed for much of the island's extensive and high-quality music making. The Bailiwick of Guernsey's population of about 60,000 is served by the Guille-Allès Library from one site. The island's isolation from the UK's major music libraries, along with the absence of retailers selling any real range of printed music, suggested the need for the new collection.

I was fortunate to have had the opportunity to have 'conducted and orchestrated' (as the local Press put it) the Music Library project from scratch on return from library school. Like most of our staff (40, including 23 full-time covering public services and the Schools Library Service) I am an 'all-rounder'. Despite a musical background I am not a music specialist, and spend most of my time on general library duties. Consequently the establishment of the Music Library took about a year, with the help of a library assistant and a temporary volunteer worker. It was decided to target the needs of the following user groups: instrumentalists, singers, students and music teachers. A small survey to gauge the anticipated level and type of use of the Printed Music Library indicated that collections of songs would be borrowed most, followed by piano music and by choral music for small choirs. Reflecting these preferences, stock was selected using a supplier's Branch Library Selection List of popular music, best-seller lists (of, for example, choral, piano music and miniature scores), and guideline lists of classical works such as that in E. T. Bryant's *Music libraries: a practical guide* (1959 edn.). A considerable collection of redundant instrumental music sold to us at low cost by a local music shop brought the collection acquired with the first year's budget of £5,000 to above 1,000 items. The stock budget for 1992 is £4,000 and this is being spent mostly on purchasing requested items. Vocal and orchestral sets are not generally acquired but can be obtained through the Inter-Library Loan Service.

All the music has been classified according to Dewey 20th Edition. I took the lead from the *British catalogue of music*, but made some slight pragmatic

* The address of the Guille-Allès Library is Market Street, St Peter Port, Guernsey (tel. 0481-720392; fax 0481-712425)

adaptations to suit our small collection. As few other music libraries, if any, have fully adapted to it, my creative interpretation of the new Dewey remains unchallenged! Having found the cataloguing of music on BLCMP – a system designed for monographs – both difficult and time-consuming, I now question the wisdom of encouraging the donation of vast quantities of old piano sheet music!

Further possibilities for the Music Library include the introduction of either an OPAC or a microfiche reader to augment the in-house subject index and catalogues. Some kind of research into users' search techniques will be necessary to ascertain how useful either of these might be, but staffing of the small library is a problem. Wider promotion of the new service and further development of the library's local information resource are also envisaged. Despite widespread public support, permission to introduce a recorded music service has not yet been given – largely on financial grounds. Although the international debate on charging continues, most music librarians in the UK seem resigned to the situation of charging for the loan of recorded music. Income generation appears to be the answer for us in the long term, but for the present the initial capital outlay remains a stumbling block to the establishment of a complete Music Library Service at the Guille-Allès Library . . . Meanwhile, there's time to tackle that backlog of tattered items for ivory-tinklers!

THREE SONGS BY LADY ELIZABETH CRAVEN AT THE NATIONAL LIBRARY OF WALES

Dr. Ceridwen Lloyd-Morgan

(Department of Manuscripts and Records, National Library of Wales)

An eighteenth-century tunebook recently presented to the National Library of Wales by Phyllis Kinney, Cwmystwyth, and now NLW MS22894A, contains three hitherto unknown songs composed by Lady Elizabeth Craven (1750-1828), later Margravine of Anspach.¹ Elizabeth Craven was the second daughter of Augustus, fourth earl of Berkeley, and at the age of 17 she was married to William Craven, who became sixth Baron Craven two years later. She gave birth to seven children between 1768 and 1779, but the marriage became increasingly unhappy, with infidelities on both sides. As a result in 1780 the couple parted, William Craven agreeing to settle £1,500 a year on his wife. She left England and travelled widely for a few years, meeting en route Christian, Margrave of Brandenburg and Anspach, with whom she went to live 'as a sister', or so she claimed in her letters to her husband and friends. Lord Craven died on 28 September 1791, and 16 days later, on 13 October, she married the Margrave, whose wife had conveniently died earlier that year. Together they set up house in London, but the new Margravine resumed her foreign travels after the death of her second husband in 1806.

Although her creative energies were initially channelled into writing, by 1781 she was also composing music, for she provided the music for the performance of her own play, *The silver tankard*, at the Haymarket Theatre in London in that year.² She continued to compose music for her own dramatic works, written in English and French, during the 1780s and 1790s. *The new Grove* states that 'none of her music is known to have survived, apart from a setting of Shakespeare's *O Mistress Mine* as a madrigal'. This song was probably first published in 1795, and again in 1856.³

NLW MS22894A originally belonged to Lady Craven's daughter Georgiana or Georgina, whose signature, with the date 1789, appears inside the front cover. Georgina was born in 1772, the third daughter and fourth child of Elizabeth and William Craven, and died unmarried in 1839. When Lady Craven went abroad in 1783, 'her reputation in England', as her biographers put it, 'being such as to

¹ For full biographical details see A. M. Broadley and Lewis Melville, *The beautiful Lady Craven* (London, 1914), which includes an edition of her memoirs. Shorter accounts are given in the *Dictionary of national biography* and *The new Grove*.

² She was already writing verse by 1771, and her first play was published in 1778; see Broadley and Melville, vol. 2, p. 245-72.

³ *Catalogue of Printed Music in the British Library to 1980*.

close society to her', she took with her Richard Keppel Craven, her youngest child, then aged four, but left her other children behind.⁴ Her older sons were at Eton by this time, but the daughters remained with their father.

Georgina Craven's tunebook includes three songs by her mother, occupying folios 1-6. The first, 'When meadows sweet in hedges . . .' (ff. 1-2), is preceded by the heading 'A Song by Elizabeth Craven composed in the year 1786'; the second, an aria, 'While Strephon thus you tease me . . .' (f. 2^v), was 'composed in 1789', while the third, 'Ye meaner beauties of the night . . .' (ff. 5-6), is described as 'Another song composed in the year 1787 by Elizabeth Craven'. In each case the composer's name has been scribbled over in ink so that it can only be read with difficulty. A probable explanation for this is found in Elizabeth Craven's autobiography, the *Memoirs of the Margravine of Anspach*, published in London in 1826. She had returned to England after her marriage to the Margrave, either at the end of 1791 or the beginning of 1792, and had then, she records, received a letter 'signed by my three eldest daughters, beginning with these words: "With due deference to the Margravine of Anspach, the Miss Cravens inform her that, out of respect to their father, they cannot wait upon her"'.⁵ The girls' guardian, Lady Craven's brother, Lord Berkeley, had written meanwhile to reproach her on her remarriage so soon after the death of her first husband.⁶ It seems likely that it was at this time that Georgina Craven decided to black out her mother's name from her music book.

As she had marked the manuscript as '1st Volume', we can only speculate whether the following volume or volumes contained further music by her mother. The rest of the manuscript contains transcriptions of dance tunes and songs by a number of eighteenth-century composers, including Thomas Arne and Haydn as well as minor names fashionable at the time, such as the Italians Giuseppe Sarti and Michele Mortellari, the Spaniard Vicente Martín y Soler, and the Frenchman Jean-Baptiste Davaux. In some cases the composer's full name is not given, but only his initials, such as 'SB', 'WB', 'LJ', 'MG', 'PL'. It is possible that these were relatives or friends of the family.

The history of the manuscript after the 1790s is not known, and it has not been possible to establish how it came to Wales. There is, however, one tenuous connection. Georgina Craven's eldest sister, Elizabeth (b. 1768) married in 1792, becoming the second wife of John Edward Maddocks of Glanywern, near Denbigh, and it is tempting to suppose that, since Georgina Craven died unmarried and, presumably, childless, the volume eventually came into the hands of the Maddocks family.

⁴ Broadley and Melville, vol. 1, p. xxvi.

⁵ Quoted in Broadley and Melville, vol. 2, p. 92.

⁶ *Ibid.*, p. 92-3.

'TOWARDS A NATIONAL ARTS AND MEDIA STRATEGY': THE REPORT OF THE NATIONAL ARTS AND MEDIA STRATEGY GROUP

John Wagstaff

In May 1992 the National Arts and Media Strategy Monitoring Group made available its report on a proposed arts and media strategy for the United Kingdom. The report had many good things to say about the UK's public library system. Assuming no major revisions were suggested by the end of July, it was planned to submit the report, commissioned by former Minister of Arts and Libraries Richard Luce, to the Secretary of State for National Heritage in September, at which time the report was due to be published. The monitoring group included members of the Association of County Councils, the Association of Metropolitan Authorities and the Museums and Galleries Commission. The Library Association, while not a member, had a large input into the group's deliberations.

Besides much praise for libraries, the report also contains useful statistical information, for example that the British public spent £1.7 billion on CDs, cassettes and LPs during 1990; that some 12 million people a year visit museums and art galleries; and that 1.8 million people regularly take part in amateur music or drama in Great Britain. This surely suggests a high level of demand for the services of a national network of music and drama libraries. Chapter 13 of the interim report deals specifically with libraries and museums, and praises public libraries on three counts:

- (i) public library buildings and mobile libraries are by far the most extensive network of arts buildings - and vehicles - in the UK.
- (ii) they are the most fully-used arts buildings in the country: 50 per cent of the United Kingdom's adult population belong to and borrow books from public libraries.
- (iii) libraries are 'part of people's personal landscape', i.e. the social class and level of education of a person has less effect on public library use than on use of other sorts of arts buildings.

The hand of the LA may be detected in a strong opposition to Compulsory Competitive Tendering: opposition which seems to have been in vain. Nevertheless, there is a statement early on in the report that a strong partnership between

public and private sectors is needed if the arts, and artists, are to flourish. Among its other supportive statements the report notes that 'arts and culture are at the core of citizenship' (p. i), and suggests that an arts subject, chosen by the pupil, should be a mandatory element of the national curriculum for 14-16 year olds. Appendix C of the interim report (p. 171-2) suggests a formula for expenditure on literature and the arts in public libraries, and comes out strongly in favour of subject specialists for music, drama and literature, suggesting also that scores and recorded sound should be part of a basic music library service.

NEWS AND VIEWS

Copyright News

The Music Publishers' Association has revised its *Code of Fair Practice* to take account of changes pursuant on the 1988 Copyright, Designs and Patents Act. The format is unchanged, except that Beethoven (on the cover) is now green! The main text is virtually identical to the previous edition, except for the inclusion of paragraphs on 'Arranging, adapting and moral rights' (p. 9). Also included are an introduction to current copyright law and relevant extracts from the 1988 Act. IAML(UK) is a signatory, along with 34 other organisations (eight more than last time). The list of participating publishers has grown but has additions and omissions.

Copies of the *Code* are available free of charge from The Music Publishers' Association Ltd., 3rd floor, Strandgate, 18/20 York Buildings, London WC2N 8JU (tel. 071-839 7779; Fax. 071-839 7776).

A. Helen Mason

IAML(UK) to Establish a Collection of Resources on Music Librarianship

Following a favourable response to my suggestion at IAML(UK)'s 1992 Annual Study Weekend, and subsequent discussion by the Executive Committee, IAML(UK) is to begin building a collection of materials on music librarianship, for use by its members. The collection will consist of books and periodical articles, and perhaps even the occasional thesis, and will initially be housed at Oxford. Although many aspects of running the collection have yet to be decided, it is hoped that material from the collection can be loaned by post to members when required. In order to start things moving, I am looking for donations, either of materials or money: please contact me at the Music Faculty Library, University of Oxford, St Aldate's, Oxford OX1 1DB (tel 0865-276146) if you can help. Advice on what should be in the collection would also be appreciated. Having our own collection will, I hope, make useful materials available to libraries where staff cannot easily obtain professional literature: and will enable IAML(UK) to make more effective and speedy responses to changes proposed by local and central government and by other bodies whose activities have a bearing on our own.

John Wagstaff

National Music and Disability Information Service Appeals for £200,000

The National Music and Disability Information Service [NMDIS], which was featured in *Brio* 28 no. 2 (1991), p. 71-74, has launched an appeal to raise £200,000 to enable the service to continue for the next three years. During the two years since its re-establishment in 1990 the Service has dealt with over 2,000 enquiries from people requiring help or advice on music and disability; the newsletter *Music News* has been reintroduced on a quarterly basis; and the Service has set up a publishing programme of resource papers, and music for one hand. Anyone wishing to make a donation, to arrange a sponsored event to raise funds, etc. should contact Laura Crichton, Director, NMDIS, at Dartington Hall, Totnes, Devon TQ9 6EJ (tel. 0803-866701).

A Message from the Ranfurly Library Service

Last year, the Ranfurly Library Service [RLS] received hundreds of appeals for books for the Third World – and at the same time hundreds of thousands of books were thrown away in the UK. They could have had a better end. In 1991, RLS was able to send around 750,000 books to over 70 Third World countries. The majority go to Anglophone sub-Saharan Africa, but we also reach South America, Eastern Europe and East and West Africa. Eighty per cent of the books were donated to us by individuals, publishers or institutions, and the remainder were bought using grants from organizations like Comic Relief. Though last year's achievement was substantial, we are constantly reminded of the depth of illiteracy in the Third World and of the grievous lack of the books needed to improve that situation.

A scarcity of books may seem of secondary importance next to the familiar concerns of primary health care and tropical agriculture. But access to relevant information is actually crucial to progress in these fields – and quality of life is always enriched by literature and music. The Third World remains very poor – there is little foreign exchange available with which to buy books from outside, and local publishing is patchy and underfunded. 'Apart from RLS, there are no other sources of supply either locally or abroad', wrote the Head of Acquisitions at the Kenya National Library Service. We have constant need for books across a wide range of subjects, and many urgent requests for music literature. This includes 'how to play' books, sheet music and – most specifically – music theory books. We simply ask that any material is in pretty good condition.

If you have any excess stock (perhaps some copies of the old Associated Board theory books?) and would be interested in passing it on to the Third World, please contact the Ranfurly Library Service at 2 Coldharbour Place, 39-41 Coldharbour Lane, London SE5 9NR. If you have any queries, do call us on 071-733 3577.

Pat Gordon Smith (Book Acquisitions Officer, RLS)

IAML(UK) Publishing Programme

It is some while since IAML(UK) produced any new publications of substantial size, and the Executive Committee has recently been discussing the possibility of revitalising its publications programme. Ideas put forward include a new edition of the *British union catalogue of music periodicals*, and a bibliography of materials on music librarianship. The compilation from scratch of the latter will require a group of IAML(UK) volunteers to trawl through databases, national bibliographies, books in print catalogues and so on: ideally, around ten people will be needed. If you would be interested in being one of those, please contact me at Oxford (see list of Executive members for the address). Similarly, if you have ideas on the type of material the branch should be publishing, do drop me a line.

John Wagstaff

RILM Launches Bibliography Series

RILM (Répertoire International de la Littérature Musicale) has used the resources of its computer database to produce some hard-copy bibliographies, of composers (Rossini, Milhaud and Nono); of instruments (piano and organ) and of music in Mexico and South America. Other titles are set to follow. Because of the limitations of the database, citations are for the period 1969-1987 only, and therefore omit the most recent material on each subject. Prices will vary between \$29.50 and \$79.50.

New Series of American Music

A new series of publications from A-R Editions, Madison, is about to appear. *MUSA* (Music of the United States of America) has been prepared under the auspices of the American Musicological Society's Committee on the Publication of American Music, and its first volume, of works by Ruth Crawford Seeger, was in press in August 1992. A further 13 projects have been commissioned so far, including selected works of Fats Waller, volumes of traditional Hawaiian music and slave songs of the nineteenth century, the string quartet of Amy Beach, Harry Partch's *Barstow*, and some Sousa marches. Further information may be obtained from the project's director, Wayne Schneider, at the Music Department, Brown University, Providence, RI02912 Rhode Island, USA.

Collected Works of Niels Gade Planned

The Danish Musicological Society is making plans for a collected edition of the works of Niels Gade, and has established an archive at the Kongelige Bibliotek (Postboks 2149, 1016 Copenhagen K, Denmark). The address should also be used by anyone wishing to make contact with the project organisers.

(from *Mus'en*, newsletter of IAML(Denmark), 1992 no. 1, p. 17)

News from the British Library

The British Library has become a full member of the US Research Libraries Group, compilers of the Research Libraries Information Network [RLIN] database, which currently holds over 51 million bibliographic records, including music items. In addition to reducing catalogue costs by the ability to derive records from RLIN, the library hopes to improve document supply between itself and American libraries, and to help its preservation programme. There should also be benefits to researchers, as terminals connected to RLIN will one day be available in all the library's reading rooms. The BL's *Eighteenth-Century Short Title Catalogue* [ESTC] is already mounted on RLIN.

Also on the subject of computers, the National Sound Archive signed an agreement in March with management consultants Touche Ross, who over the next two years will be developing a computer system to permit greater access to material in the NSA's collections by staff and researchers. The library's press release was silent over whether the system will eventually be accessible by remote computers outside the NSA.

Finally, it perhaps had to happen in this image-conscious world: the library appointed a Public Relations consultant in April 1992. Ogilvy Adams and Rinehart were selected to (among other aims) reinforce the BL's objectives through professional know-how. It will be interesting to see if music provision falls within their brief.

The Music Library Association: Personnel and Prizes

Michael Ochs, a former editor of the MLA's periodical *Notes* and currently at the Eda Kuhn Loeb Music Library at Harvard, was elected Vice-President of the Music Library Association early in 1992, and will become its President for two years from 1993. Don Roberts, the current President, was elected President of IAML in Frankfurt in September this year.

Recipients of the MLA's Eva Judd O'Meara, Richard S. Hill and Vincent Duckles awards for 1992 are Garrett Bowles (O'Meara award) for his article 'Music notation software for the IBM-PC' (*Notes* 43, March 1990, p. 660-679); Jean K. and Eugene K. Wolf (Hill award) for the article 'Rastrology and its use in eighteenth-century manuscript studies', published in *Studies in musical sources and style: essays in honor of Jan LaRue* (Madison, WI: A-R Editions, 1990), p. 237-291; and Allen P. Britton, Irving Lowens and Richard Crawford (Duckles award) for *American sacred music imprints 1698-1810: a bibliography* (Worcester, MA: American Antiquarian Society, 1990). The Duckles award is presented annually for the best book-length bibliography or reference work published the previous year; the O'Meara award, also awarded annually, is for the best review article in *Notes* the previous year; and the Hill award is presented for the best article on music librarianship or article of a bibliographic nature published in the previous year.

As You Were . . .

After announcing that the RISM siglum for the new joint Staatsbibliothek zu Berlin-Preussischer Kulturbesitz was to be *D-Bsb*, RISM seems to have changed its mind and has now assigned the siglum *D-B*, which formerly related to the Staatsbibliothek Preussischer Kulturbesitz alone. Please therefore ignore the information given on this subject in *Brio* 29 no. 1, p. 30.

Dear Editor:

I am engaged in writing the biography of Sir Henry J. Wood (1869-1944). His scrapbooks and other material at the Royal Academy of Music contain allusions in press-cuttings of 1890-91 to the following new publications, apparently in book or pamphlet form:

J. Mason Allen, *Henry J. Wood, Composer and Conductor*, published by William Reeves

F. T. S., *Henry Wood, Composer and Conductor*, publisher unknown

I have been unable to trace either of these and would much appreciate help in locating copies, or even in establishing fuller bibliographical identification. The similarity of the titles as given suggests that the two *may* be the same work. At the same time I should be glad to learn of any collections (no matter how small) of concert programmes or other material relating to Wood - outside the holdings of the RAM, RCM, and British Library.

Yours truly, (Professor) Arthur Jacobs, 7 Southdale Road, Oxford OX2 7SE

Dear Sir:

I am interested in locating either early editions or manuscripts of works by the following:

Ignatius Sancho (1729-1780). Born of slave parents on board a slave ship off the coast of Guinea, heading for the Spanish West Indies.

George Polgreen Bridgetower (1782-1860). His dates are questionable. However it is known that he was associated with Beethoven in the early 19th century.

Both of these composers were of negro extraction and active in bourgeois circles in Europe. I should be very grateful if you could check your indices and inform me if you possess any music by these composers. If you can respond positively, could you advise me about the possibilities of photographic reproductions or prints from microfilm. Thank you for your cooperation.

Yours sincerely, Patrick Dailly, Senior Lecturer, Bretton Hall College, West Bretton, Wakefield, West Yorkshire WF4 4LG (tel. 0924-830261)

BOOK AND MUSIC REVIEWS

(edited by Karen Abbott)

Space utilization in music libraries, comp. James P. Cassaro. Canton, MA: Music Library Association, 1991. (Music Library Association technical report; 20). xiv, 140 p. ISBN 0-914954-44-X; ISSN 0094-5099

The British are said to be the world's best at bringing order to chaos, and among the world's worst at the sort of planning that avoids chaos in the first place. As a Briton reviewing an American report on just such planning, I feel at a distinct disadvantage. These dozen papers 'emanate' from a pre-conference on space utilization, sponsored by the MLA Administration Committee's Subcommittee on Music Library Facilities, and held in Tucson in 1990. The proceedings are divided into four sections. The first is devoted to planning *per se*, and its three papers deal with research, undergraduate and urban public libraries. Next comes a section on how to deal with consultants, architects and coordinators. The third covers technical issues such as measuring, floor loading, lighting, power supply and shelving, and a final section discusses special issues, including the question of how to keep users and staff informed during a period of change, and a couple of case studies.

Many of the contributors have for some time devoted themselves to this practical aspect of music librarianship. Their advice and conclusions are uniformly sound, and are supported by plain but satisfactory illustrations and tables. The helpful lists of references at the end of most, but not all, papers (when such lists occur they are noted on the contents pages) include a majority of citations from mainstream librarianship of which the music librarian might otherwise be unaware. Nevertheless, broader questions of safety, flooding, signs and guiding often present a set of problems that develop peculiar slants when applied to music libraries. This brings us back to the opening of the compiler's introduction, in which he comments that music librarians tend to be 'divorced' from 'generalist' colleagues when embarking 'on the renovation, reorganization or creation of a music library facility'. We are thus left with two approaches: either be British, plan minimally, create fascinating chaos, make a brilliant job of putting the resulting shambles in order, don't arrange any conferences, don't write a book about it; or be Not British and smooth over your divorce from your generalist colleagues by having this valuable report at your elbow as you embark. Obviously it's no contest . . . but I still recommend you purchase the report.

Richard Turbet

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John Harley *British harpsichord music*. Vol. 1: Sources. Aldershot: Scolar Press, 1992. x, 347 p. ISBN 0-85967-876-8. £45

This useful guide to the sources of British harpsichord music from the earliest extant manuscripts to the twentieth century provides the researcher with a convenient reference volume of information otherwise scattered in catalogues and in more specialized monographs, and gives the performer a key to a large repertoire, of which much remains little-known. It also documents a number of interesting historical developments, such as the burgeoning of the music publishing industry in England in the eighteenth century, the growth of music antiquarianism, the decline of interest in the harpsichord in the eighteenth century, and the as yet modest revival of interest in writing for the instrument in the twentieth century. There are also many lessons for the student of *Rezeptionsgeschichte*. The vast scope of the task which Harley undertakes is rendered even more mammoth by the looseness of his definitions of 'British' and 'harpsichord music'. These definitions change somewhat from one section of the catalogue to another, but in the largest section, dealing with printed music in Britain to 1790, Harley is in effect attempting to catalogue the vast quantity of keyboard music published in Britain, whether written by 'British' composers, composers sometime resident in Britain, or composers who never set foot in the country.

Notwithstanding its utility, specialists in various aspects of the repertoire will no doubt find it necessary to emend, correct and supplement the information presented. This is perhaps inevitable in a book of such wide scope. Catalogue entries are generally most detailed for the earlier repertoire, which also receives the greatest attention in the introduction. It is apparent, and Harley admits as much, that previously-published catalogues rather than first-hand research provide much of the information on the extensive post-1750 repertoire. Errors in earlier catalogues are thus often perpetuated, different issues and editions of works are inadequately documented if at all, and while in the earlier repertoire misattributions are sometimes corrected or queried, in later works misattributions long since identified remain uncorrected. Even allowing for Harley's careful definition of what he aims to include and purposely excludes, the catalogue of printed sources in particular has many omissions. Harley provides the necessary explanation that the dates assigned to publications are primarily for purposes of organisation and that 'they are not a wholly reliable guide to dates of publication': nevertheless the suggested dates are sometimes embarrassingly inaccurate, as when the given date of publication pre-dates the accepted or proven date of composition for the works concerned. Nor is the catalogue as user-friendly as it might be for the later repertoire: the contents of published *opera* by composers such as Pleyel and C. P. E. Bach could have been more easily identified by the provision of Benton and Helm numbers, and the provision of RISM numbers for printed sources would have aided the user making further inquiries and helped somewhat in clarifying problems relating to multiple issues and editions of individual *opera*.

As an overview of the repertoire, the book is nevertheless of considerable value. It is well indexed, has a useful list of modern editions, and generally informed references to the literature on the sources.

Bernard Harrison

Contemporary composers, ed. Brian Morton, Pamela Collins. St James Press, 1992. xvi, 1019 p. ISBN 1-55862-085-0. £80

Contemporary composers is an extensive one-volume encyclopedia containing detailed entries on 494 of the most significant composers working today. Each entry has three main sections: biographical information; a list of works; and a general assessment of the composer's output. Impressive is the comprehensiveness of the entries, and the equality of space allotted to each composer: we do not find the token inclusion, in a fraction of the space given to one of the 'giants', of certain lesser-known figures.

The biographical information outlines each composer's birth, education, marriage(s), posts, positions, awards and distinctions. A useful contact address is also given. Worklists are set out under headings such as 'Symphonies/orchestral', 'Chamber/instrumental' and 'Vocal/choral', each one detailing instrumentation, date of completion, place and date of première, and discographical information. A short personal statement from each composer, describing his/her aims and objectives (although a fair number, it seems, declined), appears before the 'short assessive article' on their work. In all cases the information is clearly laid out and given ample space.

The editors – in conjunction with their 15-strong team of advisors – have made a serious and praiseworthy attempt to extend the boundaries of comprehensiveness into new regions. As Brian Ferneyhough points out in his preface, the past few years have seen an increasing 'internationalization' of the contemporary music world. The present volume thus includes, in addition to composers of the 'established' new-music-producing nations, a strong showing by composers of African and Asian countries, as well as those of the recently-liberated East European bloc. Another feature which marks the contemporary music landscape is the increasingly significant role played by female composers, and this too has been addressed by the editors. However, despite these noble attempts to rid the book of Euro-/U.S.-centricity, one finds at times a certain U.K.-centricity – perhaps the result of having predominantly British advisors and contributors – which manifests itself in the composers selected and the manner in which their work has been assessed. The contributions themselves are by-and-large well written, giving attention to the position occupied by each composer on the contemporary music scene, and to his/her style, influences, innovations and an analysis of one or more major works. I do feel that there is a certain inconsistency of approach with regard to these various critical pieces, perhaps hardly surprising given that there are some 162 contributors. However, the fact remains that some writers tend towards the technical, and others towards the abstractly descriptive; some are acknowledged authorities on their subject(s), others are not; and some, I feel, are a little overworked. I particularly enjoyed some of the contributions by Asian and African writers about their native composers, and feel that the volume could be improved by more of these and less of the stock-in-trade pieces by British writers on subjects less close to home.

One final criticism concerning something close to home for me: in their efforts to give proportional representation to composers by nationality and by sex, the editors have perhaps taken away some of the representation which might other-

wise have been allocated to style and medium. Certain omissions are apparent: for example, in the area of computer/electronic music, dignitaries such as John Chowning and William Schottstaedt, both of the USA, are omitted, while other lesser-known figures, by virtue of their being from traditionally under-represented countries, are included. *Contemporary composers* is nevertheless probably the most definitive and certainly the most up-to-date volume on its subject available in English. It contains an unprecedented collection of valuable information which should much benefit the student, administrator and enthusiast of contemporary music, and it is thus an essential purchase for any self-respecting music library. Whether you want to find out how many honorary doctorates Lutoslawski has received, or how to get in touch with your favourite composer, *Contemporary composers* will have the information you need.

Nicky Hind

Richard Dobson *A dictionary of electronic and computer music technology: instruments, forms, techniques*. Oxford: Clarendon, 1992. x, 224 p. ISBN 0-19-311344-9. £25

This is one of two references works on computers, music and electronics to have appeared this year, the other being Tristram Cary's *Illustrated compendium of musical technology* (London: Faber and Faber; ISBN 0-571-15251-1). While Dobson's book is much shorter (224 pages against Cary's 542 larger ones), and, due to the use of double spacing of text, has fewer words to a page (around 400 at most), his experience in teaching courses on electronic music means he is better able to provide clear answers to the questions which the layperson and student most want answered. This is not to say that Cary's explanations are less factually correct – and his book has the benefit of numerous illustrations – but one senses in Cary something of the enthusiast, the pioneer and the inventor, with little time to waste on rudiments and ever eager to get down to details.

Dobson's dictionary includes 110 entries: 91 small pieces orbiting around 19 larger contributions, the latter covering matters such as acoustics, Analogue to Digital conversion, filter, organ (electric and electronic), sequencer, synthesis and synthesizer. 19 articles cover computing concepts and products such as Atari, Commodore, Hexadecimal and MIDI, and a further 19 deal with electric and electronic instruments – Ondes Martenot, drum machine, Theremin, electric guitar and Hammond organ are all here. The articles on instruments are all very good (superior to Cary's), perhaps reflecting Dobson's present work as an instrument maker. See, for example, the entries on the Hammond organ, where Cary has only a short piece:

The most ingenious and long-lived of the pre-1939 electric organs. Until the late-1960s, instead of *oscillators*, it used shaped wheels which rotated in front of *electromagnetic heads*. See *analogue synthesis techniques 4*.

(The italics indicate cross-references, which in Dobson are indicated, rather annoyingly, by asterisks.) For the same machine, Dobson has:

An influential and highly successful electric (later electronic) organ designed by the American inventor Laurens Hammond. Introduced in 1935, it used an earlier Hammond development, the synchronous motor . . .

following which he provides a further page of history and specification. Clarity of expression also comes through in Dobson's explication of the MIDI (Musical Instrument Digital Interface):

The Musical Instrument Digital Interface developed from proposals from a number of Japanese and American manufacturers (chiefly Roland, Oberheim, and Sequential Circuits) for a 'universal' digital interface which would enable instruments such as the synthesiser, sampler, sequencer and drum machine, from any manufacturer, to communicate with each other. A preliminary specification was developed by the end of 1982, and the first MIDI-equipped instruments, the "Project 600" from Sequential and the "Jupiter 6" from Roland, both analogue polyphonic synthesizers, were introduced in the early months of 1983 [etc.]

This is at least reasonably comprehensible to the layperson. Dobson concludes his work with three appendices, covering Binary and hexadecimal conversion tables; MIDI commands; and Scale and frequency tables – though not, alas, a list of abbreviations, which would certainly have helped. This is a welcome book which has the benefit of accessibility while still providing information on some very complex issues: both public and academic libraries will find a use for it.

John Wagstaff

Plainsong in the age of polyphony, ed. Thomas Forrest Kelly. Cambridge: Cambridge University Press, 1992. xi, 241 p. (Cambridge studies in performance practice) ISBN 0-521-40160-7. £40

This collection of essays fills a small part of a large hole in medieval music research. For too long the study of polyphonic music largely ignored the plainsong performed alongside it, acknowledging its existence mainly as a source of *cantus firmi*. This volume addresses some of the many issues relating to performance practice of chant after around the twelfth century, and uses a variety of sources: liturgy, architecture, art history, hagiography, secular and ecclesiastical history.

John Caldwell's opening essay examines the interaction between plainsong and polyphony in the later Middle Ages, demonstrating that plainsong performance practices must be related to conventions of liturgical polyphonic composition. Jennifer Bloxam uses *cantus firmus* sources to date and place Obrecht's polyphonic works, and demonstrates that chant may be used as a corrective to polyphonic sources. Reversing the usual approach, Richard Sherr shows how an unwritten tradition of plainsong performance can be reconstructed only from evidence of surviving polyphonic sources, and these from as late as Josquin.

Four essays consider traditions in France: a survey of the notation of Parisian chant books provides new information on performance practice, and liturgical

books offer evidence of the path of processions in Notre Dame, giving an overview of the liturgical year and assisting in reconstructing the geography of the cathedral itself. The medieval music-drama *Ludus Danielis* is placed in its performance context, with fascinating insights into the sometimes raucous behaviour of medieval clerics, and a new study of Machaut's Mass also identifies a place and purpose for it, using chant books together with historical and archival information.

In the final essay, Iain Fenlon considers the musical, liturgical, social and political elements of the liturgical foundation of Santa Barbara at Mantua in the sixteenth century. Footnotes abound throughout the volume, offering considerable further information to the student of the period, and there is a useful index. For the proof-reader I did notice 'Dufay' on p. 136 and 'Du Fay' on p. 137. The broad spectrum of subjects covered serves as a reminder of how much more work needs to be done in the study of plainsong in the age of polyphony; I would recommend this book to every academic music library.

Katherine Hogg

Peter Phillips *English sacred music 1549-1649*. Oxford: Gimell, 1991. xv, 488 p. ISBN 0-9515784-0-5 [no price details]

The names of Peter Phillips and of his choral group the Tallis Scholars will be well-known to enthusiasts of English 16th and 17th-century music, and it is fitting that this book has been published by Gimell Records, producers of their recordings. The blurb to the volume describes it as 'an encyclopaedic account of the history of English-texted sacred music', and Phillips' aim has been to examine every extant example written between the lifespans of composers such as Richard Farrant (d. 1581) and Thomas Tomkins (d. 1656). Given the time of Tomkins' death, we may assume that the year 1649 is used in the title more for reasons for creating something snappy and memorable than anything else – although 1649 was, of course, the year of Charles I's execution, and therefore has cultural significance.

The book's subdivisions may cause some disquiet. Byrd and Tomkins each have their own chapter, while Weelkes and Gibbons share one. Poor Tallis is relegated, along with Sheppard, Robert Parsons, White and Mundy, to a shorter essay on 'The old school', on the basis of their training in an earlier, pre-Reformation idiom, and their treatment is quite cursory. More serious, perhaps, is the nomenclature used for chapters five and six, entitled respectively the 'Professionals' and 'The amateurs'. There is certainly a need to bring the large number of lesser-known composers into manageable groups, but the necessity for further division of the former chapter into the 'London professionals', 'London professionals with amateur leanings' [sic] and 'The provincial professionals' suggests that the subdivisions chosen may not have been the best. The seventh and final chapter concerns Service music, including some discussion of 'Great' services; in the light of recent debate regarding whether any besides Byrd's 'Great' service is entitled to be so called, this is interesting and useful. At the end

of the book, besides a general index, may be found a bibliography (which, I notice, does not include Kenneth R. Long's *The music of the English church* (London: Hodder and Stoughton, 1971)); a title index of works, and an index of music examples, of which there are over 300. Also surprising (in view of the publisher) is the lack of a discography.

The entries for each composer follow the pattern of (i) a biography; (ii) a worklist; and (iii) a discussion of the music. Phillips writes in an engaging style and with an authority which comes from in-depth knowledge of the repertoire. Although he does not seem to have rediscovered any lost geniuses, his treatment of more minor figures presents much information which may ultimately lead to their reappraisal. The short bibliography and lack of footnotes perhaps suggest this is not a book for the committed academic scholar, although there are no doubt things to be learned from it; but the student and layperson wishing to discover more about a golden period of English music will find much to learn and to enjoy.

John Wagstaff

Farewell, my youth, and other writings by Arnold Bax, ed. Lewis Foreman. Aldershot: Scolar Press, 1992. xxxii, 192 p. ISBN 0-85967-793-1. £27.50

First published in 1943 when Bax was 60, *Farewell, my youth* is a curious kind of partial autobiography: partial, because it is mostly concerned with the period before the outbreak of war in 1914, and because it tells us very little about Bax's own music. It consists rather of a kaleidoscopic series of vignettes describing his formative experiences and his contemporaries. Bax was, like many British composers, a student at the Royal Academy of Music, where his fellow students included Adam Carse, Montague Phillips, Paul Corder, W. H. Reed, York Bowen, Myra Hess and Irene Scharrer. He held a low opinion of the previous generation of British composers, including Mackenzie, Parry and Stanford, all of whom he met as a student, but he venerated Elgar, whom he first met in 1901. This new edition includes a biographical essay by the composer's brother Clifford Bax, which was originally intended as an introduction but has not been previously published. Lewis Foreman also presents a collection of Bax's other writings and radio broadcasts which, among other things, demonstrates Bax's concern to promote British music. The book is illustrated by a generous selection of superb photographs, many previously unpublished.

The Bax who emerges from this book is a two-sided figure. On one hand he is (in his own words) a 'brazen-Romantic', brought through reading the poetry of W. B. Yeats to a lifelong love affair with Ireland and all things Celtic; he is a mystic who has pantheistic out-of-body experiences, and who writes poetry and stories with Irish settings under the pseudonym 'Dermot O'Byrne'. One reprinted here, *Ancient dominions*, conveys Bax's feelings of romantic mysticism and a naive sensuality, but makes one relieved that he found his first vocation as a composer. The other side of Bax's personality is communicated in his high-spirited, irreverent and very funny commentaries on his contemporaries, and in

his well-developed sense of self-irony. There is, for example, a droll description of Alfred Kalisch's Music Club, founded in 1908, which invited eminent foreign composers 'to glut them with copious food, strong wines, and selections from their own works. The four musicians earmarked for these delights were Debussy, Vincent D'Indy, Sibelius, and Schönberg; and I may tell you at once that their sufferings were prodigious!' (p. 49).

Foreman is to be congratulated for making this enjoyable work available again: it illuminates Bax's character and has much to say about English musical life at the beginning of the twentieth century.

Rosemary Williamson

Naixiong Liao, ed. *The dream of heaven: new piano music from China*. Mainz and London: Schott, 1991. Score (56 p.) Cat. no. ED7653. £14.40

When this score arrived in the post, practically my first thought (after a feeling of surprise that Schott were publishing such a volume at all) was that it was going to be so esoteric in nature that most music libraries would not give it a second look. I was tempted, too, to put it to one side in favour of more pressing matters. I'm glad I didn't, as this collection contains some beautiful music, much of which evokes at least the spirit of what many of us may perceive as 'Chinese' music. Whether this perception is correct, or mere *chinoiserie*, is a point strongly made by Professor Liao in the preface: introducing pianists to the music of the Far East in childhood will, he thinks, mean that 'they no longer adhere as adults to a mere vision of the exotic', but 'acquire an attitude which will enable them to really understand the other civilisations of our world'. While this is a rather grandiose claim for Schott's two small volumes of Chinese music (there is a companion volume of *Chinese piano music for children*, cat. no. ED7652), the point is worth making. I certainly expected the melodies to be pentatonic and each piece to have a rather exotic title. *Mea culpa*. Some of the works are of this nature, such as Jianzhong Wang's *All the birds gather before the phoenix*, whose stylistic naivety is explained by the fact that it was created during the Cultural Revolution and, in consisting largely of a folksong arrangement, falls into one of the few types of musical composition permitted during that period. However, other pieces, by Zhongrong Luo (*Three piano pieces*, op. 50, 1986), Jihao Quan (*Combination of long and short*, 1984) and the piece from which the volume takes its title, Lisan Wang's *The dream of heaven* (1980), are more *avant garde*. Wang's piece is based on a note-row, while Quan employs a highly-dissonant idiom. Luo's *Toccata*, the first of his three pieces, is very percussive, but the second, *Reverie*, uses complex rhythmic patterns and extremes of register for its effect. By contrast, Luting He's *Berceuse* (1934) sets a pentatonic melody over an accompaniment reminiscent of Schumann or Fauré: such meetings of European and oriental styles occur elsewhere in the volume, and are fascinating to observe.

There is a considerable increase in technical difficulty over the course of the book. The more modern works would require hard study and a solid technique

to do them justice, while He's *Berceuse*, Wang's *All the birds gather* and Yinghai Li's *Flute and drum at sunset*, which imitates the sound of the *pipa* (a variety of Chinese lute), are much more within the capabilities of the amateur.

John Wagstaff

Hans-Martin Linde *The recorder player's handbook*. Schott, 1991. Score (149 p.) ISBN 0-946535-17-5. £15.35.

Walter van Hauwe *The modern recorder player, vols 1-3*. Schott, 1984, 1987, 1992. (72, 100, 87 p. respectively) ISBN 0-901938-96-3, 0-946535-04-3, 0-946535-19-1; £8.45, £10.55, £10.55

The Schott recorder consort anthology, vols 1-6, ed. Bernard Thomas. Schott, 1991. £8.45 per vol.

Hans-Martin Linde's book has always earned its place on library shelves. This translation of the second revised and enlarged edition includes new material occasioned by the explosion of interest in 'authentic' performance since the book's first edition in 1962 and by the increase in contemporary works for the instrument. In fact the bulk of the book deals with recorder technique up to the eighteenth century, with a short chapter on twentieth-century repertoire. The bibliography has been updated, the first edition's discography is omitted and the book attractively presented.

Walter van Hauwe's third volume of instruction completes his authoritative treatise on modern recorder playing methods, and forms arguably the only modern recorder manual available. The three volumes are aimed at adult readers who have, I suggest, some knowledge of recorder technique and certainly an ability to read music. The first two volumes, published in 1984 and 1987, cover the conventional techniques required to play the instrument to a professional standard, and invite comparison with Hans-Martin Linde's book. Hauwe's volumes have more practical examples and exercises, and though sometimes I found the instructions difficult to follow, I enjoyed the occasional flashes of humour. The final volume deals with special techniques and effects much needed in contemporary recorder music, an area not treated in depth by Linde. The detail and careful examination and solution of technical problems would alone justify a place on the shelves for this manual, but coupled with clear and attractive layout space for it should be guaranteed.

Bernard Thomas' collection of recorder consort pieces for Schott invites comparison with Steven Rosenberg's four collections of pieces for recorder consort published by Schott and Boosey & Hawkes between 1976 and 1978. Rosenberg presents 175 pieces covering the whole repertoire, including some twentieth-century works. However, while Rosenberg includes what are now standard works, Thomas includes 130 less well-known works. His collection benefits from continuing research and increasing understanding of this period, complemented by his own credentials as performer, teacher and researcher. Each volume is self-

contained and includes helpful editorial notes on the pieces. Volume 1 contains an excellent and clear introduction to performance style, which would form the basis of a useful publication in its own right. The edition is intelligently made, and includes the all-important indication of instrumental ranges required at the beginning of each piece. As the pieces are short, there are no 'page turn' problems. The major problem is finance: each volume costs £8.95 and for practical performance two copies of each would be required, resulting in a total cost of £101.40 for the set. As there are other cheaper (though less attractive) alternative sources of early music, it is possible that library demand for this type of music may not justify the outlay on a 'performing' set. The volumes are, however, attractively produced, and volume 1 is especially recommended as an instruction manual.

A. Helen Mason

IN BRIEF

Directory of Library School offerings in music librarianship, comp. and ed. Lisa M. Redpath, Elaine C. Breach. [s.l.]: Music Library Association Education Committee, 1992. [Available from: Dick Griscom, MLA Executive Secretary, 303 Willow Stone Way, Louisville, KY 40223-2644 USA.]

Do music librarians receive adequate specialist training at library school? While the debate rages on in the UK, we can make ourselves green with envy by glancing through this MLA booklet. Covering the USA and Canada, the booklet lists 52 institutions, in State order. Each entry itemises the parts of the course devoted to music, with some indication of length (number of hours, credits or units). Coverage naturally varies, from a few hours to six whole credits (at the State University of New York at Buffalo). Contact names, addresses and telephone numbers are provided for each institution, and three indexes cross-refer to special categories: (a) institutions where 'double Masters' or other programmes in music librarianship can be taken; (b) institutions offering a specialised course which also allow a graduate programme to be taken at the music school; and (c) institutions offering internship programmes or in-service training in music libraries. A mere six institutions appear in a final index of library schools with no offerings in music librarianship. Beat that!

Karen E McAulay

John Purser *Scotland's music: a history of the traditional and classical music of Scotland from early times to the present day*. Edinburgh: Mainstream Publishing, 1992. 311 p. ISBN 1-85158-426-9. £25

Published in conjunction with his recent *tour de force* on BBC Radio Scotland (30 highly-entertaining, 90-minute programmes), John Purser's book conducts the reader through a colourful, committed investigation of Scotland's musical history. A published poet and composer as well as skilled broadcaster, he has cleverly laced 19 chapters (spanning millenia, from Bronze Age horns to current electronic music with traditional folk and popular culture en route) with generous servings of anecdote and observation. He is honest about his instinctive approach. The early periods are brought to life and the excitement of present-day developments assessed in detail. His fresh insights into the music of Scotland's antiquity, Middle Ages, Renaissance, Baroque, Classical period and living composers give an inspiring picture never before fully appreciated in its

richness. Welcome is his insistence on equal consideration for traditional folk music and classical music, with due weight given to the folk influence on today's Scottish composers. His presentation of these composers and figures such as Carver in the 16th century, as well as his re-evaluation of the Scottish composers of the 18th and early 20th centuries affirms a distinctive place for Scottish music in a European context.

The book is well served by over 200 musical and colour illustrations, notes for each chapter, an extensive bibliography and discography, an essential glossary of Scottish musical terms and a list of libraries and archives. Its use as ambassadorial currency was evident recently at a rather ceremonial presentation of the book, at a National Youth Orchestra of Scotland concert, to Prince Edward (the patron of NYOS). It was announced as a symbol of new-found confidence in Scottish music.

Edward McGuire

Philippe Autexier *Beethoven: the composer as hero*, trans. Carey Lovelace. Thames and Hudson, 1991. 144 p. £6.95. ISBN 0-500-30006-2.

This is a super little book: well and concisely written, informative and beautifully designed, with numerous illustrations, mostly in colour. It is amazingly well documented, with about 40 pages of extracts from sources ranging from Beethoven's own letters to essays by Wagner, Adorno, Rolland and others, and includes a select bibliography and discography. While not specifically aimed at a young readership, this would nevertheless be excellent school project material or a good stocking-filler for a musical child. It comes in a series from Thames and Hudson called New Horizons, originally published in France by Gallimard. The list ranges from *The reign of the dinosaurs* to *Van Gogh - the passionate eye*. Autexier's is the only musical offering so far. Having seen some of the other examples, which all live up to the quality of Autexier's book (the Van Gogh and another on Gauguin are especially fine), I hope that there will be more to come. Recommended.

Paul Andrews

Furtwängler *on music: essays and addresses*, ed. and trans. Ronald Taylor. Aldershot: Scolar Press, 1991. xvi, 182 p. ISBN 0-85967-816-4. £27.50

Wilhelm Furtwängler (1886-1954), who had a lifelong association with both the Berlin and Vienna Philharmonic Orchestras, was arguably the greatest conductor of the first half of the twentieth century. He came perilously close, however, to being branded as a war criminal because he chose to remain and continue to conduct in Nazi Germany throughout the 1930s and most of World War II. A famous press photograph of Hitler shaking his hand after a performance of Beethoven's Ninth symphony in Berlin reinforced this impression. In his introduction Ronald Taylor argues that Furtwängler, although pro-German, was

never a Nazi supporter or an anti-semitic. Among this selection of his writings Taylor reprints Furtwängler's open letter of 1933 to Goebbels, which argued that Jewish musicians such as Bruno Walter, Otto Klemperer and Max Reinhardt (all of whom emigrated to America during the 1930s) should be left to pursue their careers in peace. The fact that Furtwängler dared to speak out at all, Taylor argues, stands in his favour.

Essays are included on conducting, on composers (Bach, Beethoven, Mendelssohn, Wagner, Brahms, Bruckner and Hindemith), and on Furtwängler's philosophy of art and life. He stood firmly for the continuance of nineteenth-century Germanic Romantic idealism and against the de-emotionalization which he equated with serial music. The publication of his writings presents an opportunity for the reassessment of this influential and controversial figure.

Rosemary Williamson

Johann Joseph Fux and the music of the Austro-Italian Baroque, ed. Harry White. Aldershot: Scolar Press, 1992. xiv, 330 p. ISBN 0-85967-832-6. £42.50

Question: What does Johann Joseph Fux have in common with Mozart? First answer: he also had an important anniversary in 1991 – the 250th of his death; second answer: the first catalogue of his works was compiled by Köchel. If Fux's name is known at all outside academic circles it is less as a composer than as the author of the pedagogical treatise *Gradus ad Parnassum*, though it is doubtful whether even that publication is anything more than a name in a more modern textbook to most people. Yet in his day Fux was an important composer and held senior posts in the imperial court in Vienna; he is described in this book as the outstanding exponent of the late Austro-Italian Baroque and in particular as composer of a number of works in the *Sepolcro* oratorio tradition.

This book, a symposium, is edited by the Lecturer in Music at University College Dublin, who himself contributes a substantial essay on the *Sepolcro* oratorios. Other contributions cover manuscript sources and aspects of Fux's creative and pedagogical career, and the volume includes the most comprehensive catalogue of works, bibliography and discography of Fux yet published. In a book from an English publisher I am puzzled that five of the 12 chapters, including the bibliographical material, are in German, particularly so when English versions of three other chapters by German writers have evidently been prepared specially. Abstracts in English would have been useful even if the budget couldn't run to full translations. This may seem an unduly parochial point to make in a book clearly aimed at an international academic readership, but the editor's explicit aim is to encourage wider appreciation and performance of Fux's music, and his linguistic even-handedness makes the book less than user-friendly from the English-reading public's point of view. Nonetheless, as a summary of the state of the art in Fux research, this book should find a place in academic libraries.

Rosemary Williamson

Arthur Jacobs *Arthur Sullivan: a Victorian musician*. 2nd ed. Aldershot: Scolar Press, 1992. xv, 494 p. ISBN 0-85967-905-5. £35

The gradual rehabilitation of Victorian music is enabling a more rounded picture of Sullivan as composer to emerge. Since the first edition of this book appeared in 1984 there have been performances, recordings and publications of more of Sullivan's non-operatic work, and a corresponding growth of interest in Sullivan himself as opposed to 'Gilbert & Sullivan'. This second edition marks the 150th anniversary of Sullivan's birth. It incorporates corrections which appeared in the paperback edition of 1986, and includes a new set of illustrations and a chapter which summarizes developments in Sullivan research since the first edition. On its first appearance Jacobs' biography was hailed as a remarkable achievement, drawing on Sullivan's unpublished correspondence and diaries to show the man, with all his strengths and weaknesses, against a panorama of the musical, social and political life of late-Victorian Britain. One of the few criticisms was that it contained little analysis of the music itself, and no musical examples. Jacobs has taken the opportunity in his new chapter to include a brief discussion of some aspects of Sullivan's musical style, in particular his use of thematic transformation and his rhythmic and harmonic ingenuity, and illustrates his points with printed musical examples.

Rosemary Williamson

Leonard Davis *Practical guidelines for orchestral and choral conducting*. Leonard Davis, [1991]. 66 p. ISBN 0-9156086-1-4. £12.50 (ring-bound). (Available by post from the author: 82 Brightfield Road, London SE12 8QF)

Leonard Davis *Better string quartet playing: some practical guidelines for amateurs and students*. Leonard Davis, 1988. 19 p. ISBN 0-9516086-0-6. £3 (pbk).

Practical guidelines is a useful book, and well-deserving of its title. The seven chapters go beyond mere conducting technique, embracing hints on score-reading and rehearsal management, and pointing out some common pitfalls. There is a substantial appendix of score extracts, suggesting places where particular care is needed, without attempting to legislate on any 'correct' interpretation. The bibliography lists 26 titles worthy of further study – an impressive compilation, though only two items show dates of publication. The book is ideal for the budding, but not necessarily novice, conductor. Complicated diagrammatic explanations about different ways of beating time are refreshingly absent! But most of all I liked the fact that there are no sweeping, unsubstantiated generalisations. If a suggestion is made, it is followed by a reasoned justification.

It's well worth adding to your library – just be prepared for the newly-enthused conductor demanding further reading from Davis's list!

The well-produced booklet *Better string quartet playing* deals firstly with general considerations, and secondly with 'some frequently encountered pitfalls

and errors in quartet playing'. It adopts a pragmatic but eminently musical approach to the questions of ensemble work, intonation, dynamics and other aspects of interpretation. It is plain from the author's biographical notes that his practical experience more than qualifies him to write such an essay. Having said that, it is basically an essay of some 8 pages. I suspect that it would find a place on more library shelves if the topic was dealt with in more depth and at rather greater length.

Karen E McAulay

Carl Philipp Emanuel Bach *Sonatina no. 4 in G major H. 451; Sonatina no. 5 in F major H. 452*, ed. Paul G. Wiley and Claudia Widgery. Oxford: Oxford University Press, 1992. Score (xviii, 74 p.) (C. P. E. Bach complete edition. Series II; vol. 23) ISBN 0-19-324011-4. £50

This latest volume of the C. P. E. Bach complete edition presents a careful edition of the two sonatinas for cembalo and orchestra that will be welcomed by the small orchestra wishing to extend its repertoire. Scored for horns, flutes and string ensemble, the sonatinas are arrangements of Bach's character pieces and therefore stylistically unlike his cembalo concertos of the same period. Careful and conscientious editing has produced a clean, legible score; there is no editorial realization of the figured bass, and variants and editorial emendations are noted but are not intrusive. The critical commentary lists the sources consulted and offers considerations for performance. It is to be hoped that the publication of the complete edition will lead to more interest in Bach's chamber works, and perhaps even to their performance. For only two sonatinas the price seems high, but for a good, well-presented edition which will actually be used it will be money well-spent; this volume should not be consigned to a dusty corner of the reference room.

Katharine Hogg

The monophonic songs in the Roman de Fauvel, ed. Samuel N. Rosenberg and Hans Tischler. University of Nebraska Press, 1991. 171 p. ISBN 0-8032-3898-3. £42.75

This new edition draws on musicological and philological expertise to offer both a critical edition accessible to the non-specialist and a working edition for the student of medieval song. The main part of the work is the songs themselves; each has the text and parallel English translation below the music, with musical and textual variants noted where appropriate. A narrative summary of the story of the *Roman de Fauvel*, and the placement of the songs within it, provides a useful introduction to those unfamiliar with the work: for the same readers I would have liked a fuller bibliography than the list of works cited. An appendix presents a numerical representation of poetic and musical forms which proved rather inaccessible without some perseverance: I am not sure how much use will be made of such analytical tables. Overall, the edition of the songs themselves, together with generous illustrations and a spacious layout make this an attractive volume which I would recommend for the academic music library.

Katharine Hogg

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- Derek Bailey *Improvisation: its nature and practice in music*. The British Library, 1992. xiii, 146 p. ISBN 0-7123-0506-8. £12.95 (pbk)
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- Pierre Boulez *Stocktakings from an apprenticeship*. Oxford: Clarendon, 1991. xxix, 316 p. ISBN 0-19-311210-8. £40
- Byrd Studies*, ed. Alan Brown and Richard Turbet. Cambridge: Cambridge University Press, 1992. xvii, 276 p. ISBN 0-521-40129-1. £37.50
- David Cope *Computers and musical style*. Oxford: Oxford University Press, 1992. xv, 246 p. ISBN 0-19-816274-X. £30
- William O. Cord *The teutonic mythology of Richard Wagner's The Ring of the Nibelung*. Vols. 1 and 2. Lampeter: The Edwin Mellen Press, 1989. (vol. 1) xx, 176 p., (vol. 2) vii, 225 p. (Studies in history & interpretation of music; vol. 16, vol. 17) ISBN 0-88946-441-3, ISBN 0-88946-442-1. [No price details]
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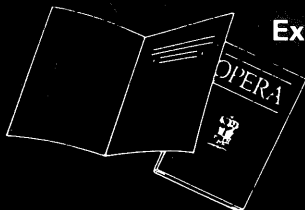
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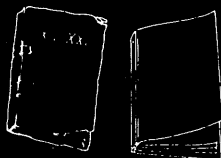
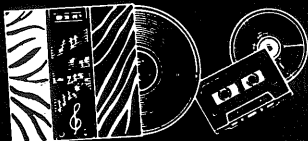
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