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EDITORIAL

The Music LIP (Library and Information Plan) written statement for Great Britain and Ireland is finished, and by the time you read this may well have been formally published. As one who has shifted his position from one of great scepticism about the usefulness of such an exercise and about IAML(UK)'s ability, given our limited human and financial resources, to achieve it, to one of enthusiasm for the finished product, I am happy to applaud the efforts of all concerned in its completion, particularly Susi Woodhouse, our LIP Project Officer. But it would be wrong to believe that the achievements of the LIP are manifested only in the paper report itself. The exercise has been of at least equal value in bringing about meetings of music librarians and officials in other spheres – in local government, in other musical interest groups, at the Department of National Heritage, and so on – and a number of influential people have been given a timely reminder of the existence of music libraries, and of our work. Furthermore, connections have been made between UK librarians and librarians in the Irish Republic: the latter are a small band, but they will enrich IAML(UK)'s body of experience and contacts.

The completion of the statement seems to have come at just the right time. There are at last signs that central government is beginning to appreciate the point of having libraries, following a period when many of us may have suspected that our profession was about to be systematically 'rubbished' in the same way as the work of teachers was a few years back by a government whose leader was not regarded in her day as the most successful of education secretaries. More perhaps by luck than judgment the timing of UK National Library Week in the first week of November 1993 may also have hit something approaching the crest of a new wave of enthusiasm for libraries. If so, someone at Library Association Headquarters is to be congratulated on their abilities with a crystal ball.

Does this mean, then, that the suggestions for action contained in the Music LIP statement will be warmly embraced by library managers, by civil servants, and by the DNH? Given today's enthusiasm for market forces we can probably expect those measures which cost nothing to be warmly welcomed, and those that require extra funding to receive a tougher reception, with attempts made quietly to ignore them. Even 'pump-priming' funds are becoming more difficult to come by these days. But if we believe in the conclusions of 'our' report – and, given its systematic presentation and well-argued content, we have a right to believe in them – we also have a duty to make sure that the proposals contained in the document, both costly and cost-free, are kept on our own agenda, and on the agendas of those who have a large amount of control over our activities.

Disappointments will surely come along the way: but we now have an action plan which we can and must push forward, which is worth a great deal. Argue with the content of the statement if you like – but make sure you read it.

IAML(UK) PUBLICATIONS

The following are now available:

**Sets of Vocal Music: a Librarian's Guide to
Interlending Practice**

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

Annual Survey of Music Libraries 1992

Ed. Chris Bernet, 1992.

ISBN: 0-9520703-0-8; ISSN: 0958-4560

£11.00 in UK; £13.00 (\$30) overseas

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

**Training New Staff: Guidelines for Colleagues in
Music Libraries**

by Judith Adam, 1990. £1.00

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WALTER HENRY STOCK (1905-1993): AN APPRECIATION

Alec Hyatt King

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

When Walter Stock retired in 1970, John Davies gave a splendidly detailed account of his entire career in *Brio* 7 no. 2, p. 26-27, which did full justice to all his remarkable achievements. I would refer anyone who wants to know about them to that article: here I would like to remember Walter Stock as he was when I first met him in the early 1950s. He was a burly figure of above average height, with thinning hair brushed straight back from his forehead. Beneath it was set a strong nose, keen eyes and a kindly smile. Some tendency to jowliness gave Walter a jolly appearance. He was always dressed in a neat dark suit. When outdoors he always carried an umbrella, crisply rolled, and the toecaps of his shoes always gleamed. He bore himself as a person of purpose and presence. When he joined the clerical staff of the Royal Academy of Music in 1927, working mainly on the Principal's staff in a secretarial capacity, he could not have had any idea of what his destiny within its walls would be, or of the great extension in outlook that his last 17 years there would bring. At some time in this period he asked for time off to train as a librarian, but it was refused. Walter seems to have been a library clerk in 1937, apparently sometimes working under the composer William Wallace, who also taught at the Academy. Until 1939 the library occupied the first floor of no. 1 York Gate, but then moved down to several gloomy basement rooms, where it stayed before moving upstairs again in 1967. Walter Stock had become Acting Librarian in 1941, and was referred to as Associate Librarian in 1964.

But well before that his horizons had been widened in an unexpected way which was to dominate the last 17 or so years of his career. In the short piece I contributed to *Brio* 30 no. 1 I said something about the origins of the UK Branch of IAML, and of the notable part that Walter played in it. There seems little point in repeating it here, so I shall pass on to the events leading up to the international conference of music libraries, held in conjunction with the Galpin Society at Cambridge in 1959. The decision to hold this gathering there had been taken at the preceding Brussels conference of 1955, to which the UK Branch committee had sent Walter Stock as its special representative. The joint committee set up by the two participating parties was something of a farce, and met erratically. As the secretary, a Galpin member, tended to take his duties rather lightly, the bulk of the work seemed to get done by several of us (including Walter) in London, with our two very good friends in Cambridge, Charles

Cudworth and Mrs Jill Vlasto, the librarian of the Rowe Music Library at King's and the influential wife of a Fellow of the College. She and Walter got on famously, and they proved an excellent team to look after the innumerable points of detail which had to be dealt with as the week of the meeting approached. The conference programme was almost entirely Walter's work. He collected all the advertisements, procured the copy and the local information, arranged for proofs to be distributed to both parties, and saw to the printing and delivery. When the week was over, and all the accounts settled, he even managed to produce a small surplus.

The 1960s seemed something of an anti-climax after the Cambridge conference, but local meetings and so on continued to be held, and membership expanded slowly. The idea of a Branch journal had been discussed early, but did not bear fruit until *Brio* appeared in 1964. Walter played an invaluable part in the planning and in the financial details. He continued to serve as IAML(UK) secretary until his retirement in 1970 (Alan Sopher had taken over the Treasurership in 1964). After his retirement Walter ultimately moved from London to the very pleasant town of Beccles in Suffolk. When he could no longer look after himself, as he had done since his wife's death in 1958, he went to live with his daughter Daphne in the outskirts of Great Yarmouth. He died there one month after his 88th birthday.

Walter Stock's career was devoted to the selfless service of others, often far beyond the usual call of a music librarian's duty. One would like to think that he felt the warm recognition accorded him by the UK Branch to be some compensation for the apparent lack of it during some of his career at the Academy: for Walter's monument was the UK Branch, and the voluminous collection of its papers now in Birmingham City Library. He will not soon be forgotten.

[Walter Stock's collection of books is now in the library of the Royal Academy of Music. His copies of *Fontes artis musicae* and *Brio* are in the IAML(UK) library -Ed.].

INTRODUCING . . . THE IAML(UK) LIBRARY

John Wagstaff

The IAML(UK) library is now up and running, and ready for business. After a year's preparation, the collecting of books and journal articles relevant to music librarianship has begun, and the library currently has some 50 items, including a near-complete run of *Fontes artis musicae* and several issues of the Music Library Association *Newsletter*, as well as newsletters from other IAML branches. These are among a number of items generously donated by individuals and by music libraries, and it would be good to receive more material in this way, in order to get the collection off to the best possible start. Books available for loan from the library include the Festschrift *Sundry sorts of music books*, recently published by the British Library in honour of Oliver ('Tim') Neighbour, and reviewed elsewhere in this issue of *Brio*; and *Modern music librarianship*, the Festschrift for Ruth Watanabe. Not all the items bear directly on our part of the library profession, and among the items in the full list of holdings given below you will find several reports, newsletters and ephemeral items which nonetheless seem worth keeping, and which have therefore been added to stock. A list of further materials added to the library will be published in *Brio* from time to time. As far as possible, material listed in the 'Some recent articles on music librarianship' section of *Brio* will be added to the library as a matter of course, especially where a piece is published outside the 'mainstream' music library journals.

As announced in *Brio* 29 no. 2 (1992), p. 99, the library's resources are available to any member of IAML(UK). If you are near enough to Oxford to pay a personal visit, simply telephone (0865-276146) to say when you wish to come and consult the materials. Alternatively, items can be posted to you: in this case, however, you will have to pay return postage.

It is not, I am sure, very necessary to enumerate the reasons for setting up the collection. We are all aware of the lack of specialised education in music librarianship in UK library schools, and as such it behoves all of us to keep up with professional concerns as best we can: a central repository of literature will surely help in this process. Secondly, the material in the collection may well be of use to candidates taking National Vocation Qualifications (NVQs) in future. Finally, while our assemblage of materials cannot hope, at least in the short term, to rival the excellent collection of material on music librarianship in the British Library Information Science Service [BLISS] at the Library Association, access to material in that collection may well become more restricted if and when it is moved to the new British Library building at St Pancras: users will presumably need to obtain the appropriate British Library pass, and will have to

order materials from closed access, instead of having the benefit of open-access borrowable stock, as now. This exacerbates problems for those needing to travel long distances to London.

A full list of stock currently available follows. Please remember that, if you are a UK member of IAML, the library is for *your* use: and if you wish to donate further material to the collection, or to make a donation in cash, this will be very welcome.

The following items are now in the IAML(UK) Library:

R. C. Alston, *Research in the humanities and social sciences* (London: British Library, 1992)

Paul Andrews, 'Music libraries', in D. W. Bromley and A. M. Allott, eds. *British librarianship and information work 1986-1990*, vol. 2, p. 123-139 (London: Library Association Publishing, 1993)

C. Banks, A. Searle, M. Turner, eds. *Sundry sorts of music books: essays on the British Library collections, presented to O. W. Neighbour on his 70th birthday*. (London: British Library, 1993)

Arthur E. Bostwick, 'The music collection': chapter 25 of *The American public library*, 4th edn (New York; London: 1929)

F. Bray and C. Turner, *Monitoring the library and information workforce*. (London: British Library, 1991) (British Library research paper; 97)

Brio 1 no. 1 (1964)-25 no. 2 (1988). Lacks vol. 20 no. 1 (1983) and 21 no. 1 (1984)

The British Library: for scholarship, research and innovation (London: British Library, 1993)

British Library Research and Development Department. *Report 1990-1992*. (London: British Library, 1992)

J. D. Brown, *Guide to the formation of a music library*. (London: Library Association, 1893)

E. T. Bryant, *Music* (London: Bingley, 1975) (Readers' guide series)

E. T. Bryant, *Music librarianship: a practical guide* (London: J. Clarke, 1959)

E. T. Bryant, *Music librarianship: a practical guide*, 2nd edn (Metuchen, NJ: Scarecrow Press, 1985)

Crescendo [Newsletter of IAML(NZ)]. Various numbers.

J. H. Davies, *Musicalia* (Oxford: Pergamon; London: Curwen, 1966)

J. H. Davies, *Musicalia*. 2nd edn (Oxford: Pergamon, 1969)

T. Feldman, *Further developments of the electronic book* (London: British Library, 1991) (British Library research paper; 57)

Fontes artis musicae 1 no. 1 - 39 no. 2 (1992). Lacks 1956 no. 2; 1976 no. 3; 1977 nos 1-4; 1986 no. 2; 1988 no. 2

Lewis Foreman, *Systematic discography* (London: Bingley, 1974)

Jane Gottlieb, comp. *Guide to the Juilliard School Archives* (New York: Juilliard School, 1992)

P. Griffiths, 'I don't mind if I do - topping up GLASS!', *Audiovisual Librarian* 19 no. 2 (May 1993), 126-128

Harvard Library Bulletin 2 no. 1 (1991): *Music librarianship in America*

John Horner, *Special cataloguing* (London: Bingley, 1973)

IAML Project Group on Statistics: Draft of *Guidelines and recommendations for the collection of music library statistics* (1992-1993) [unpublished]

IAML, *Report of the 3rd congress, Paris 1951* (Kassel: Bärenreiter, 1953)

Intervalli [Newsletter of IAML (Finland)]. Various numbers.

D. Krummel, *The memory of sound: observations on the history of music on paper* (Washington, DC: Library of Congress, 1988)

L. McColvin and Harold Reeves, *Music libraries* (London: Deutsch, 1965)

A. Mann, ed. *Modern music librarianship: essays in honor of Ruth Watanabe* (Stuyvesant, NY: Pendragon; Kassel; London: Bärenreiter, 1989)

Joan M. Meggett, *Music periodical literature: an annotated bibliography* (Metuchen, NJ: Scarecrow Press, 1978)

Keith E. Mixter, *General bibliography for music research* (Detroit: Information Coordinators, 1975)

Mus'en [Newsletter of IAML (Denmark)]. Various numbers.

Music, libraries and instruments: papers read at the Joint Congress, Cambridge, 1959, of the IAML and the Galpin Society, ed. by Unity Sherrington and Guy Oldham (London: Hinrichsen, 1961)

Music Library Association Newsletter 52 (1983)-93 (1993)

Music Reference Services Quarterly 1 no. 1 (1992)

Musikalisches Erbe und Gegenwart: Musikergesamtausgaben in der Bundesrepublik Deutschland (Kassel; London: Bärenreiter, 1975)

Network News (December 1992) [on SuperJANET]

Towards a national arts and media strategy [consultative document] (London: 1992)

S. Tuksar, 'Music research libraries, archives and collections in Croatia', *International Review of the Aesthetics and Sociology of Music* 23 no. 2 (1992), 119-140

Marie-Christine Wellhoff, 'The Audiovisual Department of the Bibliothèque de France', *Audiovisual Librarian* 19 no. 2 (1993), 116-120

In addition the library also has newsletters from various sections of the British Library; BLISS accessions lists, and so on.

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IAML CONFERENCE, HELSINKI 1993: A PERSONAL VIEW

Helen Faulkner
(BBC Music Library)

There are reputed to be over a million saunas in Finland, a country with a population of about 5 million. Even a sudden influx of 413 delegates to this year's conference made a statistically insignificant dent in the country's sauna/person ratio. Saunas are everywhere, and many delegates found the attraction of this unfamiliar conference 'extra' impossible to resist. Now before you collapse with shock at the thought of the most respected officers of the UK branch cavorting together in naked abandon, understand that there is nothing smutty about a sauna in Finland. They are respected as an important aid to health and fitness, and a sauna properly taken has an almost liturgical formality of alternating dry heat and wet cold plus purging rubs-down and other circulation-enhancing devices. All this happens in a highly-organised and controlled environment which is nevertheless the greatest fun and leaves the participant feeling often exhausted but fit and ready for more after a bit of a rest.

As with the sauna, so with the conference: this was one of the best organised I have experienced. It contained many stimulating sessions and events, some longeurs and it was certainly tiring but inspiring. The opening session was a case in point: after the usual opening speeches, here kept decently short, and a specially-commissioned fanfare for the occasion by a former IAML member and now respected composer, Jukka Linkola, we sat through a musicological discourse on Sibelius sources which taxed the concentration of even the most serious scholars among us. Then we were rewarded by the excitement of hearing the world première of an early Sibelius trio movement. On that suitably up-beat note we piled into a reception, there to renew old friendships and to check up on who had come, who had not and who was new.

This was a big conference. It combined IAML with IASA (Sound Archives) and the more recently formed IAMIC (Music Information Centres). In all there were 413 participants from 34 countries. Naturally the largest number (92) came from Finland, followed by the USA with 54 and a highly respectable 41 from the UK. There were delegates from new countries, including each of the Baltic states, the Czech Republic, Slovakia and Georgia, and countries outside the usual catchment area, like India and Oman. South Africa also sent delegates, and later in the week it was announced that they are to be assisted in starting a national branch, an event which our parent organisation had felt unable to support until recently. The conference provides a great opportunity to thank personally all the people who have been of help during the year, either by directly supplying material or information, or by advising on sources within their own

countries. I firmly believe that if we had to do so, many of us could justify our attendance at the conference on purely economic grounds. The people you meet at conference are not simply delegates from abroad, they are colleagues. Try, as I had to during the past year, to get a copy of an obscure piece of Dutch (or was it Fresian?) organ music from an obscure source in an obscure town in a decidedly obscure language, and you will soon learn the virtue of having a colleague in that country to do the tracking down at a cost to you of precisely one phone call. There was a lot of talk about similar experiences this time with people who had to justify their attendance and funding rather more this year than before. The consensus view, from all over the world, is that it is always well worth it.

While the conference each year does not have a theme as such (apart from a concentration on the resources of the host country), themes, or rather emphases, always seem to emerge as the year's 'hot' topics during the week. This year saw much emphasis on the role of public libraries, not surprising in a country which cares so passionately about its own public library provision. One particular highlight for me was a visit to the ultra-modern public library in Tampere, Finland's second city. Here the city's commitment to its library and its popularity with the inhabitants have resulted in average issue statistics of nearly 22 items per year for every single inhabitant of the city. The music facilities, particularly the listening facilities, were superb, and on the afternoon we visited were positively buzzing with life and enthusiasm.

The public library emphasis led on to another of this year's emerging themes, that of providing assistance to library services in developing countries and in the countries of the former Soviet block, which are experiencing severe financial problems. A session on establishing effective networks between libraries was followed by a plenary session entitled 'IAML Reaches Out', at which the theme of co-operation was explored in detail. This topic, which was much discussed at IAML(UK) recently, provoked some of the most stimulating contributions of the week. Contributors were at great pains to emphasise that help is a two-way process; what is not needed is for rich countries to parcel up their throw-outs and to post them off to countries with poor financial resources. Real needs have first to be identified, and ways of meeting specific requirements then have to be found. There are many ways in which countries often defined as 'poor' can actually help their so-called richer neighbours with materials or information, and exchanges can be set up which benefit all parties. There was an acknowledgement that the general world recession and the need to justify every penny of expenditure to our masters were making it harder for help to be given when it involved cost to the donor. A great many suggestions were made regarding bodies, both public and privately-funded, with whom IAML might co-operate to ensure funding for urgently needed projects. Blanka Cervinková from Prague described the particular problems being experienced in former Soviet block countries. She and Hugh Cobbe of the British Library are aiming to produce a draft procedural report by November 1, after which it is felt that a concerted international project can be speedily got under way. Initiatives which have already started in some countries, including the UK, can then be more closely linked, and experiences shared. In the Czech Republic financial constraints are only part of the

problem: legal moves to restrict the free lending of materials are potentially highly damaging to a library system which is already economically restricted.

This last problem highlighted the concerns felt throughout Europe about new copyright and public lending legislation, and IAML moved its position into a significantly higher gear during the conference through three important decisions. Firstly, it was agreed to set up an official Working Group on Copyright chaired by our own Malcolm Lewis, who has up to now been responsible for responding to draft EEC copyright documents on behalf of IAML. Secondly, IAML is to join the European Bureau of Library, Information and Documentation Associations (EBLIDA), an independent, Europe-wide lobbying body; and finally, of significance to the entire membership, a statement affirming the Association's commitment to the free availability of materials was produced. This is intended for use in all countries, by all members. The statement is something which all of us are likely to see many times over the coming months, so I make no apologies for reproducing it here in full:

While IAML recognises that the economic rights of authors, composers and other rights holders must be protected in order that they receive sufficient remuneration from the use of their works, IAML believes that without the widespread dissemination of printed music and audio-visual materials a nation's musical heritage and the economic strength of its music industry will be severely diminished. IAML therefore urges governments and national rights agencies to recognise the vital contribution libraries make to the viability of a nation's music industry and its cultural heritage and not to inhibit the right of libraries to lend music and audio-visual materials to members of the public.

Much of the work of the conference is done in the professional branches, subject commissions and project groups in which members with common concerns and interests can get down to sharing the nitty gritty of their everyday working experience. There always tends to be an element of 'conference as therapy' in these sessions, as delegates try to outdo each other with professional horror stories. The value of the sessions in placing one's own work in a broader context cannot be over-estimated, and a session of my own branch (Broadcasting and Orchestra Libraries) at which delegates from the Netherlands, Sweden and Berlin described the context in which public service music broadcasting is now functioning in their companies was a unique chance for many of us to air current anxieties, swap solutions and, eventually, laugh at some of the ridiculousness which we all encounter from time to time. An evening spent in Finnish Broadcasting's staff sauna (I knew they'd creep back in) was a great way to let off steam. This was one of the many unofficial events which are so much of the fun of a IAML conference. They range from dinners with a few colleagues (and anyone who did not eat at Helsinki's excellent Garlic Restaurant could easily identify those who had), through late night 'let's try every flavour of vodka known to mankind and discuss Dewey 20' parties in hotel rooms, to visits to concerts, with a choice of venues ranging between the stunning rock church, a live TV children's circus concert in a big-top, and halls and opera houses.

The new Helsinki Opera House, due to open officially on November 13 with the European première of Aulis Sallinen's *Kullervo*, was only one of many marvellous pieces of contemporary architecture which we were able to visit. Built primarily of white-rendered concrete, grey marble, red beech, stainless steel and glass, this is a typically Finnish statement of confident, committed public building in which the entire design and contents are viewed as a unified whole. When I tell you that the tour that the orchestral manager, Heikki Rikkonen, gave to about 20 of us included a demonstration of the specially-designed folding music stands, you should get some idea both of the attention to detail of the whole project and of the time and care taken to accommodate our more arcane interests. Not that the Finns will praise their achievements when they feel it unjustified: they are remarkably ready to own up to shortcomings. A lift which breaks down, trapping the entire tenor section of the opera chorus for 40 minutes, could be a little inconvenient, or the external marble cladding of Alvar Aalto's otherwise very fine Finlandia Hall which cannot survive Helsinki's harsh winters and therefore has periodically to be replaced at enormous cost to the city, are two seemingly rare problems. If only there was vision on the Finnish scale in our own country we might have more public buildings to be proud of and less grey concrete.

Well, all good conferences – and this was a very good conference – must come to an end. After the closing session, when all the week's business is reported, tied up or put in the pending tray for another year, we all went off to the quayside to embark for a restaurant on a small island in Helsinki harbour. Here, as at the opening session, we ate traditional Finnish food, and we exchanged cards and addresses and said our farewells until next July in Ottawa or until two years' time in Denmark for those people who can't make it next year. Then it was off to finish the dregs of the blackcurrant vodka, and, yes, to have that one last sauna before finally leaving the city and the conference and returning to what always feels, for a few hours at least, one's own tiny part of the huge international jigsaw which is the music library world.

MUSIC, VISUALLY-IMPAIRED PEOPLE AND THE ROYAL NATIONAL INSTITUTE FOR THE BLIND

Geraldine Page

(Assistant Librarian, RNIB Production and Distribution Centre, Peterborough)

Introduction

Access to music notation for leisure, education and work presents great difficulties to a visually-impaired person. This article begins with a short survey of braille, large print and tape publications that provide alternative means of access to music scores and literature. It concludes with a discussion of the work for visually-impaired musicians undertaken by the Royal National Institute for the Blind [RNIB] in the last 125 years.

Braille Music

Historical Background

The idea of dots embossed into thick, stiff paper, to be deciphered by touch, originated with a French officer, Charles Barbier. Between 1819 and 1825 he invented a writing frame and embossing awl that enabled the blind to write in an exceedingly complicated code devised by himself. However, it was Louis Braille (1809–1852) who designed an efficient system of embossed dots. His notation covered spoken word, mathematics and music. Braille was a musician, blind since the age of three, who taught at the Institution Nationale des Jeunes Aveugles and held the post of organist at the Église de Saint Nicholas in Paris. By 1834 he had perfected a system of expressing musical sounds, using the six-dot braille cell, that for the first time allowed blind musicians to record music for themselves. It was not, however, until around the time of Braille's death that the Institution des Jeunes Aveugles adopted his code as its official system. Following this approval the code spread quickly across Europe and America. In 1871 a short 'key' to braille music notation was printed by the British and Foreign Blind Association (now the RNIB), and this is believed to be the first printed explanation of the braille music code in any language.

The Braille Music Notation System

The braille music code can represent everything that a sighted musician would find in a printed score: notes, key signatures, accidentals, rests, dynamic markings, etc. The code uses a six-dot cell : : in which the four upper dots express pitch and the two lower dots rhythm. Further dot patterns or combinations of dot patterns signify other aspects of written music, such as octave, accidentals

and intervals. Everything, including dynamic markings and indications of fingering, has to be written as part of the horizontal line of braille cells. The braille music system condenses or reduces a score to its lowest possible terms through special devices of contraction and abbreviation. Music written in braille does not attempt to imitate the printed score in the representation of music on staves. The rise and fall of printed notes on staves gives the sighted musician an awareness of the shape of the music at a glance: braille music cannot offer such an overview of the shape of a piece. The music is arranged on the page either in parallel lines which come together only at beginnings of measures, or with individual parts broken into successive sections or 'paragraphs', and bears little resemblance to a score in staff notation. A blind person reading with the fingers of one or both hands sees at maximum one or two lines at a time. A blind musician has to work through the music, memorising a small section at a time, before he/she can start to play the whole piece.

Despite its extreme complexities the music code is capable of representing all forms of music, whether for keyboard, voice, single instrument or orchestra. Unfortunately use of the braille music code is not uniform across international boundaries. Louis Braille did not write a textbook. Following the publication of the first 'key' to braille music in 1871, several short pamphlets were published in different countries. In brief terms the pamphlets listed fundamental principles and certain periodic developments. However, without a single instructional textbook, or international coordination in the first years of use, there was a divergence in the application of the code. An international conference held in Paris in 1954 led to publication by the conference secretary, H. V. Spanner, of the *Revised International Manual of Braille Music Notation 1956, Part one, Western music* (part 2, intended to cover Eastern music, was never produced). This is now the standard reference work on rules and signs. There remains, however, a great divergence in application of rules, signs and page layout formats across the continents, and this has to be considered in any interchange of braille music.

Braille Music Collections¹

There are few collections of braille music in existence. The largest library of braille music is housed in the USA, where the Library of Congress' National Library Service for the Blind and Physically Handicapped [NLS] holds over 30,000 titles and has a readership of 3,000 people. The second largest library is that of the Canadian National Institute for the Blind, with between 10,000 and 20,000 titles in its collection. Important libraries in Europe include the Braille Muziekbibliotheek, Amsterdam and the Deutsche Zentralbücherei für Blinde zu Leipzig, Germany. Catalogues in print or in braille for all these libraries are available on application to the institutions concerned. It should be noted that, while some libraries are willing to lend overseas to individuals, others will only lend to agencies or libraries acting on behalf of an individual.

¹The figures quoted in this section are from a 1986 survey by the Library of Congress National Library Service.

In the UK the National Library for the Blind provides a music lending service. Its collection contains over 8,600 titles, 93% of which are scores. The library is a national charity providing a braille library service on all subject matter, and music represents only part of the collection. Music is a general, non-specialised collection, weighted towards solo songs, piano and popular choral music. Some of the earliest braille titles in existence are held at the library. They include works transcribed by the Institution Nationale des Jeunes Aveugles, such as Bach's chorale preludes for organ, dated 1878, and Beethoven's sonata op. 26 for piano, dated 1884. The library also has extant copies of works produced by the British and Foreign Blind Association, such as Lanner's *Hoff Ball Tanz Waltz* op. 161, dated 1884. It operates a closed system, offering a 24 hour turn-around postal system. Unique works are available for study at the library's home in Stockport. The National Library for the Blind acts as the inter-library loan agent to the collection held by the Library of Congress, and purchases music from all over the world. In the 1980s the RNIB Music Manuscript Library became part of the National Library for the Blind's collection. The RNIB no longer lends out braille music scores, except from a small collection of imported works. Music literature and theoretical works, however, remain part of the collections of the RNIB Braille and Cassette Libraries.

International Catalogues

One of the greatest needs today is for a single, international catalogue of braille music publications. Locating a specific item of music is difficult. Establishing whether a title has been produced in braille involves searching the catalogues of all braille music production organisations in the world. Many of the catalogues are up to a decade out-of-date. For a blind individual to keep details at home he/she has to store bulky braille volumes and needs to be able to read foreign braille codes. Even if information is found within an existing catalogue it is frequently incomplete or inaccurate. Until recently, the cataloguing of braille music had very little connection with the standards set for the cataloguing of printed works. The identification of the corresponding printed score is often missing in the braille edition, as are the publisher's edition or plate number, composer's opus number, original key, editor, and even a consistent spelling of composers' names and uniform titles. A sighted singer can ask for a work in a particular key, language, edition, or even for a facsimile of the original autograph copy: the equivalent blind singer will be lucky to find any record of any setting of this work already in existence. Should he/she be lucky enough to locate a copy of the item, and to find it available at the present time, he/she will still have to adjust to braille sign, rule and format conventions that may be very different from his/her own.

The need for an international catalogue has long been recognised. In 1956 the American Foundation for Overseas Blind produced a seven-volume *International catalogue of braille music*. The publications of the Foundation subsequently ceased, and the volumes are no longer in wide circulation. In the early 1980s both a survey by the Library of Congress and *Braille music: an international survey*, by John Henry, reiterated the need to establish greater

international co-operation. In January 1991 a conference was held in Amsterdam to address the whole subject of international co-operation. From it grew three working parties, examining aspects of interlending, an international automated catalogue and international co-operation on the production of braille music scores. IFLA undertook a survey on interlending in 1992, and is currently assessing the results. The group discussing standardisation of notation in braille music scores continues to meet, while the Braille Musiekbibliotheek, Amsterdam (which is state funded), has begun a project to produce a database catalogue of European braille music holdings. The pilot project has been under way since May 1992. Since only three of the EC countries participating in the project have any form of automated system, these countries are providing data to be included in a test free-form database. The results of the first few months of this project have shown the need to develop comprehensive cataloguing rules for braille music scores. Many areas in the transcription and production of braille music are not covered by current cataloguing rules. The pilot project will be used to support an application for an EC grant to produce a full, multi-lingual, modem-linked database that will list the holdings of all EC countries catalogued to internationally-agreed standards. The database will be accessible to visually-impaired people through voice synthesis and braille readout.

Large Print Music

For partially-sighted people, large print music may provide access to staff notation. Large print music presents its own difficulties however, since the greater the enlargement of the piece of music, the less the score will fit on a page. Depending on the eye condition suffered there will be an optimum size past which an individual will be unable to make sense of what he/she sees. The contrast between ink and paper and the lighting conditions in which someone works can also make a considerable difference to what an individual may see.

A certain amount of large print music is commercially available, though much of it consists of instrument tutorial books for beginners. An invaluable resource paper, *MP14 - Information on music for people with partial sight*, listing most known sources of large print music, has been published by the National Music and Disability Information Service. Directories of large print materials, like Bowker's *Complete directory of large print books and serials, 1992*, from the USA, show that the production of music in large print is still in its infancy, though the NLS holds some 800 titles in its collection. A catalogue has been published by NLS, and works are ordered through their UK agents, the National Library for the Blind. If someone wishes to enlarge a piece of music by photocopying, the UK Music Publishers' Association states that there is no copyright problem at the present time provided that the partially-sighted person is enlarging a piece of music that he/she has already purchased. Multiple copies must not be made and the enlarged copies cannot be resold. Sources of enlarging services are listed in resource paper MP14, and include the National Library for the Blind and the Partially Sighted Society. A partially-sighted person should also experiment with magnifiers and closed-circuit television systems on normal

print scores. RNIB's Music Leisure Officer is working with the Music Publishers' Association to make more large-print music commercially available.

Tape Publications

The provision of recorded music is adequately covered by commercial and library sources. National Music for the Blind, based in Southport, provides a national service of news, spoken word and weekly music tapes to any visually-impaired person. They will also lend individual music items from their archive. Grants are made by this charity towards cassette/radio players. They also make grants for musical instruments where these are relevant to a blind person's work. Tutorial courses for musical instruments have been recorded onto cassette by several different organisations. The Library of Congress is able to provide some courses that have been adapted to the needs of the visually-impaired person. Their *Instructional cassette recordings catalog, music and musicians 1991* is available in print and braille forms. Titles in the collection include Gale Peder-son's *Key to the keys for the visually handicapped*, and *Blues harp: an instruction method for playing the blues harmonica*, by Tony 'Little Sun' Glover I.

At the RNIB, tutorial books are translated onto tape on the request of a visually-impaired individual. They are made by the volunteer reading service attached to the RNIB Cassette Library. It is possible to borrow C. Paul Herfurth's *A tune a day for trumpet or cornet, book one* or Larry Teal's *The art of saxophone playing* from this collection. It is even possible to learn how to play the Uilleann pipe! Courses especially designed for blind people are not available at the present time, although the RNIB Music Leisure Service plans to examine this possibility in the future. The commercially-recorded cassettes that accompany printed tutorial books are not available from the RNIB Cassette Library.

One area in need of further exploration is that of taped scores. A verbal description of the printed stave would enable the transcriber to make the listener aware of the shape of the piece, in addition to describing individual notes. A satisfactory protocol for taped scores has yet to be devised, though both the Library of Congress and the Braille Musiekbibliotheek in Amsterdam have experimented with this idea. Should a standard method of recording scores be designed, the language barrier would limit its use on an international basis.

Taped magazines such as *Classical Music* are available from the Talking Newspaper Association of the UK [TNAUK]. An annual subscription fee of £10 paid by the individual covers the loan of all taped magazine titles. Music literature and theoretical works on tape have been recorded by the RNIB for some years, and this service is described further below.

The National Music and Disability Information Service

The National Music and Disability Information Service is able to provide data on all the above alternatives to print notation. Established in 1990, the service acts as a central point of information and advice on all aspects of music and disability. Practical advice and details are given directly to disabled people themselves, and to anyone who may be involved with them. The service provides

information on all aspects of music, such as listening, reading, careers, appreciation, performance, recreation, and therapy, and on all types of music, for example rock, steel band, folk and classical. A quarterly newsletter, *Music News*, is available on subscription.

Music and the Royal National Institute for the Blind

Historical Background

In 1868 Dr Thomas Rhodes Armitage and some of his friends set up the British and Foreign Society for Improving Embossed Literature for the Blind, later known as the British and Foreign Blind Association. After investigating various methods of embossing reading material for the blind they settled on Braille's notation system. In 1871 they were the first organisation to publish a 'key' to braille music notation in print, and in 1900 they published *Braille music notation*, edited by Edward Watson. This was a braille textbook that explained the music system, as then practised, in the form of a series of graduated lessons. Two years later the book was published in print by Novello and Company.

Braille music was hand-produced, embossed into thick card. Early surviving examples are held at the National Library for the Blind and include the *Patience waltz* by Sullivan (1885) and the textbook *Musical history* by C. H. H. Parry (1882). Toward the turn of the century production of machine-pressed items began. Metal plates were embossed with braille notation and copies run off from them. Much of the surviving stock continues to be produced by this method. Plate number 1, now resident at the National Library for the Blind, was S. S. Wesley's *The Lord is my shepherd*, published in 1896. Much of the early published work was church or choral music, since many early clients were church organists. In 1914 the British and Foreign Blind Association changed its name to the National Institute for the Blind. Music embossed at this period, for example Stainer's *Crucifixion* (Novello, 1915) and Maunder's *Olivet to Calvary* is still in existence for sale today. Works such as these may be the only braille edition available in the world. This was a period of high production. Many standard works held in music collections were brailled during this period, but the cost of repeating such a performance today would be prohibitive. An agreement was reached with the publishers Augener that any item they had produced in print could be reproduced in braille for a flat copyright fee of 6d (2½p) per item. Ryalls and Jones of Birkenhead agreed to publish in print any work produced by a blind composer. Works like Horace Watling's *Minuet Antique* became part of a series published in braille and print called the 'National Institute's edition of the works of British blind composers' (1920).

In 1922 *Braille music notation* was revised, and was ultimately republished in 1926 in braille and print as the companion volume to a *Key to the Braille music notation 1922*. The *Key* was an early attempt to produce a listing of signs and rules that could be internationally applied (although the *Key* was superseded by the *Revised international manual of Braille music notation 1956* the textbook is currently being revised and updated and should be available in print and braille from the RNIB in 1994). Limited production continued through the war years and after World War II a wholesale reprint began of many items that had been

unobtainable for years. In 1953 the National Institute for the Blind was granted the patronage of Queen Elizabeth II and became known as the Royal National Institute for the Blind.

The Paris conference of 1954 and the production of the guidebook on international rules for braille by Spanner in 1956 led to a major change in the format of braille music produced in the UK. Until that time, keyboard music had been produced in a style known as 'bar by bar', one bar of one hand being immediately followed by a bar of the other hand. This style was not followed in other countries, and by the end of the 1950s Britain had adjusted its page format to 'bar over bar'. 'Bar over bar' is closer to staff notation than other formats. It is a reasonably easy style to use and is now favoured in English-speaking countries like the USA and Australia. Although the adjustment to the new styles took place during the 1960s, many standard works currently available continue to be reprints of work produced in 'bar by bar' style.

The 1970s saw the arrival of a new, cheaper, reproduction method from the United States. Thermoform, a process of plastic reproduction from an embossed card template, allowed institutions to reproduce a single copy of an item when needed, whereas before hand copying or plate presses had been necessary. The schools for the blind in the UK, such as RNIB New College, Worcester, and the Royal National College for the Blind at Hereford, hold large collections of braille music for the use of their students. Thermoforming allowed the RNIB to braille single items at the request of the customer and thus to produce a master that would make the work available to other people when required. Approximately 3,000 titles are available from the RNIB in thermoform. The masters for these items are currently being catalogued as part of a validation project.

The 1980s saw the transfer of the RNIB Music Manuscript Library to the National Library for the Blind, where items are now available for study. The manuscript library consists of braille scores and literary works that are unique and which form a study collection. It includes a first edition of Widor's 2nd symphony for organ that caused a great deal of interest at the Royal College of Organists, since no unrevised copy of this work now exists in print. The 1980s also saw computerised production become part of the transcription process. Works are typed by a sighted transcriber into a special braille notation program. The item is proof-read, and a computer file is archived. This file can be used to reproduce a single copy of the work using an embossing machine, or to produce plates for machine pressing. The RNIB has been working for three years on a computerised program which will allow the automatic translation of printed scores into braille notation. Braille music uses many contractions and abbreviations, and at present no program has proved sufficiently sophisticated to transcribe works completely satisfactorily.

Music Services Provided by RNIB

In 1992 services offered to visually-impaired musicians by the RNIB were split into several clearly-defined sectors: the RNIB Music Education Advisory Service; the RNIB Music Leisure Service; Customer Services (handling general

music enquiries and orders) and the RNIB Music Department, an enquiry and transcription service.

RNIB Customer Services

RNIB Customer Services is based at the Production and Distribution Centre, Peterborough. Equipment and games, living and leisure aids, braille magazines and braille and tape publications are available for sale or loan through this service. A database at Peterborough holds over 60,000 titles on many subjects, from fiction for five-year-olds to instruction manuals on washing machines, or books on particle physics, available in braille or tape from RNIB or from other services. Subject bibliographies are produced by the RNIB Library Services Unit on request. When a book is not available, if a client can provide a print copy the item will be processed into braille or onto cassette on their behalf. The title is then archived for reproduction upon request by other people. Peterborough is the first line of enquiry for any general music query or order.

The RNIB Music Education Advisory Service

The RNIB Music Education Advisory Service offers support and advice to visually-impaired people, their families and those who work with them, in all matters relating to music education. Its primary target group is pre-school and school-age children, but it also offers support to students of music in further or higher education. The educational needs of other blind and partially-sighted adults are supported jointly by this service and by the leisure service. The Education Advisory Service offers an assessment of musical abilities and needs; lectures; workshops and courses for parents, students and professionals; music vacation schemes for visually-impaired children; 'hands-on' experience of instruments, equipment and music technology, and a range of publications.

The RNIB Music Department

The RNIB Music Department offers an enquiry and transcription service. The needs of clients who require help from this service vary greatly. There may be a first enquiry from someone who has played the piano as a hobby, who now that he/she has retired is discovering that he/she can no longer see the scores on the stand. A schoolchild may seek to find out if we can get a modern braille copy of a piece of music from abroad, because he/she cannot cope with the old braille style of the item we have sold him/her. A teacher or student may require the Associated Board of the Royal Schools of Music piano examination pieces in braille (transcription of these is undertaken each year by the RNIB). A biography of Brahms on tape may be required for pleasure reading, a vocal score may be required by someone singing with a local or even national choir (one client sings with the BBC Symphony Chorus); or a piece of music may be needed for a concert by such professionals as Bernard D'Ascoli (piano), Takayoshi Wanami (violin), David Liddle (organ) or John Henry (harpsichord). There are an estimated 300 regular braille music users in this country, which compares favourably to the national figure of 19,000 ordinary braille users. If

RNIB is unable to help someone with their enquiry, they will be referred to an organisation that may be able to help. Where a piece of music has not been produced by RNIB, a search will be made of possible foreign sources of works. If that proves fruitless, a print copy of the work will be used for transcription. Occasionally it is not possible to braille an item because the copyright charge is too high. Usually, however, copyright proves little problem, since most publishers state that if the client could access the music in any other way they would do so.

RNIB currently holds between 6000 and 7000 music titles in its braille collection. *The New Grove* lists RNIB as the second-largest braille music publishing firm in the world. Braille scores date from the turn of the century onwards and are sold rather than lent to customers. Items held in stock take approximately seven to ten days to despatch. Items requiring reproduction in thermoform or from computer embossing take approximately a month from order to delivery. Problems arise with titles held on plate, since they cannot be reproduced upon request, and production backlogs may mean a delay of a year or more before new stock is produced. Most titles are available as loan items from the National Library for the Blind. While emphasis in the RNIB's collection is on classical pieces like Bach's 48 Preludes and Fugues, Handel's *Messiah*, Britten's *Five flower songs* and Beethoven's 'Moonlight' sonata, these lie side by side with works such as Lloyd Webber's 'Memory', and '101 rock 'n' roll hits for buskers'. No item is turned down for transcription because of its contents, and at one time RNIB regularly issued pop hits of the day by bands like Abba and Hot Chocolate.

Many titles in the collection were brailled in the 1920s and 1930s, and both the edition and the braille music style may now be out of date. The demand for modern, up-to-date editions of works is enormous. Unfortunately demand far outstrips capacity to produce this work. The production of braille music is time-consuming and expensive: a production costing taken in 1992 of the organ part of Saint Saëns' Third symphony (a work 36 braille pages long) was estimated to have cost RNIB £1,700 from print to braille stock: this item would be sold to a visually-impaired person for £0.67.

Most of RNIB's music transcription capacity is tied up by customer requests, or by annual transcriptions of stock items such as the Associated Board piano examination pieces. This means that there is little capacity for filling gaps within the music collection. A series like Lionel Salter's *More romantic pieces for piano*, sent into the transcription process with a low priority, is still awaiting completion three years later. In areas of burgeoning interest, such as the electronic keyboard, there is a great shortage of music. In the UK Kenneth Baker's *Complete organ player* series is available in braille. Little else has yet been produced by RNIB in this field, although many keyboard instruction manuals have been recorded for clients. International co-operation helps alleviate some of these problems, since other countries hold larger collections of particular types of music. It is also hoped that international co-operation will save music braille units around the world time and money by preventing unnecessary duplication of transcriptions by different countries. Part of the pilot scheme for the Amsterdam cataloguing project involves the circulation of pre-production lists between

five European countries. In 1992 these lists prevented the duplicate transcription of five works.

At present the only catalogue (in print and braille) of braille music dates from 1985. A data validation project in progress at RNIB will allow the whole collection to be completely catalogued for the first time. Data from the RNIB database will be accessible to public libraries as part of the *Share the Vision* project. It is hoped that by 1994 new catalogues of braille music scores and literature holdings will be available from RNIB.

Music literature and theoretical works in braille are both sold and lent by the RNIB. Works include specific items relating to braille notation, and general theory and literature books. Titles include Kitson on counterpoint and Adrian Boult on the technique of conducting, works from the *BBC music guides* series and the Pelican *History of music*. To a braille musician keeping up with the literature may mean moving to a bigger house, since braille is so bulky! The Eric Taylor *AB Guide to music theory, Part one* takes up seven volumes and the *Grove concise dictionary of music* is in 41 braille volumes. Something like the 20 print volumes of *The New Grove* would need an entire room just to store it in braille! Recorded music literature and theoretical works are available from two sources in the RNIB. The RNIB Talking Book Service concentrates for the most part on the recording of biographies and similar material, such as Nadia Stancioff's, *Maria Callas remembered*, Philip Norman's, *Shout: the true story of the Beatles* or Hugh Vickers's *Great operatic disasters*. The RNIB Cassette Library will record any book provided by the customer, if a reader capable of playing the examples can be found. Books vary from Debbi Voller's *Madonna: the new illustrated biography* and Roland's *MIDI intelligent synthesiser E-70: owner's manual to Kobbé's complete opera book* and John Butt's *Bach interpretation: articulation marks in primary sources*. A joint venture between the RNIB Cassette Library Service and students of the Royal Academy of Music is enabling fully-orchestrated examples to be recorded for different units in the Open University course A314, 'From Baroque to Romantic', currently needed by one OU student. Copyright permitting, any book not already available on cassette in the UK or from the holdings of the Library of Congress or Recording for the Blind services in America will be recorded by the RNIB.

The RNIB Music Leisure Service

The aim of the RNIB Music Leisure Service is to enlarge the potential for blind and partially-sighted people to enjoy music as a leisure activity. It is opening access to performance venues and working to improve access in areas relating to the performance of music, for example the provision of large-print music, instructional manuals on cassette, and so on. It is currently promoting the idea of large-print music production to music publishers. The service is fostering performance opportunities for visually-impaired people by compiling a database that will enable work to be channelled to suitable people. The database contains contact links with various areas of the music industry - recording studios, agents, and people already involved in all aspects of music. It is also hoped that in the future the leisure service will expand to offer better opportunities for multi-handicapped and elderly people.

Conclusion

The future for music at RNIB promises well. It is involved in a project to produce an inter-European database catalogue of braille music. Its own music catalogue records are being validated to AACR2 standards and will be part of a database available through public libraries in the *Share the Vision* project. Services have been redefined to allow a client to deal more immediately with the person who may be able to help him/her. Projects in large-print music and the potential represented by MIDI music workstations are currently under investigation both by RNIB and by other organisations. However, the frustration felt by visually-impaired musicians who wish to be able to gain access to the same information as their sighted counterparts shows the ever-present need for more resources to develop further services.

Useful Names and Addresses

Roger Firman, RNIB Music Services Manager, 224 Great Portland Street, London W1N 6AA. Tel. 071-388 1266, ext. 2318.

Frances Metcalfe, RNIB Music Administrator/Librarian, 224 Great Portland Street, London W1N 6AA. Tel. 071-388 1266, ext. 2437.

Simon Labbett, RNIB Music Leisure Officer, Education and Leisure Division, 224 Great Portland Street, London W1N 6AA. Tel. 071-388 1266, ext. 2300.

Adam Ockelford, RNIB Music Education Advisor, RNIB Garrow House, 190 Kensal Road, London W10 5BT. Tel. 081-969 2380.

Geraldine Page, Assistant Librarian, Customer Services, RNIB Production and Distribution Centre, PO Box 173, Peterborough PE2 6WS. Tel. 0733 370777, ext. 5085.

National Library for the Blind, Cromwell Road, Bredbury, Stockport SK6 2SG. Tel. 061-494 0217.

National Music and Disability Information Service. Laura Crichton, Dartington Hall, Totnes, Devon TQ9 6EJ. Tel. 0803 866701.

National Music for the Blind, 2 High Park Road, Southport, Merseyside, PR9 7QL. Tel. 0704 28010.

TNAUK Talking Newspapers Association of the United Kingdom, The National Recording Centre, Heathfield, East Sussex TN21 8DB. Tel. 0435 866102/865058.

VIMA: Visually Impaired Musicians Association, c/o The Secretary, Bill Martin, 166 Cheltenham Road, Gloucester GL2 0JY.

Useful Publications

Margaret Ford and Thena Heshel *In Touch 1993/4 handbook: the BBC Radio 4 guide to services for people with a visual handicap*. 10th edn. London: British Broadcasting Corporation, 1993. ISBN 0-906965-62-4. Published by Broadcasting Support Services, PO Box 7, London W3 6XJ.

John Henry *Braille music: an international survey*. National Library for the Blind, 1984. ISBN 0-947954-00-7.

NMDIS *MP14 - Information on music for people with partial sight*. Totnes: National Music and Disability Information Service, 1992.

RNIB *A guide to UK organisations for visually disabled people*. RNIB, 1992. ISBN 0-901797-88-X.

RNIB *Agencies for visually disabled people: an international guide*. RNIB, 1992. ISBN 0-901797-94-4.

Suzanne E. Thorin *International directory of braille music collections*. Washington, DC: The National Library Service for the Blind and Physically Handicapped, The Library of Congress, 1987. ISBN 0-844405-57-4.

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MUSIC REFERENCE WORKS PUBLISHED IN 1992

Richard Andrewes
(Head of Music, Cambridge University Library)

This is the second of what still has to be established as 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 artis musicae*, 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 list might be regarded as a supplement, though with fewer annotations!

Dictionaries

General

Morehead, Philip D. and Anne Macniel *Bloomsbury dictionary of music: from Dvořák to Dylan, Machaut to Motown*. London: Bloomsbury Publishing. 608 p. ISBN 0-7475-1255-8
(First published in the USA in 1991 under the title *The new American dictionary of music*.)

Biographical Dictionaries, International

Cummings, David M. *International Who's Who in music and musicians' directory (in the classical and light classical fields)*. 13th edn. Cambridge: International Who's Who in Music. 1357 p. ISBN 0-948875-11-9

Heister, Hanns-Werner and Walter-Wolfgang Sparrer *Komponisten der Gegenwart*. München: Edition Text and Kritik, 1992-
(A loose-leaf publication in which the entry for each composer starts on a separate leaf. It is a subscription publication which will be updated with new or revised entries from time to time.)

Larrick, Geary *Biographical essays on twentieth-century percussionists*. Lewiston, NY: Edwin Mellen Press. 322 p.

Morton, Brian and Pamela Collins *Contemporary composers*. Chicago: St James' Press. 1019 p.
(A dictionary of composers with biographies, worklists and evaluations.)

Biographical Dictionaries, National

Austria. Breitner, Karin, Lieselotte Theiner and Lucia Vogel *Beiträge zur österreichischen Musik der Gegenwart: Dokumente zu Leben und Werk zeitgenössischer Komponisten*. Tutzing: Schneider. 522 p. (Publikationen des Instituts für Österreichische Musikdokumentation; 17)

Dictionaries of Jazz, Popular and Folk Music

Larkin, Colin *The Guinness encyclopedia of popular music*. London: Guinness Publishing. 4 vols. ISBN 0-85112-939-0

Larkin, Colin *The Guinness who's who of heavy metal*. London: Guinness. 279 p. ISBN 0-85112-581-6

Larkin, Colin *The Guinness who's who of indie and new wave music*. London: Guinness. 320 p. ISBN 0-85112-579-4

Larkin, Colin *The Guinness who's who of jazz*. London: Guinness. 446 p. ISBN 0-85112-580-8

Larkin, Colin *The Guinness who's who of sixties music*. London: Guinness. 349 p. ISBN 0-85112-578-6

MacLean, Hugh and Vernon Joynson *An American rock history. Part 3, Chicago and Illinois: the windy city and prairie smote (1960-1992)*. Telford: Boarderline Productions. 260 p. ISBN 0-9512875-4-0

Dictionaries of Musical Instruments, Makers and Performers

Baines, Anthony *The Oxford companion to musical instruments*. Oxford: Oxford University Press. 404 p. ISBN 0-19-311334-1

Dictionaries of Opera and Music Theatre

Anderson, James *Bloomsbury dictionary of opera and operetta*. Paperback edn. London: Bloomsbury Publishing. 693 p. (First published in 1989.)

Parsons, Charles H. *Mellen opera reference index, vols. 13-14: opera premières: an index of casts*. Lewiston, NY: Edwin Mellen Press. 2 vols (1365 p.) ISBN 0-88946-412-X (vol. 1); 0-88946-413-8 (vol. 2).

Sadie, Stanley, ed. *The new Grove dictionary of opera*. London: Macmillan; New York: Grove's Dictionaries. 4 vols. ISBN 0-333-48552-1 (set)

Warrack, John and Ewan West *The Oxford dictionary of opera*. Oxford: Oxford University Press. 782 p. ISBN 0-19-869164-5

Other Dictionaries

Dobson, Richard *A dictionary of electronic and computer music technology: instruments, terms, techniques*. Oxford: Oxford University Press. 224 p. ISBN 0-19-311344-9

Histories and Chronologies

Heslam, David *New Musical Express Rock 'n' roll years*. Rev. and updated reprint. London: Hamlyn. 510 p. ISBN 0-600-57602-7 ('The chronicle of the lives and times of the rock 'n' roll generation from 1955 to the present day.')

Guides to Systematic Historical Musicology

Krummel, D. W. *The literature of music bibliography: an account of the writings on the history of music, printing & publishing*. Berkeley, CA: Fallen Leaf Press. 447 p. (Fallen Leaf reference books in music; 21). ISBN 0-914913-21-2.
(Review in this issue of *Brio*, p. 105.)

Bibliographies of Music Literature

Pistone, Danièle *Répertoire international des travaux universitaires relatifs à la musique française du moyen âge à nos jours (thèses et mémoires)*. Paris: Honoré Champion. 414 p. (Observatoire musical français; 1). ISBN 2-85203-253-8

Indexes of Music Periodicals

Gruber, Clemens M. *Bibliographie der österreichischen Musikzeitschriften 1930-1938*. Wien: VWGÖ. 113 p. ISBN 3-85369-854-9 (The lists of contents of 12 periodicals published in Vienna in the 1930s, with several indexes.)

Special and Subject Bibliographies

Ethnomusicology. Schuurmsma, Ann Brieglib *Ethnomusicology research: a select annotated bibliography*. New York: Garland Publishing. 173 p. (Garland library of music ethnology; 1). ISBN 0-8240-5735-X

Musical instruments. Cingolani, Sergio *Acustica degli strumenti musicali: bibliografia 1840-1990 = Acoustics of the musical instruments: bibliography 1840-1990*. Cremona: Editrice Turrus. 327 p. (Collana di liuteria e cultura musicale; 3). ISBN 88-7929-089-4

Popular music. Figueroa, Rafael *Salsa and related genres: a bibliographical guide*. Westport, CT: Greenwood Press. 109 p. (Music reference collection; 38). ISBN 0-313-27883-0

McCoy, Judy *Rap music in the 1980's: a reference guide*. Metuchen, NJ: Scarecrow Press. 261 p. ISBN 0-8108-2649-6

Wolter, Stephen and Karen Kimber *The Who in print: an annotated bibliography, 1965 through 1990*. Jefferson, NC: McFarland. 154 p. ISBN 0-89950-689-5

Bibliographies of Music

General

Murray, Sterling E. *Anthologies of music: an annotated index*. 2nd edn. Michigan: Harmonie Park Press. 215 p. (Detroit studies in music bibliography; 68) ISBN 0-89990-061-5 (First published 1987. Review in this issue of *Brio*, p. 110)

Music for Instruction and Performance

Bandora music. Nordstrom, Lyle *The bandora: its music and sources*. Warren, MI: Harmonie Park Press. 147 p. (Detroit studies in music bibliography; 66) ISBN 0-89990-060-7 (Review in this issue of *Brio*, p. 114)

Choral music. Tiemstra, Suzanne Spicer *The choral music of Latin America: a guide to compositions and research*. New York: Greenwood Press. (Music reference research guides; 36). 317 p. ISBN 0-313-28208-0 (Review by Paul R. Laird in *Fontes* 40 (1993), p. 168.)

Keyboard music. Horne, Aaron *Keyboard music of black composers: a bibliography*. Westport, CT: Greenwood Press. 331 p. (Music reference collection; 37) ISBN 0-313-27939-X

Walker-Hill, Helen *Piano music by black women composers: a catalog of solo and ensemble works*. New York: Greenwood Press. 143 p. (Music reference collection; 35) ISBN 0-313-28141-6

Oboe music. Haynes, Bruce *Music for oboe, 1650 to 1800: a bibliography*. 2nd edn., rev. and expanded. Berkeley, CA: Fallen Leaf Press. (Fallen Leaf reference books in music; 16). ISBN 0-914913-15-8 (Review by Giuseppe Cattaneo in *Fontes* 39 (1992), p. 382)

Opera and musicals. Borroff, Edith *American operas: a checklist*. Warren, MI: Harmonie Park Press. 334 p. (Detroit studies in music bibliography; 69) (Item lacks ISBN.)

Neef, Sigrid and Hermann Neef. *Deutsche Oper im 20. Jahrhundert: DDR 1949-1989*. Berlin: Peter Lang. 595 p. ISBN 3-86032-011-4 (A composer catalogue, with performance details, synopsis and commentary on each opera.)

Orchestral music. Koshgarian, Richard *American orchestral music: a performance guide*. Metuchen, NJ: Scarecrow Press. 761 p. ISBN 0-8108-2632-1 (Review in this issue of *Brio*, p. 118)

Popular music. Lowe, Leslie *Directory of popular music*. 3rd edn. London: Waterlow. (First published in 1975, 2nd edn. 1986. The main listing is by title, which also gives the year in which the song became popular, composers/lyricists, publisher, country of origin and a list of the artists who have recorded the song, together with the record label and catalogue number of the recordings.)

Individual Composers

Casella. Conti, Francesca Romana and Mila De Santis *Catalogo critico del fondo Alfredo Casella*. Firenze: Olschki. 3 vols in 4. (Studi di musica veneta; 18).

Howells. *Herbert Howells: the music manuscripts in the Royal College of Music Library*. [London]: Royal College of Music. 79 p.

Walton. Craggs, Stewart *William Walton: a source book*. Aldershot: Scolar Press. 333 p. ISBN 0-85967-934-9 (Review by Richard Turbet in *Brio* 30 no. 1 (1993), p. 33-34.)

Sacred Music

Goodfellow, William D. *Wedding music: an index to collections*. Metuchen, N.J.: Scarecrow Press. 197 p. ISBN 0-8108-2575-9

Walker, Diane Parr and Paul Walker *German sacred polyphonic vocal music between Schütz and Bach: sources and critical editions*. Warren, MI: Harmonie Park Press. 434 p. (Detroit studies in music bibliography; 67) ISBN 0-89990-054-2 (Review in this issue of *Brio*, p. 114)

Miscellaneous

Lowenberg, Carlton *Musicians wrestle everywhere: Emily Dickinson and music*. Berkeley, CA: Fallen Leaf Press. 210 p. (Fallen Leaf reference books in music; 19). ISBN 0-914913-20-4 (Principally a catalogue of musical settings of Emily Dickinson's poems and letters.)

Catalogues of Music Libraries and Collections

Bavaria. Schwind-Gross, Nicole and Barbara Zuber. *Die Musikhandschriften der St Josefskongregation Ursberg, des Cassianeums Donauwörth, und der Malteser-Studienstiftung Amberg*. München: Henle. 428 p. (Kataloge bayerischer Musiksammlungen; 15). ISBN 3-87328-068-X

Cambridge. Fitzwilliam Museum. Rumbold, Valerie and Iain Fenlon *A short-title catalogue of music printed before 1825 in the Fitzwilliam Museum, Cambridge*. Cambridge: Cambridge University Press. 168 p. ISBN 0-521-41535-7

Cambridge, Mass. Harvard University. Wolff, Barbara Mahrenholz *Music manuscripts at Harvard: a catalogue of music manuscripts from the 14th to the 20th centuries in the Houghton Library and the Eda Kuhn Loeb Music Library*. Cambridge, MA: Harvard University Press. 245 p. ISBN 1-882477-00-6 (Review by Stephen Roe in *Fontes* 40 (1993), p. 264.)

Caserta. Massa, Maria Rosa *Libretti di melodrammi e balli nella Biblioteca Palatina di Caserta*. Lucca: Libreria Musicale Italiana Editrice. 63 p. (Ancilla musicae; 5). ISBN 88-7096-064-1

Cracow. Kirsch, Dieter and Lenz Meierott *Berliner Lautentabulaturen in Krakau: beschreibender Katalog der handschriftlichen Tabulaturen für Laute und verwandte Instrumente in der Biblioteka Jagiellonska Kraków aus dem Besitz der ehemaligen Preussischen Staatsbibliothek Berlin*. Mainz: Schott. 432 p. (Schriften der Musikhochschule Würzburg; 3) ISBN 3-7957-1858-9

Graz. Schubert, Ingrid *Musikalienbestände im Institut für Musikwissenschaft der Universität Graz*. Wien: Verlag der Österreichischen Akademie der Wissenschaften. (Tabulae musicae austriacae; 12). 157 p. ISBN 3-7001-1986-0

Messina. Biblioteca Painiana. Chirico, Teresa *Il fondo musical della Biblioteca Painiana di Messina*. Roma: Edizioni Torre d'Orfeo. 417 p. (Cataloghi di fondi musicali italiani; 14)

Rome. Archivio di Stato. Bonini, Eleonora Simi *Il fondo musicale dell'Arciconfraternita di S. Girolamo della carità*. Roma: Edizioni Torre d'Orfeo. 229 p. (Cataloghi di fondi musicali italiani; 15. Pubblicazioni degli Archivi di stato; 69)

Private Collections

Durniz, Freiherr Thaddaus von. Scharnagl, August *Freiherr Thaddaus von Durniz und seine Musikaliensammlung: mit Wiedergabe des handschriftlichen Katalogs*. Tutzing: Schneider. 185 p. (Musikbibliographische Arbeiten; 12). (Facsimile of a catalogue in manuscript with musical incipits of music belonging to Thaddaus von Durniz, compiled and written in the late 18th century.)

Fanan, Giorgio. Ciancio, Laura *Libretti per musica manoscritti e a stampa del fondo Shapiro nella collezione Giorgio Fanan: catalogo e indici*. Lucca: Libreria Musicale Italiana Editrice. 381 p. (Ancilla musicae; 2). ISBN 88-7096-061-7

Schönborn-Wiesentheid, Grafen von. Dangel-Hofmann, Frohmüt *Die Musikalien der Grafen von Schönborn-Wiesentheid: thematischer Katalog. II[I] Teil. Der Notennachlass der Grafen Hugo Damien Erwein (1738-1817) und Franz Erwein (1776-1840)*. Tutzing: Schneider. 81 p. (Binding and Foreword say Band III; title page states II. Teil.)

Musical Instrument Collections

Barcelona. Horta, Joaquim and Romà Escalas i Llimona *Museu de la música: 1: catàleg d'instruments*. Barcelona: Ajuntament de Barcelona. 667 p. ISBN 84-7609-455-8 (Review by Laurence Libin in *Notes* 49 (1993), p. 1090.)

Discographies

Harris, Steve *Film and television composers: an international discography, 1920-1989*. Jefferson, NC: McFarland. 302 p. ISBN 0-89950-553-8

Early Recordings

Andrews, Frank, Arthur Badrock and Edward S. Walker *World records, Vocalion 'W', Fetherflex, and Penny phono recordings: a listing*. Spalding, Lincs.: Frank Andrews, Arthur Badrock and Edward S. Walker. 71 p.

Smith, Michael *'His Master's Voice' recordings: 'BD' series, magenta label: a discography*. Hastings: Tamarisk Books. 159 p. ISBN 0-907221-02-5

Jazz Recordings

Bruyninckx, Walter *Jazz: the vocalists 1917-1986: singers and crooners*. Mechelen: Bruyninckx. 4 vols (1495 p.) (Lacking title page, and without ISBN.)

Popular Music Recordings

The Billboard book of USA top 40 hits. 5th edn. New York: Billboard Publications. 674 p. (First edition published 1983. Covers the period 1955-1991.)

Cook, Richard and Brian Morton *The Penguin guide to jazz on CD, LP and cassette*. London: Penguin Books. 1287 p. ISBN 0-14-015364-0 (A comprehensive, critical guide to recorded jazz, from its beginnings until the present.)

Edwards, John W. *Rock 'n' roll through 1969: discographies of all performers who hit the charts, beginning in 1955*. Jefferson, NC: McFarland. 475 p. ISBN 0-89950-655-0

Gambaccini, Paul, Tim Rice and Jonathan Rice *British hit albums*. 5th edn. Enfield: Guinness. 416 p. ISBN 0-85112-967-6 (First edition 1983. 5th edn. covers period 1958-1991.)

Gambaccini, Paul, Tim Rice and Jonathan Rice *Top 40 charts*. Enfield: Guinness. ca. 700 p. ISBN 0-85112-541-7 (For the years 1960–1991; with an index of song titles.)

Rees, Dafydd, Barry Lazell and Roger Osborne *40 years of New Musical Express charts*. London: Boxtree. 621 p. ISBN 1-85283-746-2 (Weekly charts from November 1952–May 1992. The number of items in the charts increased from 12 in 1952, to 20 in October 1954, to 30 in April 1956, and to 50 in April 1983.)

Sinclair, David *Rock on CD: the essential guide*. London: Kyle Cathie. 416 p. ISBN 1-85626-058-5

Tanner, John F. *Hits through the years: the rock 'n' roll era, 1956–1962*. Whitley Bay: JFT-Valid Records. 245 p. ISBN 1-871618-04-5

Thomas, Jeffrey *Forty years of steel: an annotated discography of steel band and pan recordings, 1951–1991*. Westport, CT: Greenwood Press. (Discographies; 49). 307 p. ISBN 0-313-29752-7

Ethnic and Folk Music Recordings

Ad cantores do rádio: 50 anos de som e imagem da MPB. São Paulo: Museu da Imagem e do Som. (Série projeto Miécio Caffé). 180 p. (Review by Irati Antonio in *Fontes* 40 (1993), p. 167).

Discographies

Current or Annual Discographies

Greenfield, Edward, Robert Layton and Ivan March *The Penguin guide to bargain compact discs and cassettes*. London: Penguin. 689 p. ISBN 0-14-046919-2

Classical Composer Discographies

Mozart. Webb, Frank *Mozart opera: a list of recordings from the G.L.A.S.S. collection at Marylebone Library*. London: Westminster Libraries. 120 p. ISBN 0-900802-13-8

Wagner. Brown, Jonathan *Parsifal on record: a discography of complete recordings, selections, and excerpts of Wagner's music drama*. Westport, CT: Greenwood Press. (Discographies; 48). 152 p. ISBN 0-313-28541-1

Classical Performer Discographies

Gould. Canning, Nancy *A Glenn Gould catalog*. Westport, CT: Greenwood Press. 230 p. (Discographies; 50) ISBN 0-313-27412-6

Music Reference Works Published in 1992

Popular Music Performer/Composer Discographies

Eddy. Kiner, Larry F. *Nelson Eddy: a bio-discography*. Metuchen, NJ: Scarecrow Press. 683 p. ISBN 0-8108-2544-9

Jolson. Kiner, Larry F. and Philip R. Evans *Al Jolson: a bio-discography*. Metuchen, NJ: Scarecrow Press. 808 p. ISBN 0-8108-2633-X

Russell. Hilbert, Robert and David Niven *Pee Wee speaks: a discography of Pee Wee Russell*. Metuchen, NJ: Scarecrow Press. 377 p. (Jazz studies; 13) ISBN 0-8108-2634-8

Sinatra. Ackelson, Richard W. *Frank Sinatra: a complete recording history of techniques, songs, composers, lyricists, arrangers, sessions and first-issue albums, 1939–1984*. Jefferson, NC: McFarland. 466 p.

Vaughan. Brown, Denis *Sarah Vaughan: a discography*. New York: Greenwood Press. 166 p. (Discographies; 47).

Waller. Wright, Laurie *'Fats' in fact: with a memoir from Ernie Anderson*. Chigwell: Storyville Publications. 552 p. ISBN 0-902391-14-3 (A bio-discography.)

Yearbooks and Directories

Gottesman, Roberta *The music lover's guide to Europe: a compendium of festivals, concerts, and operas*. New York: John Wiley & Sons. 434 p. ISBN 0-471-55331-6

Penney, Barbara *Music in British libraries: a directory of resources*. 4th edn. London: Library Association Publishing. 97 p. ISBN 0-85365-739-4 (First published in 1971, edited by Maureen Long; for 3rd edn. see DK 2988. Review by Lenore Coral in *Fontes* 40 (1993), p. 166.)

Moutal, Patrick *L'ethnomusicologie en Europe: répertoire des institutions et resources*. Issy les Moulineaux: Muller Edition. 180 p. ISBN 2-904255-08-7

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

Women in Music

Walker-Hill, Helen *Piano music by black women composers: a catalog of solo and ensemble works*. New York: Greenwood Press. 143 p. (Music reference collection; 35) ISBN 0-313-28141-6

Miscellaneous Tools

Thomas, David H. *Archival information processing for sound recordings: the design of a database for the Rodgers & Hammerstein Archives of Recorded Sound*. Canton, MA: Music Library Association. 132 p. (MLA Technical Reports; 21) ISBN 0-914954-45-8 (Review by James P. Cassaro in *Fontes* 40 (1993), p. 63; review by Karen E. McAulay in *Brio* 30 no.1 (1993), p. 33.)

The following three items were omitted from the Catalogues of Composers section of the 1991 list:

Hartmann. Fog, Dan *Hartmann-Katalog: fortegnelse ove J. P. E. Hartmanns trykte kompositioner = Verzeichnis der gedruckten Kompositionen von J. P. E. Hartmann (1805-1900)*. København: Dan Fog Musikforlag, 1991. 189 p. ISBN 87-870099-34-9

Heise. Fog, Dan *Heise-Katalog: fortegnelse ove Peter Heise's trykte kompositioner = Verzeichnis der gedruckten Kompositionen von Peter Heise (1830-1879)*. København: Dan Fog Musikforlag, 1991. 111 p. ISBN 87-870099-33-0

Langgaard. Nielsen, Bendt Viinholt *Rued Langgaards Kompositioner: annoteret vaerkfortegnelse = Rued Langgaard's compositions: an annotated catalogue of works: with an English introduction*. Odense: Odense University, 1991. 561 p. ISBN 87-7492-780-9

THE IAML(UK) ACADEMIC LIBRARIANS' MEETING, 13 MAY 1993

Ian Ledsham

(Librarian, Barber Institute of Fine Arts, University of Birmingham)

The role of a librarian is not to know all the answers but to know where to find them; to be a signpost to knowledge rather than a fount of all wisdom. It was ironic, therefore, that signposting at Birmingham Library and Information Services sent a number of us to the wrong venue. Eventually, however, we all met up, and around 15 academic librarians from as far afield as Aberdeen and Exeter got down to the business of the day.

The principal area of discussion centred around the increasing use of electronic networking as a means of communication. Julie Crawley (Exeter) and John Wagstaff (Oxford) presented a dialogue on electronic networks for academic librarians, with frequent reference to bulletin boards, gophers, mail-lists and even SuperJANET (not a feminist alternative to Superman, but a high-powered development of JANET, the Joint Academic NETwork, which links all UK higher education institutions). It was clear that use of electronic mail by music librarians was fairly restricted, and even those who had access to e-mail were, perhaps, surprised by the range of facilities and databases available. In some cases, physical isolation of the library meant that librarians had no access to electronic communications. The presentation was a valuable introduction to the subject for those not familiar with e-mail, and for those with access to, and experience of, the systems it provided a useful update in an area where developments seem to be taking place daily. It was felt that a session on this topic could be useful at the next IAML(UK) Annual Study Weekend.

Earlier in the day Richard Buxton (Huddersfield) had raised the question of multiple copies of scores for class use. He reported that as student numbers continued to rise, and class sizes grew, there was an insatiable demand for multiple copies of set works. This placed an unbearable strain on library budgets. There was general agreement that this was an increasing problem with no easy solution. There was some discussion of using licensed photocopying as a means of providing multiple copies, and a good deal of talk about how inter-lending might be used, talk which centred mainly on the unfeasibility of such large-scale lending, unless courses were in some way co-ordinated between institutions.

Richard Turbet (Aberdeen) raised the question of computer User Groups, and the general lack of representation of music librarians on such user groups. He presented a list of computer systems and libraries using such systems, culled from information in Barbara Penney's *Music in British libraries* (4th edn). It was acknowledged that few library automation companies had specific music user

groups, and music librarians were urged to lobby for such groups, or, where that was not possible, to make other library representatives aware of their concerns. Mention was made of the American Music Library Association's specifications for music in an automated environment.

The final topic of discussion was the UK and Ireland music LIP (Library and Information Plan). Pamela Thompson (London) reported on the progress of the LIP and the areas for development it had identified. Discussion of these concentrated on the need for better automated control of music information, and the need for a national music database. Various permutations of a national database were discussed, and no doubt will continue to be for some time to come. Constraints of time brought our discussions to an end without conclusions being reached, but many interesting views on these important subjects had been aired.

Thanks must be offered to two public library interlopers: Malcolm Jones (Birmingham) for arranging the venue, and Malcolm Lewis (Nottingham) who, as chairman of the Branch, chaired the day's discussions.

[The December 1992 issue of *Network News* was devoted to articles on Super-JANET, and includes press releases, a summary of the network, details of library and information science implications, and a history of networked communications. A copy may be borrowed from the IAML(UK) library-*Ed.*]

BRITISH UNION CATALOGUE OF MUSIC PERIODICALS (BUCOMP)

IAML(UK) has a small number of copies of *BUCOMP*, edited by Tony Hodges and Raymond McGill and published in 1985, for sale at the reduced price of £15 (\$40). *BUCOMP* lists holdings of music periodicals in UK public and academic libraries (including stock in the British Library), and is invaluable as a finding aid both for obscure and for well-known titles.

To order *your* copy, contact Susi Woodhouse, Distribution Officer, IAML(UK), 47 Berriedale Avenue, Hove, Sussex BN3 4JG.

USE OF COMPUTING TECHNOLOGY IN UK ACADEMIC LIBRARIES

John Wagstaff

During the session on computer networks at the Academic Study Day a questionnaire was distributed to enable those attending to provide information on practices in their own institutions. Of those attending, ten (around 60 per cent) responded. The questionnaire and results are given below.

The Questionnaire

1. Do you use JANET [the Joint Academic NETwork] for any of the following (please tick for YES):

- (a) electronic mail/sending files in electronic format
- (b) searching of other libraries' catalogues in
 - (i) the UK
 - (ii) overseas
- (c) searching networks such as BUBL, HUMBUL, NISS, MLA-L
- (d) Inter-Library Loan
- (e) Gopher services
- (f) other (please give details)

2. If you do NOT use some or all of the above, is this because:

- (a) you don't know anything about them?
- (b) you know something about them, but don't feel confident enough to use them?
- (c) you don't have the appropriate hardware/software easily to hand in your library?
- (d) you don't think it would sufficiently enhance your library service to make the investment of time/money worthwhile?
- (e) institutional policy prevents you from using them?
- (f) other (please give details)

(please tick more than one of the above if necessary)

3. If you do use JANET, do you also have a terminal available to readers to undertake their own searches of JANET facilities?

Yes No

4. *Your library's catalogue*

Is any part of your library's catalogue searchable online from other institutions?

Yes No

If NO, go no further with this question, and proceed to question 5.

If YES, which of the following is/are available, in whole or in part? (Please tick as appropriate).

Books
Scores
Recordings

What proportions (approx.) of each are online?

Books
Scores
Recordings

Are *all* your holdings online after a certain date? If so, when?

Are you undertaking any retrospective conversion of:

Books?
Scores?
Recordings?

5. Would you like to have further information on any of the following, possibly through an article in the *Newsletter* or *Brio*? (Please tick for YES).

Electronic mail
Using JANET to search library catalogues
Using BUBL, HUMBUL, NISS, MLA-L, etc.
Any other (please specify)

Your name:

Your library:

The Results

Results were as follows:

- Question 1: (a) 7 respondents use electronic mail and/or are able to transmit files in electronic format.
(b) 7 use computers to search the catalogues of other UK libraries; 4 also search the resources of overseas libraries.
(c) 6 use computer technology to search networks.
(d) 3 use computers for ILL work.
(e) only 2 libraries use Gophers.
(f) no other uses were specified.

Question 2: replies were as follows: (a) None; (b) 1; (c) 3; (d) 1; (e) None; (f) One respondent said that she could only gain access to networks etc. from the main library, not from the music library.

Question 3: 2 libraries have a terminal in the music library on which readers can undertake their own searches.

Question 4: 8 libraries have catalogues which are, at least in part, electronically accessible to other institutions. Of these, books on music were accessible in all cases; music scores in 7; and recordings in 3 libraries. In 6 cases over 80 per cent of book holdings were online; this dropped to 3 for music scores, and to 2 for recordings. Dates of online holdings ranged from 'all holdings' to 'only recent items'. Only 3 institutions are involved in the systematic retro-conversion of books and scores, while only 1 is doing the same for recordings.

Question 5: 5 of those present asked for further information on electronic mail, with the same number (but not always the same respondents) interested in learning more about using JANET to search library catalogues. 5 want to know more about networks. No other areas were requested.

Conclusions

It is difficult to draw firm conclusions from such a small sample. The results generally seem to confirm a feeling that availability and use of computer technology in UK music libraries other than for cataloguing is haphazard, and that many would like to have more information on the uses of technology in their work. Given the requests for more data, it would seem sensible for *Brio* to carry articles on the subjects discussed at a later date; and perhaps for IAML(UK) to organise a further seminar focusing on JANET and electronic mail.

NEWS AND VIEWS

IAML(UK) Annual Study Weekend 1994

Please note that the ASW in Belfast in 1994 will begin on Friday 8 April, and end on Monday 11 April, and not the following week as originally advertised. The AGM will therefore take place on Sunday 10 April.

Playsets Project

Further to the article by Graham Muncy and Chris Houlston in *Brio* 30 no. 1, p. 8-17, Victoria Knott of St Luke's Library in Islington reports that Islington has in fact restored its playsets scheme. The table on p. 12 should therefore be amended.

Exchange and Mart

I have a copy of the 1987-1988 cumulation of *The Music Index* (vols. 39-40). Free to a good home. Please contact me if you can make use of it. - Ed.

New CD Service in Guernsey and Jersey Libraries

Further to the article in *Brio* 29 no. 2 (1992), p. 93-94, we are pleased to report that a compact disc music service is due to open at the Guernsey Library at the beginning of November 1993. Using critical catalogues we have selected a largely classical initial stock of about 1,000 CDs, which we aim to treble in the first three years of the service. A trial sponsorship scheme with a local retailer, granting them a monopoly on CD supply, ensures that the Guernsey Library receives £2 from the retailer for every CD library membership fee paid (the fee is £10), provided that the library gives each new member a discount voucher for 10% off CDs purchased from the retailer.

Jersey Library opened a CD music service on 11 March 1993 (music cassette tapes were already available). The initial stock, obtained from a UK music supplier, covers a range of categories: pop and jazz have proved the most popular. Jersey Library plans to expand its stock from 800 to over 1,000 CDs by the end of 1993.

Sarah Fletcher
Guille-Allès Library
St Peter Port
Guernsey

Darius Milhaud Archive in Manchester

Like so many others, Darius Milhaud spent the war years 1939-1945 in America, leaving his wife Madeleine in Paris until she, too, joined him. She was his cousin and they had a son, Daniel, in February 1930. Daniel's nanny, Eva, is still alive in Manchester. Recently the house in Chorlton where she lived was turned out by its present owner, and an astute music student, who has his digs there, noticed a folder of drawings about to be thrown into a dustbin. He rescued it and found three original letters and several drawings from the Milhaud family. Two of the letters are from Madeleine, and the other from Darius to Eva, giving her his American address. Several of the drawings are by Darius for his son, and others are juvenilia by Daniel, who in fact eventually became a respected painter, exhibiting in Aix-en-Provence.

The collection was given to the Royal Northern College of Music library, and Madeleine was contacted. She generously accepted copies of the items for her archive, and has allowed the RNCM to retain the originals. So a small but interesting Milhaud archive now exists in the RNCM library.

Tony Hodges
Librarian, Royal Northern College of Music

New Musical Magazine Planned

Gillian Collingridge, who some members of IAML(UK) may have met at the Annual Study Weekend in Brighton, is to edit a new magazine, *Practical Musician*, to be launched in October 1993. Gillian plans to publish an item on music libraries in an early issue.

News from the British Library

The British Library has set out its vision for the end of the century in a new document entitled *The British Library: for scholarship, research and innovation: strategic objectives for the year 2000* (ISBN 0-7123-0321-9). A copy is available in the IAML(UK) library.

Project Jukebox

The British Library National Sound Archive, in collaboration with sound archives in Denmark and Italy, and with the Western Norway Research Centre, is investigating ways in which to make their collective resources available to users remote from the sites at which the archival materials themselves are currently held. The investigation, under the title 'Project Jukebox', will cost an estimated £0.5 million over 30 months: half the money is being provided by the European Community under its European Library Plan. In the short term some pilot projects will be established to study the feasibility of the idea, and to isolate any problems which may arise. The ideal is for the remote user to be able to search the catalogue of available recordings online, to select one and to receive high-quality playback of the recording. It is certainly intended that the playback

will be much better than that of present audio signal transmission over a conventional telephone.

Auction Sales

Two important French music collections have appeared in Parisian salerooms over the past 12 months or so. Part of the library of Alfred Cortot was sold on June 3 and 4 1992, and a portion of the collection of the musicologist Geneviève Thibault, the Comtesse de Chambure, was auctioned on 26 May of this year. This was by no means the first time that materials from either collection had appeared before the public: most of the Cortot collection was sold off by the firm of Otto Haas after Cortot's death in 1962, while material originally owned by Mme Thibault was displayed at the Bibliothèque Nationale in the late 1970s, having been given, along with a number of musical instruments, to the French state in lieu of inheritance tax.¹

An interesting aspect of the two collections is the relationships between them. Many of the items in the Chambure collection are stamped 'ex libris Alfred Cortot', or came from the private library of Henry Prunières, who as Cortot's neighbour in Paris early in the century was, apparently, responsible for encouraging the pianist to begin to collect material in a systematic way. The Prunières material was sold in the late 1950s by Albi Rosenthal, who also handled the Cortot *Nachlass*. The Comtesse de Chambure also purchased many of the autograph letters from Cortot's collection: these were not in the sale of May 1993, though they may appear on a future occasion (the auction catalogue announced that this was the first sale of Chambure items, suggesting there may be others later). Finally, Mme Thibault wrote admiringly of Cortot's collection in her article 'Les collections privées de livres et d'instruments de musique d'autrefois et d'aujourd'hui' in *Music, libraries and instruments* (London: Hinrichsen, 1961), p. 131-147. The article also had details of her own collection, and that of Prunières.

The materials on sale at each auction were strikingly similar: works of music theory, and material for the French 17th and 18th century stage were common threads. Much of the Cortot material was of Ballard, or LeRoy and Ballard, prints, almost all already noted in *RISM* series B. A fine example of George Bickham's *Musical Entertainer* was given a high estimate, and as such was one of the more expensive Cortot items on sale. François Couperin's first and second books of *pièces de clavecin*, including two manuscript sheets of a work by Rameau, also attracted a high estimate, and Cortot lot 251, a complete set of the 40 motets of Michel de Lalande posthumously published in 1729, equally deserved attention. Manuscript materials included a collection of French dances

¹ For more information on the Cortot collection, see Alec Hyatt King and O. W. Neighbour, 'Printed music from the collection of Alfred Cortot', *British Museum Quarterly* 31 (1966-7), p. 8-16, which gives details of Cortot materials now in the British Library; and Albi Rosenthal, 'Alfred Cortot as collector of music', in Oliver Neighbour, ed., *Music and bibliography: essays in honour of Alec Hyatt King* (London: Clive Bingley, 1980), p. 206-214. Further details of which material went where are to be found in Siegrun H. Folter, *Private libraries of musicians and musicologists: a bibliography of catalogues* (Buren: Frits Knuf, 1987), p. 56.

and airs from the beginning of the 17th century (lot 169), and two 15th-century Processionals (lots 343 and 344), all expected to realise high prices; while bibliographic interest would have been aroused by a copy of Petrus Tritonius' *Melopoiae sive Harmoniae tetracentiae super XXII genera carminum Heroicorum Elegiacorum Lyricorum et Ecclesiasticorum hymnorum* of ca 1507, the first work published in Germany to use metal type for the production of musical characters.

Not surprisingly, in view of her reputation as an organologist, the Comtesse de Chambure's collection included many instrumental tutors, encompassing treatises for the musette, keyboards, flute, harp, guitar and flageolet. Many fascinating items were displayed in the 'arts du spectacle' section of the catalogue: again, there were many 17th- and 18th-century Ballard prints, especially of the work of the post-Lully generation of French opera composers. Lot 300 consisted of a manuscript set of works by Lully and his successors (it fetched 120,000F), and there was also a fine collection of Rameau's ballets. In the field of music theory the Countess's collection included Aaron's *Toscanello in musica* of 1529 (from Cortot's library; it made 30,000F); Artusi's *Arte del contraponto*, part 2 (38,000F); G. B. Doni's *Compendio del trattato de'generi et de'modi della musica* (Rome, 1635; 20,000F); and Gaffurius' *Practica musicae utriusque cantus* (formerly Prunières' copy). This last raised only 9,000F, having a facsimile title page.

The major buyers at each sale tended to be non-French booksellers and private purchasers, and there was a strong English showing. However, a number of items at both auctions had been snapped up by the major French libraries before the bidding started. The condition of the items on both occasions tended to be rather modest, as both Cortot and the Comtesse de Chambure did not believe in restoring bindings, and this may have been the reason for a number of items fetching rather low prices. Nevertheless some items sold well at the Chambure sale, which took five hours to complete. A manuscript (the sole surviving complete copy) of Alessandro Scarlatti's *L'inganni felici* reached 160,000F, while a beautiful copy of Cesare Negri's *Nuove inventioni di balli* (Milan, 1604) made 140,000F.

[Thanks are due to Richard Macnutt for much of the information supplied in this item.]

Music Library Association Awards

Recipients of the MLA's latest Vincent Duckles, Richard S. Hill, Walter Gerboth and Eva Judd O'Meara awards are Richard Kitson (Duckles award) for his six-volume index of *Dwight's Journal of Music* in the RIPM series; John Graziano (Hill award) for the article 'Music in William Randolph Hearst's *New York Journal*', published in *Notes* 48 no. 2 (December 1991), p. 383-424; Harriette Hemmasi (Gerboth award) for her work on a music thesaurus; and Karl Kroeger (O'Meara award) for his review of Allen P. Britten and Irving Lowens's *American sacred music imprints, 1698-1810* in *Notes* 48 no. 1 (September 1991), p. 54-58. Criteria for the Duckles, Hill and O'Meara awards

were noted in *Brio* 29 no. 2 (1992), p. 102. The Gerboth award is an annual prize awarded to music librarians in the first five years of their careers who are engaged in research likely to lead to publication.

New Publications on Music Cataloguing from the MLA

Those libraries which catalogue music and recordings using AACR2 will be interested to know that the MLA has produced an index to *Music cataloguing decisions*, as issued by the Music Section, Special Materials Cataloguing Division, Library of Congress in the *Music Cataloguing Bulletin* through December 1991, and an index to volumes 16–20 of the MLA's *Music Cataloguing Bulletin* itself, covering the period 1985–1989. Both have been compiled and edited by Betsy Gamble. The MCB index costs \$22, or \$18 to MLA members (112 p.; ISBN 0-914954-40-7, 1993); and the *Music cataloguing decisions* is \$24, or \$20 to members (112 p.; ISBN 0-914954-39-3, 1992).

Database Philidor

The Centre de Musique Baroque in Versailles, France, is producing a database (called Philidor after the famous French musical family) of literature (books, theses, periodical articles) on French music of the 17th and 18th centuries. At present the database is not accessible from outside France, but staff at the Centre are willing to answer enquiries from researchers by letter. Further information is available from the Director of the Centre, Monsieur Jean Duron, at the Centre de Musique Baroque de Versailles, 16 rue de la Paroisse, 78000 Versailles, France. The Centre also periodically produces a bulletin of news concerning its activities: this is available from the same address.

Library of Congress News Service

The Library of Congress has launched an online news service over the Internet (which is therefore available to users of JANET in the UK). The news service includes information about exhibitors in the library, hours of opening, job vacancies, and so on, as well as edited versions of material from the library's *Information Bulletin*. By requesting internet 140.147.254.3 (or locis.loc.gov), users can also search for bibliographic data from an LC catalogue database of over 26 million records, including music scores and audiovisual materials. Two 'caveats': (i) the service will only accommodate a maximum of 60 simultaneous users; and (ii) because the service is not available until 6.30 a.m. US time on weekdays, it does not become available in the UK until late morning.

New Series of Dutch Music Available

MMF Publications of Lisse, the Netherlands, has issued the first two instalments of a seven-part series entitled *Music from Dutch Libraries*. The two parts now available consist of 'Concertos before 1820' and 'Orchestral music before 1820', and reproduce on microfiche manuscripts and rare prints of music from before 1820 held in Netherlands repositories. Supervision of the series is by the Music Department of the Haags Gemeentemuseum: other participating libraries are

the University Library in Utrecht, and the Amsterdam Toonkunst Library. Further details may be had from, and orders placed at, MMF Publications, PO Box 287, 2160 AG Lisse, The Netherlands (fax 31-2521-18658). Parts 3-5, in preparation, are of church music 1750–1820; tutors; and a historical organ archive.

New Edition of 'Music Librarianship' Planned

Library Association Publishing Ltd has signed a contract with Malcolm Jones for a new edition of his book *Music librarianship*, originally published by Clive Bingley in 1979. The new edition will appear in 12–18 months time. Congratulations to Malcolm on gaining a publishing contract in such difficult times at LAMPL.

HMSO Publishes Report on the Arts in Scotland

A new report, *The charter for the arts in Scotland*, was published in January of this year. The steering group comprised the Scottish Arts Council, Scottish Film Council, Scottish Museums Council and the Convention of Scottish Local Authorities, though not, apparently, any librarians. The report costs £11.50 (ISBN 0-11-494231-5).

New Directory of Irish Composers

Irish composers, an up-to-date directory of living Irish composers and their music, was officially launched by the Contemporary Music Centre of Ireland at the end of May 1993. Funding for the project came from the Irish Music Rights Organisation [IMRO], and the directory, which costs £5 plus postage and packing, is available from the Contemporary Music Centre, 95 Lower Baggot Street, Dublin 2, Ireland (fax 3531-676-2639).

News from Chesters

Chester Music has recently become the UK agent of Polskie Wydawnictwo Muzyczne [PWM] for the works of Henryk Gorecki, and over the next few years plans to gain the copyrights to a large amount of Gorecki's music, including the recently-successful third symphony, copyright of which is currently still with PWM. With effect from 1 January 1993 Chesters are also distributors for hire materials for the Really Useful Company, which includes work by Andrew Lloyd Webber; and on a more scholarly note, Chester now owns the BBC music guides series, which will in future be distributed through Chester's book division, Omnibus Press.



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Full-color facs. of a beautiful 11th-c. Gradual. Commentary by A. Thibaut, R. Fischer & T. Kelly. 379 pp, linen. \$430

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Facs. of the Paris, 1641 edition. Describes the six elements necessary for the creation of a ballet. 74 pp, wrps. \$30

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New facs. of the Amadino printed score, plus the 1607 printed libretto. Preface by Piero Mioli. 140 pp, wrps. \$22

Clérambault: Cantates à voix seule. Abraham; Le soleil vainqueur des nuages; Le bouclier de Minerve; La muse de Popéra [Collection Facsimiles, D1-4]

Facs. of the first editions issued in Paris between 1714 & 1721. 105 pp, wrps. \$71

Buxtehude: [14] suonate à doi, violono & violadagamba, con cembalo, opus 1-2. Introduction by Kerala J. Snyder

Facs. of the Nicolaus Spierink edition, Hamburg, 1694-96. The only works of Buxtehude published in his lifetime. 186 pp, 2 vols, wrps. \$47

The Librettos of Mozart's Operas. A Collection of Librettos Documenting Mozart's Career as a Composer for the Stage. Ernest Warburton, ed.

Facs. reprint of 40 printed libretti, most of them from the first productions of the operas. In 7 vols, 3050 pp, cloth. \$580

Beethoven: Klaviersonate E-moll op.90. Faksimile-Ausgabe mit Einführung von Michael Ladenburger [Veröffentlichung des Beethoven-Hauses, III/8]

Color facs. of the autograph. This work has been virtually inaccessible to scholars and performers until its recent acquisition by the Beethoven Haus. 49 pp, wrps. c.\$160

Rossini: Barber of Seville. Facsimile of the Manuscript Edited by Philip Gossett [L'Arte Armonica, 2]

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BOOK AND MUSIC REVIEWS

(Edited by Karen Abbott)

D. W. Krummel *The literature of music bibliography: an account of the writings on the history of music printing and publishing*. Berkeley, CA: Fallen Leaf Press, 1992. xix, 447 p. ISBN 0-914913-21-2

While on a visit to London to research the present volume, D. W. Krummel was interviewed by *Brio* regarding his recently-completed *New Grove* handbook on *Music Printing and Publishing*, produced jointly with Stanley Sadie. Allowing that this should not constitute the last word, Krummel claimed that it had nevertheless taken a decisive step towards establishing the 'intellectual unity' of the domain. In spite of the book's mixed reception this wider claim remains valid, and the present volume takes a further stride towards establishing and articulating the intellectual unity of the discipline of music bibliography. Krummel argues in the preface that this is a growing field which needs a rigorous definition of its scope and a sense of intellectual structure, to be achieved by 'tracing its history, rationalising its agenda, and suggesting its prospects'. Underlying this need is the danger from a growing belief that music publishing is a thing of the past; this book sets out to establish that, on the contrary, 'the writing and copying of music is part of the very fabric of our musical culture'.

Krummel begins by setting out an agenda of nine inter-related questions addressed by bibliographers, embracing such issues as description, dating, plate numbers, text, terminology, impact and motivation. For each he gives a summary of the issues involved and an historical overview which identifies the most important landmarks in the literature. In the course of what follows the nine questions are seen to interact, so that 'one facet provides partial answers to questions that had been seen as distinctive to another facet - thus enabling the rationale of an intellectual unity to emerge'. The main part of the book is given over to an annotated bibliography of writings in a classified arrangement, designed to achieve the author's goal of organising and describing the 'intellectual record'; in this way Krummel examines the theory of music bibliography, historical surveys of music printing, works on the technology of music printing, musical commerce and property, and so on. Finally, the nine original issues are re-defined as a personal proposition for how the agenda should be re-conceived and upon which further progress might be made.

In line with his expressed aims, Krummel devotes much of the preface to a discussion of the scope of his work, citing 'human limitations' as his reason for adopting a narrow definition of music bibliography which embraces only

writings which may be said to be specifically 'about' music printing and publishing. This is not a bibliography of bibliographies, lists being included only if they contribute to the activity of study. Also excluded are writings on subjects, such as computerised music printing, which Krummel considers not yet 'stable enough to allow for the retrospective literature to be canonized'; while a cut-off point of 1920 is adopted for the establishment of new firms, on the grounds that 'bibliographers do their best work when their efforts can be defined historically'. Paradoxically, this decision not to invade the present is likely to guarantee the currency of the volume and guard it against becoming rapidly obsolete. At the other end of the chronological spectrum it is apparent from the text (although nowhere specified) that for the purposes of this account the beginning of publishing coincides with the invention of printing. The earliest sources discussed are late fifteenth-century incunabula, and while Krummel criticises one source for failing to make a 'stronger case' for its argument that music publishing existed before the invention of printing, he does not himself pursue this line of inquiry. This is a pity, for, as Andrew Wathey has pointed out in an essay omitted by Krummel,¹ there was no break in continuity of publishing activity prior to the advent of printing and afterwards, as 'existing forms of activity were . . . slowly transformed in response to the competition offered by the new process'.

In his conclusion Krummel concedes that bibliographical lists are neither 'entirely objective [or] free from tendentiousness', and his own list is closely intertwined with his personal agenda for music bibliography. Thus in the first section he includes Arthur Mendel's positivistic essay 'Evidence and explanation', described by Joseph Kerman in his *Musicology* (1985) as a 'musicological credo' to many in the 1960s, and a seminal influence on the development of Krummel's ideas, but which is not specifically 'about' the theory of music bibliography. Its inclusion is, rather, used to articulate one of Krummel's chief arguments, in that 'the critical questions [Mendel] summarizes are formulated differently, by those who see musical documents merely as means to an end, and by those who develop affinities to them as cultural, often also as aesthetic, artifacts in their own right'. In other words, music bibliography has an identity and inspiration derived, but distinct from, the concerns of musicology, having developed by default as scholars in other fields realized the need to defer to specialists in printed music; it is in response to this demand that Krummel's own nine-faceted paradigm has acquired its intellectual legitimacy.

Despite the author's emphasis on the importance of defining and limiting the scope of his work, the impression given by much of the book is that the mass of available material has proved too substantial and diverse to be so readily confined. The result is a lack of focus which is demonstrated both by a number of inconsistencies and by a tendency for items to find their way in through the 'back door', via the footnotes. As early as page seven the author observes that 'writings concerned primarily with music citation practice' are not included, and then

¹ 'The production of books of liturgical polyphony', in Jeremy Griffiths and Derek Pearsall, eds., *Book production and publishing in Britain, 1375-1475* (Cambridge: 1989).

adds a footnote regretting the omission and citing a 'notable example' of such a work (by Horst Leuchtmann) which is quoted again on p.13 and subsequently indexed. Elsewhere, lists of items are collected under a single heading because of their 'bibliographical lineage', with all the relevant *Grove* entries, for example, occurring under the name of Victor de Pontigny, author of the music printing article in the first edition of *Grove*. Even the author concedes (if somewhat belatedly, on p. 111) that this practice 'may often result in a presentation that is particularly frustrating'. The system might be more easily tolerated if the 'hidden' material could be reliably recovered from the index, but this is not always so. Giles Barber occurs in the name index only as the author of entry 156, but he is also responsible for item 155 and there is a further reference to him as an author under item 166. Nevertheless the index remains a strong feature of the book, though marred slightly by Krummel's omission of his own name, such modesty being inappropriate when the author is himself responsible for a dozen or so citations.

The problems of focus encountered in the text are partly a consequence of Krummel's admirable wish to construct an historical account that can be both 'read as a text and consulted as an index', in that he is not always able to resolve satisfactorily the conflicting demands of narrative and bibliography in a manner which retains the cogency of the whole. As a result the main argument is apt to be sidelined, as for example occurs in regard to the important question of 'text' (to what extent performers and scholars can trust the statements presented in printed music as evidence of the composer's intentions). This is appropriately established as an integral part of the agenda of music bibliography outlined in the preface and re-interpreted in the conclusion. In the main body of the text, however, discussion of the matter is confined to an extended footnote within the chapter on 'Musical commerce and property'. The annotations are a mixed bag, ranging from considered evaluation of the qualities of a work and its place in the literature to off-hand dismissal. Krummel is at his most consistent in the sections devoted to the technical aspects of his subject; here his comments are almost purely factual, and one wishes only that space had been found for more illustrations. Elsewhere he is more colourful, not always helpfully so, as in the description of one source as being 'intensely earnest but one appoggiatura short of being disgustingly maudlin', or of another as 'slightly mauve'. Only on one occasion, however, does he lose all sense of proportion, regarding a lighthearted presentation of title pages from English sheet music entitled *Some girls do and Some girls don't*:

Somewhat fewer than half of the titles in the book show what might reasonably be called 'girls', and very few of the subjects seem to doing [*sic*], or interested in doing, or not doing much of anything at all. Seeing the book on a coffee table is sufficient basis for politely excusing yourself, the pursuit of music bibliography notwithstanding.

Such lapses, together with an occasional tendency to wander into the realms of fantasy, suggest that the book might have benefitted from more stringent editing.

In addition to his main agenda, Krummel explores a number of interesting side issues, among them the relative merits of 'music' and 'musical' ('suggesting God-given talent') as an adjective. Krummel himself opts for 'musical', which leads to such curious phrases as 'musical page size' (p. 45) and 'musical battles' (p. 159), and also to inconsistency, as when Kurt Stone's *Music notation* is indexed under 'Notation, musical'. To many English readers (now accustomed to 'music analysis' in preference to the Tovey-an 'musical analysis', for example), Krummel's usage may appear somewhat disconcerting. This is less worrying, however, than the author's attempts to lighten the tone with a home grown informality which is not only out of place, but travels badly: the comment that the term 'prints' 'trippeth from the lips [of Renaissance musicologists] . . . like tabacky from the lips of a St. Louis Cardinal relief pitcher' is the earliest of many examples.

The question remains as to whether a library which already owns the *New Grove* printing and publishing handbook needs this new volume as well. In fact, as Krummel himself observes, there is 'very little overlap, either in content or intended function' between the two works, although the bibliography of the handbook may be seen as a starting point for the present volume. The new book is, of course, more up to date, although there is no specific cut-off point for entries: the inclusion of a couple of 1992 imprints is offset by a number of omissions from 1991 (such as Jane A. Bernstein's 'Financial arrangements and the role of printer and composer in sixteenth-century Italian music printing', *Acta Musicologica* 63, p. 39-56). On some issues – notably computerised music printing, surveyed extensively in the *Grove* handbook by Richard Vendome but not covered by Krummel (whose less than wholehearted endorsement of computer technology is apparent throughout his text) – the earlier volume remains indispensable. Otherwise the choice is between a reference handbook and a work intended for those who pursue specialized bibliographical studies, but those who opt for the latter should be prepared to encounter a lack of focus and cogency which blur what is otherwise a fine achievement.

Christopher Grogan

Sundry sorts of music books: essays on the British Library collections, presented to O. W. Neighbour on his 70th birthday, ed. Chris Banks, Arthur Searle and Malcolm Turner. London: British Library, 1993. viii, 400 p. ISBN 0-7123-0297-2. £45

I have only spoken to Tim Neighbour on one occasion. This was in Cambridge during the 1980 international conference of IAML (the one where the name was stretched to its logical and literal conclusion), which I was attending as a young, naive, recently-appointed music librarian. The *Catalogue of printed music in the British Library to 1980* had either just started or was just about to start publication, and Tim made a short but eloquent speech of introduction. I then had the temerity to ask him whether publication of the catalogue on microfiche mightn't have been a more practical idea, and was promptly, firmly but

courteously and very properly put in my place: 'I think most people prefer to use a catalogue in book form, don't you?' I only mention this here to say firstly that Tim was of course absolutely right; and secondly, that however considerable his other achievements in the British Library and in musicology (and they are indeed considerable), the supervision of *CPM* must rank among the highest for the influence that catalogue exerts far beyond the portals of Great Russell Street. How appropriate then that Tim Neighbour's three-score-and-ten should be marked by such a handsome tribute from a select group of those many who have cause to be grateful for the loving care with which he has presided over, enriched and made accessible the British Library's music collections. His predecessor and successor pay warm tribute to the man and his work, and there is an impressive, but apparently select bibliography of his own writings, followed by 27 papers, each based on research carried out using the BL's music collections, contributed by scholars, friends and colleagues. Tim's musical interests are broad as well as deep, as his principal writings on Byrd and Schoenberg show, and they are reflected in the choice of subjects here. Byrd's music is a feature of, or features in, a number of contributions, and fully half the book is concerned with music of the Renaissance: but Schoenberg and the school he inspired are represented too, and there are essays on composers as diverse as Mozart, Mendelssohn, Elgar and Janáček. To list all the contributors would be tedious, and to select from them invidious, but Margaret Bent, David Fallows, Joseph Kerman, Alan Brown and Davitt Moroney happen to be the first half dozen of a distinguished list. One shouldn't have favourites but I can't resist mentioning Albi Rosenthal's charming little (less than three pages) account of Stefan Zweig's acquisition of Mozart's thematic catalogue. There is a nicely-judged balance between musicology and bibliography, and the book as a whole is like a well-stocked wine cellar from which it might cause less of a headache to sample the vintages singly and at leisure. Reading it through all at once at least conveys an idea of the astonishing richness and variety to be found within the music and music manuscript departments of the British Library. The book, it need hardly be said, is a pleasure to handle and the editors are to be congratulated on a magnificent achievement. A list of those who have contributed to the financial cost of producing the volume includes many well-known members of IAML both in the UK and internationally, as well as the UK Branch itself. I hope that their contributions are rewarded with sales.

Happy birthday Tim Neighbour – you are no doubt delighted with your present, and the best of it is that it is one which we can all share.

Paul Andrews

Stewart R. Craggs *John Ireland: a catalogue, discography and bibliography*. Oxford: Clarendon Press, 1992. xviii, 161 p. ISBN 0-19-816317-7. £27.50

Craggs is already known for his Walton catalogue (revised version published Oxford University Press, 1990), which won the Library Association's McColvin Medal. His new Ireland catalogue is of a similarly high standard and is organised

along the same lines, with the works listed in one chronological sequence (though without 'C' numbers this time). A great deal of information, much of it otherwise difficult to find, is presented in a concise format and clear layout, enabling the most important facts to be seen at a glance. Each entry includes a bibliography and a comprehensive discography of both commercial recordings and ones held by the BBC and by the National Sound Archive. Useful appendices list the works alphabetically and by genre, and note recordings made by Ireland, and lost works. This catalogue is the obvious starting point for virtually every enquiry about Ireland's music, and should be in the reference section of all music libraries.

My only reservation is that it is not a thematic catalogue. The first version of Craggs's Walton catalogue (Oxford University Press, 1977), included quite lengthy incipits which were inexplicably omitted from the 1990 revision. One therefore needs both versions side-by-side on the shelves. I suspect that this is for reasons of economy: incipits would result in a book half as long again. Yet incipits are of enormous value: firstly, they identify a piece or a movement uniquely and positively; secondly, they can help recall a piece to mind in a way that the title alone cannot; and thirdly, being an actual chunk of the thing being described, the incipit gives a taste of the music and, although only a few bars in length, can say a great deal about its style and its degree of difficulty. The music itself is not always easily to hand: even the British Library does not possess a copy of every published work by Ireland, not to mention the unpublished works to which access is more difficult. There is a need for more catalogues like this one, but please may they be thematic ones?

Rosemary Williamson

Sterling E. Murray *Anthologies of music: an annotated index*. 2nd edn Pinewood, MI: Harmonie Park Press, 1992. xxiii, 215 p. ISBN 0-89990-061-5. \$35

I reviewed the first edition of this index in *Brio* 24 no. 2 (1987), p. 77–79. It then included 3532 entries from 33 anthologies: it now has 4670 entries from 66 anthologies, the latest dated 1991. The number of anthologies is actually fewer, since Murray gives separate entries and sigla for different editions of the same work: there are 13 different sigla for the *Norton anthology of western music*. Sadly, although the content is expanded, the original defects remain. Previously I took my examples from Bach: here are a few from Monteverdi.

The entries for him begin with *Arianna*; but later there is a separate entry for *Lasciatemi morire*. There is nothing under the third expected title, *Lamento d'Arianna*, though a similar lament, the *Lamento d'Olimpia*, appears. For some pieces we are given a source, for others not. We are told that *Chiome d'oro* is for two voices, two instruments and continuo, but not that *Interrote speranze* is for two voices and continuo (it is odd that performance forces can sometimes be deduced from the coded information for the format of the score rather than given in their own right). The 'Prologo' of *Orfeo* is located with act 1, and 'Ahi

caso acerbo' in act 3 instead of act 2. *Pulchra es amica* looks oddly truncated without 'mea'. There are two settings by Monteverdi of *Laetatus sum* apart from the 1610 one: which is meant? Is *Domine Deus rex celestis* an excerpt from the *Gloria à 7*? Does the excerpt from the final scene of *L'incoronazione di Poppea* beginning 'A te, sovrana augusta' continue through to the end (at least, to the end of the Venice ms version), and so include 'Pur ti miro'; and should not some doubt over the authorship of the whole scene be expressed?

Here are a few more of the inaccuracies I notice every time I flick through the volume:

Gabrieli, Giovanni: *In ecclesiis* is not for two choirs. Using 17th-century terminology it is for three choirs; using modern it is for four soloists, four-voice choir, six instruments and continuo.

Godic: misprint for Godric (the dates ca 1069–1170 are not misprinted!). His *Crist and Sainte Marie* (split into two songs because the 'and' is printed in roman) is hidden un-cross-referenced among Anon.

Handel, George Frideric. Still no HWV numbers, which makes identifying some instrumental items difficult. Why should the Concerto in *Alexander's Feast* have a German title appended? Calling Charles Jennens the *poet of Messiah* is curious.

Schoenberg: the Survivor is usually 'from', not 'in' Warsaw.

I could go on. The compiler seems to have assumed that all he needed do was to extract information from the volumes before him. He certainly gives a very concise array of information which will help the user decide whether the layout of the score catalogued is likely to be useful. But having chosen categories of information, e.g. authorship of text, he should have been consistent over giving it. It is hardly difficult to find out that the three excerpts from Bach's *Cantata 140* (entry 951) are by Nicolai, and that the whole of *Cantata 4* is by Martin Luther (an index of authors of texts, incidentally, would be a useful addition to the next edition). If it is helpful to know that Perotin's *Alleluia: Nativitas* is from the second Vespers of the Feast of Blessed Virgin Mary, why do we not need liturgical information on *Alleluia: Pascha nostrum*? We are told that Webern's op. 16 has words from Philippians, but not that 'And there came all manner of flies' in *Israel in Egypt* is from Exodus.

This is, nevertheless, a useful publication, easing access to material that libraries will own but will not have indexed. What is depressing (and not, of course, the fault of the compiler) is the way the same titles recur: why three printings of Morales's *Emendemus in melius* and only one other work of his? Does *Tristis est anima mea* by Lassus deserve six printings, out of a total of 30 items by him? I suspect that it is partly a lack of imagination by the compilers, but primarily a demonstration that free-market competition leads to similarity rather than diversity.

Clifford Bartlett

Ralph Scott Grover *The music of Edmund Rubbra*. Aldershot: Scolar Press, 1993. xvii, 625 p. ISBN 0-85967-910-1. £55

Rubbra (1901–86) is an example of a prolific composer who pursued an individualistic course with no regard to the styles of his contemporaries or the opinions of his critics. In the 1930s and 1940s he was recognised as one of the major English composers of his generation, but later his music became unfashionable and he is now undeniably neglected. Relatively few of the works, tidily arranged in 164 opuses, have been commercially recorded, and they are rarely performed in concert. There is also very little critical or analytical writing about his music.

Grover is a self-confessed Rubbra devotee whose principal goal in this book is 'the objective study of a considerable body of music' (p. 592). As a robust apologist for Rubbra's music his approach is hardly objective, but the inclusion of extracts from a range of reviews, both positive and negative, by other writers goes some way towards giving a rounder picture. The book begins with a reprint of Rubbra's short autobiographical essay on his early years, originally published in 1977, and supplemented here by edited transcripts from three tapes of further reminiscences, made in Grover's presence in 1980, which update the original sketch. The main part of the book deals with the music, and is divided by genre: there are chapters on the symphonies, concertos, chamber music, and so on. Within each chapter Grover proceeds chronologically work by work, and each is covered in a similar way: a brief outline is given of the circumstances of composition and first performance, followed by a detailed descriptive analysis, including, where appropriate, musical examples and quotations from Rubbra's own writing and, finally, selections from reviews and critical writing by others. This makes for heavy reading, yet one is impressed by Grover's intimate and insightful knowledge of the music, and his unflagging enthusiasm. The fact that he had Rubbra's co-operation in the project during the last few years of his life means that occasionally Grover is able to clarify a point by referring directly to his subject.

There are 15 works, not all early ones, to which Rubbra assigned opus numbers but which he chose not to publish. Grover adopts an over-respectful attitude to these, offering the explanation that 'believing that a composer has the right to privacy in such matters, I have not attempted to gain access to them in any way' (p. xii). The obvious questions about why Rubbra kept these works to himself, and whether they show another side to him as a composer, are therefore not addressed, and the book loses any claim to comprehensiveness. You will find nothing here about, for example, the *Rhapsody for violin and orchestra* op. 39, which is included in the list of works in appendix B, but never mentioned in the text. Perversely I find myself wanting to know when it was composed, if it was performed, and what might be the reasons for its rejection (but presumably not destruction – if a composer really wants to keep a work from posterity he or she has the option, after all, of destroying it, and the fact that a manuscript still exists tells us something about its worth).

Despite this reservation, the book should be welcomed by Rubbra fans and would be a useful reference book for anyone performing or studying a Rubbra

work. It makes heavy reading, but is an important step forward in the understanding of a neglected British composer. Let us hope that the book succeeds in its second goal: encouraging more performances of the music it lovingly describes.

Rosemary Williamson

Watkins Shaw *The succession of organists of the Chapel Royal and the cathedrals of England and Wales from c.1538*. Oxford: Clarendon Press, 1991. xxx, 445 p. (Oxford studies in British church music). ISBN 0-19-816175-1. £50

This handsomely-produced volume is one of the most important reference works relating to English musicians to have appeared since *The New Grove* and since the first volumes of *Records of English court music* (edited by Dr Andrew Ashbee and Peter Holman). In general, historians (pre-*ca* 1969) of English church music were slow to tap non-musical archives, and Dr Shaw's book is one of several recent projects which have helped to break with this tradition. It presents authoritative, readable and up-to-date biographies for all known incumbents of the post of organist in the English, Irish and Welsh cathedrals, the Chapel Royal and the relevant colleges of Oxford and Cambridge, based on primary archival source material. Although the project started out as a revised edition of J. E. West's *Cathedral organists past and present* (London: Novello, 1899; R/1921), the author soon realized that a completely new work was necessary, so voluminous were his findings from the administrative archives of the institutions concerned, to which West had (apparently) only limited access.

Dr Shaw follows West's presentation (listing individuals chronologically by institution) and also retains much of his predecessor's anecdotal material. A lucid general introduction outlines the role of organist in the different types of institution covered, and briefly discusses the main classes of archival material on which the author's research is based. There are, in addition, short notes on the musical establishments of each institution, and a very good index of names. The author states (p. [xii]) that much of the book had been written by 1973, which explains why some more recently-published research has not been taken into account. This is not usually a problem for the reader, and no project of such magnitude could reasonably be expected to be entirely free of minor error. Some additional notes on certain cathedrals have since been provided by Peter Holman in a recent review (in *Chelys* 12 (1992), p. 85–87). Only once, to the present writer's knowledge, does Dr Shaw lean too heavily on outdated secondary sources: namely, in his coverage of Trinity College, Cambridge, where some information on John Hilton (the elder) and Robert Ramsey is incorrect (p. 365–366; see Ian Payne, *The provision and practice of sacred music at Cambridge colleges and selected cathedrals, c.1547–c.1646: a comparative study of the archival evidence* (New York: Garland, 1993), p. 281–285, 427, and the references to recent published work on Cambridge there cited.)

This is an excellent book, as eminently readable as it is authoritative and comprehensive, which deserves a place on the shelves of every good music library.

Ian Payne

Lyle Nordstrom *The bandora: its music and sources*. Warren, MI: Harmonie Park Press, 1992. xiv, 147 p. (Detroit studies in music bibliography; 66). ISBN 0-89990-060-7 [no price details]

Diane Parr Walker and Paul Walker *German sacred polyphonic vocal music between Schütz and Bach: sources and critical editions*. Warren, MI: Harmonie Park Press, 1992. xxxv, 434 p. (Detroit studies in music bibliography; 67). ISBN 0-89990-054-2 [no price details]

Until now there has been no thorough study of the bandora repertoire, so Lyle Nordstrom's book serves both as an introduction to the instrument and its history and as a comprehensive reference source for its repertoire. The historical background is detailed yet accessible to those unfamiliar with the subject matter, covering much the same material as the 'Bandora' article in *The New Grove*. The bulk of the book comprises indexes; of sources, of solo works by composer, and the main thematic index. The source index also lists sources of 'doubtful' works, probably not written for the instrument but attributed to it elsewhere. The thematic index presents incipits in both staff notation and tablature, with notes of modern sources and cross-references to three earlier indexes. Spacious and careful presentation throughout is particularly useful here, as the mass of information might otherwise overwhelm the reader. The general index is thorough, if somewhat over-zealous in its cross-referencing; for example, the list of 'sources cited' in the text is arranged by popular title, yet the user needs to refer from the popular title to the full citation in the index to find the relevant page numbers. As the full citation is repeated in the text, there is no need for this extra cross-reference in the general index. Overall the generous spacing and attractive layout, together with the comprehensive coverage of this specialist subject, make this a most useful volume for any library supporting early music or academic studies.

The Walkers' bibliography of German sacred vocal music covers a relatively little-known repertoire from around 1650–1700. Various inclusions and omissions are noted in the introduction, the most significant being the decision to limit the scope of the bibliography to music for three or more voices. The main index (354 pages) is arranged by composer and contains a wealth of information usefully arranged and easy to use. Each entry for a work gives title, performing forces, liturgical occasion, source location, RISM/Reich numbers, format, availability on microfilm, modern editions and notes. Other indexes, particularly useful for performers, include performing forces and liturgical occasions, and there are also indexes of titles and of manuscript sources. The prelims include a list of feasts of the liturgical year with their English, German

and Latin names, and an introduction which gives a 'potted history' of the sources, music and performing forces of the repertoire. The list of works cited includes many texts from early this century as well as more recent publications, and demonstrates the lack of research in this area, where the most recent studies on a composer may be 50 years old. Frustratingly there is a blind cross-reference in the list of modern editions cited, but otherwise the volume is easy to use and attractively presented.

Katharine Hogg

Edward Elgar: music and literature, ed. Raymond Monk. Aldershot: Scolar Press, 1993. xxviii, 368 p. ISBN 0-85967-937-3. £45

From the same stable as *Elgar studies* (Scolar Press, 1990), also edited by Monk and having four contributors in common, here are another 12 essays. Most of the pieces have some connection with literature, hence the title, but *Elgar studies 2* would have served just as well. The reservation expressed in Paul Andrews's review of the first collection (*Brio* 28 no. 2 (1991), p. 90), concerning the lack of younger contributors with fresh approaches, still stands: the authors are almost all long-established Elgar scholars. An exception is Christopher Grogan, who contributes two welcome essays: a study of the draft scenarios for *The Apostles*, and an exploration of R. A. Streatfeild's libretto for the aborted opera *The pilgrim's progress*. One article which breaks new ground is Ronald Taylor's study of Elgar and the BBC, which includes a list of first broadcast performances between 1922 and 1934.

The common concerns of the authors sometimes lead to overlaps and anomalies which have escaped the eye of the editor. The most curious of these arises between Brian Trowell and Michael Kennedy, who both touch on the in famous enigmas of the dedications of the Violin concerto and the thirteenth of the *Enigma variations*. Trowell describes (p. 249–50) how one of the sketches for the Violin concerto has a space in which a news cutting was originally pasted. From traces of the reverse side of the cutting still adhering to the glue he is able, by an apparent *tour de force* of scholarly detection, to identify the original: an extract from an article 'Love in Art' by Elgar's friend Claude Phillips, which appeared in the *Daily Telegraph* in 1910. However, on page 77 Kennedy describes the same cutting on the same sketch without any comment that it is missing. He cites no source for his information: presumably he saw the original. At what point, therefore, did the cutting become detached from (or reunited with) the sketch? Kennedy concludes that the extract in question is evidence that Elgar confided to 'Windflower' (Alice Stuart Wortley) the story of his tragic broken engagement with Helen Weaver. Elsewhere in his essay (p. 222) Trowell argues, in a discussion of variation 13, that Elgar 'must have told Lady Mary [Lygon] about Helen Weaver, and she must have brought him comfort'. It seems that Elgar confided in both!

My observation is in no way intended as a criticism of either article, which both offer insights into Elgar's mental processes and working methods through different approaches. Trowell's massive essay 'Elgar's use of literature', over nine years in the writing, convinces one that the music cannot be understood without a knowledge of the literary influences on it, and of the allusive epigrams which Elgar associated with specific pieces. Trowell shows how the image of Elgar as a bibliophile of refined taste was partly self-manufactured through the manipulation of his interviewers, and that his reading was actually random and un-systematic. On the other hand he argues that an often-quoted criticism by E. J. Dent, describing Elgar as 'a self-taught man, who possessed little of the literary culture of Parry or Stanford' is a mis-translation from the German original (Trowell suggests (p. 184) the more truthful alternative 'little of the [formal] literary education of Parry or Stanford', not intended as a condemnation). Elgar himself would surely have loved this essay, which contains many examples of the investigative process which Trowell describes as 'to chase a speculative hare until it vanishes and then continue circling in order to try and pick up a fresh scent' (p. 280). Elgar's letters to the *Times Literary Supplement* show his love of literary minutiae, and he is said to have preferred footnotes to the main text (and there are 394 of them here). The essay is, as Trowell admits in his 'envoi', work still in progress, and could develop into a book in its own right.

Rosemary Williamson

Dick Bradley *Understanding rock'n'roll: popular music in Britain 1955-1964*. Buckingham: Open University Press, 1992. viii, 191 p. £37.50 (hbk); £12.99 (pbk)

On page 3 of his book Dick Bradley explains that, although it began life as a 'culturalist history of rock'n'roll', it turned into a 'contribution on how to write that history'. It is, therefore, a quite heavily theoretical and methodological book, and any reader expecting a new historical account should be warned of this. Readers who have a good existing historical knowledge of the subject are likely to derive more from the book than those who do not. As a whole it offers many stimulating ideas, but it is not without problems, and these problems will form the subject of this brief review.

The book owes its genesis to the author's PhD thesis (which chiefly explains his comment that the book took him 13 years to write), and although it's not clear how closely related the two are, the imprint of a thesis is apparent, especially in the first chapter. Here Bradley opens up his arguments by castigating existing literature on the subject. It's a tedious and, frankly, unattractive way to begin a book (it can be tedious enough in a thesis, though one sees the point). Charlie Gillett (*The sound of the city*) suffers most, and I soon felt sufficiently irritated to return to Gillett to remind myself of his main quality: an extraordinarily detailed knowledge put to good service in the emergence of arguments (for example on the relation between major and minor record companies).

As one reads on in Bradley it becomes clear that a similar process is not about to happen. Indeed, one of my main criticisms would be that theories are constructed and presented without sufficient historical detail. Although he warns against tendencies to generalise, I found much of the book infuriatingly generalised, and this in turn made me suspicious of the theories, even those to which I am sympathetic. For example, chapters 4 and 5 (on the 'fusion of codes' in Britain, and on British society and culture in the period in question) seem to me lacking in the amount of historical evidence necessary for subsequent theoretical constructs. The chief suspicion which this approach encourages in me as a reader is that the diversity of the period (the chaos, even) is being conveniently overlooked. Throughout the book Bradley is at his best when studying reception, and there are many insights. But even here he frequently slips into generalisation. One of his three main arguments is that the rock'n'roll audience demonstrated what he calls a 'resistant communalism'. It's not a new idea, but his presentation is probably the most thorough. The problem is that, as he presents it, it depends on a view of the time as one of frustrated promise and tedium for the younger generation (working class in particular). While this was obviously a factor, the account admits no alternative contemporary readings of the rock'n'roll phenomenon, in particular ignoring the private dimension in favour of the public.

Bradley's other two main points are that the take-up of rock'n'roll in Britain represents a 'codal fusion' (between Afro-American and European musics); and that its main effect was to 'transform subjectivities' through a (new) experience of the loss of ego. I can offer only the briefest comments on these arguments here. The idea of fusion is useful in some degree, but to me it fails to provide space for the role of ambiguity. The Afro-American connections of the new music in the 1950s were not known to many listeners, but their American-ness was, and one of the effects of this was a sense of cultural *confusion*. The loss-of-ego thesis draws heavily on the writings of French critic Roland Barthes, in particular his division of what we Brits unimaginatively lump together under the term 'pleasure' into 'plaisir' (crudely, the more intellectual and spiritual variety) and 'jouissance' (more orgasmic, hence the idea of 'loss'). The permanent problem with trying to relate these to music is that pleasure in music stubbornly remains more subtle than these allow for; and the construction of theories using them as a *basis* is inevitably dubious.

As a whole, the book is somewhat inelegantly written (the many sentences beginning with a didactic 'Now', and the frequent use of the 'I-deal-with-this-subject-somewhere-else' strategy being but two examples). The bibliography is limited to sources referred to in the text, and contains about 200 books and articles.

David Horn
(Institute of Popular Music, University of Liverpool)

Richard Strauss: new perspectives on the composer and his work, ed. Bryan Gilliam. Durham, NC: Duke University Press, 1992. i, 289 p. (Sources of music and their interpretation: Duke studies in music) ISBN 0-8223-1207-7. \$29.95

Bryan Gilliam's compilation of essays on Richard Strauss's life and work promises broad scope and exciting reading. The first English-language volume of musicological essays on Strauss, it offers a comprehensive and interdisciplinary approach to varied perspectives of the composer's persona, such as Strauss as a young conservative composer; as a modernist at the turn of this century; and as a cultural icon of Nazi propaganda. A new interpretation of the relationship between Strauss and Mahler, and a re-evaluation of his late works in the light of newly-discovered sources, are also offered. In dealing with a wide range of issues, such as the debate on programme music, the problem of extended tonality and stylistic choice versus stylistic obligation, this book is probably not so much 'comprehensive' in approach as 'diverse': it therefore reveals itself to be a different book from what the editor claims it to be. Nevertheless, it provides some very interesting reading. The essays, written by some of the most informed scholars in the field, amount to nothing less than a re-drawing of the portrait of Richard Strauss. The first of the two sections, headed 'The musical-historical context', certainly succeeds in refining the traditionally-received picture of the composer. Of special interest is the excellent paper by Stephen E. Hefling on both Strauss's and Mahler's attitude to programme music, and on those composers' relationship with each other, previously often interpreted as rivalry. Another fascinating paper by Pamela M. Potter re-evaluates the debate about Strauss and his relationship with the National Socialists, and exposes many existing views on this topic as too simplistic. The second section, headed 'The musical works', contains some important studies which suggest new readings and evaluations of pieces such as *Intermezzo*, *Metamorphosen* and *Don Juan*. While its introductory claims might seem slightly too grandiose, this book, if nothing else, provides a fascinating insight into the diverse and lively discourse of Strauss scholarship, and it might be attractive to any reader interested in the artistic and cultural life of Germany from 1880-1945.

Lydia D. Rohmer

Richard Koshgarian *American orchestral music: a performance catalog*. Metuchen, NJ: Scarecrow Press, 1992. 762 p. ISBN 0-8108-2632-1. £72.50

Some 7,000 works are listed by 900 composers born this century. So no Ives, nor famous immigrants like Stravinsky, Schoenberg and Varèse; but Cage, Carter, Copland and Barber are here, along with Menotti. The main sequence is alphabetical by composer, but with works under each composer arranged chronologically – not very helpful for quick reference from the indexes to prolific composers like Hovhaness. The entries give instrumentation, durations and

publishers. Since the author does not claim to have examined the scores, this may not be 100% reliable, and the number of percussion players needed depends as much on the habits of a particular orchestra as the layout prescribed by the composer. Timings are, sensibly, not taken beyond the minute. There are indexes by duration (in five-minute bands, each group split into large, medium and small orchestra) and by soloists. Names and addresses of publishers are given, and there is a separate address list of composers who do not have publishers. Much of the repertoire is utterly unfamiliar here: what a book like this cannot do is direct the inquisitive conductor more specifically towards the most attractive or rewarding music.

Clifford Bartlett

F. W. Sternfeld *The birth of opera*. Oxford: Clarendon Press, 1993. i, 266 p. ISBN 0-19-816130-1. £35

Do not expect a chronological history of early opera as found in Donington's *The rise of opera*, nor the lucid definitions to be found in the *New Grove history of opera* handbook. There is no glossary, and not until the second chapter does Sternfeld claim to approach the question of definition pragmatically, and attempt to clarify 'intermedi' with reference to complaints of 'the tail wagging the dog'. There is no straightforward definition (unlike Thomas Walker's in the *New Grove history of opera*), and the uninitiated are left to grapple with 'lieto fine', 'endecasillabi' and 'quinari'.

F. W. Sternfeld – Austrian-American musicologist, author of *Goethe and music* (1954) and *Music in Shakespearean tragedy* (1963), and founding editor of *Renaissance News* – offers seven monographs on specific 'building-blocks' of opera. Leaving the more obvious 'recitative', 'aria' and 'overture' to other writers, he has selected the solo lament, the ensemble finale, the 'employment of repetition and echo', and 'the use of the Orpheus myth in opera'. The stimulating and original approach in the seven monographs, supported by copious references from original sources and by connections made with music of succeeding centuries, is reminiscent of Sternfeld's 'sell-out' lectures at Oxford University.

The first page gives a foretaste of the wide-ranging nature of his scholarship, with references to Rilke's sonnets, Cocteau's plays and films, and to Krenek and Birtwistle and the Orpheus myth. A table lists 21 settings of the myth between 1599 and 1698; 19 such tables and 33 musical examples support Sternfeld's explorations. There are over 27 pages of bibliography (sadly, not organised by language), and indexes helpfully divided into subjects and into names, titles and first lines. This book is an important contribution to scholarship in the area.

Angela Escott

Norman Del Mar *Conducting Beethoven, vol. 1: the symphonies*. Oxford: Oxford University Press, 1992. xii, 219 p. ISBN 0-19-816218-9

Aimed primarily at aspiring conductors, this book is designed as a reference work to be consulted with the appropriate score. Del Mar modestly and successfully presents some of the issues facing a conductor in each symphony. His experience as a professional player and conductor, and his distinguished record as a teacher, ideally qualify him for the task. His aim, set out in the 'Apologia', to warn students of various pitfalls and to inspire thought about some larger considerations, is certainly fulfilled. This is the first of a series of volumes covering much of the established repertoire, and in its virtues and vices may well become a Tovey of its kind.

The quality of the book is in Del Mar's generous dissemination of his vast experience of practical music, in combination with his considerable experience as a writer (of, for example, the authoritative Richard Strauss study, of *Anatomy of the orchestra*, and *Orchestral variations*). Warnings of problems and various tips and alternatives abound, showing great professional attention to detail. His knowledge of discrepancies between various editions of scores and orchestral parts, and his understanding of the autograph scores, is invaluable. Also striking is his great sensitivity to players; his comments repeatedly draw attention to passages which are harder than they look, or which have difficult entries or awkward page-turns, and to what would help or hinder in performance. It would be impossible to list all the types of detail he helpfully attends to, but they include such matters as bowings (particularly helpful are some of the on-, half-off, and off-the-string suggestions); details of dynamics and balance; and stylistic considerations, such as orchestral doublings. Interestingly, while not being an 'authentic' performer, he usually advocates not using doubled wind or horns for musical reasons. For example, when discussing the first movement of the seventh symphony he comments (p. 130) about the horns that 'the extra doubling robs the instruments of their bright resonance in favour of undue weight and thickening of the quality'. Such advice will fall happily on the ears of a generation brought up with historically-informed performance styles, whether or not this is 'authentic'.

In marked contrast are his attitudes to Beethoven's metronome marks, the majority of which he claims are 'substantially too fast' (p. 42) and 'notoriously unreliable' (p. 45). Rosenblum and others have documented fully the authentication and historical validity of many of Beethoven's metronome markings, and many performers from Toscanini to Norrington have refreshed the musical world by leaving safe performance traditions and showing what energy and strength is revealed by Beethoven's own markings. Whether or not one believes that historical authenticity is possible or even desirable, Beethoven's markings reveal much of the spirit of his intention. Of the approximately 50 markings Del Mar refers to, only four, he suggests, are too slow, ten about right, and the other 70 per cent are too fast. Some of his alternative suggestions are between two-thirds and one-half Beethoven's tempo. While everybody acknowledges such markings to be only a guide, one does wonder if such consistently slower tempi than Beethoven suggested will inevitably distort the spirit of the music. Del Mar's

repeated endorsements of slower tempos as 'more practical' perhaps stems from too strong a desire for safety. When discussing a possible mistake in the flute and oboe parts in the first movement of the ninth symphony his diluted attitude to fidelity is revealed when he writes (p. 174) that the B flat is 'so familiar to our ears that a return to the D would raise every eyebrow in the hall, an undesirable reaction even if it could be proved that the D's were no slip of Beethoven's pen'. Surely if the D is correct, then Beethoven would be furious that fear of raising eyebrows prevented it from being changed!

As he remarks in the 'Apologia', much of the value of the book stems from the debate it provokes. Any conductor would benefit from reading this book. The readability of later volumes might perhaps be increased if a general introductory chapter were added, focussing on overall considerations to save some of the inevitable internal repetitions its present structure encourages. Without diluting the book's value for a conductor, this would extend its interest for players and thoughtful audiences alike. It is a tribute to what Del Mar has to offer that the potential readership is so much wider.

Duncan Hinnells

The sacred music of Gilles Binchois, ed. Philip Kaye. Oxford: Oxford University Press, 1992. xi, 324 p. ISBN 0-19-353056-2 [no price details]

Although Binchois' secular output is well-documented and accessible through modern editions, his sacred work has until now been generally neglected, perhaps because there are no complete Mass cycles, and because his relatively restrained style is overshadowed by the sacred music of his great contemporary, Dufay. This modern edition is the first publication to bring together all Binchois' sacred works. It is similar to great collections such as *Musica Britannica* in layout and design, and the editor has followed a similar pattern in the contents, providing a brief introduction, including useful notes on performance practice; the music itself, in a clear readable setting; and a substantial critical commentary. The bibliography includes a number of post-*New Grove* articles, although as the introduction is dated 1988 there are probably still more recent articles which could have been included. This is an essential volume for any major reference collection or academic library; its format is not suitable for use in performance, but as a scholarly edition of less familiar works it offers new insights into the work of this major composer.

Katharine Hogg

The historical harpsichord, ed. and trans. Howard Schott. Stuyvesant, NY: Pendragon Press, 1992. i, 161 p. + 12 transparencies. ISBN 0-945193-26-2; ISSN 1043-2523

Two monographs comprise this volume in honour of Frank Hubbard, harpsichord builder, scholar and author of the pioneering book *Three centuries of*

harpsichord making. Ironically, while the second article, *Italian string keyboard instruments*, builds on Hubbard's work, its author Denzil Wraight (at present compiling a catalogue of Italian harpsichords) refutes some of Hubbard's organological evidence and that of more recent experts who claimed German origin for some instruments. In the first monograph, *Bartolomeo Cristofori as harpsichord maker*, Hubert Henckel, formerly Director of Leipzig University's Musical Instrument Museum, where four Cristofori instruments are located, identifies harpsichords made by the inventor of the pianoforte, using evidence from pictures, inventories and, in particular, numerals on jacks and key levers. Several photographs of jack numbers are used in the monograph, in addition to views of Cristofori harpsichords and spinets, unfortunately without including dimensions.

The monographs, edited by Howard Schott (author of the keyboard catalogue of the Victoria and Albert Museum's Musical Instrument Collection, and responsible for the harpsichord entry in the *New Grove dictionary of musical instruments*) make a considerable contribution towards the understanding of the development of keyboard instruments, and towards the identification of harpsichords and related keyboard instruments.

Angela Escott

The Cambridge companion to Chopin, ed. Jim Samson. Cambridge: Cambridge University Press, 1992. ISBN 0-521-40490-8. £35

Chopin's music, a firm favourite today with pianists and audiences alike, and 'whose musical discoveries were still causing shock in the modern music of a century later' (after the B flat minor sonata), is examined in this book in a series of essays by different authors, who successfully present the reader with some insight into Chopin's unique musical style. The book is in three sections. Part one looks at Chopin's predecessors; piano music of the early 19th century; Chopin's early works, and his stylistic growth. Part two surveys the mature compositions, discussing generic and structural forms in a refreshingly readable style. Each chapter deals with a different genre, including an enjoyable argument by Jeffrey Kallberg 'in defence of the prelude'. Part three examines the reception of Chopin's music both during and after his lifetime, through performance, criticism and influence on future composers. Another chapter discusses the relationship between Chopin's music and the people of 19th-century Poland. The layout is simple and logical, with well-presented, readable text which is not choked by unnecessary biographical interruptions. Chopin's life story takes a back seat in this publication. The book is aimed, not at the specialist, but at anyone with a keen interest in Chopin's music, at the A-level student or the undergraduate.

Elizabeth Ford

Benjamin Britten *'Johnson over Jordan': suite for orchestra (1939)*, comp. Paul Hindmarsh. London: Faber Music, 1993. Full score. 66 p. ISBN 0-571-51166-X. £25

Britten's incidental music for J. B. Priestley's 'experimental' play, *Johnson over Jordan*, was commissioned by Basil Deane and composed in the first two months of 1939. As such it is one of the last works Britten produced before leaving for the USA in May of that year, and it shows many of the effects of those formative pre-American years as well as offering premonitions of several later works.

For the suite Paul Hindmarsh has selected four movements from a much larger score. The harmonic language of the first (Overture) and last (End Music) foreshadows that of *Peter Grimes*, while the austere unison melody of the second (Incinerators' ballet) looks ahead to the kind of material Britten would treat heterophonically in the *Church parables* many years later. The third movement (The spider and the fly) is an authentic 'blues' number – surely a descendant of the Auden-inspired blues in *On this island* and the *Cabaret songs* and a stylistic precursor of *Paul Bunyan*? (The influence of things American is not surprising: the score of *Johnson over Jordan* was mostly written in January 1939, the month Auden left for the States, and a time when Britten himself was on the point of deciding to follow him.) The most striking thing about the work as a whole, however, is its orchestration, which shows just how much Britten had profited from his work in the film studio and the theatre. Here, as in many of his subsequent works (perhaps most notably the chamber operas of the 1940s), it is astonishing to see how he achieves maximum effect from less than full orchestral forces.

But the publication is not merely of archival interest. I see no reason why this (regrettably) short suite for flute, oboe, three clarinets, bassoon, two trumpets, trombone, timpani, percussion, piano and strings) should not become part of the repertoire of accessible modern music. The full score is adequately produced, although I would have liked an index, and I found the system of bar-numbering (probably Britten's own: letters, which run on to double letters) a little cumbersome. A helpful introductory note by Philip Reed explains the historical background to the work, and sets the various movements in the context of the action they accompany. All in all, *Johnson over Jordan* is to be welcomed as one of the most successful additions to the ever-increasing range of early Britten works being rescued from obscurity, and should bring the suite the attention it deserves.

Antonia Malloy

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.)

Books

- Paul Banks, ed. *Britten's Gloriana: essays and sources*. Woodbridge: Boydell Press in association with the Britten-Pears Library, Aldeburgh, 1993. (Aldeburgh studies in music; 1) ISBN 0-85115-340-2. £25
- Jeremy J. Beadle *Will pop eat itself?* London: Faber, 1993. 269 p. ISBN 0-571-16241-X. £7.99
- German Romantic partsongs*, ed. Judith Blezard. Oxford: Oxford University Press, 1993. viii, 104 p. ISBN 0-19-343512-8. £9.95
- Barry Cooper *Beethoven and the creative process*. Oxford: Clarendon, 1992. 325 p. ISBN 0-19-816353-3. £12.95 (pbk edn)
- Karl Geiringer *This I remember: memoirs of a life in music*. Santa Barbara, CA: Fithian Press, 1993. 205 p. ISBN 1-56474-045-5. \$24.95
- Richard Wagner: on music and drama*, ed. Albert Goldman and Evert Sprinchorn. Lincoln, NE; London: University of Nebraska Press, 1993. 447 p. ISBN 0-8032-9739-4. £12.95
- Thomas Griffin *Musical references in the Gazzetta di Napoli, 1681-1725*. Berkeley, CA: Fallen Leaf Press, 1993. xxxv, 141 p. + floppy disk. (Fallen Leaf reference books in music; 17) ISBN 0-914913-18-2. \$35
- James Hepokoski *Sibelius: Symphony no. 5*. Cambridge: Cambridge University Press, 1993. xi, 107 p. (Cambridge music handbooks) ISBN 0-521-40143-7. £19.95 (hbk); 0-521-40958-6. £6.95 (pbk)
- Eric Frederick Jensen *Walls of circumstance: studies in nineteenth-century music*. Metuchen, NJ: Scarecrow Press, 1993. xv, 154 p. ISBN 0-8108-2588-0. £25
- Edward Lippman *A History of Western musical aesthetics*. Lincoln, NE; London: University of Nebraska Press, 1993. 551 p. ISBN 0-8032-2863-5. £60
- Janet Mills *Music in the primary school*. Rev. edn. Cambridge: Cambridge University Press, 1993. x, 182 p. ISBN 0-521-44825-5. £9.95 (pbk)
- Noriko Ohtake *Creative sources for the music of Toru Takemitsu*. Aldershot: Scholar Press, 1993. xviii, 118 p. ISBN 0-85967-954-3. £29.95
- Jeff Pressing *Synthesizer performance and real-time techniques*. Oxford: Clarendon, 1992. xviii, 586 p. ISBN 0-19-506650-2. £35

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- D. James Ross *Musick fyne: Robert Carver and the art of music in sixteenth-century Scotland*. Edinburgh: Mercat Press, 1993. 224 p. ISBN 1-873644-17-5. £15.95
- Stewart Spencer and Barry Millington *Wagner's Ring of the Nibelung*. London: Thames and Hudson, 1993. 383 p. ISBN 0-500-01567-8. £24.95
- Jerome Spycket *Nadia Boulanger*. Stuyvesant, NY: Pendragon, 1993. 176 p. ISBN 0-945193-38-6. £32
- Stephen Walsh *The music of Stravinsky*. Oxford: Clarendon, 1993. 317 p. ISBN 0-19-816375-4. £10.95

Music

- Jehan Alain *Adagio en quintette, pour quintette à cordes*. Paris: Leduc, 1992. Score (4 p.) + 5 parts. Cat. no. AL28147. £9.95
- Claude Ballif *Notes et menottes pour le piano, volume 3*. Paris: Durand, 1992. Score (45 p.). Cat. no. DF14577. £15.90
- Claude Ballif *Solfeggietto pour cor, opus 36 no 15*. Paris: Durand, 1992. Score (12 p.). Cat. no. DF14571. £6.95
- David Bowman and Paul Terry, *Aural matters: a student's guide to aural perception at advanced level*. London: Schott, 1993. Book + 2 compact discs. Cat. no. ED12430. £20
- Johannis Cabanilles, *Opera omnia, vol. 7*. Barcelona: Biblioteca de Catalunya, 1992. Score. ISBN 84-7845-015-7
- Franco Dominutti *Melos pour flute, clarinette en si b, et basson*. Paris: Leduc, 1992. 3 scores. Cat. no. AL28223. £5.40
- Philippe Drogoz *Sur les routes de fer, pour guitare*. Paris: Eschig, 1992. Score (4 p.). Cat. no. ME8800. £4.65
- Philippe Fénelon *Omaggio (a tiepolo), pour violon*. Paris: Amphion, 1992. Score (9 p.). Cat. no. A539. £7.55
- Betsy Jolas *Tales of a summer sea, pour orchestre*. Paris: Leduc, 1992. Score (37 p.). Cat. no. HE33657. £28.80
- Edith Lejet *La voix des voiles, pour guitare*. Paris: Eschig, 1992. Score (4 p.). Cat. no. ME8799. £5.50
- Ferenc Liszt *The complete music for violoncello and pianoforte*, ed. Leslie Howard with Steven Isserlis. Urtext. Edinburgh: Hardie Press, 1992. Score (ix, 77 p.) + 3 parts. ISBN 0-946868-11-5. £19.95
- Alain Louvier *L'isola dei numeri, pour piano*. Paris: Leduc, 1992. Score (16 p.). Cat. no. AL28233. £12.90
- Philippe Manoury *Musique 11, pour cuivres et percussions*. Paris: Amphion, 1992. Score (20 p.). Cat. no. A490. £6.95
- Olivier Messiaen *Turangalila-symphonie, pour piano solo, ondes martenot solo et grand orchestre*. Paris: Durand, 1992. Score (118 p.). Cat. no. DF14544. £30.25

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- W. A. Mozart *Trio in E-flat major for piano, clarinet and viola, KV498*. Kassel; London: Bärenreiter, 1993. Score (28 p.). Cat. no. BA5325. £7.50
- John O'Neill, *The jazz method for clarinet*. London: Schott, 1993. Book + compact disc. Cat. no. ED12440. £16.50
- Felipe Pedrell, *Nocturns*, with a preface by Francesc Cortes. Barcelona: Biblioteca de Catalunya, 1992. Score. ISBN 84-7845-102-1
- Eric Pénicaud *Parabole créole: variations sur un thème de Leo Brouwer pour guitare à 10 cordes*. Paris: Eschig, 1992. Score (5 p.). Cat. no. ME8794. £5.70
- Claude Pichaureau *Epilogue à rafflésia*. Paris: Billaudot, 1992. Score (9 p.) + 4 parts. Cat. no. G5253B. £8.55
- Clara Schumann *Romantic piano music*. Kassel; London: Bärenreiter, 1993. Score (32 p.). Cat. no. BA6550. £7.95
- Romantic piano album*, ed. Michael Töpel. Kassel; London: Bärenreiter, 1993. Score (63 p.). Cat. no. BA6538. £7.95
- Antonio Vivaldi *Concerto in D major for flute, strings and basso continuo, RV 783*. Kassel; London: Bärenreiter, 1993. Score (11 p.) + part. Cat. no. BA6892. £9.95
- François Vercken *Trois portraits hors-trait, pour deux guitares*. Paris: Durand, 1992. Score (14 p.). Cat. no. DF14169. £6.20
- Alain Weber *Instrumental flûte 111 deux presences, pour flûte et piano*. Paris: Leduc, 1992. Score (11 p.) + part. Cat. no. AL28704. £9.35
- Carl Maria von Weber, *Mass in E flat*, edited by Clive Brown. Vocal score. London: Faber Music, 1993. ISBN 0-571-51233-X. £6.95. (Full score available on hire or in xerographic print from Faber Music.)

SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

Items marked with an asterisk (*) are available in the IAML(UK) library.

Abbreviations: *FAM* = *Fontes artis musicae*

Notes = *Notes of the Music Library Association*

ForumMb = *Forum Musikbibliothek*

- * Angela Annabell, 'New Zealand folk song: an update with reference to resources in New Zealand libraries', *FAM* 39 nos 3-4 (1992), 225-226
- * Irati Antonio, 'Impression of music: periodical press and documentation in Brazil', *FAM* 39 nos 3-4 (1992), 235-245
- * Jon Bagüés, 'ERESBIL: archives of Basque composers', *FAM* 40 no. 2 (1993), 119-127
- * 'Berliner Öffentliche Musikbibliotheken, Teil 2: Musikabteilung der Amerika-Gedenkbibliothek/Berliner Zentralbibliothek', *ForumMb* 1993 no. 1, 36-39
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- * Barry S. Brook, 'On reprinting music and books about music: then and now', *FAM* 39 nos. 3-4 (1992), 248-254
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- * Maria Calderisi, 'Plenary session on reprint publishing' [Boulogne 1990 conference session], *FAM* 39 nos. 3-4 (1992), 245-248
- * Albert Cohen, 'The King's Musicians: a postscriptum', *Notes* 49 no. 4 (1992-1993), 1390-1394
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- * Nikolaus Delius, 'Jacob Friedrich Kleinknecht und seine Brüder: Versuch einer Werkliste', *FAM* 39 nos. 3-4 (1992), 274-325
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- * Dorothy Freed, 'Music library service in New Zealand: an essay in resource sharing', *FAM* 39 nos 3-4 (1992), 204-209
- * Peter Griffiths, 'I don't mind if I do: topping up GLASS' [Greater London Audio Specialisation Scheme], *Audiovisual Librarian* 19 no. 2 (1993), 126-128
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- * Joanne Horner, 'Wellington's new Central Library building: a vision for the future', *Crescendo* 33/34 (1992-1993), 20-24
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- T. Pack, 'You can be a virtuoso at online music research', *Database* 16 no. 3 (April 1993), 69-71
- * Jill Palmer, 'A Dutch-Austrian duo: the Paul and Diny Schramm collection at the National Library of New Zealand', *FAM* 39 nos 3-4 (1992), 226-229
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- * Catherine Pinion, 'Preserving our audiovisual heritage: a national and international challenge', *Audiovisual Librarian* 19 no. 3 (1993), 205-219
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- * E. Rassina, 'Sonderausgaben im Bestand der wissenschaftlichen Tanejev-Musikbibliothek des Moskauer Konservatoriums', *FAM* 39 nos 3-4 (1992), 268-271
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- * Maija Suhonen, 'Finland's scientific music libraries', *Finnish Music Quarterly* 1993 no. 2, 43-45
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- * Heinz Werner, 'Hans-Martin Pleske: ein Berufsleben auch für die Musikbibliotheken', *ForumMb* 1993 no. 2, 104-106

NEW BRIO EDITOR NEEDED

My five years as editor of *Brio* will end in November of next year with issue 31 no. 2. In order to make the changeover between editors as smooth as possible, and to enable my successor to see an issue through the press before taking over, the Executive of IAML(UK) wishes to make an appointment early in 1994. The editor is responsible for commissioning copy from contributors and for liaising with the reviews editor, the *Brio* advertisements manager and the typesetters to produce two issues of the journal per annum, in May and November. He/she has a place on the IAML(UK) Executive, and is expected to attend Executive meetings and to report on matters concerning *Brio*.

The main attributes required of the editor are a good literary style, persistence and the ability to work to strict deadlines. The post is held for a maximum of five years. There is no salary, although reasonable expenses, such as those incurred in travelling to Executive meetings, are paid.

For further details contact John Wagstaff or Malcolm Lewis (see addresses and telephone numbers on p. 132 of this issue). Applications for the post should be made by 1 February 1994, and should be sent to Julie Crawley, General Secretary, IAML(UK).

John Wagstaff

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(iii) contributions should not normally exceed 6,000 words.

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