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BRIO

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

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A MESSAGE FROM RAY ASTBURY

(President, UK Library Association)

I am very pleased to be given the opportunity to express my heartiest congratulations to IAML(UK) on attaining its fortieth anniversary. As IAML(UK) is an organisation which is 'in liaison with the Library Association' I would wish to do all that I could to strengthen the link between the two organisations. I would have liked to enclose the appropriate ruby gift with this note, but, sadly, I finally came to the conclusion that my Presidential stipend would not quite run to that! I would also like to congratulate *Brio* on going from strength to strength in its coverage of the music library world over 30 years.

I sincerely hope that for the good of music lovers everywhere both the IAML(UK) and its journal continue to promote the development of music libraries and librarianship with vivacity, energy, fire and brilliance into the twenty-first century, in defiance of the reductionist challenges which so many fields of librarianship have to combat these days.

A MESSAGE FROM DON ROBERTS

(President, IAML)

On the west side of the Atlantic there is a saying that 'life begins at forty'. Given the copious accomplishments of IAML(UK) over the last four decades this quotation may not be accurate historically but it does suggest that the best times for IAML(UK) are yet to come. I have long admired the successes, vivacity, and liveliness (it is surely no coincidence that those last two words translate as 'brio' – as in BRIO!) of IAML(UK) and it overwhelms the mind to contemplate just what better things are yet to come. Congratulations to IAML(UK) on its 40th anniversary and to BRIO for reaching the 30 year milestone.

EDITORIAL

People seem to experience a mixture of feelings when confronted with anniversaries. Often reluctant to acknowledge the number of years they themselves have cause to 'celebrate' (especially once having passed a certain age), they are usually more than happy to mark significant chronological milestones in the life of the organisations to which they belong. Few people over the age of 30 would deny that it would be nice in some ways to be younger – though they would probably be unwilling to give up the wisdom accrued along the way – but when a society or company celebrates long survival they regard this with pleasure as a sign of permanence and, consequently, as a confirmation that the ideas and principles which their institution represents are worthy of continuing support. The age of 40 years, which IAML(UK) celebrates in 1993, is not perhaps a great one: but it is only slightly less than that of international IAML, and surely deserves to be marked. We are very fortunate to have messages of congratulation in this issue from Ray Astbury, current President of the United Kingdom Library Association, and from IAML's current President, Don Roberts; and to have memories from two early members of the UK branch, Alec Hyatt King (the Branch's first President) and Maurice Line, a former President of the Library Association.

Brio also celebrates an important birthday this year (its 30th). In a way this is more remarkable than the UK Branch's anniversary, since while the Branch itself seems always to have been a viable concern, and well supported by its members, the future of *Brio* was far from secure at the end of its tenth year, and it was only through the efforts and persuasion of Clifford Bartlett and Malcolm Jones that it was saved. It may be appropriate to delay a detailed history of *Brio* until its 50th year (which I trust we may look forward to with confidence!), but I hope I may be excused for giving due credit here to past editors: Ruzena Wood, who oversaw the magazine during its first ten years; Malcolm Jones and Clifford Bartlett, already mentioned; Helen Faulkner and Raymond McGill, one-time assistant editors; and of course Ian Ledsham, my predecessor. It was Ian who established the post of reviews editor, held first by Karen McAulay and latterly by Karen Abbott: they have saved the present editor much time and worry.

Some readers may feel that there is little point in going back over past times – their argument runs that the past is the past, and anyway, no-one remembers the Branch's early days. Quite the contrary. Something which greatly surprised me as I looked back through past issues of *Brio* was that many of those who nowadays have a high profile within the UK Branch were writing for the journal ten and even 20 years ago. The long service put in by such members suggests great loyalty to IAML(UK) in particular and to music librarianship in general: in the end it is such personal commitment to our profession that will ensure its survival, and the survival of our Branch.

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HAPPY BIRTHDAY IAML(UK) AND BRIO

Maurice B. Line
(Former President, UK Library Association)

I am pleased to write a short note for the fortieth anniversary of the IAML(UK) and the thirtieth of *Brio*. I think I was a founder member of IAML(UK); I was certainly at one of its first meetings, and several subsequent ones. I have a specially clear recollection of what was, I think, our first conference in Bristol, not least because one of the speakers was H. Robbins Landon. My other main recollections are of Alec Hyatt King and Walter Stock, the first secretary of the Branch; and also of Oliver Neighbour, Eric Cooper and John Morgan – all very agreeable company.

At that stage I had a strong interest not only in music (including and especially one of Robbins Landon's heroes, Haydn – still my own favourite), but in music librarianship, on the subject of which I contributed my first published article in November 1952. Alas, that interest, together with several other special interests such as rare book librarianship (it always surprises people to learn that I initiated the setting up of the LA Rare Books Group), was over the years sacrificed to the joys and sorrows of management.

But it was not forgotten. When I undertook in 1970 to investigate the scope for Automatic Data Processing (what a quaint phrase that sounds now) in the national library, I asked John Morgan to carry out a special study of its potential application to music. And when I went to the National Central Library as Librarian at the end of the following year, in its last days before it joined the NLLST at Boston Spa, I conducted with the help of a member of staff a survey of the availability of music on inter-library loan, concluding that it was poor and that a central loan stock of non-performing scores would meet a real need. This policy was pursued when I succeeded Dr Urquhart as Director-General of what was then the British Library Lending Division, with the result that an extensive and excellent collection of scores, many available on loan nowhere else in the UK, was accumulated over the next 14 years. I delivered a conference paper on the topic, which subsequently appeared in *Brio*.

My other main later involvement in music libraries was when I represented them on the UK National Committee for International Music Year. I was disappointed that I could not do more to see that music libraries had a higher profile in IMY. I tried, but the response from libraries was very poor, and there was little I could do on my own. (But does anyone remember IMY anyway?)

Looking back over these spasmodic but not insignificant involvements in music librarianship over the years it seems to me that I should have kept up my membership of IAML. As in so many other fields I could and probably should

have done more for music libraries, but no-one's time and energies are limitless. I was kept in remote touch with IAML(UK)'s fortunes by colleagues and friends such as Tony Reed and Catherine Pinion. The most obvious developments have been growth from very small beginnings, and a growing internationalisation, appropriate to music more than to any other form of creative product. No library today in Britain can pretend to be in a completely healthy state, but music libraries are keeping their end up.

With some nostalgia, and with some personal regrets at not having done more for music libraries, I offer my warmest congratulations to IAML(UK) and *Brio* on their anniversaries, and my very best wishes for the next 30-40 years – at least.

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SOME MEMORIES OF 1953 – THE FIRST YEAR OF IAML(UK)¹

Alec Hyatt King

(Formerly Music Librarian, the British Library, and First President,
IAML(UK))

I think that the origins of most branches of IAML are now lost in the mists of time. With a view to founding the parent international body, meetings of music librarians and musicologists were held in 1949 at Basel and Florence. I asked the British Museum to send me to Basel, only to be told that there was no money for foreign travel. For the Lüneburg meeting of 1950 I did a little better: my personal holiday in Austria just preceded that meeting, and so the Museum allowed me £5 – the difference between the rail fare to London from Salzburg via Paris, and that of the same journey via Hamburg and Lüneburg. I was put up, with a few other English delegates, in a hostel then still run by the British Army, and had my meals there free. My notes from that meeting say that the main discussions centred on plans for publications, and an outline of a constitution. Branches were apparently not mentioned.

But the large assembly held at Paris in 1951 under the auspices of UNESCO ranged far wider, and towards the end delegates were exhorted by the eloquent Vladimir Fédorov (of whom more later) to get on with founding national branches as soon as possible. For the Americans it was fairly simple: they already had an Association of Music Librarians, the constitution of which could be altered without much difficulty for it to be reorganised as a branch of the international body. But in the United Kingdom there was a total blank. Music librarians there were indeed, but most of them seldom met each other, and the idea of coming together under the aegis of an international body was something quite unimaginable. For these and other reasons almost two years passed, with much correspondence and telephoning, before an inaugural gathering took place on the afternoon of 23 March 1953 at Chaucer House in London, headquarters of the Library Association. Its librarian and information officer, Mr Henrik Jones, made a speech of welcome to the 24 assembled people. He then asked Mr Frank Francis – a Keeper of Printed Books in the British Museum and later Sir Frank Francis, its Director and Principal Librarian – to take the chair. The latter called on me to give a brief account of the growth and aims of the International Association. John Davies, music librarian of the BBC, then proposed 'that a United Kingdom branch of the International Association of Music

¹ This is an edited transcript of a paper read at IAML(UK)'s Annual Study Weekend in Brighton, 26-29 March 1993.

Libraries is hereby formed'. This was seconded by Dr Bertram Schofield, a Deputy Keeper (later Keeper) of the British Museum's Department of Manuscripts (Dr Schofield is still alive today, aged 97). The following chief officers were elected: myself, as President; John Davies, as Chairman; and Walter H. Stock, librarian of the Royal Academy of Music, to act as Secretary and Treasurer. The following provisional committee (ratified later) was chosen: Barbara Banner (Librarian of the Royal College of Music, representing teaching institutions); Charles Cudworth (Pendlebury Librarian in the Faculty of Music at Cambridge, representing university libraries); Lionel McCollin (Librarian of Westminster Public Libraries and author, with Harold Reeves, of an important book on music libraries, representing public libraries); Leonard Duck (of the Central Public Library in Manchester, representing the Library Association); Dom Anselm Hughes (of Nashdom Abbey in the Isle of Wight, and a well-known scholar of medieval and Renaissance music, representing musicology); and Cecil Hopkinson (the antiquarian music dealer and, later, author of important books on music bibliography, representing 'associate' members). Not all these categories were maintained over four decades, but they fairly represented the Branch's initial intention to reflect as many musical interests as possible.

The meeting closed at 4.05 p.m., and at 4.30 the officers and committee reconvened to hold the first meeting of the UK Branch committee as such. Most of the agenda had been discussed already. Mr Hopkinson proposed that the committee be enlarged to include a representative of Scottish music libraries, which was agreed. John Davies, Walter Stock and I were empowered to draft a constitution. At the second meeting, held at the Royal Academy of Music on 8 June, Jean Allan of the National Library of Scotland was present to speak for Scottish libraries, and R. L. Collison represented Aslib. I had to give a long report on the work of the international executive's committee meetings, held at Paris in April. Of the many topics discussed I would mention here only the establishment of a small sub-committee to draw up an internationally-acceptable code for the cataloguing of printed music, and early plans for 'the new Eitner'. The latter was a vast, world-wide undertaking which in time was to become the International Inventory of Musical Sources, better known by the initials of its French title (RISM). John Davies also made a report from Paris on the establishment of a radio libraries group, which was destined to become successful world-wide. The meeting approved a draft constitution, to be submitted to a general meeting in October. At this point it could be said that the UK Branch was on its way.

The third committee meeting took place on 22 October 1953, and was adorned by Vladimir Fédorov (secretary of the parent Association) in person. He stayed several days at my house in Hampstead. Perhaps I might digress to say a little more of Fédorov, to whom the article in *Fontes artis musicae* of January-March 1992 hardly did full justice. He was a man of immense tenacity, prodigious nervous energy, and realistic clarity of vision. He had come from Russia to France via Turkey during the Revolution, and commanded six languages. Fédorov formed an ideal partnership with Richard S. Hill, then President of IAML and reference librarian of the Music Division of the Library of Congress. Scion of a patrician American family which went back to the early 17th century,

Hill had a huge acquaintance in both the Americas. Without Fédorov and Hill, that rare combination of energy and prudence, the foundation of IAML would have been far less secure, and its growth very uncertain indeed.

There were several indications that the UK Branch had already become known. The committee received letters of congratulation from Richard Hill; from two German music librarians from Munich, Dr Hans Halm and Dr Alphons Ott (respectively in charge of music in the Bavarian State Library and in the city's public library); and from Harold Spivacke (President of the Music Library Association in America). Requests also came from Aslib (asking for a representative) and from two foreign music firms, Norsk Musikforlag and E. Kalmus in Switzerland (asking for membership lists). The committee also discussed an international conference, to take place at Cambridge in 1955. This was premature: in fact it was not held there until 1959, based upon King's College. There was also talk of a Branch journal for music librarians, which ultimately took the form of *Brio* in 1964. Otto Haas, the famous music dealer, and John Russell, music librarian at Manchester, were elected honorary members of the Branch.

To get a more complete view of the first year one ought to look at the minutes of the first meeting of 1954, held on 2 February, at which the final months of 1953 were chronicled. The Branch's balance-sheet had shown the total of £50.19s.3½d. Membership had reached 86, and included C. B. Oldman, Principal Keeper of Printed Books in the British Museum, and Dr Simon Towneley, now, by the way, a Trustee of that institution, and Her Majesty's Lord Lieutenant for the County of Lancashire. The Branch constitution was duly completed and distributed. A vote of thanks was passed to Walter Stock for attending to all these and innumerable other details, as he continued to do loyally for so many years: the UK Branch owes him a great deal. He also safeguarded the minute books of the Branch, and its ever-growing collection of other important papers, for many years. These ultimately passed into the custody of the Central Library at Birmingham, and I am most grateful to the present librarian, Malcolm Jones, for supplying me with invaluable photocopies of the minutes of the early meetings.

[As *Brio* went to press we were informed of Walter Stock's death in February 1993. An appreciation of his life and work will appear in issue 30 no. 2 -Ed.]

PLAYSET PROVISION IN ENGLAND: A REPORT

Chris Houlston (Royal County of Berkshire)
Graham Muncy (Surrey)

Part 1 - The Survey

Introduction

As music librarians with responsibilities for the provision of drama, we have often felt that while information concerning holdings of vocal and orchestral sets is relatively good (if still patchy in the case of vocal sets), information on the provision of playsets is generally still quite haphazard (with a few notable exceptions). Having become used to the available regional vocal set catalogues - LASER, East Midlands, South West - and BUCOS for orchestral sets, librarians are faced with an apparent lack of information when confronted with the problem of where to turn with a request for a playset not in stock or already on long loan. One answer is to suggest that your borrower buys a set from Samuel French or from a local bookshop. Most plays are cheap when set against the price of vocal or orchestral sets, and in fact most performing drama groups do buy their own sets after an initial loan from the library for reading or selection purposes.

Compared to the loan of vocal and orchestral sets, the loan of playsets in England is on a much smaller scale, and playset inter-loan is even smaller. Is this because of genuine lack of demand or need, or caused by lack of knowledge about where to turn when faced with a 'not in stock' playset request? In many cases, a play may be out of print. Do we then inform the borrower that we can go no further? The options in such cases seem to be as follows:

- (i) Try the regional inter-loan system. This is random in some areas but well developed in others, particularly the Northern Region, where a catalogue is available.
- (ii) Try other libraries that you know hold playsets, on the off-chance that they may have the title required.
- (iii) Direct the borrower to an outside organisation such as the Drama Association of Wales.
- (iv) Maintain a modest collection of catalogues of important public library playset collections and, if a required title appears, direct an application to the appropriate library.

Objectives of the Project

It was with some of these questions and points in mind that in 1990 we proposed a small project to 'compile a list of playset catalogues produced by individual

authorities and to create a general information file on playset material' within English public library authorities.

We requested and received immediate support from IAML(UK) and from SIBMAS (the Theatre Information Group) and later received some practical help from the British Library Humanities and Social Sciences Section, who kindly shared their mailing list from a previous survey in a similar field. In our trawl of English public library authorities we became aware of nine catalogues of playset collections, ranging from low-budget listings of small collections to nationally-important catalogues offering casting guides and indexes as well as listings of plays by author and title. These catalogues are at the time of writing (early 1993) generally available, and as well as giving a summary of contents we have provided, where possible, bibliographical and ordering details. (See part 2 below.)

Carrying Out the Survey

Survey forms were sent out by post in January 1992 to 106 English public library authorities, and by our cut-off date 70 (66%) had been returned. Of these, 15 (14%) proved to be negative returns, while 55 (52%) were positive and were thus used in the survey results tables. Of the negative returns, most authorities did not cover playset provision, being small metropolitan authorities reliant on larger neighbours, or, as in the case of Yorkshire, participants in a regional co-operative scheme of set provision. Some major playset-holding authorities failed to respond - a situation not entirely unexpected in a climate of stretched staffing resources, where to keep the library running at all can be seen as a remarkable achievement and where time to fill in questionnaires may be non-existent! However, the following tables of facts and figures give a reasonable picture of the state of playset coverage through the full range of public libraries, from small London boroughs and metropolitan authorities to large county systems and even a regional co-operative scheme.

Some Observations and Notes

In an earlier, but not so wide-ranging survey of playsets, produced by Manchester Libraries in 1980, a surprisingly similar picture emerged to the results of the current exercise. Limited to stock figures and issues, it too highlighted the extremes of scale in the provision of playset material and the relatively uneven spread of provision by English public library authorities. It is sad to note that one of the smaller London borough collections has been suspended, and that one medium-sized collection in a very important city seems unwell.

Formal schemes of co-operation are currently limited to the north of England, with the excellent *Playsets in the Northern Region* providing the basis for inter-loan among its participating libraries and with the Yorkshire Joint Music and Drama Library at Wakefield actually administering the service to library authorities in its scheme. Most of the larger collections carry a wide range of stock, including plays for women, children, pantomimes, and so on. Foreign-language plays are rarer, with only 13 libraries holding them. Only three authorities have a formal acquisitions policy.

In the field of catalogues and indexes the nine available 'printed' catalogues are listed in part 2 below. A large majority of the libraries have author/title listings, while fewer have a classified index. Casting indexes are produced for nine collections. Overall, policies on inter-loan seem fairly liberal, with only two libraries not allowing inter-library loan and with most allowing direct borrowing by groups who operate outside the area. Again, a majority will make requests to other library authorities for titles not in their own stock. Surprisingly, nine authorities now make charges in some form for their playset service, one to outside users and the rest presumably to all users of the service. Most collections offer reasonable loan periods, with a majority allowing one month or more, and many offering some flexibility.

We would like to thank all libraries who responded to the survey for the time and trouble taken to complete the questionnaire.

Results

The following key should be used to interpret the results given in the tables which follow.

Column	Size of collection
1	Number of titles
2	Number of volumes
	<i>Scope & range of collection</i>
3	Small collection covering standard playwrights
4	Large general collection
5	Plays for women
6	Plays for children
7	Classic plays (Shakespeare, Greek drama, etc.)
8	Plays in foreign languages
9	Sketches and reviews
10	Pantomimes
11	One-act plays
12	Other special categories
	<i>Purchasing/selection policies</i>
13	Written acquisitions policy Y/N
14	Acting editions Y/N
15	Non-acting editions Y/N
16	Sets purchased on request Y/N
	<i>Catalogues</i>
17	Separate playsets catalogue Y/N
18	Printed catalogue Y/N
19	Author catalogue Y/N
20	Title catalogue

21	Classified catalogue
22	Casting index
23	Inter-library loan allowed Y/N
24	'Outside' groups allowed to borrow direct Y/N
25	Borrowing from other authorities undertaken Y/N
26	Charge made for set loan Y/N
27	Issue period for playsets
28	Estimated loans (sets) in last 12 months

Further statistical information

Stock selection

Users of suppliers' approval collections	19
Users of drama periodical reviews	21
Users of publishers' catalogues and lists	41
Users of shop/suppliers' visits	5
Other	17
Are worn-out sets replaced?	
No	7
Always	4
Only if in demand	36

Disposal of sets

Do you have withdrawal/disposal criteria?	
Yes	23
No	29
When withdrawn, how do you dispose of stock?	
Sale in library	26
Offer to other libraries	12
Offer to schools, etc.	6
Discard	26

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
AVON	N/K	N/K																										
BERKSHIRE	3000E	2100E																										
BEXLEY	200	1700																										
BIRMINGHAM ²	600	5000																										
BROMLEY	1290	N/K																										
BUCKS	3700	N/K																										
CHESHIRE	2000	15000E																										
CLEVELAND	1060	1624																										
CORNWALL	N/K	N/K																										
COVENTRY	446	N/K																										
CROYDON																												
CUMBRIA	2200	13000E																										
DERBYSHIRE	3500	32000E																										
DEVON	1000	7000																										
DURHAM	2016	N/K																										
E. SUSSEX	633	N/K																										
ENFIELD	5000	35000																										
ESSEX	2215	13290E																										
GATESHEAD	357	3090																										
HANTS	22	N/K																										
HARINGEY	2000 +	N/K																										
HAVINGHAM	3500E	30000E																										
HEREFORD & W	2501	18773																										
HERTS	700	1100																										
HILLINGDON	567	604																										
I.O.W.	N/K	N/K																										
ISLINGTON ³	N/K	N/K																										
KENT	200E																											
KINGSTON																												

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
LANCS	3000	30000																										
LEWISHAM	223	N/K																										
MANCHESTER	10000	70000																										
NEWCASTLE	1740	10500																										
NORFOLK	N/A	25179																										
NORTHANTS	1500	10000																										
N. YORKS	5120	18720																										
NOTTS	4000																											
OXON ⁶	300																											
RICHMOND	9	105																										
ROCHDALE	178	1854																										
SEFTON	2293	17908																										
SHEFFIELD	1400	14000																										
SHROPSHIRE		33490																										
SOMERSET	2500																											
STAFFS	N/K	N/K																										
SUNDERLAND	4000	40000																										
SURREY																												
TOWER HAMLETS	920	7360																										
WALTHAM FOREST	164	1541																										
WANDSWORTH	1000																											
WARKS	298																											
WESTMINSTER	1424	13816																										
W. SUSSEX																												
WILTS	400																											
WOLVERHAMPTON	6700	80000																										
YORKS JOINT																												

¹Complete cgt. in prep. ²Collection run down due to lack of demand. ³Service now suspended. ⁴Charge to outside users. ⁵French only. ⁶Service provided for reading not production. ⁷20 yrs old. ⁸Under consideration. ⁹Voucher scheme. ¹⁰Playsets in the Northern Region (see Part 5).

Part 2 - List of Currently-Available Catalogues

1. *Playsets in the Northern Region*

A guide to over 5,600 playsets held by the Public Libraries of Cleveland, Cumbria, Durham, Gateshead, Newcastle upon Tyne, Northumberland, North Tyneside and Sunderland, and a shining example of successful regional co-operation, being a practical location guide and a work of reference in its own right.

Compiled by: Pam Sanderson ALA

Assisted by: Pat Phelan

Information North (Quaker Meeting House, 1 Archbold Terrace, Newcastle upon Tyne NE2 1DB; tel. 091-281-8887)

1991 (2nd ed.)

ISBN 0-906433-10-X

Contents:

- 1 act plays for women.
- 1 act plays for men.
- 1 act plays for mixed casts.
- Full length plays for women.
- Full length plays for men.
- Full length plays for mixed casts.
- Sketches, monologues and revues.
- Collections of plays by more than one author.
- Title Index.
- (Gives characters, descriptions and locations in text.)

Information North maintains an up-to-date database of *Playsets in the Northern Region*.

2. *Playsets*

The catalogue of the Hertfordshire Drama Library. Lists this major county playset collection with data from HCC's IBM 3083JX computer. Entries give author, titles, ISBN, acts, scenes and cast. The market leader in published single-authority catalogues.

Compiled by: Diane Robb

Hertfordshire Library Service (County Hall, Hertford SG13 8EJ; tel. 0992-556631)

1989

ISBN 0-901354-45-7

Contents:

- Full length - mixed cast.
- One act - mixed cast.

Playset Provision in England

- Collections - mixed cast.
- Full length - women only.
- One act - women only.
- Collections - women only.
- Full length - men only.
- One act - men only.
- Plays for juniors (up to 11 years).
- Plays for older children and youth groups.
- Collections (junior to youth group).
- Pantomimes.
- Musical Plays.
- Melodramas.
- Christmas and Easter plays.
- Sketches - mixed cast.
- Sketches - women only.
- Author Index.
- Title Index.

3. *Full Length Plays in Sets*

Yorkshire Libraries Joint Music and Drama Collection catalogue, published by Yorkshire & Humberside Joint Library Services, 1991, and available from Wakefield Metropolitan District Library HQ, Balne Lane, Wakefield, West Yorkshire WF2 0DQ (tel. 0924-371231).

Contents:

- Full length plays for mixed casts.
- Full length plays for all female casts.
- Full length plays for all male casts.
- Full length plays for children and young people.
- Title Index.

This catalogue, complete to December 1990, represents one of the most extensive public library playset collections in Britain, with a stock of 6,700 titles. Plays are listed alphabetically by author in the main sequence, with indications as to type of play (comedy, thriller, etc.), and casting. A unique feature of the catalogue is its indication of scene changes, with a 'C' indicating one or more changes. Because this is a catalogue of a major collection it can be used as a reference tool in its own right, for example to identify an author or to find a suitable casting mix.

4. *One Act Plays in Sets*

Yorkshire Libraries Joint Music and Drama Collection catalogue, published by Yorkshire (& Humberside) Joint Library Services (address as (3) above), 1979. ISBN 0-86169-005-2. A companion volume to full length 'Plays in Sets' catalogue above and completing coverage for this large and important collection, with identical format and layout.

Contents:

- 1 act plays for mixed casts.
- 1 act plays for women.
- 1 act plays for men.
- 1 act plays for children and young people.
- Monologues, duologues, sketches and revues.
- Title Index.

5. *Playsets Catalogue*

A list of playsets available for loan from West Sussex Libraries. Published by West Sussex County Council 1992, and available from the Library Administration Centre, Tower Street, Chichester, West Sussex PO19 1QJ (tel. 0243-777100).

A good, current listing of a medium/large county collection, doubling as a reference guide. An example of what can be achieved for a medium-sized collection.

Contents:

Author/Title. (Arranged by author surname and title first word. Full entries also give number of acts, type of play, cast, publisher, date of publication and ISBN or control number.)

Classified

- Full length plays for mixed cast.
- One act plays for mixed cast.
- Plays for women.
- Plays for men.
- Plays for children.
- Christmas plays and religious drama.
- Review sketches and monologues.
- Pantomimes and melodrama.
- 'The collection contains modern plays for amateur production, Shakespeare, Greek classical drama, European plays in translation, pantomimes, melodramas, nativity plays and plays for children.'

6. *Playsets - Bexley Libraries & Museums*

A helpful and attractive index to a small but essential collection. Available from: Bexley Libraries & Museums, Hall Place, Bourne Road, Bexley, Kent DA5 1PQ (tel. 0322-526574).

Contents:

- Alphabetical* listing of 213 playsets in Bexley Libraries.
- Entries give details of author, title, date of publication, pages, number of copies and cast.

Classified index to the collection, including such headings as biographical plays, guild plays, mystery plays (religious - not crime!), porch plays and westerns.

7. *London Borough of Enfield - List of Playsets*

A useful working tool for a medium-sized collection, available from The Central Library, Cecil Road, Enfield, Middlesex EN2 6TW (tel. 081-366-2244). 'Drama: American Sea Slang'. Plus additions list. Published 1985.

A useful working tool for a medium-sized collection, available from The Central Library, Cecil Road, Enfield, Middlesex EN2 6TW (tel. 081-366-2244).

8. *Norfolk County Drama Library - Plays in Sets*

Contents:

- Full length plays for adults (mixed).
- Full length plays for women.
- Full length plays for men.
- Short plays for adults (mixed).
- Short plays for women.
- Short plays for men.
- Plays for children and schools.
- Sketches, mimes, revue items, etc.
- List of collected plays and anthologies for schools.
- List of collected plays and anthologies for adults.
- List of plays by foreign playwrights.
- Additions.
- Title Index.

Entries give: Type of play, author, title, acts, cast and costume/style. Available from County Library and Information Service, County Hall, Martineau Lane, Norwich NR1 2DH (tel. 0603-223001).

9. *Playsets - Wolverhampton Public Libraries*

This 18-page product furnishes an example of how a small or modest playset collection can be exploited and brought to the attention of potential users. It gives a straight-through title listing with author, number of acts (if more than one) and anthology details (if contained therein), and covers about 550 titles. It is available from Wolverhampton Public Libraries, Central Library, Snow Hill, Wolverhampton WV1 3AX (tel. 0902-312025).

OBITUARY

Paul S. Wilson

Brio is sad to record the untimely death of Paul Wilson in November 1992. He was 46. After reading French and Latin at Cambridge, Paul Wilson was trained at Aston University and at library school in Loughborough. He occupied the post of librarian of the Barber Institute at the University of Birmingham from 1975 to 1982, and was librarian at the Britten-Pears Library, Aldeburgh, from 1982 to 1989 (he contributed an article on the library to *Brio* 23 (1986), p. 12-14). After leaving the Britten-Pears he continued to live in Aldeburgh, and latterly was librarian at St Felix School in Southwold: it was while travelling to school that he met with a fatal car accident. His chief scholarly contribution to music bibliography was *A Britten source book*, compiled in collaboration with John Evans and Philip Reed, and published in Aldeburgh in 1987. His own modestly-titled 'Select bibliography' in the book runs to over 120 pages, and was path-breaking in the organisation and presentation of information on Benjamin Britten and his work. As such it will surely prove indispensable to future generations of Britten researchers.

MUSIC REFERENCE WORKS PUBLISHED IN 1991

Richard Andrewes
(Head of Music, Cambridge University Library)

This is the first of what might become an annual list of bibliographical publications for the previous year. It is based on the accessions of the Cambridge University Library, supplemented by items which have been received or reviewed in *Notes, Fontes and Music and Letters*, with reviews noted. Entries are classified in a similar manner to Vincent Duckles' *Music reference and research materials*, 4th edition by Michael Keller, published New York, Schirmer Books, 1988 (abbreviated here to DK) to which this might be regarded as a supplement, though with fewer annotations!

Dictionaries

General

Isaacs, Alan and Elizabeth Martin *Dictionary of music*. [New ed.] London: Chancellor Press. 425 p. (First published 1982) ISBN 1-851521-11-9

Jacobs, Arthur *The Penguin dictionary of music*. 5th ed. Harmondsworth: Penguin Books. 447 p. (First published in 1958; see DK 35)

Slonimsky, Nicolas, ed. *Baker's biographical dictionary of musicians*. 8th ed. New York: Schirmer Books. 2115 p. ISBN 0-02-872415-1 (Review by Susan T. Sommer in *Notes* 49 (1992-1993), p. 67.)

Dictionaries of Popular Music and Jazz

Gammond, Peter *The Oxford companion to popular music*. Oxford: Oxford University Press. 739 p. ISBN 0-19-311323-6

'... within "popular" we embrace all music that would not normally be found in a reference book on "classical" or "serious" music ... and cover the essential elements and personalities concerned with popular song of all periods.' There are indexes of names, and of titles of shows and films, and songs and albums for which there are not separate entries in the main dictionary.

Gregory, Hugh *Soul music A-Z*. London: Blandford. 266 p. ISBN 0-713721-79-0 (hbk); 0-713721-83-9 (pbk)

Jasper, Tony and Derek Oliver *The international encyclopedia of hard rock & heavy metal*. Fully revised and updated. London: Sidgwick & Jackson. 448 p. ISBN 0-283-06102-2 (Rev. ed. of DK 260)

Lissauer, Robert *Lissauer's encyclopedia of popular music in America: 1888 to the present*. New York: Paragon House. 1678 p. ISBN 1-55778-015-3

Tee, Ralph *Who's who in soul music*. London: Weidenfeld & Nicolson. 448 p. ISBN 0-297-81059-6

Tobler, John *Who's who in rock & roll*. London: Hamlyn. 350 p. ISBN 0-600-57416-4 (Cover title: NME Who's who in rock & roll)

Miscellaneous Dictionaries

Groce, Nancy *Musical instrument makers of New York: a directory of eighteenth and nineteenth century urban craftsmen*. Stuyvesant, NY: Pendragon. 200 p. (Annotated reference tools in music; 4). ISBN 0-918728-97-5

Honegger, Marc and Paul Prévost *Dictionnaire des oeuvres de l'art vocal*. Paris: Bordas, 1991-1992. V. 1 (A-F) and v. 2 (G-O) published 1991; v. 3 (P-Z) published 1992. ISBN 2-040-15395-0 (vol. 1); 2-040-16340-9 (vol. 2); 2-040-18533-X (vol. 3)

Poultney, David *Dictionary of Western church music*. Chicago: American Library Association. 234 p. ISBN 0-83890-569-2

Pruzhanskii, A. M. *Otechestvennye pevtsy 1750-1917: slovar'* [= Russian singers 1750-1917: a dictionary]. Moscow: Sovetskii Kompozitor, 1991-. 2 vols (vol. 2 in preparation)

Shaw, Watkins *The succession of organists of the Chapel Royal and the cathedrals of England and Wales from c. 1538: also of the organists of the collegiate churches of Westminster and Windsor, certain academic choral foundations, and the cathedrals of Armagh and Dublin*. Oxford: Clarendon Press. 480 p. (Replaces J. E. West's *Cathedral organists past and present* (London, 1899)) ISBN 0-19-816175-1

Watson, Derek *Chambers' music quotations*. Edinburgh: Chambers. 423 p. ISBN 0-550-21012-1

Chronologies

Gangwere, Blanche *Music history during the Renaissance period, 1425-1520: a documented chronology*. New York: Greenwood Press. 492 p. (Music reference collection; 28). ISBN 0-313-25309-9

Bibliographies of Music Literature

Diamond, Harold J. *Music analyses: an annotated guide to the literature*. New York: Schirmer Books. 716 p. (Presumably this is a new edition of DK 704,

though this fact is not mentioned in the review by Arthur B. Wenk in *Notes* 48, 1991-92, p. 1307) ISBN 0-02-870110-0

Gray, John *African music: a bibliographical guide to the traditional, popular, art, and liturgical musics of sub-Saharan Africa*. Westport, CT: Greenwood Press. 499 p. (African special bibliographic series; 14). ISBN 0-313-27769-9

Gray, John *Fire music: a bibliography of the new jazz, 1959-1990*. New York: Greenwood Press. 515 p. (Music reference collection; 31). ISBN 0-313-27892-X

Lems-Dworkin, Carol *African music: a pan-African annotated bibliography*. London: Hans Zell. 382 p. ISBN 0-905450-91-4

Thompson, Donald *Music and dance in Puerto Rico from the age of Columbus to modern times: an annotated bibliography*. Metuchen, NJ: Scarecrow Press. 339 p. (Studies in Latin American music; 1). ISBN 0-8108-2515-5

Walther, Hermann *Bibliographie der Musikbuchreihen, 1886-1990*. Kassel: Bärenreiter. 352 p. (Catalogus musicus; 12) ISBN 3-7618-1019-9

Bibliographies of Composers

The 1991 offerings in the Garland Composer resource manuals series are:

- 29. Liszt (Michael Saffle) 401 p. ISBN 0-8240-8382-2
- 35. Isaac (Martin Picker) 308 p. ISBN 0-8240-5617-5

and in the Greenwood Press Bio-bibliographies in music series:

- 30. Gyorgy Ligeti (Robert W. Richard) 188 p. (Review by Alan Green in *Notes* 48 (1991-92), p. 885) ISBN 0-313-25174-6
- 31. Karel Husa (Susan Hayes Hitchens) 166 p. ISBN 0-313-25585-7 (Review by Bonna J. Boettcher in *Notes* 48 (1991-92), p. 885)
- 32. John McCabe (Stewart Craggs) ISBN 0-313-26445-7
- 33. André Messager (John Wagstaff) 188 p. ISBN 0-313-25736-1
- 34. Ferruccio Busoni (Marc-André Roberge) 400 p. (Review by Larry Sitsky in *Notes* 48 (1991-92), p. 1265) ISBN 0-313-25587-3
- 35. Otto Luening (Ralph Hartstock) 272 p. (Review by Byron Adams in *Notes* 48 (1991-92), p. 1299) ISBN 0-313-24320-4
- 36. Frank Bridge (Karen Little) 263 p. ISBN 0-313-26232-2
- 37. Lukas Foss (Karen L. Perone) 282 p. (Review by Byron Adams in *Notes* 48 (1991-92), p. 1299) ISBN 0-313-26811-8
- 38. Randall Thompson (Caroline Cepin Benser) 230 p. (Review by Byron Adams in *Notes* 48 (1991-92), p. 1299) ISBN 0-313-25521-0
- 39. Henri Sauguet (David L. Austin) 271 p. ISBN 0-313-26564-X
- 40. Roy Harris (Dan Stehman) 475 p. ISBN 0-313-25079-0
- 41. Violet Archer (Linda Bishop Hartig) 153 p. ISBN 0-313-26408-2

These bio-bibliographies usually include worklists.

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

Wissolik, Richard, et al. *Bob Dylan, American poet and singer: an annotated bibliography and study guide of sources and background material 1961-1991, with a supplemental checklist of studies on the 1960s and the folk revival*. Greensburg, PA: Eadmer Press. 97 p. (Scholars' bibliography series; 2). ISBN 0-929914-01-5

Morris, David *Messiaen: a comparative bibliography of material in the English language*. [Belfast]: University of Ulster. 59 p. ISBN 1-871206-57-X (Arranged work by work, with extensive abstracts from different articles: a compendium of comparative criticism!)

Dillard, Philip H. *How quaint the ways of paradox: an annotated Gilbert & Sullivan bibliography*. Metuchen, NJ: Scarecrow Press. 208 p. ISBN 0-8108-2445-0

Bibliographies of Music

Butterworth, Neil *Neglected music: a repertoire handbook for choirs and orchestras*. London: Hale. 256 p. ISBN 0-7090-4485-2

Gooch, Bryan N. S. and David Thatcher *A Shakespeare music catalogue*. Oxford: Clarendon Press. 5 vols. ISBN 0-19-812941-6 (set)

Choral Music. Tiemstra, Suzanne Spicer *The choral music of Latin America: a guide to compositions and research*. New York: Greenwood Press. 317 p. (Music reference collection; 36). ISBN 0-313-28208-0

Keyboard Music. Sloane, Sally Jo *Music for two or more players at clavichord, harpsichord, organ: an annotated bibliography*. New York: Greenwood Press. 104 p. (Music reference collection; 29). ISBN 0-313-27910-1

String Music. Horne, Aaron *String music by Black composers: a bibliography*. New York: Greenwood Press. 327 p. (Music reference collection; 33). ISBN 0-313-27938-1

Wind Music. Renshaw, Jeffrey H. *The American Wind Symphony commissioning project: a descriptive catalog of published editions, 1957-1991*. New York: Greenwood Press. 383 p. (Music reference collection; 34). ISBN 0-313-28146-7

Swedish wind music: a selective catalogue. Stockholm: Svenskt Musik. 74 p. ISBN 91-854707-4-0

Film Music. Stubblebine, Donald J. *Cinema sheet music: a comprehensive listing of published film music from Squaw Man (1914) to Batman (1989)*. Jefferson: McFarland. ISBN 0-899505-69-4

Catalogues of Composers

Billings. Kroeger, Karl *Catalog of the musical works of William Billings*. New York: Greenwood Press. 160 p. (Music reference collection; 32). ISBN 0-313-27827-X

Davies. Bayliss, Colin *The music of Sir Peter Maxwell Davies: an annotated catalogue*. Beverley: Highgate Publications. 291 p. ISBN 0-948929-46-4

Dvořák. Antonín Dvořák (8.9.1841-1.5.1904): *bibliografický katalog* [= bibliographical catalogue]. Prague: Městská knihovna. 190 p. (A catalogue of the printed editions, sound recordings and literature in the Mestske knihovny (City Library) and the Narodni knihovny (National Library) in Prague.) ISBN 80-85041-07-3

Janáček. Simeone, Nigel *The first editions of Leoš Janáček: a bibliographical catalogue with reproductions of title pages*. Tutzing: Schneider. 316 p. (Musikbibliographische Arbeiten; 11). ISBN 3-7952-0699-5

Liszt. Auman, Elizabeth and Raymond A. White *The music manuscripts, first editions, and correspondence of Franz Liszt (1811-1886) in the collections of the Music Division, Library of Congress*. Washington, DC: Library of Congress. 126 p. [No ISBN]

Paisiello. Robinson, Michael F. and Ulrike Hofmann *Giovanni Paisiello: a thematic catalogue of his works*. Stuyvesant, NY: Pendragon. Vol. 1: Dramatic works. 591 p. (Thematic catalogues series; 15). ISBN 0-918728-75-4

Partch. McGeary, Thomas *The music of Harry Partch: a descriptive catalog*. Brooklyn: Institute for Studies in American Music. (I.S.A.M. monographs; 31). 185 p. ISBN 0-914678-34-5

Shostakovich. Hulme, Derek C. *Dmitri Shostakovich: a catalogue, bibliography, and discography*. 2nd ed. Oxford: Clarendon Press. 479 p. ISBN 0-19-816204-9 (Review by Eric Roseberry in *Music and Letters* 73 (1992), p. 312)

Sibelius. Kilpelainen, Kari *The Jean Sibelius musical manuscripts at Helsinki University Library: a complete catalogue*. Wiesbaden: Breitkopf & Härtel. 487 p. (Review by Glenda Dawn Goss in *Notes* 48 (1991-92), p. 1229) ISBN 3-7651-0270-9

Stradella. Gianturco, Carolyn and Eleanor McCrickard *Alessandro Stradella (1639-1682): a thematic catalogue of his compositions*. Stuyvesant, NY: Pendragon. 325 p. (Thematic catalogues series; 16). ISBN 0-94519-305-X (Reviews by Massimo Gentile Tedeschi in *Fontes* 39 (1992), p. 76; and by Anne Schnobelen in *Notes* 48 (1991-92), p. 1250.)

Primary Sources of Music

Bridgman, Nanie *Manuscrits de musique polyphonique, XVe et XVIe siècles: Italie: catalogue*. München: Henle. 681 p. (RISM. Series B; 4/5). ISBN 3-87328-047-7

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

Lescat, Philippe *Méthodes & traités musicaux en France 1660-1800: réflexions sur l'écriture de la pédagogie musicale en France suivies de catalogues systématique et chronologique, de repères biographiques et bibliographiques*. La Villette, Paris: Institut de Pédagogie Musicale et Choréographique. 239 p. ISBN 2-906460-16-8

Shaw, Sara J. *Rhode Island sheet music index*. Providence, RI: Brown University Library. 250 p.

Library Catalogues

Kempten (Bavaria). Evangelisch-Lutherisches Pfarramt St Mang. *Die Musikhandschriften der evangelisch-lutherischen Pfarrkirche St Mang in Kempten: thematischer Katalog*. München: Henle. 111 p. (Kataloge bayerischer Musiksammlungen; 19). ISBN 3-87328-067-1

Vienna. Österreichische Nationalbibliothek. *Katalog der Sammlung Anthony von Hoboken in der Musiksammlung der Österreichischen Nationalbibliothek. Bd. 9: Joseph Haydn, Vokalmusik (Hob. XX/2-XXXI); bearbeitet von Karin Breitner*. Tutzing: Schneider. 162 p. ISBN 3-7952-0654-5

Catalogues of Musical Instruments

Geneva, Musée d'ethnographie de la ville de Genève. *Pianeta musicale: strumenti musicali dei cinque continenti; testo di Laurent Aubert; fotografie di Attilio Boccazzi-Varotto; traduzione italiana di Gina Barnabe* [= The world of music: musical instruments from the five continents; English translation and adaptation by John Iliffe]. Ivrea: Priuli & Verlucca. 144 p. (Collana i grandi libri). (Originally published in French) [No ISBN]

Discographies and Video Catalogues

Croissant, Charles R. *Opera performance in video format: a checklist of commercially released recordings*. Canton, MA: Music Library Association. 121 p. (MLA index and bibliography series; 26). ISBN 0-914954-43-1

Discographies of Historical Recordings

Ruppli, Michel *The Aladdin/Imperial labels: a discography*. New York: Greenwood. 727 p. (Discographies; 42). ISBN 0-313-27821-0

Discographies of Jazz and Popular Music

The Billboard book of number one country hits, ed. Tom Roland. London: Guinness. 584 p. ISBN 0-85112-396-1

Duxbury, Janell R. *Rockin' the classics and classizin' the rock: a selective annotated discography; first supplement*. New York: Greenwood Press. 168 p. (Discographies; 43). (The original discography was published in 1985 as no. 14/3 of the series.) ISBN 0-313-27542-4

Fordham, John *Jazz on CD: the essential guide*. London: Kyle Cathie. 392 p. ISBN 1-856260-14-3

Gambaccini, Paul, Tim Rice and Jonathan Rice *British hit singles*. 8th ed. Enfield: Guinness. 406 p. (First edition 1977. 8th ed. covers period 14 November 1952 to 29 December 1990.)

Hounscome, Terry. *Rock record 4: [the directory of rock albums and musicians]*. Milford Haven: Record Research Publications. ca. 500 p. ISBN 0-9506650-2-9. (Successor to 'New rock record' 1981, 2nd ed. 1983, 3rd ed. 1987, published by Blandford Press. Documentation of 68,000 albums, cassettes and CDs, with indexes of musician and song titles.)

Jasper, Tony *The top twenty book: the official British record charts 1955-1990*. 5th ed. London: Blandford. 528 p. ISBN 0-713720-36-0 (First edition published 1983)

Kernfeld, Barry *The Blackwell guide to recorded jazz*. Oxford: Blackwell. 474 p. ISBN 0-631-17164-9

Oliver, Paul *The Blackwell guide to blues records*. Rev. ed. with CD supplement. Oxford: Blackwell Reference. 264 p. (Blackwell guides). ISBN 0-631-16516-9

Discographies of Traditional Music

Aubert, Laurent *Musiques traditionnelles: guide du disque*. Genève: Georg. 252 p.

Keeling, Richard *A guide to early field recordings (1900-1949) at the Lowie Museum of Anthropology*. Berkeley, CA: University of California Press. 487 p. (University of California publications. Catalogs and bibliographies; 6).

Discographies of Currently Available Classical Recordings

The Penguin guide to compact discs and cassettes: yearbook 1991/2. London: Penguin. 615 p. ISBN 0-14-015366-7

Discographies of Composers and Performers

Dvořák. Yoell, John *Antonín Dvořák on records*. New York: Greenwood Press. 152 p. (Discographies; 46). ISBN 0-313-27367-7

Dylan. Krogsgaard, Michael *Positively Bob Dylan: a thirty-year discography, concert and recording session guide, 1960-1991*. Ann Arbor, MI: Popular Culture. 498 p. ISBN 1-560750-00-6

Scherchen. Kreikle, Mechthild *Hermann Scherchen 1891-1966: Phonographie*. Frankfurt am Main: Deutsches Rundfunkarchiv. 50 p.

Souzay. Morris, Manuel *The recorded performances of Gerard Souzay: a discography*. New York: Greenwood. 238 p. (Discographies; 41). ISBN 0-313-27392-8

Stravinsky. Stuart, Philip *Igor Stravinsky - the composer in the recording studio: a comprehensive discography*. New York: Greenwood Press. 96 p. (Discographies; 45). ISBN 0-313-27958-6.

Directories

Sweeney, Philip *The Virgin directory of world music*. London: Virgin Books. 262 p. ISBN 0-863693-78-4.

Wood, Celia *The jazz musicians guide: national UK directory of jazz festivals, media, agents, venues, record companies, musicians, promoters*. London: Jazz Services, 1991-

Music by Women Composers

Heinrich, Adel *Organ and harpsichord music by women composers: an annotated catalog*. New York: Greenwood Press. 373 p. (Music reference collection; 30). ISBN 0-313-26802-9

[Future versions of this list will appear in the November issues of *Brio*, beginning with 1992 in issue 30 no. 2 - *Ed.*]

NEWS AND VIEWS**Letters**

Dear Mr Wagstaff:

I write in reference to the sub-paragraph 'Libraries as Subdivisions of Computer Departments' from the report in *Brio* Vol 29 No 2 by Malcolm Lewis, the IAML President. The article makes specific reference to the organisation I head at the University of Central England, namely Information Services. Information Services offers its services of Library Services, Computing Services and Telecommunications Services to all members of our community. I can give you my personal assurance that spending on *any* library service does *not* compete with spending on computer hardware. I'm not sure why you single out computer hardware for your comment - a large part of the funding for that is not under my control.

We are here very keen to produce a cohesive INFORMATION Service - a direction consistent with much of the current thinking in the 'Library' world (please note NOT a subsuming of anything). Nothing we do is directed to harm any of our eight libraries least of all the one at the Birmingham Conservatoire where we have a long history of co-operative service.

To close - there is no problem here: please don't invent one. The Library Association have paid us a visit by the way and were happy with what they found.

Yours sincerely, Professor Alan I. Phillips, Dean of Information Services

Dear Sir:

In reviewing four books in the new series published by Cambridge University Press (Cambridge Music Handbooks), Barbara Padjasek correctly stated that Donald Burrows's study *Handel: The Messiah* includes the libretto. But in doing so she unfortunately gave the impression that the other three books lack librettos.

I should like to point out that my book, *Haydn: The Creation*, does indeed contain the full text of the original libretto, both in German and in English.

Yours sincerely, Nicholas Temperley, Professor of Music, University of Illinois at Urbana-Champaign

Dear Sir:

I am investigating the Dutch composer Carolus Antonius Fodor (born Venlo, 1768 - died Amsterdam, 1846) and his brothers Carolus Emanuel Fodor and

Josephus Andreas Fodor. During my research I have found a few printed works which are not mentioned in *RISM Einzeldrucke vor 1800*, and many manuscripts of these composers. I conclude that there must be still more printed music (and manuscripts?) composed by the Fodor brothers, and would be grateful for any help UK music librarians can give. I can be contacted at Hackfort 58, NL-7006 JD Doetinchem, The Netherlands.

Yours faithfully, Dick van Heuvel

Dear Sir:

Further to my article on the Musical Antiquarian Society in *Brio* 29 no. 1, I note that in their 1992 catalogue University Music Editions of New York are offering on microfiche at \$110 the 19 volumes published by the Society in 1841–1848. May I also alert readers to the fact that in appendix 3 of the article, the eighth item listed on p. 19, plate number 6661 (Weelkes), should be dated 1843, not 1842.

Yours faithfully, Richard Turbet

The C. B. Oldman Prize

IAML(UK)'s C. B. Oldman Prize for the best reference work by a UK author published in 1991 has been won by John Wagstaff, for his *André Messager: a bio-bibliography* (Westport, CT: Greenwood Press; ISBN 0-313-25736-1).

As the competition has been operating for some years now, readers may like to be reminded of the full list of past winners, which is as follows:

- 1987: Andrew Ashbee, *Records of English court music*, volume 2. (Snodham, Kent: A. Ashbee, 1987). ISBN 0-9507207-3-9.
- 1988: Michael Talbot, *Antonio Vivaldi: a guide to research*. (New York; London: Garland, 1988). ISBN 0-8240-8386-5.
- 1989: Donald Clarke, ed. *The Penguin encyclopedia of popular music*. (London: Viking, 1989). ISBN 0-670-80349-9.
- 1990: John A. Parkinson: *Victorian music publishers: an annotated list*. (Pinewood, MI: Harmonie Park Press, 1990). ISBN 0-89990-051-8.

New Prize Established for German Music Publications

The Deutscher Musikverleger-Verband [Association of German Music Publishers] has established a prize for excellence in the publication of printed music. A six-member jury, including representatives from music libraries, musicology, the music trade and graphic design, is responsible for judging the entries, of which there were over 100 in 1991. All entries must have been

published and distributed in Germany, and criteria by which they will be judged include paper quality, binding, standards of notation and printing.

The British Library Annual Report 1991–1992

It would probably not be unfair to suggest that there has been some papering over of cracks in many areas of the British Library over the past year. The Chairman of the British Library Board, Michael Saunders Watson, emphasises (as one would expect) progress rather than problems, and rightly points out the record output of the Document Supply Centre [BLDSC] in Boston Spa, and the relocation of various departments and personnel to Yorkshire. But this only serves to make the reader suspect that northern successes are being trumpeted mainly because there is little in London to celebrate. The Chairman's remarks seem curiously out of step with the reality of the situation in which the library finds itself. At the time of writing there is continuing uncertainty over when library materials will actually be moved to and become available at the new library at St Pancras. The Chairman states 'we know that when the building is completed it will be of the highest quality and well worth waiting for', but one wonders how widely this view is shared, both inside the library and outside it. And it would be labouring a point to remind *Brio* readers of the problems with the music collections at BLDSC. Whatever those at the top say, there is little cause for rejoicing.

One element of the library's activities which *does* merit praise from year to year is, of course, the sheer range of services offered to the most diverse of readerships. It cannot be easy day after day to offer such services at a high level, and this is down to the library's reader and technical services staff, who present the library's most visible face: it will, in the end, be they, not marketing and publicity executives, who persuade users and perhaps even the Government that the British Library is an institution worthy of support.

As usual, the most interesting section of the report is that which is least capable of being talked up – the figures themselves. The Music Section received 1,790 items under legal deposit in 1991–92. Compared with 2,196 in 1991 and 2,183 in 1990 this downturn suggests that the general UK recession is taking its toll on music publishing. Total scores holdings at the library remain around 1.4 million items. Notable music acquisitions during the year included sketches for Elgar's unfinished opera *The Spanish lady*, and an André print of parts for Mozart's bassoon concerto. Music manuscripts acquired from the collection of Léon Goossens included autographs of Elgar, Holst, William Alwyn and Malcolm Arnold. A decrease in the number of visitors to the music library (3,885 as compared with 4,488 in 1990–91) may reflect the current unsatisfactory arrangements for the consultation of music materials on Saturdays, although it is worth noting that the number of items actually requested by users rose by nearly 2,000. Perhaps Saturday users are counted in with the Manuscript Room's statistics, as it is there they have to consult such items at weekends.

The National Sound Archive received almost 28,000 recordings, as against 36,157 in 1990–91, which implies either a downturn in record company output, less willingness to deposit products with the NSA, or a combination of the two. Nevertheless, the number of visitors increased from 4,380 to 6,670.

Finally, it may be useful to set the British Library's figures into a wider European context. In 1990, for example, the French Bibliothèque Nationale acquired just over 2,500 scores on legal deposit, following an average intake for 1986–1989 of just over 1,750 items per annum. The Spanish Biblioteca Nacional purchased 2,671 scores in 1991, and received 2,089 under legal deposit, with 5,369 audio items also being claimed by the latter method. In the same year the Österreichisches Nationalbibliothek increased its scores holdings by 1,058 items, bringing total holdings of such material to 112,001 items, and its audio collection to 17,033. The Belgian Bibliothèque Royale in Brussels received 120 scores by legal deposit, but purchased only 38; and finally, the Schweizerische Landesbibliothek's music collections grew in 1991 by 1,245 scores and by 85 recordings. That library's total holdings of recordings now stand at 7,839 items, and its score holdings at 36,222.

New Glyndebourne Archive in Progress

The British Library National Sound Archive [NSA] is collaborating with the Glyndebourne (Opera) Archive in an Oral History of Glyndebourne, which will feature interviews with past and present personnel. Once complete the materials in the archive will be available for consultation at the NSA.

News from Cambridge University Library

Cambridge's holdings of music archival materials have recently been enhanced by the receipt of items relating to the composers Roberto Gerhard and Arthur Bliss. The university already holds the Bliss Archive, and a series of exhibitions of this material, charting the creative life of the composer, is planned. Material added to the Gerhard collection comprises over 100 autograph manuscripts, several hundred tapes, letters, programmes, papers and photographs. In addition the library acquired several items following the auction of the Bibliothèque Alfred Cortot in 1992. These include John Ireland's unpublished song *When I am old*, and two autograph pieces by Sterndale Bennett.

UK National Arts and Media Strategy

Further to the report in *Brio* 29 no. 2 (p. 97–98), and following a consultation period, HMSO has now published the final report on the National Arts and Media Strategy. Entitled *National arts and media strategy: a creative future*, it is available from HMSO or from your usual book supplier (ISBN 0–11–701515–7; £10).

Music Performance Research Centre Receives Leverhulme Grant

The Leverhulme Trust has awarded a two-year grant to London's Music Performance Research Centre [MPRC] to undertake a project entitled *Performance*

practice and audience expectations 1900–2000 (see *Brio* 27 no. 1 (1990), p. 6–10 for some notes on the MPRC's establishment and functions). The project's aims are to examine such issues as whether there are real and significant differences between recordings of live performances (very much MPRC's *raison d'être*) and studio performances by the same artist; whether the expectations of concertgoers have been changed by the modern predominance of recorded performances; and whether studio techniques have affected the way artists perform. Further details may be obtained from MPRC's administrator, Jon Tolansky, at MPRC, The Barbican Library, Barbican Centre, Silk Street, London EC2Y 8DS.

Music Publishing News

There are three items to report. Firstly, the Deutscher Verlag für Musik has been taken over by Breitkopf und Härtel, who will henceforth be the contact point for DVfM editions. Secondly, Belwin Mills has established a 'European distribution centre' at 5 Bushey Close, Old Barn Lane, Kenly, Surrey CR8 5AU (tel. 081–660 3914; fax 081–668 5273), to which address orders for Belwin Mills material and items from the Kalmus Standard Repertoire Library should be sent.

Finally, Schott and Co. have succeeded Novello as UK agents for Henle Editions.

Eric Walter White Papers now in Texas

The Harry Ransom Humanities Research Center at the University of Texas at Austin has acquired the archive of Eric Walter White, the musicologist perhaps best known for his *History of English opera* and for writings on Britten, Tippett and Stravinsky. The archive includes over 150 autograph letters and postcards from Tippett to White, many of them discussing the composition of *The midsummer marriage*. A smaller number of items relate to Britten, and include material dealing with *Billy Budd*.

Robert Schumann Cataloguing Project

The Robert Schumann Gesellschaft of Düsseldorf is to undertake a project cataloguing all of Schumann's musical works, with the intention of producing a *Robert Schumann thematisch-bibliographisches Werkverzeichnis*. The catalogue will be published by Henle around the year 2003, and will be edited by Professor Akio Mayeda and by Margit L. McCorkle, who played a large part in the compilation of Henle's catalogue of Brahms, published in 1984. The editors are seeking new information concerning primary sources such as manuscripts, early editions and letters. Professor Mayeda may be contacted at the Robert-Schumann-Forschungsstelle e.V., Bilker Strasse 4–6, 4000 Düsseldorf 1, Germany; and Margit McCorkle is at 3303–33 Chesterfield Place, North Vancouver, Canada V7M 3K4.

New Edition of New Zealand Music Bibliography Published

Nota Bene Editions have published the third edition of the *Bibliography of New Zealand compositions*, edited by Philip Norman (ISBN 1-86935-051-0; available from Nota Bene Music, P.O. Box 29-125, Christchurch, New Zealand). The work lists over 4,000 works by 113 composers, and includes details of where to obtain scores of the music listed.

French 'Musibus' Celebrated

An article by Nelly Vingtdeux, director of Ardèche libraries, appeared in the September 1992 issue of *Service point*, the journal of the Library Association's Branch and Mobile Libraries Group (issue 55, p. 6 and 8). It concerned the 'Musibus', a mobile library totally given over to the loan of musical items, particularly sound recordings. There are currently 17 such buses in France, all of them part of the French national library system; the Ardèche bus visits ten important towns in its *département* about once a month. Could the idea catch on here?

BOOK AND MUSIC REVIEWS

(Edited by Karen Abbott)

[The review in *Brio* 29 no. 2, p. 116, of *Johann Joseph Fux and the music of the Austro-Italian Baroque*, edited by Harry White, was incorrectly attributed to Rosemary Williamson: it was in fact written by Paul Andrews. Apologies to both Paul and Rosemary for the error. *Ed.*]

David H. Thomas *Archival information processing for sound recordings: the design of a database for the Rodgers & Hammerstein Archives of Recorded Sound*. Canton, MA: Music Library Association, 1992. xvi, 132 p. (MLA Technical Reports; 21) ISSN 0094-5099; ISBN 0-914954-45-8 [no price details]

It should be explained at the outset that the Rodgers & Hammerstein Archives of Recorded Sound are not restricted to material associated with those august gentlemen. On the contrary, they are 'the primary sound recordings research collection for The New York Public Library', covering a wide subject area - all kinds of music, radio broadcasts and the spoken word - in a variety of recording formats. They contain about 500,000 sound recordings, of which about 30,000 are non-commercial - i.e. not recorded for sale to the public.

Thomas has worked at the Archives since leaving library school in 1987, and this technical report describes how Archives staff gradually evolved a database suitable for their own needs and those of their users. The opening chapter provides the necessary background, and attempts to define the difference between bibliographic and archival control. The former is the standard librarian's approach, i.e. making a detailed description of a bibliographical unit that has normally been published as an entity. An archivist on the other hand is more interested in the elements of a collection, and has to take cognisance of the fact that items in a document (or on a tape or disc) may be totally unconnected with one another, consisting of unpublished material that has simply been recorded or collected together. The common link is simply their co-existence in a single physical entity. It would appear that Thomas and his colleagues had to employ both aspects of control in order to establish levels of description that would satisfy a very wide range of needs. The various stages of building up the database are described, so that we can understand how the present highly-complex system evolved. The system not only links together the different aspects of an item to permit access by collection, composer, artist, physical entity, and so on, but also allows recording engineers to track the maintenance of the collection. The physical condition of each item is recorded, so cleaning, or re-recording onto a different format, can be charted.

The report is well written and amply illustrated by figures showing different aspects of and entry points to the database. Two substantial appendices provide

NEW FROM BIRMINGHAM: UK CITY OF MUSIC

SINGING THE CITY: a catalogue of sets of vocal music available from Birmingham Library Services. More than 500 vocal works and 20,000 scores, ranging from Machaut to Lloyd Webber. Price £4.00

ORCHESTRAL SETS: a catalogue of the holdings of Birmingham Library Services. More than 1,200 works from the baroque period to the twentieth century. Price £6.00

Why READ?: Music, a new booklist by Mary Cutler in the *Why READ?* series which looks at music as seen through the eyes of writers of contemporary fiction. Price 60p per copy, £25.00 for 50 copies, £48.50 for 100 copies.

Order from: Viv Peacock, Arts Development Unit, Central Library,
Chamberlain Square, Birmingham, B3 3HQ. Tel: 021 235 3368
Please make cheques payable to 'Birmingham Library Services.'

more specific information about MARC-related fields, and flow charts demonstrate the routines involved in editing and manipulating the system. It has to be said that some understanding of MARC format cataloguing is needed if the reader is not to become totally bogged down by technical detail. Hands-on experience of the database would probably make much of the description come alive in a way that is difficult to achieve on the printed page. Nonetheless, since a personal visit is impracticable for most of us, this interesting report does at least provide an introduction to a massive and worthwhile undertaking.

Karen E. McAulay

William Walton: a source book, comp. Stewart R. Craggs. Aldershot: Scolar Press, 1993. xiii, 333 p. ISBN 0-85967-934-9. £47.50.

Robert Philip *Early recordings and musical style: changing tastes in instrumental performance, 1900-1950*. Cambridge: Cambridge University Press, 1992. x, 274 p. ISBN 0-521-23528-6. £35.

I have always been a great believer in lists. Properly constructed they can impose order on chaos and unlock doors into the unknown. As scholarly and commercial pressures combine to make known more music, more composers, and more information about both, there is an increasing need for control over these accumulating riches. Good lists are an important aspect of this control. Fortunately for Walton he has in recent years been the beneficiary of some splendid lists, and most have emanated from Stewart Craggs, who is a librarian at what is now the University of Sunderland. No doubt Dr Craggs has been embarrassed by the glutinous praise heaped upon him in Neil Tierney's *Hello*-like book on Walton (1984), and by Michael Kennedy's description of him as 'the man who may be said to be [Walton's] Köchel' in the foreword to the present volume. It is to our benefit that neither Craggs's head nor his stomach has been turned and that he has produced a reference book indispensable to Walton's admirers and researchers. It contains five main sections. The first is a chronology of Walton's life and works, spaciously laid out across each double page with columns for date, life, works and first performances (which include those of the same piece in different locations and in different arrangements). There follows a complete list of manuscripts and first editions, all described in full bibliographical detail, probably some invaluable incidental research that has taken time to find an appropriate home. The third section lists the sources and summarizes the holdings of Walton's correspondence, apparently the first attempt at such a listing so all the more useful. Another small but valuable section lists all recordings on 78 and 33 rpm of Walton conducting his own music, plus all known recordings and broadcasts of him as speaker. The final section is a bibliography arranged alphabetically by piece and within that alphabetically by author. This is selective but still manages to be substantial.

I would have liked the general index to direct me to personal names when, like Britten and Hindemith, they occur in a work's title. Obvious errors are few: the

fact that, *pace* the index, I cannot find Craggs himself on page 240 is irritating only in that it may be a misprint for another page. Every library that serves a community in which there might be interest in Walton should possess this volume.

I see some similarities these days between the world of classical music and the Church of England. In the latter the 'Happy Clappies' with their guitars and tambourines are intolerant of traditionalists supporting organs and surpliced choirs. Many of the latter wish the Happy Clappies in a warmer, subterranean climate. Not dissimilarly, musical authenticists and traditionalists have no room for one another's proclivities. Robert Philip's is a book that was waiting to be written. He uses the evidence of the earliest recordings of instrumental music to illustrate how performing practices changed during the first half of the present century, inevitably reflecting changes in contemporary tastes, and uses this to question modern attitudes to authenticity in earlier music. The four parts of the book cover rhythm, vibrato, portamento and 'implications', and within them individual chapters deal with differing approaches for strings, woodwind, soloists and orchestras. The author analyses dozens of recordings, often different ones of the same piece, to ascertain these changes in musical style, relating these specifically to 19th-century treatises, whose ideas such recordings may perpetuate, and to the contemporary writings of musicians themselves, especially those unsung heroes the teachers. His final 'implications' look back, down the years of the 19th century, and forward to the 21st. His conclusions are sensible, applauding the researches of authenticists but warning that we can never be sure we are reproducing what the early composers heard or intended: witness Elgar's approval of a variety of interpretations of his own music, including many performances with himself conducting. Nevertheless, taking Philip's conclusions a stage further, there is a strand in modern taste that wants to hear early music at least performed on the instruments for which it was written, in as authentic a manner as contemporary evidence and modern scholarship can reveal. That is as substantial an aspect of present taste and judgment as any other. This is not taken up by Philip, and this is my one disappointment with the book. Philip is thorough – a few of the analyses of recorded performances become turgid – and makes his point well about authenticity in relation to what we can deduce from the performances and attitudes of those composers whose works were recorded. But, despite the promise of the final chapter, the implications are insufficiently pursued in respect of how this sheds light on authenticist attitudes to earlier music from well before the recording era. An opportunity was missed here, as there is a danger that divorced from their context Philip's valuable findings will either be abducted by extremists for or against authenticity or will become submerged in the cesspit of self-importance created by those musicologists who lay down their own laws for the perceived benefit of the rest of us. Exploiting the evidence of early recordings is an idea whose time has come. A similar book on vocal music is the next essential. Meanwhile, although the present book does not tell the full story, it has performed the invaluable task of initiating the discussion.

Richard Turbet

Lee T. Lovallo *Anton Bruckner: a discography*. Berkeley, CA: Fallen Leaf Press, 1991. xviii, 200 p. (Fallen Leaf reference books on music; 6). ISBN 0-914913-05-0. \$33

Although this book was constructed in the main using American resources for checking information, it should prove of value to anyone concerned with the recording history of Bruckner's work. If one takes for example the ever-popular fourth symphony, Lovallo gives details of 56 recorded performances: of these, 11 appear in recent *Gramophone* or Bielefeld catalogues with the same or recognisably similar manufacturers' numbers, while a further 16 have been re-issued on other labels or with quite different numbers. Taking those performances which have been released within the last two decades, about half are still available or have been re-issued on European labels.

It is sad that a discography can be out of date as soon as issued. Hence the recent performances by such as Abbado, Dohnányi and some by the North German Radio Symphony Orchestra with Wand, or Karajan and the Vienna Philharmonic – his third (and last) recording of the seventh symphony – will naturally not be found here. Nevertheless this book provides an accurate record of historic performances by such giants as Böhm, Karajan, Furtwängler or Haitink which are likely to be re-issued from time to time. There are generous indexes by conductor, orchestra or year of performance which lead the reader to the main list, which is ranged according to category of work (classified according to the Grasberger thematic catalogue). Details of the performers are given, followed by further information under the following heads: date of performance (and sometimes the building in which it took place); for the symphonies, the edition used, though this detail has proved hard to establish in a good many cases; original label and number, recording format, number of sides and year of issue; indication of source of information (usually a local Californian archive); timing of the whole work and of each movement; authors of sleeve notes (these fill a 12-page index); other music appearing on the same recording; and parallel issues. At the head of each symphony Lovallo admirably attempts to summarise in a few lines the sometimes impossibly-complicated history of different versions and of editorial tinkering which the composer, wisely or not, felt obliged to make. For details of the Wagnerisations which meddlers of Bruckner's own time, Herbeck, Löwe and Schalk, Nikisch *et al.* imposed on the composer's work it is necessary to read Deryck Cooke's 'The Bruckner problem simplified' (*Musical Times* 1979), or composer monographs in which such musical quicksands are explored.

How useful will the book be to the British music librarian who may be a Dufay or Xenakis devotee but has never been able to listen to more than half a Bruckner symphony without wondering why he/she is so occupied? Deryck Cooke's article is probably not his/her bedtime reading, and Arthur Walker's helpful list relating published Bruckner scores to particular versions (*Brio* 3 no. 2, 1966) is not his/her constant companion. Richard Osborne's wise summing up in *Gramophone* (August 1991, p. 33–36) of how things stand at the moment might be considered sufficient for the purpose. However, the very comprehensiveness of Lovallo's book will answer many more questions encountered by the

practising librarian. For example, the book will clarify details of particular performances, especially useful when it comes to 'classic' performances by such as Karajan. For instance, no. 9 with the Berlin Philharmonic has in the past been referred to as belonging to 1974 and 1977; but the date of 1975 can now confidently be added to catalogue entries. The poser 'Why does the score you have on your shelves not agree with the recording you lent me the other day?' should be less likely to occur once all available recordings (especially of symphonies 3, 4 and 8) have been checked against Lovallo's list, and both final revision and performance dates added to catalogue entries. Richard Osborne's advice to treat all scores other than those edited by Haas or Novak (and Oeser for no. 3 and Orel for no. 9) with caution should also be heeded, although Cooke and Osborne also let us know which of certain fishy editions should be allowed through the net of censure.

Turning to other matters, it might have been helpful to give the titles of the four Latin psalm settings G35–38 in the main title list, as Bruckner naturally used the Vulgate numbering unfamiliar outside Roman Catholic circles. Misprints are rare: I noticed only Ceremonies for Ceremony (p. 11); WAB113 for WAB13 (p. 15); CDM-69126 for CDM-69127 (p. 84) and 1867 for 1887 (p. 87).

How useful will Lovallo be in assisting in the making of helpful catalogue entries for a work with a complex composition history? He is surprisingly often able to identify which edition of a version has been followed, and in general a cataloguer may be quite happy to indicate the version by the date of completion of the revision alone. With the help of Cooke and Walker it is possible by cutting a corner or two to produce a concise chart incorporating absolutely essential descriptions to ensure correct correlation between recording, revision used and source/edition employed, as in the case of symphony no. 4, as follows:

Revision completed	Accepted description	Printed editions
1874	1st version	Nowak 1975
1878 with new finale:		
1880 with new scherzo	1st definitive version	Haas 1936
		Haas rev. ed. 1944
1886	revised version	Nowak 1953
[1888 ed. Schalk/Löwe (spurious)]	1st published ed. 1890	Redlich 1955]

David Lindsey Clark

Lost and only sometimes found: a seminar on music publishing and archives, ed. Lewis Foreman. Upminster: British Music Society, 1992. 110 p. ISBN 1-870536-05-3. £10

Aspects of British song, ed. Brian Blyth Daubney. Upminster: British Music Society, 1992. 112 p. ISBN 1-870536-09-6. £6.50

British Music vol. 14 (1992), ed. Brian Blyth Daubney. Upminster: British Music Society. 68 p. ISSN 0958-5664. Issue ISBN 1-870536-08-8. £5

[All available from 7 Tudor Gardens, Upminster, Essex RM14 3DE.]

Of the three publications listed above the first is by far the most important, being the edited transcript of a meeting held at the British Music Information Centre in May 1990 [see the report on this event in *Brio* 27 no. 2 (1990), p. 77-Ed.]. This brought into focus the growing fears and concerns of those involved in the preservation and promotion of British music of the 19th and 20th centuries that works by major and minor figures, once freely available, had within the last 30 years become much harder to find. Publishers have changed hands or rationalised their operations, and in the process have lost, sold or destroyed their archives, which in many cases contained original manuscripts or unique performing materials. That this coincides with a resurgence of interest in music of this period not only heaps on the irony but also underlines the urgency with which the problem needs to be tackled. We read horror stories in which scores and parts, conscientiously returned to publishers, mysteriously disappear; manuscripts are sold at auction to private buyers who may refuse or restrict access; whole libraries of defunct orchestras or theatres are consigned to the skip, and so the list goes on. It is clear that while the British Library and the BMIC are willing to do all they can to help preserve this body of music, neither has the resources to offer a comprehensive solution, particularly if required to bid in the market place. A crucial factor is the attitude of publishers to material under their control, particularly where its future profitability is not immediately obvious. Publishers are not archivists, but the best of them can be persuaded to co-operate with organisations and individuals concerned with preservation. This book is a positive step forward, and there are some success stories (for an example, see my article on Howells in *Brio* 29 no. 2, p. 83-85). I suspect that the proceedings have been set down more-or-less *verbatim* with minimal editing, which makes for an untidy book but conveys well the urgency of the situation. It should be read, I think, as a call to vigilance, a start to the debate. What has happened in the ensuing three years? Perhaps it is time for a progress report or even another seminar.

Aspects of British song, one of an occasional series of books published by the British Music Society, explores some by-ways of (mainly) 19th and 20th-century song-writing. There are accounts of the work of Byrd (the exception), Sterndale Bennett, Sullivan, Harrison, Burrows, Rowley, Warlock, Wishart and others, and one must pay tribute to and express gratitude for the diligence of the authors in collecting and presenting information which is, in the main, not available elsewhere. Why then did I find reading this book from cover to cover such a dispiriting experience? Largely because, with a couple of honourable exceptions, the quality of the writing is so leaden and, to put it frankly, dull. I know that few of the contributors are professional writers and I am not looking for high-flown prose (though an element of critical judgment would not go amiss) but surely the paramount aim – the duty even – of the enthusiast is to communicate enthusiasm. Precious little of it comes through here, and in the

case of the article on Warlock is disguised as polemic which diminishes its author's argument. Far too many contributions read like dutiful student essays, and with a little more thought or stronger editing some of the more glaring solecisms ought to have been avoided. For example, if Sterndale Bennett's music was '... an important bridge between Purcell and Elgar' it could only have been so in the sense that the Pont d'Avignon is a bridge – Henry P. snuffed it 120 years before Bennett was conceived, and there is little evidence that Bennett's music had much effect on Elgar. This is not an isolated example. More seriously, the book highlights the problem of how best to introduce the music of little-known composers to readers without the benefit of scores or recordings. Annotated lists are not really helpful. My own guidelines, particularly if space for music examples is limited, would require a full chronological listing together with a detailed examination of one or two songs, with examples and appropriate biographical information. Then the reader has some basis on which to make a judgment, and can investigate further if he or she wishes. A qualified welcome for this title.

Finally, the 1992 issue of *British Music* gives me the opportunity to praise the work of the BMS in promoting neglected British composers. It includes articles on Arnell, Finzi, Algernon Ashton, Dorothy Howell and Newcastle Conservatoire, and our own Richard Turbet contributes an introduction and a preface to Horsley's infamous introduction to his 1842 edition of Byrd's *Cantiones sacrae*. Not so much gilding the lily as whitewashing the bindweed perhaps?

Paul Andrews

The Early Music yearbook 1993. Cambridge: National Early Music Association [NEMA]. xi, 237 p. ISSN 0967-6619. £8

Devotees of 'early music' will already be familiar with NEMA's *Register of early music*. This new yearbook incorporates that publication but offers much more besides, bringing together a great deal of useful information that formerly was either scattered in other sources or was simply not easily available at all. Thus there are sections dealing with English and foreign-language periodicals, including editorial addresses and telephone numbers; seven pages of music publishers' details, from AJB (London) to Zydeco (Cambridge), by way of J. M. Fuzeau (Courlay, France) and STIMU of Utrecht; a list of summer schools devoted to early music; and a list of musical instrument fairs and exhibitions – all international in scope, although there is a definite UK/USA/Netherlands bias, which will presumably be rectified as the yearbook becomes better known. A buyer's guide (p. 57-105) includes instrument makers' addresses and a section covering institutions that are willing to supply detailed instrument plans: these include the Royal College of Music and the Haags Gemeentemuseum.

The Register of early music forms the final part of the yearbook, and uses a format identical to that employed when it was a separate publication. The information is in three lists, covering names, addresses and telephone numbers of individuals and ensembles (over 2,000 in all); a classified listing by profession

(librarians and archivists are in section 937; only one IAML(UK) member is listed); and a list arranged by county and country. The information has been generated by computer, and will be regularly updated: NEMA will supply up-to-date lists on payment of a fee.

I have only two minor niggles. Firstly, it might have been useful for subscribing institutions if the publishers had retained the ISSN of the *Register of early music*, to avoid library subscribers having to make new arrangements with their serials supplier; and secondly, it definitely would help users to find the yearbook on the shelf if the title was printed on the spine, as well as on the front cover. Nevertheless, the yearbook will surely be much used by music librarians, and at only £8 is very good value.

John Wagstaff

Early music history: studies in medieval and early modern music, vol. 11, ed. Iain Fenlon. Cambridge: Cambridge University Press, 1992. x, 323 p. ISBN 0-521-41957-3; ISSN 0261-1279. £40

The latest volume of this most useful series includes discussions of new and familiar material on a variety of subjects. Two essays on manuscript sources in France reflect two approaches in scholarly research: Mary Wolinski's re-examination of the Montpellier Codex suggests a new dating which requires a reappraisal of the chronology of the late 13th-century motet; while Jeanice Brooks presents a historical and cultural setting for the Pense partbooks in 16th-century Lyons, together with a description of their make-up and content.

Archival records are rich in details of music and musicians, and Bonnie J. Blackburn's study of the diary of a Venetian patrician in Rome offers new information on the colourful festivities in the city in the early 16th century. In a systematic examination of thousands of documents in Vatican archives, Pamela F. Starr has discovered and corroborated biographical details of such major figures as Busnois, Dufay and Ockeghem, whose petitions to the popes of the mid-15th century are recorded in some detail. The archives also hold information on musicians and music performed in numerous ecclesiastical institutions, as papal authority was often required to divert funds and re-allocate benefices for the enhancement of musical performances in divine worship.

M. Jennifer Bloxham's paper on 'la contenance italienne' identifies a hitherto-unknown cantus firmus in three motets by Compère, Obrecht and Brumel as an Italian *lauda*, and examines the influence of the *lauda* on northern European composers in the late 15th century. In his study of another 15th-century work, the anonymous Mass in Brussels ms. 5557, Andrew Kirkman argues for an ascription to Walter Frye, drawing comparison in particular with Frye's motet *Sospitati dedit*.

Finally, Peter Jeffery's essay on the transmission of early chant melodies surveys a broad time-scale, tracing melody and text back to early Christian Jerusalem. He describes melodic and modal similarities between medieval melodies which survive despite the chronological and geographical dispersal of chant traditions.

Katharine Hogg

Joseph Rothstein *MIDI: a comprehensive introduction*. Oxford: Oxford University Press, 1992. xi, 226 p. ISBN 0-19-816293-6. £21

It is refreshing to find a book on a technical subject such as MIDI (the Musical Instrument Digital Interface) which delivers the goods as effectively as this one. MIDI, and the range of music technology which it supports, has begun to occupy an increasingly important position in today's musical landscape. For the musician requiring a knowledge of its intricacies, previous books on the subject have tended to be overly technical or simplistic, and so it is with some relief that I welcome this one.

Since its emergence in the early 1980s, originally as a means of facilitating the playing of more than one synthesizer from a single keyboard (remember those towering keyboard set-ups of Keith Emerson and his ilk?), MIDI has become a ubiquitous standard in the world of music technology, with applications becoming ever more diverse. MIDI presently facilitates communication between synthesizers and samplers, reverberators and effects processors, mixing consoles, lighting control panels and many other hardware devices – in fact it is difficult to find a 'box' without some form of MIDI implementation facility. In addition MIDI has helped generate an ever-widening array of computer software, ranging from sequencers, synthesizer patch librarians and editors, to music notation programmes and music education software, such as ear-training and score-reading programmes. Rothstein's book tackles the issues in a practical and informative manner. The author manages effectively to combine a sufficient amount of background information, of real assistance to the uninitiated user, with a level of detail that should satisfy most musicians' demands. In particular, chapters on choosing and using hard- and software provide some extremely valuable advice, which though generally not specific to a particular manufacturer should give enough information to enable readers to decide for themselves what they need, thus endowing them with at least a fighting chance against the sales pitches of what is now a major commercial industry. Despite a chapter on 'Programming in MIDI', computer developers wishing to design MIDI software may find this book lacking in the kind of expert knowledge they require, although it does contain the full *MIDI 1.0 detailed specification* in an appendix.

The book is exactly what it purports in its title to be, and should prove a considerable asset to any musician who – whether by choice or necessity – has come into contact with the world of MIDI. I suspect that once its reputation spreads this book will be much in demand, and thus advise those responsible for purchasing to consider buying more than one copy.

Nicky Hind



Archival Information Processing for Sound Recordings by David H. Thomas

Catalog Librarian and Sound Archivist, Rodgers & Hammerstein Archives of Recorded Sound
New York Public Library

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Brio Volume 30, Number 1. pp 43-46.

IN BRIEF

Eurofile '93: your complete guide to the European music business and related industries. Amsterdam: BPI Communications, 1993. 250 p. [No ISSN] £40

This new directory claims to be a 'complete guide'. Divided alphabetically by European country it includes categories such as record companies and distributors; major retailers and retail suppliers; publishers; organisations; management and booking agencies; concert promoters; and recording studios. Besides giving details of addresses, telephone and fax numbers, it has the advantage of including names of organisational contacts, giving their job titles and functions within the company they represent.

A clear format makes the directory easy to use. Individual countries are easily located by the provision of triangular markers at the edge of the page. Names of the various categories are listed at the head of each page, so a required section can be found quickly, while at the back of the directory a comprehensive company index provides cross-references to both the relevant country and category of business. Interesting additional information such as currency, copyright and trade details is also provided, along with the country's international dialling code.

As a whole the directory certainly complements the more classical music orientation of the *British music yearbook*, and will provide answers to specific questions on the music industry in Europe. However, it does have its limitations. The list of UK radio stations is highly selective, with unexpected omissions such as Classic FM. Generally, though, this new directory would be a good buy for both public and academic libraries, though £40 each year might make it rather pricey.

Susan Shepherd

Humphrey Carpenter *Benjamin Britten: a biography.* Faber and Faber, 1992. xii, 680 p. ISBN 0-571-14324-5. £20

This is not a book for those with a faint heart, or a weak stomach. The lengths to which the author goes in his research into every detail of Britten's life is matched by his self-confessed intention to get at the whole truth of the composer's personality, including not only his well-known homosexuality but also his tendency to pederasty. Britten's background, that of a *petit-bourgeois* provincial, doted upon by his adoring mother, apparently conditioned him to a lifelong feeling of

inadequacy, intellectual when in the company of the likes of W. H. Auden, and sexual throughout his life. He was always influenced by parent/master figures such as Lennox Berkeley or Peter Pears. Even musically he seems not to have been self-confident, as he hated critics who disliked his work, and when young rarely stood up to mentors such as Bridge. His life was dominated by using illness, real or imagined, as something to hide behind when under pressure, and he seemed incapable of making a decision about anything, whether it were where to live or with whom, unless circumstances forced his hand. The dithering over whether or not to stay in the USA during the war is little short of pathetic.

The treatment of the music, by comparison, makes fascinating reading, though not in an analytical way, as the author is aiming to intrigue the general reader rather than the specialist, and each work is related more to Britten's personal life than to his artistic development. The list of quotations about the composer is more than impressive at 591 entries in 40 pages. It is unlikely that any more comprehensive biography will ever appear: but if it does, I hope that, if it is deemed necessary to detail all the adolescent passions which remained with Britten through a life in which he never really grew up, they appear in a chapter separate from the history of the composer's music.

Colin Bayliss

John Tyrrell *Janáček's operas: a documentary account*. Faber, 1992. 405 p. ISBN 0-571-15129-9. £25

'... I need devils onstage; I just cannot find the thread to pull them out of my brain. I keep throwing it in the bin. Well it's spring now and it drags me outside from the writing desk ... If only I could get these devils finished.' This is an extract from one of Janáček's many letters presented in John Tyrrell's book, along with other important documents relating to the genesis and early performances of the composer's nine operas. Material gathered from a variety of sources appears in translation, and is set in context through explanatory paragraphs by the author. The documents are arranged chronologically, each one is allocated a code number, and the complete volume is furnished with detailed cross references, indexes and appendices. I found the glossary of names and terms especially helpful when trying to differentiate between Sedláček, Stejskalova and other such unfamiliar surnames. John Tyrrell is an acknowledged authority on Janáček. This is evident from his previous writings, and in particular his work with Charles Mackerras to revise the score of *From the house of the dead*. Completed in 1980 and recorded by Decca, this version restores Janáček's original intentions, and has been used in subsequent stage productions. I recommend this book to anyone with an interest in Janáček's operas. Not only does it document his early struggles with publishers and theatre directors, it also gives an insight into the development of his working methods and his growing confidence as a composer in later years.

Siobhán Ladyman

Gerhard von Breuning *Memoires of Beethoven: from the house of the black-robed Spaniards*, ed. Maynard Solomon. Cambridge: Cambridge University Press, 1992. xi, 154 p. ISBN 0-521-41710-4. £15.95

This fascinating little book is one of the most important sources of information regarding Beethoven's last years. Indeed, it is one of only three books written by someone who actually knew Beethoven. It contains the memoirs of Gerhard von Breuning who, as a child, was closely acquainted with the composer. Gerhard's father was one of Beethoven's oldest friends, but Gerhard himself did not meet Beethoven until he was 12. After that chance meeting, in August 1825, Beethoven moved to an address in Vienna close to the Breuning family, and Gerhard became one of his most frequent visitors. He was a very intelligent and observant boy and his memoirs provide us with detailed descriptions of Beethoven's personality, daily life and relationships with friends and relatives. They also paint a vivid picture of Beethoven's final illness.

Amazingly, this is the first English translation of the book, which was originally published in German in 1874. It is well illustrated throughout and liberally annotated with footnotes which either provide further interesting information or correct inaccuracies in the text. Also included is an introduction by the editor, and a detailed index. While undoubtedly aimed at Beethoven scholars the book would be of great interest to anyone who wishes to further their knowledge of one of the greatest composers of classical music.

Peter Baxter

Carl Philipp Emanuel Bach *Sonata [in] C major according to Wq149 for flute and obbligato harpsichord (piano)*, ed. Konrad Hünteler. Kassel; London: Bärenreiter, 1991. Piano score (16 p.) + part. Cat. no. BA6899. £6.95

This C. P. E. Bach sonata is a version of a trio sonata for flute, violin and continuo found in an 18th-century London manuscript. The violin part is in the right hand of the keyboard part, while the left hand has the figured bass. The editor has filled out the keyboard textures in a few places, but more embellishment of the figured bass may be required in performance.

Liz Bird

Carlo Graziani *Two duets for two violoncelli*, ed. Kirsten Liese, with fingering and bowing by Heinrich Schiff. Kassel; London: Bärenreiter, 1991. 2 parts. Cat. no. BA6975. £8.40

Carlo Graziani was cellist and chamber musician to another cellist, Crown Prince Friedrich Wilhelm of Prussia, and perhaps played these charming duets with his patron. They are reminiscent of Graziani's compatriot Boccherini in style, and both parts are virtuosic. I would have preferred a 'cleaner' edition -

some of the rather fussy bowing marks and idiosyncratic fingerings are unnecessary for cellists who are technically proficient enough to play these pieces – but they are a welcome addition to the repertoire of cello duets.

Liz Bird

Georg Friedrich Händel *Two sonatas for treble recorder and Basso continuo, HWV 367a and 377*, ed. Terence Best. Urtext ed. Kassel; London: Bärenreiter. Score (15 p.) + parts. Cat. no. HM269. £5.90

These sonatas, based on a manuscript in the Fitzwilliam Museum, Cambridge, were previously published in an edition by Thurston Dart (Schott, 1948). Dart constructed a third sonata from the last two movements of HWV367a with a third movement from an unrelated source. Whereas Dart provided dynamic markings for the players (few of whom would have had harpsichords in 1948), Best gives us an Urtext, and has avoided page-turns, except in one place, in the keyboard part. Another useful feature is the inclusion of both melody and bass lines in the recorder and basso continuo parts. A pleasing edition.

Liz Bird

ITEMS RECEIVED

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

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- Joseph Banowetz *The pianist's guide to pedaling*. Bloomington, IN: Indiana University Press. x, 309 p. ISBN 0-253-34494-8. [No price details]
- Cambridge opera journal*, vol. 4, no. 1, ed. Roger Parker and Arthur Groos. Cambridge: Cambridge University Press, 1992. 90 p. ISBN 0-521-42980-3. £7.95
- Jeremy Dibble *C. Hubert Parry: his life and music*. Oxford: Clarendon, 1992. xvi, 554 p. ISBN 0-19-315330-0. £45
- Barbara B. Heyman *Samuel Barber: the composer and his music*. Oxford: Oxford University Press, 1992. xviii, 586 p. ISBN 0-19-506650-2. £35
- Michael Kennedy *The works of Ralph Vaughan Williams*. 2nd ed. Oxford: Clarendon, 1992. viii, 454 p. ISBN 0-19-816330-4. £12.95 (pbk)
- Klaus Lang *The Karajan dossier*, trans. Stewart Spencer. Faber and Faber, 1992. xviii, 233 p. ISBN 0-571-16408-0. £20
- Carlton Lowenberg *Musicians wrestle everywhere: Emily Dickinson and music*. Berkeley, CA: Fallen Leaf Press, 1992. xxviii, 210 p. ISBN 0-914913-20-4. \$39.50
- Nicholas Marston *Schumann: Fantasie, op. 17*. Cambridge: Cambridge University Press, 1992. xv, 115 p. (Cambridge music handbooks) ISBN 0-521-39284-5. £19.95 (hbk); 0-521-39892-4. £6.95 (pbk)
- L. M. Peppercorn *Villa-Lobos: collected studies*. Aldershot: Scolar Press, 1992. xiv, 261 p. ISBN 0-85967-906-3. £37.50
- Ken C. Pohlmann *The compact disc handbook*. Oxford: Oxford University Press, 1992. xiii, 349 p. ISBN 0-19-816327-4. £19.95 (pbk)
- Howard Pollack *Harvard composers: Walter Piston and his students, from Elliott Carter to Frederic Rzewski*. Metuchen, NJ: Scarecrow Press, 1993. xviii, 490 p. ISBN 0-8108-2493-0. £44.65
- Sam Richards *Sonic harvest: towards musical democracy*. Oxford: Amber Lane Press, 1992. 192 p. ISBN 1-872868-07-X. £9.95 (pbk)
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- Michael Russ *Musorgsky: Pictures at an Exhibition*. Cambridge: Cambridge University Press, 1992. xi, 99 p. (Cambridge music handbooks) ISBN 0-521-38442-7. £19.95 (hbk); 0-521-38607-1. £6.95 (pbk)
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- Robin Stowell *The Cambridge companion to the violin*. Cambridge: Cambridge University Press, 1992. xvi, 303 p. ISBN 0-521-39033-8. £40 (hbk); 0-521-39923-8. £15.95 (pbk)
- Paul Wilson *The music of Bela Bartok*. New Haven, CT and London: Yale University Press, 1992. ix, 222 p. ISBN 0-300-05111-5. £18.95
- Susan Youens *Schubert: Die schöne Müllerin*. Cambridge: Cambridge University Press, 1992. vi, 123 p. (Cambridge music handbooks) ISBN 0-521-41091-6. £19.95 (hbk); 0-521-42279-5. £6.95 (pbk)
- Hans Joachim Zingel *Harp music in the nineteenth century*, trans. and ed. Mark Palkovic. Bloomington, IN: Indiana University Press, 1992. xii, 112 p. ISBN 0-253-20716-9. £8.99 (pbk)

Music

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- Gustavo Beytelmann *Musica nocturna, pour guitare*. Paris: Lemoine, 1992. Score (3 p.). Cat. no. 25470HL. £2.75
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- Jacques Castérède *Psaume VIII, pour soprano, orgue et violoncelle*. Paris: Billaudot, 1992. Score (11 p.) + 2 parts. Cat. no. G4817B. £5.30
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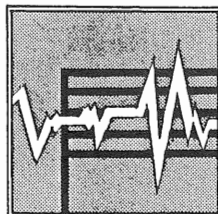
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