

ISSN 0007-0173

Per 71-665



BRIO

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

Spring/Summer 1994

Volume 31, No. 1



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EDITOR: John Wagstaff

Spring/Summer 1994

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Brio is abstracted in *Library and Information Science Abstracts (LISA)* and indexed in *The Music Index*. Contents of current and previous issues are listed on the JANET Bulletin Board for Libraries (UK.AC.NISS)

A NOTE ON KAIKHOSRU SHAPURJI SORABJI AND THE SORABJI ARCHIVE

Alistair Hinton
(Curator/Director, The Sorabji Archive)

Obituary: Roger Oliver

Roger Oliver, music librarian of Kensington Public Library, died on 2 November 1993. He had worked at the Kensington music library from its opening in 1960 until his retirement in January 1990.

In addition to his work in libraries, Roger Oliver taught music appreciation classes in Kensington, ran the Kensington and Chelsea Music Club, and also composed. His own musical training was at Edinburgh university, where he was strongly influenced by Hans Gál. One of his ambitions on retirement was to write a monograph on Gál, sadly never published.

Roger Oliver must have been one of a very few music librarians to have had an article written about him: an affectionate look at his work was published in *Classical Music* magazine in January 1990 (p. 23). A memorial concert celebrating his life was held on 2 February this year.

The composer, pianist and critic Kaikhosru Shapurji Sorabji was born in England in 1892. His father was a Parsi from Bombay, an engineer by profession; his mother was a Sicilian-Spanish soprano. An enormously prolific composer, Sorabji completed more than 100 works between 1915 and 1982. Many of these are for piano solo: some are of enormous dimensions. A small number of Sorabji scores were published between 1919 and 1931, and Oxford University Press assumed an exclusive selling agency for all of these in 1938. The vast majority of his music remains, for the time being, in manuscript only.

Largely an autodidact, Sorabji continued his life as a composer in self-chosen and self-made independence and isolation from the general profession of music making. A reluctant performer with a distaste for public gatherings of any sort, Sorabji did give several premières of his works, most notably in a remarkable series of concerts masterminded in Glasgow in the 1930s by Erik Chisholm, under the auspices of the Active Society for the Propagation of Contemporary Music. Sorabji's last concert appearance, in December 1936, seems to have coincided with his eventual decision likewise to withdraw his music from the concert platform, by forbidding any public performance of it without his express consent. This unusual and courageous step led to a virtual silence surrounding his music: this was to last for almost 40 years. Sorabji continued to compose at a furious pace, blissfully undaunted by the lack of public hearings, approbation and criticism of what he had written.

As a composition student in London in the late 1960s I chanced across a published copy of Sorabji's early masterpiece *Opus clavicembalisticum* - a vast solo piano work some 4½ hours in length - in Westminster Central Library. The profundity of its effect upon me was compounded by the fact that, like so many musicians of my generation, I knew nothing whatsoever about its composer. I endeavoured to find out as much as I could - with considerable difficulty, as any information was both hard to come by and generally conflicting and unreliable. Humphrey Searle, with whom I studied at that time, was most encouragingly helpful. As a young student in 1936 he had attended a London performance of part of *Opus clavicembalisticum*: he was therefore able to tell me a little about Sorabji and his music, and kindly lent me his copy of the composer's long out-of-print book *Mi contra fa: the immoralising of a Machiavellian musician* (1947), a collection of essays largely culled from Sorabji's days as a trenchant professional music critic.

I began corresponding with Sorabji in 1972, and first met him five months later at his home in the village of Corfe Castle, Dorset, one week after his 80th birthday. The first of many visits, this marked the beginning of a priceless friendship and a professional association of inestimable importance to me. I was, not unnaturally, deeply concerned as to the fate and future of Sorabji's music, and persisted in what the redoubtable Nicolas Slonimsky would have called 'manifold endeavors' to focus the composer's attention on the problem and on granting permission to specific musicians of his choice to perform his works in public. Sorabji's resolve had become so deeply entrenched by then that this proved a daunting task. He seemed to have not the slightest interest in whether the concert-going public might have opportunities to hear and assimilate his music. I discovered that he had indeed refused sanction to a number of pianists who had requested his blessing on proposed performances. It would, however, be grossly misrepresentative of the totality of Sorabji's character to suggest that he was difficult and obstructive for the sake of so being. His warmth and spiritual generosity were unflinching as they were legendary, and his determination to protect his work from inadequate public presentation was by definition less than unreasonable.

In 1976, however, Sorabji at long last relented in favour of the pianist Yonty Solomon who, in December that year, gave several of his early pieces at a momentous recital at London's Wigmore Hall. This led to an inevitable increase of international interest in Sorabji's music and, with further performers presenting authorised performances, the long-standing myth of its 'unplayability' was finally laid to rest. In the years following Yonty Solomon's pioneering work, performances, broadcasts and commercial recordings have shown that, given suitable circumstances, Sorabji was willing to permit - even encourage - his music to be heard, and that there now exist musicians capable of doing justice to his intentions. Cognoscenti of his major keyboard works would hardly imagine these compendia of fearsome difficulties becoming 'standard repertoire' for future piano and organ virtuosos: it is already clear, however, that although this music hurls unique challenges at performers, it has a most powerful and immediate intellectual and emotional grip on listeners. International artists of distinction who have performed, broadcast and recorded Sorabji's music include Yonty Solomon, John Ogdon, Marc-André Hamelin, Michael Habermann, Donna Amato, Valerie Tryon, Ronald Stevenson, Carlo Grante and Geoffrey Douglas Madge (pianists); Kevin Bowyer (organist); and Jane Manning and Jo Ann Pickens (sopranos).

As well as almost seven decades of musical composition, Sorabji, a prolific essayist and critic of great wit, contributed a vast number of brilliant and frequently controversial articles, reviews and 'letters-to-the-editor' to a variety of English journals. He also published two volumes of collected essays: *Around music* (1932) and *Mi contra fa: immoralising of a Machiavellian musician* (1947), mentioned above. Sorabji's centenary year - 1992 - saw the long-awaited publication by Scholar Press (Aldershot) of *Sorabji: a critical celebration*, edited by Professor Paul Rapoport of McMaster University, Hamilton, Canada; this is the first full-length published survey of the composer.

Sorabji's vast corpus of work remained mostly inaccessible to the public for many years. An ironical, though inevitable, consequence of a growing Sorabji

performing tradition was that, as the music became more accessible to the ear, so it began to become more inaccessible to the eye. Oxford University Press's sales of Sorabji's published scores began to pick up rapidly, and items ran out-of-print from 1977 onwards. I discussed the developing problem with Sorabji, and as a consequence of this I founded the Sorabji Music Archive as a means of overcoming it, and with the intention of creating a permanently-developing research centre. Established in 1988 and renamed in 1993, the Sorabji Archive safeguards a large number of Sorabji's original manuscripts. Its substantial collection of literature by and about Sorabji includes articles and essays, reviews of book and music publications, performances and recordings, personal correspondence, 'letters-to-the-editor', performance/broadcast history, discography and many other items. The Archive issues copies of these remarkable scores and writings to the public worldwide, and welcomes visits - by appointment - from performers and scholars. Distinguished musicians have already prepared definitive editions (some manuscript, some printed) of the composer's works: more of these are in progress. The 1987 première publication of *Fantasiottina*, by Bardic Edition, Aylesbury, will, hopefully, encourage other publishers to print new editions of Sorabji.

The Sorabji Archive has prepared several information booklets and leaflets, which we issue free of charge. These comprise the following:

Music and literature by Kaikhosru Shapurji Sorabji: a general catalogue detailing all music scores, books and literature by Sorabji, including prices, which we can supply to the public.

New editions of music and literature by Kaikhosru Shapurji Sorabji: a catalogue containing details of manuscript and computer-printed new editions and corrected publication copies of music scores (information extracted from the main catalogue above).

Discography of musical works by Kaikhosru Shapurji Sorabji: a listing of commercial recordings of music by Sorabji. The Sorabji Archive has not so far supplied commercial gramophone recordings: however, following negotiations with Altarus Records Inc., who have been singularly active in the cause of Sorabji, we are now able to supply their Sorabji discs to anyone who requires them.

In addition we produce a general information sheet on the Sorabji Archive, and a publicity leaflet giving details of the Scholar Press book *Sorabji: a critical celebration*, which we can also supply.

All rights in all Sorabji's musical and literary works are vested exclusively with the Sorabji Archive. The Archive owes a debt of gratitude to Terry Hinton, Grace Keaton, Marc-André Roberge and Chris Rice for valuable voluntary assistance from time to time. George Ross's extensive help in preparing and indexing literature also deserves special mention. We continuously update all our information, and welcome all enquiries concerning the Sorabji Archive.

[Alistair Hinton can be contacted at the Sorabji Archive, Easton Dene, Bailbrook Lane, Bath BA1 7AA (tel. 0225-852323; fax. 0225-852523)]

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A 'FORGOTTEN' MUSIC PERIODICAL: *THE CHORD*, 1899-1900

[This is the first of a projected series concerned with music periodicals published in Britain, primarily in the 19th and 20th centuries. The series will concentrate particularly on journals which for one reason or another have fallen into obscurity, but which may remain interesting both as products of their time and as objects of study for the bibliographer and musicologist. *The Chord*, which ran to only five issues before an abrupt, and apparently unannounced, demise, falls into each of these categories. It was well-printed, in a small octavo format (about the same as today's A5 size), and much care seems to have been lavished on its production. Its contents were a mixture of criticism and musicology, and it was welcomed by the contemporary press as both opinionated and disrespectful. The *Echo* hailed its 'pages of vivacious musical criticism . . . far removed from the sober futilities of the outworn fashion'; while the *Star* regarded its tone as 'a somewhat shrill one of dissatisfaction with things as they are'. More than one critic named John F. Runciman, a long-time music critic on the *Saturday Review*, as *The Chord's* editor, and although neither Runciman nor anyone else is named as editor in any issue of the journal, the fact that he was known as a trenchant critic, allied to the appearance of his work in almost every issue, points strongly to his having more than a mere contributor's role. He was, furthermore, the editor of the *Musician's Library*, a series of life-and-works monographs also published by the Unicorn Press.

Although *The Chord* did not survive long, its lively format and strong opinions seem to have made an impression. That its backers expected it to go on past the fifth issue is attested to by a note, at the end of no. 5, of forthcoming articles on the music hall, music in Oxford, and on 'modern counterpoint'. The contents pages which follow have been transcribed by Richard Turbet. Punctuation and capitalization have been preserved, except in the case of quotation marks around titles in numbers 1-4, which have been suppressed.]

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The Sign of The Unicorn vii Cecil Court London on May Day mdcccxcix

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Library and Information Plan
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Prepared by
Susie Woodhouse
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ISBN 0 9520703 1 6: £10.00 (UK) \$22 (overseas)



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Brio Volume 31, Number 1. pp 9-16.

STORAGE AND ISSUE OF VOCAL SETS: A SURVEY

Margaret Roll
(County Music Librarian, Buckinghamshire County Library)

This paper is the result of an investigation into storage and issue of vocal sets. Its aim was to advise Buckinghamshire County Library about the feasibility of issuing vocal sets via its computer issue system, rather than via a manual issue process. The scope of the project was later extended to include examination of the possibility of making a charge for the loan of vocal sets in the future.

Information for the study was gathered by means of a questionnaire, sent to all public libraries in the LASER [London and South East Region] group. A copy was also sent to Northamptonshire, as they had expressed an interest in the subject. Of the 42 questionnaires sent, 31 were returned (a 73% response rate). The questionnaire and results are produced below.

The Questionnaire

The following information was requested:

Stock

1. Do you have vocal sets for loan?
2. Do you lend vocal sets via the Inter-Library Loan system?
3. Do you intend to stock vocal sets in the future?

Storage

4. Are your sets bound as a matter of course? If not, why not?
5. How are madrigals and similar genres kept?
[this question was a matter of particular interest to Buckinghamshire County Libraries]
6. How many copies constitute a vocal 'set'?

Issue Systems

7. Do you issue vocal sets by computer?
- 8 (a) Are all barcoded copies issued singly or in batches?
- 8 (b) Are all copies separately barcoded?
9. Are there problems in using a computer issue system? Please give details.
10. What are the advantages of a computerised system?
11. If you do not issue vocal sets by computer, what system do you use?
12. Do borrowers sign for copies received?
13. Do staff or borrowers sign for copies on their return?

Charges

- 14 (a) Do you have a reservation charge?
 14 (b) If so, how much is it?
 15 (a) Do you levy a loan charge?
 15 (b) If so, how much?
 16. What is your loan period?
 17 (a) Do you charge other library authorities?
 17 (b) If so, how much?
 18 (a) Do you levy overdue charges?
 18 (b) If so, how much?
 19. Are you anticipating charging for loans in the future?
 20. Will such charges apply to (a) your own borrowers?; (b) Inter-Library Loan?

Results

Results were as follows:

Q. 1 and 2: Three of the respondents do not have vocal sets for loan, but two of the three (Haringey and Islington) do borrow material via the Inter-Library Loan network. Upper Norwood neither has sets for loan, nor borrows them from elsewhere.

Q. 3: The three authorities do not intend to house their own vocal sets in future.

Q. 4: 18 of the 29 authorities who lend vocal sets do not have their sets bound. The main reason given for not binding (by 40% of the respondents) was cost. Other reasons were (i) binding or not binding depended on the expected use of the set; (ii) unbound sets were cheaper to replace; and (iii) binding of very short works is not justifiable.

Q. 5: Three of the authorities do not stock madrigals. 11 of those that do, bind their copies. The most common methods of storing such works in the remaining libraries are (i) envelopes, used in seven libraries; (ii) folders; and (iii) plastic wallets or pamphlet boxes. Some authorities use a combination of methods.

Q. 6: There were many different answers to this question. Four authorities do not have a firm figure, but call anything from or above five copies a set. Ten others stipulated that 40 copies made a set. Three authorities have 30 copies in a set, and two have 36 copies in a set.

Q. 7 and 8: Of the 29 respondents, nine issue sets via computer. Surrey issues the majority via the computer, and some manually. Of the nine libraries using computerised issue, four will issue single copies as required, while a further five issue material in batches. Surrey will issue either in batches or singly. All the authorities issuing material by computer have barcoded copies which may be issued either in batches or singly.

Q. 9: Three of the nine authorities using computers to issue sets said that they had no problems. Computer breakdown was cited by three of the authorities, with Kent having a particular problem in this area. The worst consequence of computer breakdown is that material cannot be issued urgently. Time can be a problem if each copy is barcoded and has to go over the computer reader separately. Surrey has a back-up system in cases of computer breakdown, while Westminster is having a new system installed during the 1993-1994 financial year. Merton also raised the problem of not being able to make reservations using its system.

Q. 10: Several advantages were noted, even by those who occasionally experience computer breakdown. The advantages were: (i) library staff can easily tell when sets are due back; (ii) staff can find out what is on loan and to whom; (iii) time saving, as the computer produces overdues automatically; (iv) there is no filing; (v) the computer can tell staff if all parts have been returned or not; (vi) there is improved control and monitoring of the collection; and (vii) statistical analysis is easier.

Q. 11: 18 (over 60%) of responding authorities do not issue on computer. A wide variety of methods and combinations of methods are used, as follows: (i) copies are issued in batches as required; (ii) borrowers' brown tickets are used; (iii) staff use cards or slips with the work details, borrower details and performance date; (iv) the library uses cards, filed in date order; (v) the library uses cards, filed in alphabetical order of composer; (vi) sheets containing information on, and signed by, borrowers, are used; and (vii) staff issue copies as required, not necessarily in sets. The most common combination of methods was the use of cards containing relevant information, and the issue of copies in batches as required. Of the authorities who do not have computer systems, 13 use card issue methods.

Q. 12: 72% of responding authorities stated that borrowers were required to sign at the time of issue. Of the remainder, Bromley said that signing on receipt was dependent on the issuing authority. Buckinghamshire is to introduce the practice later in the year.

Q. 13: 35% of respondents said that staff and/or borrowers sign on return of materials. Buckinghamshire is to introduce the practice later in the year. Nine authorities require borrowers to sign both on issue and return. 12 require signatures on issue, but not on return; and six authorities require no signatures at all. Borrowers in Kent are required to sign on return but not on issue. In Bromley, borrowers always sign on return, and also on issue if the supplying authority requires it.

Q. 14: 23 libraries have reservation charges. The charge is usually the same as for a requested book. Enfield and Hertfordshire charge only for material obtained through Inter-Library Loan [ILL]. Surrey is intending to introduce a reservation charge. Northamptonshire makes a reservation charge, plus an

additional charge if the set is received through the ILL network. Bedfordshire has a scale of charges dependent on the number of copies required. To offset this, they do not have a loan charge.

Q. 15: 21 respondents do not levy a loan charge. Of the remainder, Bromley only charges carriage. Bexley charges the cost of a British Library ILL form for sets obtained from outside LASER. Northamptonshire's charges are high, at £7.50 for up to 50 copies, and £10 for over 50 copies. However, their loan period is long - six months. The highest charges are made in Harrow, where charges are £5 per month, plus carriage for external borrowers. However, Harrow does not charge its own groups. The lowest loan charge is 20 pence, in Croydon.

Q. 16: 12 authorities have a negotiable loan period. A further six have loan periods of up to six months, while one has a loan period of up to nine months. Bromley, Redbridge and Greenwich have loan periods of up to the date of performance plus either two or four weeks. Merton, Waltham Forest, Wandsworth and Kensington have loan periods of three months, and Islington, which borrows sets, has a loan period of 28 days.

Q. 17: Harrow is the only library in the survey to charge other library authorities. Kent does not lend to other authorities.

Q. 18: 48% of authorities surveyed make a charge for overdue materials. The charge ranges from five pence per copy per day to £5 per set per month.

Q. 19 and 20: 16 authorities do not intend to charge in future. Three others - Sutton, Waltham Forest and Essex - are considering charging. Hertfordshire is unwilling to charge but may be forced to by the action of other authorities, and Berkshire, East Sussex and Buckinghamshire think that future charging is possible. It is assumed that the five authorities who currently charge will continue to do so. In addition, Essex is considering charging both its own readers and other authorities; Sutton is considering charging its borrowers, but not other libraries; and Waltham Forest is thinking of charging other authorities but not its own readers.

Conclusions

1. Methods of storing vocal sets depend on the space available and on the number of sets an authority has. The majority of LASER libraries use envelopes for storing madrigals.

2. Only nine out of 29 authorities have computer issue systems for their vocal sets. Before considering issuing sets via a computer system, all requirements should be fully investigated.

3. Although 16 authorities do not anticipate charging in the future, this could change, as much depends on the political climate. The current trend is towards charging. Outside LASER, Humberside is known to charge.

KEY TO TABLES

- Q. 4 A = Amount of use expected
C = Cost
R = More economical to replace
S = Size
Sc = Requested scores issued before binding
U = Short works left unbound if not covered
- Q. 5 E = Envelopes
F = Folders
PB = Pamphlet boxes
PW = Plastic wallets
- Q. 6 V = Varies
- Q. 9 C = Computer breakdown
R = Reservations for sets cannot be made, so manual record necessary
- Q. 10 C = Possible to check all parts returned
M = Control and monitoring of collection
O = We know who has what, and what is on loan
S = Easier statistical analysis
T = Time saving (computer produces overdues; no filing, etc.)
W = We know when sets are due back
- Q. 11 B = Borrower's brown ticket
BI = Batch issue
C = Cards or slips used for each set
D = Date order
F = Filed in alphabetical order of composer
SS = Signed sheets
- Q. 12 D = Dependent on issuing authority
I = Is being introduced
- Q. 13 B = Booking fee is being introduced
I = Is being introduced
- Q. 14 (a) B = Being introduced
L = Charge for loans obtained through LASER or British Library
ps = Per set
- Q. 15 (b) BL = Cost of British Library form for items obtained from outside LASER
C = Carriage
E = External borrowers
ppc = Pence per copy
ps = Per set
- Q. 16 N = Negotiable
P = Up to date of performance, plus one month
R = From first rehearsal until two weeks after performance
- Q. 17 (a) C = Carriage
- Q. 18 (b) I = Charge for repeat issue
ppd = Pence per day
ppw = Pence per week
pspd = Per set per day
S = 'Standard rates' [?]
- Q. 19 F = Only if forced to
P = Possible
R = Reservation charge possible
- Q. 20 F = Not unless forced to by other authorities
P = Possible
R = May reconsider to include overdues and Inter-Library loan requests

| | Q.1 | Q.2 | Q.3 | Q.4 | Q.5 | Q.6 | Q.7 | Q.8(a) | Q.8(b) |
|----------------|---------------------|--------------------|--------------------|------------|----------|-----------|----------------|--------------|------------------|
| | Vocal sets for loan | Vocal sets via ILL | Sets in the future | Sets bound | How kept | No in set | Computer issue | Single issue | Bar-coded singly |
| | y n | y n | y n | y n | y n | set | y n | y n | y n |
| Barking | Y | | Y | C | F | 30-40 | N | | |
| Bedford | Y | | | C | F | 5+ | N | | |
| Berkshire | Y | | | Y | PW | 40+ | N | | |
| Bexley | Y | | Y | Y | PB | 36 | Y | Y | Y |
| Bromley | Y | Y | Y | Y | E | 25-30 | N | | |
| Bucks | Y | Y | Y | R | E | 5-40 | N | | |
| Croydon | Y | | | Y | PB | 40 | N | | |
| Ealing | Y | | | USc | PB | 40 | N | | |
| East Sussex | Y | | | C | E | 20 | N | | |
| Enfield | Y | | | AQS | E | 20-40 | N | | |
| Essex | Y | | Y | Y | PW | 40 | N | | |
| Greenwich | Y | | | N | | V | N | | |
| Hammersmith | Y | | | Y | | 30 | N | | |
| Haringey | Y | Y | N | C | F | -40 | N | | |
| Harrow | Y | | | Y | E | | N | | |
| Havering | Y | | Y | U | | V | N | | |
| Herts | Y | | | C | | 40 | N | | |
| Hounslow | Y | | N | Y | | | N | | |
| Islington | Y | | Y | Y | | 25 | Y | N | N |
| Kensington | Y | | Y | N | F | 36 | Y | N | N |
| Kent | Y | | Y | Y | | 30 | Y | | |
| Merton | Y | | | Y | | 10+ | N | | |
| Northants | Y | | | Y | PB | 40 | Y | Y | Y |
| Redbridge | Y | | | C | | 25+ | N | | |
| Richmond | Y | | | R | | 5-30 | N | | |
| Southwark | Y | | | C | PW | 4-20 | Y | Y | N |
| Surrey | Y | | | C | E | V | Y | Y | Y |
| Sutton | Y | | | | | | | | |
| Upper Norwood | N | | N | C | E | 40 | N | | |
| Waltham Forest | Y | | | Y | E | 40 | Y | N | N |
| Wandsworth | Y | | | C | E | 15-40 | Y | N | N |
| Westminster | Y | | | | | | | | |

| | Q.9 | Q.10 | Q.11 | Q.12 | Q.13 | Q.14(a) | Q.14(b) |
|----------------|----------|------------|--------------------|--------------------------|-------------------------------|--------------------|----------|
| | Problems | Advantages | Non-computer issue | Borrower sign on receipt | Staff/borrower sign on return | Reservation charge | How much |
| | | | | y n | y n | y n | |
| Barking | | | B | Y | Y | Y | £2.50 + |
| Bedford | | | CFBI | Y | N | Y | 50p |
| Berkshire | | | CBI | Y | N | Y | 46p |
| Bexley | No | T | C | D | Y | Y | 40p |
| Bromley | | | CFBI | I | I | Y | 60p |
| Bucks | | | CBI | Y | Y | Y | |
| Croydon | | | C | Y | Y | Y | |
| Ealing | | | | Y | N | Y | 25p |
| East Sussex | | | | Y | N | Y | £1.20 |
| Enfield | | | CD | Y | N | YL | |
| Essex | | | CBI | Y | N | Y | 35p |
| Greenwich | | | CBI | Y | N | Y | 55p |
| Hammersmith | | | B | Y | N | Y | 55p |
| Haringey | | | CBI | Y | N | Y | 50p |
| Harrow | | | | Y | N | Y | £1.50 |
| Havering | | | | Y | N | YLps | 75p |
| Herts | | | C | Y | Y | Y | 60p |
| Hounslow | | | BI | Y | Y | Y | 60p |
| Islington | | | C | Y | Y | Y | 50p |
| Kensington | No | CS | | | N | Y | |
| Kent | C | WO | | | Y | Y | |
| Merton | R | | | Y | N | Y | |
| Northants | | | | N | N | Y+L | 52p |
| Redbridge | No | | B | N | N | Yps | 60p |
| Richmond | | | SS | D | N | Y | 60p |
| Southwark | C | TWO | | Y | N | Y | 30p |
| Surrey | | WO | | Y | N | B | £1.00 |
| Sutton | | | | Y | N | Y | |
| Upper Norwood | | | | Y | N | Y | |
| Waltham Forest | | | CF | Y | N | | |
| Wandsworth | | MWO | | Y | N | | |
| Westminster | C | TWO | | Y | N | Y | 60p |

| | Loan charge y n | How much | Loan period | ILL charge y n | How much | Overdue charges y n | How much | Future charging y n | Own borrowers y n | ILL y n |
|----------------|--------------------|-----------|-------------|-------------------|----------|------------------------|----------|------------------------|----------------------|------------|
| Barking | N | | N | N | | N | | N | | |
| Bedford | N | | N | N | | N | | N | | |
| Berkshire | N | | N | N | | N | | N | | |
| Bexley | Y | BL | 6 mths | N | | Y | | P | N | N |
| Bromley | Y | C | R | N | | Y | | P | N | N |
| Bucks | | | R | N | | | | | | |
| Croydon | Y | 20ppc | N | N | | Y | | P | N | N |
| Ealing | N | | N | N | | | | | | |
| East Sussex | N | | N | N | | | | | | |
| Enfield | N | | N | N | | Y | | Y | N | N |
| Essex | N | | < 6mths | N | | | | | | |
| Greenwich | N | | P | N | | Y | | | Y | Y |
| Hammersmith | N | | N | N | | | | | | |
| Haringey | | | N | N | | | | | | |
| Harrow | Y | E £5pm | N | YC | £5pm | Y | | N | N | |
| Havering | | | < 6mths | N | | | | | | |
| Herts | N | | < 6mths | N | | | | F | P | PR |
| Hounslow | N | | N | N | | Y | | N | | |
| Islington | N | | 28days | N | | Y | | N | | |
| Kensington | N | | 3mths | N | | Y | | N | | |
| Kent | N | E £5 + | 4mths | no ILL | | Y | | Y | P | |
| Merton | N | £7.50ps + | 3mths | | | | | R | | |
| Northants | Y | | 6mths | N | | Y | | | | |
| Redbridge | N | | R | N | | Y | | | | |
| Richmond | N | | < 9mths | N | | Y | | | | |
| Southwark | N | | N | N | | Y | | | | |
| Surrey | Y | £1ps | N | N | | Y | | Y | Y | |
| Sutton | Y | 20ppc | < 6mths | N | | Y | | Y | | N |
| Upper Norwood | | | N | N | | | | | | |
| Waltham Forest | Y | £5 | 3mths | N | | | | Y | N | Y |
| Wandsworth | | | 3mths | N | | | | | | |
| Westminster | N | | N | N | | Y | | | | |

DATING 19TH-CENTURY MUSIC: A WORKING GUIDE FOR LIBRARIANS

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Introduction

The genesis of this article was the decision of the University of Birmingham Library to re-define the date before which printed material in its collections was regarded as 'Special Collections' material from 1800 to 1850. The University Music Library - now the Music Section of the Barber Fine Art and Music Library, and housed in the prestigious Barber Institute of Fine Arts - began life around 1900 with the inception of the University of Birmingham. In 1904 a chair of music was endowed by a local businessman, Richard Peyton. The endowment was conditional upon the chair being offered to, and accepted by, Elgar. History has not been kind to Elgar the Professor, making much of his unwillingness to accept the post and, naturally, concentrating on his series of lectures criticising much of contemporary English musical life: lectures described by Diana McVeagh as 'preceded by intense gloom in the Elgar household and followed by controversy in the press.'¹ From the library's point of view, however, the significance of his tenure was in his comments on the establishment of a library. In his inaugural lecture he pondered on the benefits university education in music at Birmingham might provide: 'To begin with we must have a library in the University, a library of musical literature and of music which shall compare favourably with the other branches of literature which are well represented in this city.'²

His words were matched by actions in recommending the purchase of such items as the complete editions of Bach and Beethoven, the second edition of *Grove*, and subscriptions to the Purcell Society edition and to important periodicals such as *Die Musik*, many of which items are still in the library - and still in use! He also recommended the purchase of the music library of Andrew Deakin, a Birmingham music critic of the second half of the 19th century. This was the first such purchase the music library made, and in the early decades of this century several other significant private libraries were acquired by the University. Since these had been built up by professional and amateur musicians active in the late 19th and early 20th centuries it is clear that they must have contained much music from the first half of the 19th century. My own knowledge of the library collections therefore made me realize that the removal to 'Special

¹ Diana McVeagh *Edward Elgar: his life and music*. London: Dent, 1955, p. 43.

² Edward Elgar *A future for English music and other lectures*, ed. Percy M. Young. London: Dobson, 1968, p. 53.

Collections' status of 1800–1850 material would be a significant task. One major problem would be establishing exactly when individual items of music were published. Before the 1911 Copyright Act it was unusual in this country for music to be dated. It was clear, therefore, that a certain amount of detective work would be needed.

The notes which follow result from my initial attempts last summer to undertake this task. They are not intended to provide rigid, bibliographical accuracy, such as might be required for an auctioneer's valuation. Their purpose was to enable a reasoned and reasonable estimate to be made of the likely date of publication so that pre-1850 material could be separated out. They are offered as an aid to those who may have similar tasks to perform as the research value of our collections increases.

Essential Tools

Several publications are invaluable in helping one assess the likely date of publication of an item in hand. These are:

(1) Charles Humphries and William C. Smith *Music publishing in the British Isles from the earliest times to the middle of the nineteenth century*. London: Cassell, 1954.

Although the accuracy of some of the information is now questioned, this remains a useful source of historical information about British music publishers, printers, engravers and sellers. In many cases, potential dates of occupancy at given addresses are included. Though much of the information relates to the 18th century, it is still useful for some 19th-century publishers.

(2) Otto Erich Deutsch, 'Music publishers' numbers', *Journal of documentation* 1 no. 4 (1946), pp. 206–216, and 2 no. 3 (1946), pp. 80–91. Published later the same year by Aslib as a separate booklet. A 2nd, revised edition, in German, was published Berlin: Merseburger, 1961.

With a general *caveat* on the use of music plate numbers, which I shall discuss later, this remains one of the most useful sources for information on continental publishers. The booklet and its 2nd ed. have long been out of print, so you may well have to make do with photocopies of the relevant original articles.

(3) O. W. Neighbour and Alan Tyson *English music publishers' plate numbers in the first half of the nineteenth century*. London: Faber & Faber, 1965.

This provides an English complement to the Deutsch lists, at least for the period 1800–1850. Again it is out of print, but does occasionally turn up on second-hand lists.

(4) James J. Fuld *The book of world-famous music: classical, popular and folk*. New York: Crown Publishers, 1966.

The main reason for including this item is Fuld's very useful introduction on determining the date of a particular copy. His interest is very much in establishing differences between editions and between issues of the same edition. But his introduction contains useful information on currencies and postal districts, to which reference is made later on. Once again, like all the items on this list, it is now out of print: my copy came from a second-hand list.

(5) Cecil Hopkinson *A dictionary of Parisian music publishers, 1700–1950*. London: Printed for the author, 1954.

Quite basic, with brief details of changes of address and partners! It does, however, cover a wide period. Out of print, and in many ways, at least for the period under discussion, superseded by item 6 below.

(6) Anik Devriès and François Lesure *Dictionnaire des éditeurs de musique français. Vol. 1: Des origines jusqu'à 1820*. Geneva: Minkoff, 1979 (2 pts) ISBN 2-8266-0460-0; *Vol. 2: De 1820 à 1914*. Geneva: Minkoff, 1988. ISBN 2-8266-0461-9.

As well as names and addresses, this valuable reference tool gives details of plate numbers (*cotages*). Alone of the sources so far given, it is still in print.

Last, but not least, the British Library's *Catalogue of Printed Music*, either in printed or CD-ROM format, is a useful last resort. In some cases dates of receipt or of watermarks are included in the catalogue entry for a particular work. There is no guarantee, of course, that the edition in hand is the same as the one listed – or the same issue – but where all else has failed, this is a helpful guide.

Getting started

The majority of the information you will need to establish a reasonable date of publication will be internal to the printed document itself, but sometimes external information can provide useful pointers. This information usually falls into one of two categories: bindings and inscriptions.

Bindings

If the item in hand is still in its original binding, this may provide a clue to its date. Binding styles change over time, and it may be possible to gain at least an indication of in which quarter of the century an item was bound – which, of course, provides an indication of the latest period in which the piece could have been published. This is a specialist area, and one should seek advice from the experts on one's own library staff.

Inscriptions

These can be many and varied. Ownership marks may be supplemented by dates, which provide a *terminus ante quem* for the publication date. Or if the owner or dedicatee is an historical personage, their date of death, if this is easily ascertained, may provide a latest date of acquisition.

Information from these sources, however, is inevitably imprecise. The fact that someone owned the copy in 1840 does not mean it was printed in 1840: it could have been printed 100 years earlier. In the context of this article, however, such information would establish that the item needs to be transferred to Special

Collections. If the date of ownership were 1880, it would clearly be less helpful for this purpose.

Internal evidence, from the printed document itself, falls into a variety of categories. For convenience I have grouped them as follows: dates, imprints, plate numbers, currencies, printing style and method, and musical content. The order of these categories reflects their usefulness and accuracy.

Dates

The starting point is to establish whether the item carries a date of publication. Apart from the obvious places, such as the title-page and title-page verso, the foot of the first page of music may also carry a date. Less obviously, the back cover may carry a date of printing, often in the form month/year, or sometimes just the last two digits of the year. This will not always be the same as the date of publication. The back cover is often used by publishers to advertise other publications, and the date on the cover will be the date of printing *of the cover*. This distinction is important. Many publishers and music-sellers 'blind-stamped' their copies with a date of receipt into stock. This blind stamp is often in one corner of the front cover or title-page, and may provide a date which would indicate that the piece had been published by that time.

A digression is necessary here to sound a word of warning about establishing dates. The nature of music printing and publishing differs from book manufacture. Until the widespread introduction of lithography, books were printed from movable type. Once the run had been printed, the economics of type production would generally require that the formes be broken up and the type melted down for re-casting. If a second edition were required, it would often mean re-setting the entire work. Only the most surefire publications, certain to run into many editions, would have been stored as completed formes. In contrast, until well into the 19th century, most *music* was printed from engraved plates. The plates were numbered to aid identification - hence 'plate numbers', of which more shortly. The same plates could be used years after their original production with new covers. The new covers would, naturally, bear the name and address of the publisher as they currently existed, and advertisements on the back covers, and dates added to covers, would represent their then-current stock. As music publishers/printers - the distinction was not always very great - flourished or failed, the stock of plates would circulate to new owners. New title-pages might be produced, and the work sold as a new edition, apparently from a different publisher. The same is true of editions produced by lithography, a process which also involves the production of a plate. The popular Eulenburg miniature scores are a good example of this confusing recycling process. The firm was founded in 1874. In the 1890s Eulenburg acquired the stock of two competitors in the miniature score field - Payne of Leipzig and Donajowski of London, whose catalogues contained many standard classical-period symphonic and chamber works. Eulenburg used the Payne and Donajowski plates, but with his own title-page and name. In some cases the plate is not changed: in others an English title is replaced by a German one.

Examples 1a and 1b at the end of this article show the title-pages and openings of two scores of Mozart's *Don Giovanni* overture. Example 1a is of Donajowski's edition, almost certainly produced before the 1894 takeover of the firm by Eulenburg. The caption title is in English - or rather the usual English usage - as befits a London edition, and only the composer's surname is given. Example 1b shows the Eulenburg score of the same work. This probably predates the First World War - the rather *art nouveau* frame used for Eulenburg's title-pages had been replaced by something simpler by then, and introductory commentaries had been added. The English title of Donajowski's edition has been replaced for the German market, and the composer's initials have been squeezed in, but the Andante marking is still a fraction above the level of the composer's name. A new plate-number has been assigned, but this is clearly the original plate used by Donajowski. The general outline of the Eulenburg example is rather more blurred than the Donajowski, the letters less distinct, the stave lines broken in certain places. All of this is consistent with the example having been taken from a well-used plate.

Examples 2a and 2b show a more curious example of this habit. Example 2a shows the cover - somewhat obscured these days by our library label - of Brahms' String Quintet, op.111. The series title at the head of the cover is *Payne's kleine Partitur-Ausgabe*; the publisher's name at the foot of the cover is Ernst Eulenburg. Clearly this copy was published after Eulenburg's 1891 acquisition of Payne, but probably not too long after, because Eulenburg had not been able to change the series name on this copy. Alongside this is the title-page of the same edition, which acknowledges the rights holder (Simrock) and bears a note at the foot of the page explaining that the publication has been acquired as part of Eulenburg's miniature score series. The third part of example 2a shows the opening page of the score, with plate no. 11372. Example 2b shows the title-page and opening of the same work in Simrock's edition. The plate number is identical, but the work is being distributed in the UK by Alfred Lengnick. This copy is almost certainly not much later than the First World War. The contents of these two items are identical, but they may date from anywhere between the 1880s and 1920.

A final example will demonstrate another problem with long-lived firms. The title pages at example 3a show Beethoven's String quartet, op.18 no.5. The first example dates from around the First World War, containing, as it does, Wilhelm Altmann's 1911 introduction. However, the plates probably date from the 1890s or 1900s, being Eulenburg's adaptation of Payne's stock. This can be seen by comparing the title-page of Beethoven's op.81b Sextet at example 3b. The layout and frame of Payne's publication are identical with Eulenburg's quartet example. At example 3c are the title-page and opening of the same Beethoven quartet in an Eulenburg edition purchased in the late 1970s and probably printed during that decade. The title-page is new, and reflects the removal of the firm from Leipzig to London in 1939. Altmann's introduction is now acknowledged (a further indication that the plates may well pre-date example 3a, with the introduction being tipped into later issues). The caption title has been changed, and Beethoven's dates of birth and death squeezed into the available space below his name. In other respects there is nothing to

distinguish this 1970 issue from the earlier issues, which probably originated with Payne 100 years earlier. Although I have used 20th-century examples here, what I have demonstrated is no less valid for the 19th century.

Imprints

The music publishing world was no less volatile in the 19th century than it is today. Firms sprang up, flourished and went bankrupt with as much regularity as other commercial operations. A successful business may have lasted only as long as its founder's working life, say, 30 or 40 years, and then been sold on. Large, successful firms, such as Novello, moved premises as they grew, or acquired other partners and changed their name. Such activity can be documented from contemporary newspapers, advertisements or business directories, as well as from publishers' archives. The reference tools already referred to provide a good source of this documentation, and imprint details will usually be the most important means of proposing a potential date for an undated item.

I have already commented, in discussing the Eulenburg examples, that the firm moved from Leipzig to London in 1939. London imprints are therefore likely to have been issued after this date - which from the point of view of transfer to Special Collections is what matters. To take a 19th-century example, the firm of Novello - still with us at least as an imprint - provides an interesting history. According to Humphries, the firm originated with Vincent Novello, who published some collections of sacred music between 1811 and 1828. In 1829, his son, J. Alfred Novello, set up in business as a music seller and publisher at 67, Frith Street, Soho. In 1834 he moved to 69 Dean Street. Up to 1845 the firm was occasionally known as 'The Sacred Music Warehouse'. In 1845, additional premises were opened at 'The Golden Crotchet', 24 Poultry, and were retained until July 1856. During this period the firm was also known as 'The London Sacred Music Warehouse'. Between 1856 and 1861, the additional premises were at 35 Poultry. In 1849 some plates were purchased from Coventry & Hollier, and in 1851 nearly 5000 plates of sacred works were purchased 'at the sale of stock-in-trade of Charles Coventry'. A US branch was opened in New York in 1852. In 1862 the firm became Novello & Co, still at Dean Street. In 1867 it moved to 1 Berners Street, where it remained until 1906. Also in 1867, Novello & Co. acquired the firm of J. J. Ewer & Co., which had been trading since the 1820s, and the name changed to Novello, Ewer & Co., a form used until 1898, when it reverted to Novello & Co. In 1906 the American business was transferred to H. W. Gray, whose name begins to appear on title-pages.

As will be seen, there is a lot of information here, not only about Novello, but also about the firms of Coventry & Hollier and of Ewer & Co. It is clear that material bearing the names of these two companies has a good chance of pre-dating 1850. By delving a little further into Humphries, we find that after 1850 Ewer had premises either in Oxford Street or in Regent Street. This additional information can help pinpoint material a little more accurately. This is just one example, and a particularly fruitful one. It is also true that the vast amount of material, especially choral material, published under the imprint of Novello,

Ewer & Co between 1867 and 1898 is much more difficult to date more accurately.

One final aspect of addresses is worth mentioning. The rapid growth in cities in the industrial world during the 19th century led to the introduction of postal districts. Fuld provides useful information about this. To take the example of London, the city was split into postal districts designated by a letter alone, e.g. London, W, in 1856. These districts were further subdivided in 1917 and numbers added to the letter designations, e.g. London N1 (one could add the further subdivision in the 1960s which resulted in the present postcode system, e.g. London W1R 8JN). Thus the Lengnick title-page shown at example 2b, which bears a London W address, was probably printed before, or very shortly after, 1917.

Plate numbers

Plate numbers were a publisher's way of identifying which piece of music a specific plate belonged to. Bear in mind that the engraving on a plate is back-to-front, and that an encyclopedic knowledge of musical works would be needed to identify individual plates, and the logic of the system becomes clear. In a way it was an ISBN 200 years ahead of its time. The difference from the ISBN, however, is that the number did not need to be unique: all that was required was that it was unique to that particular publisher. Plate numbers could be etched out with an acid solution and new ones engraved onto the same plate. Since simple logic would usually lead a publisher to the use of an incremental, numerical series for identifying works, it is possible to assume that in many cases the lower the plate number, the earlier the work in the chronological output of a particular publisher. Trade advertisements for new works in newspapers and journals of the period allow us to pinpoint dates for individual works. Working backwards and forwards from these known dates, potential years, or groups of years, can be suggested for the first appearance of a particular plate number within a publisher's output. This is how the lists of plate numbers identified in my list of 'essential tools' were arrived at.

I have shown how individual issues of a work bearing a single plate number may vary in date by several decades. However, they can at least establish an earliest working date, which, in the absence of other factors indicating later issue, may be used as a fail-safe. From the point of view of historical bibliography they are a notoriously fickle guide: in the context of a working guide for separating out more valuable material, they are second only to imprints in their usefulness. The published lists are very incomplete, but you can supplement these as you work by careful observation of individual publishers' copies in your collection. You may find, for example, a dated work published by Augener. By noting the date and plate number you provide a latest date for earlier plate numbers. An intelligent estimate can sometimes be made of the likely annual output of a publisher, and tentative dates then assigned to earlier plate numbers. Again, this would not be an acceptable procedure in historical bibliography, but may well be the only viable means of achieving the task in hand.

Currencies

Although the price of music changed surprisingly little during this period, in some countries, notably Germany and Austria, the denomination of currency did change. Fuld provides succinct and helpful details of this. Given German pre-eminence as a centre of music printing in the 19th century, the change from the Thaler to the Mark in Germany in 1874 is of some help in dating many otherwise hard to identify items.

Printing style and method

If imprint and plate number have yielded no results, we are left with less precise dating methods. The first of these is printing method. Mass production of Music by lithography dates from the second decade of the 19th century, and by the last quarter of that century had become the predominant method of printing music. Printing from engraved plates, however, continued to be common at least until 1850³. Both processes may be 'flat' processes, involving the impression of a sheet of paper against a plate, but in printing from an engraved plate an impression of the edges of the plate is invariably left on the paper. This will appear as an indentation forming a border around the music. A lithograph will show no such indentation. A plate in good condition will usually produce a sharper image than a lithograph, but this may not be true as the plate wears. The title-page of an otherwise engraved work may well have been printed from letterpress, and will not show the indentation of the plate, so you should always examine the music itself, and not just the title-page. While this is not foolproof, the balance of probabilities would suggest that an engraved piece, in the absence of any other evidence, will date from before 1850. A lithographed item may date from any time after about 1820, but is more likely to date from after 1850.

Printing styles change over the years, and these changes can be used as a guide to dating items in hand. There is comparatively little literature on music title-pages of the 19th century from the typographical standpoint - though books on general typography of this period can be helpful. There is more literature on illustrations on music title-pages, starting with a series of articles published between 1899 and 1904 in the *Rivista musicale italiana*⁴. More accessible is Ronald Pearsall's *Victorian sheet music covers*⁵. Much work could still be done on this aspect of 19th-century music printing. The few comments that follow are based on my own observations, and are offered with no claims of great authority.

Title-pages in the earlier part of the century tend to have a simpler layout, with less variety of type-faces and decorative elements. In the middle decades of the century the variety of different type-faces used on a single title-page begins to increase. Decorative borders around the title-page, and sometimes around each

³ See A. Hyatt King *Four hundred years of music printing*. London: British Museum, 1964, p. 26ff.

⁴ J. Grand Carteret 'Les titres illustrés et l'image au service de la musique', *Rivista musicale italiana*, 6 (1899); 9 (1902); 10 (1903).

⁵ Ronald Pearsall *Victorian sheet music covers*. Newton Abbott: David & Charles, 1972. ISBN 0-7153-5561-9.

page of music, begin to appear. The borders are usually quite simple, often floral or leafy, at this period. Novelty type-faces also begin to appear in the 1850s and 1860s. As the century proceeds there is some thinning out of the number of type-faces, but the size and complexity of letters seems to increase. Borders become more ornate, and often feature figures and creatures. My impression, from the covers I have examined, is that pictorial covers - as opposed to those with borders - are more common between about 1820 and 1870.

Musical Content

The final element to be considered is musical content. A pot-pourri based on a particular opera must post-date the first appearance of the opera. Where modern reference books provide no information, recourse can be made to older editions - the first edition of *Grove* can be quite helpful on composers now consigned to obscurity. Similarly, arrangements of works by a major composer can often be given an 'earliest date' by the known date of composition or publication ascertained from *The New Grove*.

Dance styles also suffered from fashion. For example, though the quadrille was danced throughout the 19th-century, the polka did not come to the fore until the 1840s - and not until the 1844/45 season in London. There are histories of social dancing which will provide this sort of background information.

Conclusion

Much work has been done on the history of music printing and publishing before 1800, but the 19th century output - vast though it is - has not so far merited the same attention. I hope these notes will assist those required to edit their collections in their detective work.



MLA PROUDLY PRESENTS
TWO IMPORTANT AND INDISPENSABLE
WORKS ON MUSIC CATALOGING

MUSIC CATALOGING BULLETIN: Index/Supplement to Volumes 16-20, 1985-1989

Compiled and edited by Betsy Gamble, 1993.

112p., ISBN 0-914954-40-7, \$22.00 (\$18.00 to MLA members).

Music Cataloging Decisions, as Issued by the Music Section, Special

Materials Cataloging Division, Library of Congress in the

MUSIC CATALOGING BULLETIN through December 1991

Indexed and edited by Betsy Gamble, 1992.

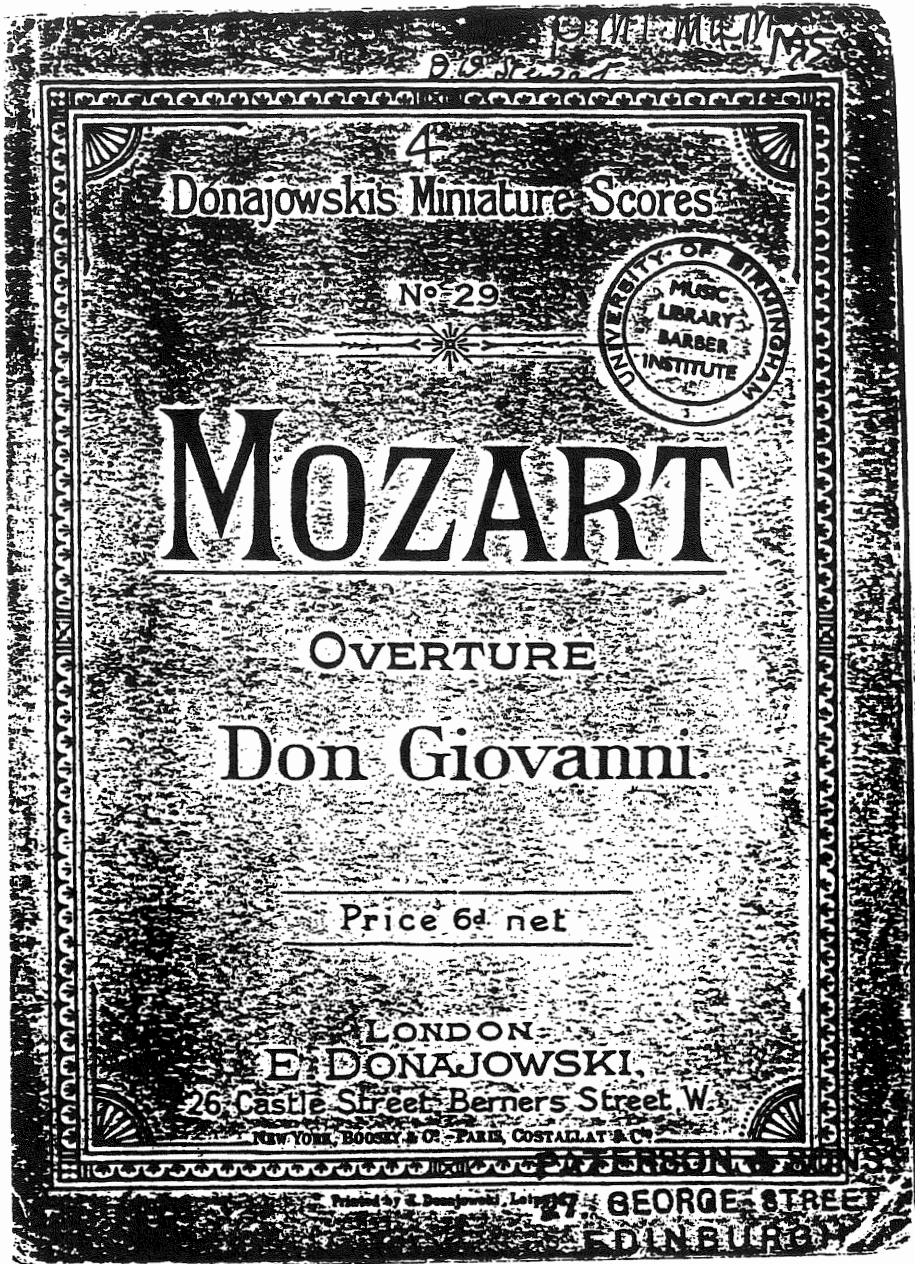
112p., ISBN 0-914954-39-3, \$24.00 (\$20.00 to MLA members).

The *Index/Supplement* includes an alphabetical subject index, and alphabetical listings of changes to subject headings, personal and corporate name authority records, and uniform title and name/uniform title authority records, as well as a listing of all classification additions and changes (arr. by rule no.). Also included are "Reference Books in the [LC] Music Section" and "Thematic Indexes Used in Formulating Uniform Titles," both compiled by Lois Kuyper-Rushing.

Music Cataloging Decisions includes all those music rule interpretations rendered by the LC Music Section through Dec. 1991. It is arranged in order by AACR2, thoroughly indexed, and in loose-leaf format to allow interfiling with the similar version of AACR2 Revised.

The *MUSIC CATALOGING BULLETIN* is the most important source of up-to-date information about music cataloging. These two works are essential supplements to *MCB*. They "...need to be available on every music cataloger's shelf."

Available from library booksellers or from
The Music Library Association, P.O. Box 487, Canton, MA 02021.
Institutions requesting billing will be charged for handling.



Example 1a

Don Giovanni.
Overture.

MUSIC LIBRARY BARBER INSTITUTE
UNIVERSITY OF BIRMINGHAM
M32.842

Andante. Mozart.

Flauti.
Oboi.
Clarinetti in A.
Fagotti.
Corni in D.
Trombe in D.
Timpani in D.A.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

E. 8604 D.

Example 1a

EULENBURG's
 kleine Orchester-Partitur-Ausgabe
 Ouverturen
 No. 8.
PMI M4 M
OUVERTURE
 zur Oper
Don Juan
 von
W. A. MOZART.

ERNST EULENBURG, LEIPZIG

Example 1b

UNIVERSITY OF BIRMINGHAM
 MUSIC LIBRARY
 BARBER INSTITUTE
M32 895

Ouverture
 zur Oper
Don Juan.

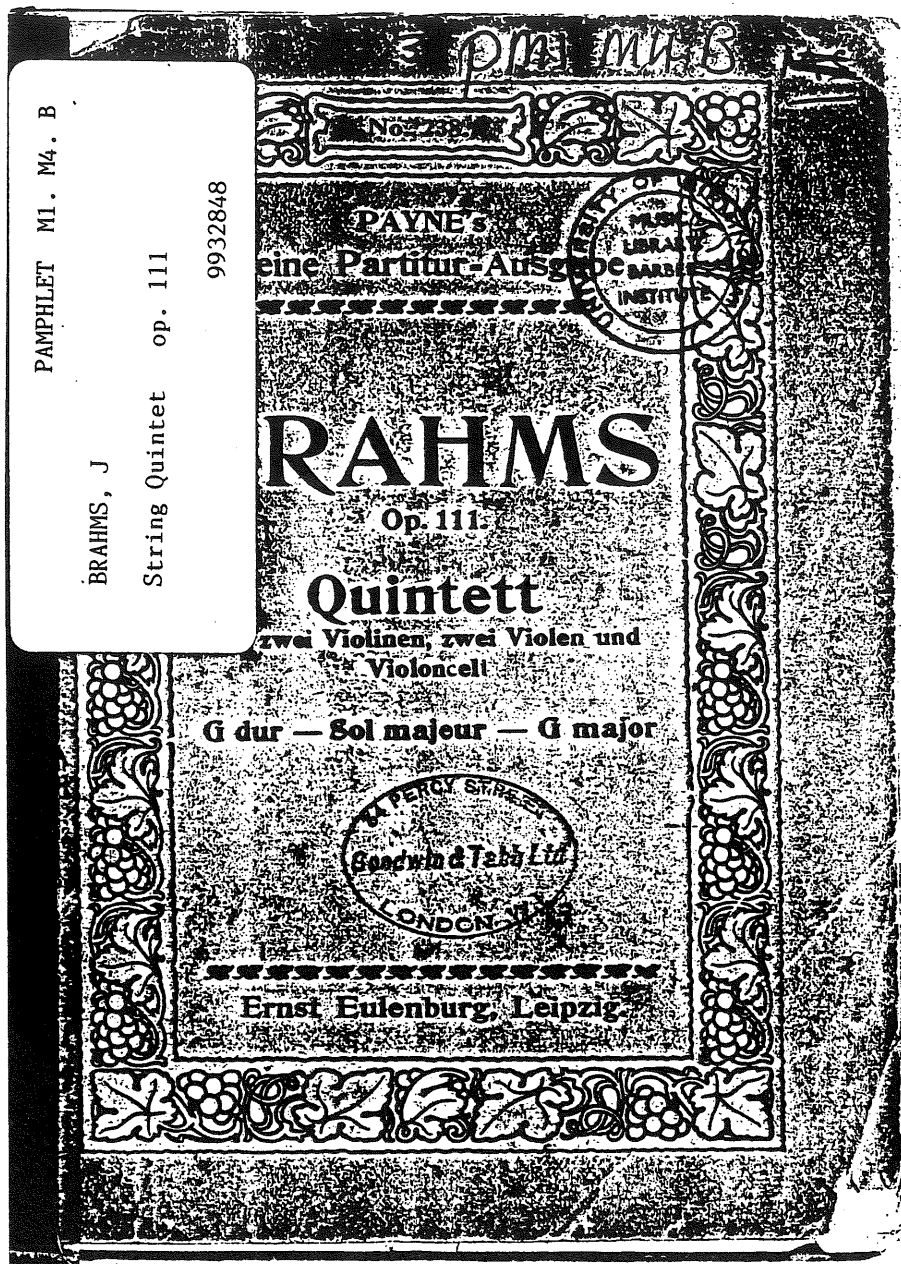
W. A. Mozart.

Andante.

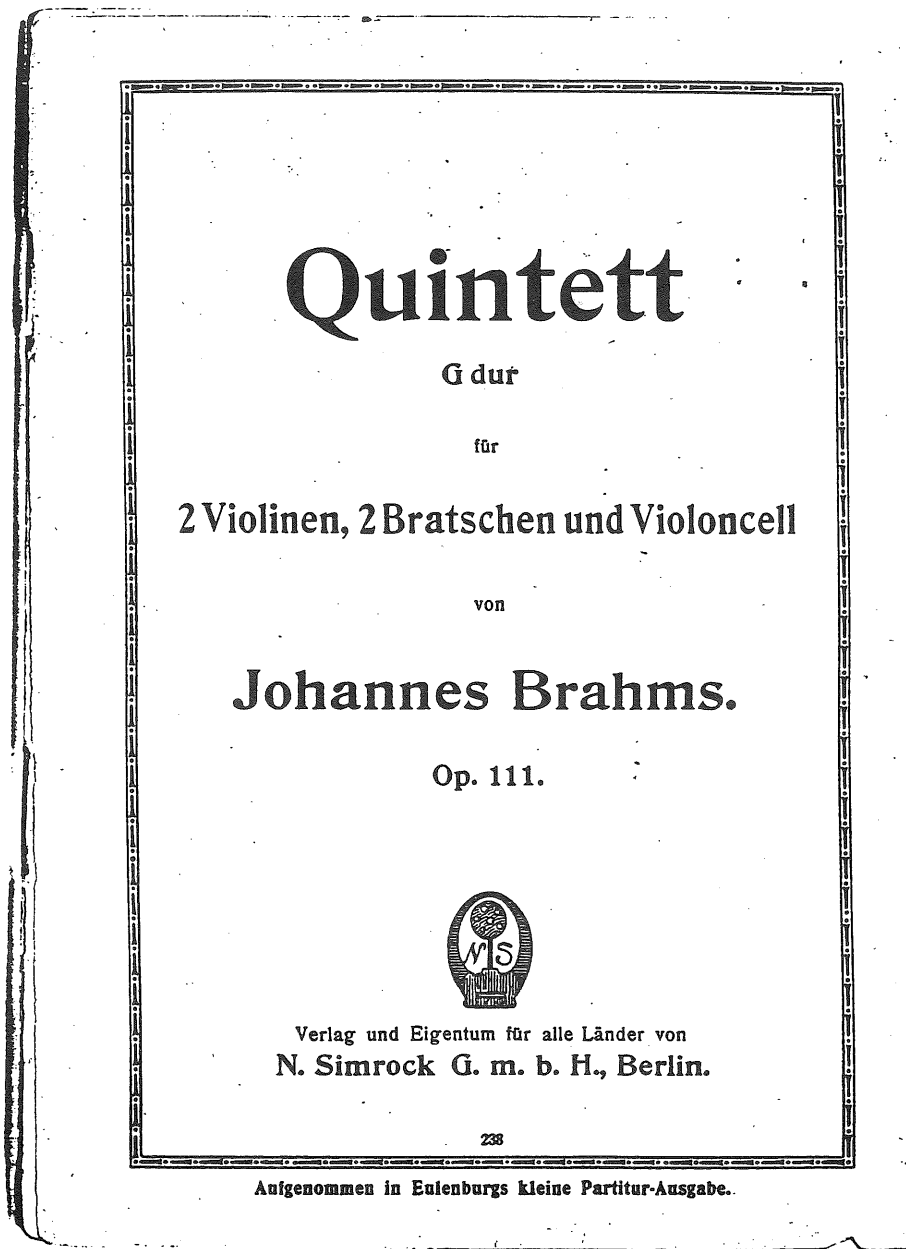
Flauti.
 Oboi.
 Clarinetti in A.
 Fagotti.
 Corni in D.
 Trombe in D.
 Timpani in D.A.
 Violino I.
 Violino II.
 Viola.
 Violoncello e Basso.

E. E. 3708

Example 1b



Example 2a



Example 2a

QUINTETT.

Johannes Brahms, Op. 115

Allegro non troppo, ma con brio.

11372

Example 2a

SIMROCK'S MINIATURE SCORES.

BRAHMS.

Chamber-Music.

- | | | | |
|--|-----|---|-----|
| String Sextets. | Net | Piano Quartets. | Net |
| Op. 18. First Sextet in B flat | 2/- | Op. 25. First Quartet in G minor | 2/- |
| Op. 36. Second Sextet in G | 2/- | Op. 26. Second Quartet in A | 2/- |
| String Quintets. | | Op. 60. Third Quartet in C minor | 2/- |
| Op. 88. First Quintet in F | 2/- | Piano Trios. | |
| Op. 111. Second Quintet in G | 2/- | Op. 8. First Trio in B | 1/6 |
| String Quartets. | | Op. 40. Second Trio in E flat (Horn) | 1/6 |
| Op. 51. No. 1. First Quartet in C minor | 1/6 | Op. 87. Third Trio in C | 1/6 |
| Op. 51. No. 2. Second Quartet in A minor | 1/6 | Op. 101. Fourth Trio in C minor | 1/6 |
| Op. 67. Third Quartet in B flat | 1/6 | Op. 114. Fifth Trio in A minor (Clarinet) | 1/6 |
| Op. 115. Clarinet Quintet in B minor | 2/- | | |

DVOŘÁK.

String Quartets.

- | | | | |
|------------------|-----|-------------------|-----|
| | Net | | Net |
| Op. 51 in E flat | 1/6 | Op. 96 in F | 1/6 |
| Op. 61 in C | 1/6 | Op. 105 in A flat | 1/6 |
| Op. 80 in E | 1/6 | Op. 106 in G | 1/6 |

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14 Berners Street, W.

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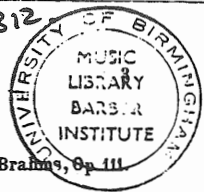
No. 172

Printed by C. G. Röder G.m.b.H., Leipzig.

Example 2b

QUINTETT.

n. 28,312



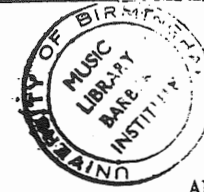
Johannes Brahms, Op. 111

Allegro non troppo, ma con brio.

Violine I.
Violine II.
Bratsche I.
Bratsche II.
Violoncell.

11372

Example 2b



Quartett N° 5.

3

L. van Beethoven, Op. 18 N° 5.

Violino I.
Violino II.
Viola.
Violoncello.

Allegro. $\text{♩} = 104$

E. E. 1120

Example 3a

Dem Fürsten von Lobkowitz gewidmet.

QUARTETT

No. 5.

A-dur

für

2 Violinen, Viola und Violoncell

von

L. van Beethoven.

op. 18, No. 5.

Ernst Eulenburg, Musikverlag,
Leipzig.

Example 3a

SEXTETT

für

2 Violinen, Viola, Violoncell
und 2 Hörner

von

L. van Beethoven.

Op. 81b.

A. Payne's Musikverlag,
Leipzig.


Example 3b

Edition Eulenburg

Dem Fürsten Lobkowitz gewidmet

Quartet
A major
for
2 Violins, Viola and Violoncello
by
Ludwig van Beethoven
Op. 18 No. 5

Edited by
Wilhelm Altmann



Ernst Eulenburg Ltd., London
Edition Eulenburg GmbH., Zürich
Ernst Eulenburg & Co. GmbH., Mainz
Edition Eulenburg Inc., New York


Example 3c

Quartet

L. van Beethoven, Op.18 No 5
1770-1827

Allegro $\text{♩} = 104$ **I**

Violino I
Violino II
Viola
Violoncello



No. 20 E. E. 1120

Example 3c

NEWS AND VIEWS

RILM Abstracts No Longer Available on DIALOG

In a surprise move, the DIALOG online file of *RILM Abstracts* (file 97) became unavailable at the beginning of January 1994, apparently because DIALOG no longer wish to support it. RILM's management committee is considering trying to place the database with another host, such as OCLC's First Search or EPIC services: in the meantime the file will continue to be available on CD-ROM from NISC (cost in 1993 was \$1195), and the hard-copy volumes for 1990-1992 should all appear by late 1994 or early in 1995.

C. B. Oldman Prize

IAML(UK)'s C. B. Oldman Prize for the best music reference work by a UK author published in 1992 has been won by Stanley Sadie, for the four-volume *New Grove dictionary of opera* (London: Macmillan Press; ISBN 0-333-48552-1 (UK); 0-935859-92-6 (US)). The dictionary was also awarded the UK Library Association's McColvin Medal for an outstanding reference work published in 1992, at a reception at the Barbican in November 1993. A list of previous Oldman prizewinners was published in *Brio* 30 no. 1 (1993), p. 28. The judging panel for works published in 1993 will be Dr Paul Banks (Britten-Pears Library, Aldeburgh; Chairman); Robert Tucker (Barbican Library); and Lisa Bryden (Roehampton Institute).

E. T. Bryant Memorial Prize

A prize established in memory of E. T. ('Bill') Bryant will be awarded for the first time at the IAML(UK) Annual Study Weekend in 1995. The prize of £150 will be awarded to 'a significant contribution to the literature of music librarianship' by an author resident in the UK, and in his/her first five years of professional work in libraries. Previously published work, or unpublished matter, may be submitted for the prize. There is no word limit on entries. President of the E. T. Bryant Memorial Prize working group is Rachel Ladyman of the BBC Music Library. Further information regarding how to enter will be issued later in the year.

Inter-Library Lending of Performance Sets

The following statement (slightly edited) has been produced by Alan Beevers of LINC, Pam Thompson (Royal College of Music/Music LIP) and Bridget Powell (SWRLS/CONARLS):

Following a workshop on the Inter-Library Lending of performance sets, held at the British Library on 4 October 1993, it was agreed that a small working group would consider options for a standard charge for the Inter-Library Loan of such sets, and would make a recommendation by the end of 1993. The working group first considered whether further research to assess costing mechanisms and supply and demand would assist, but quickly concluded that sufficient data existed to make an informed recommendation, and that an early recommendation would be welcomed by all authorities who were considering the matter. The desirability of reaching an early conclusion appeared also to be supported by the fact that broad similarities of approach were emerging from meetings of music librarians in the Regions. While few Regions had yet reached final decisions, it was probable that they would do so early in 1994, and it was felt that a recommendation from LINC which could be considered by each Region might prove helpful, particularly against a background of local government review.

The group encountered a widespread preference among librarians for a voucher-based rather than a money-based system. Those rejecting the latter cited principally the cost of administration. An overwhelming preference was expressed for the use of the existing British Library ILL form as a voucher. There was, however, a significant minority of libraries for whom the British Library form offered little value as a medium of currency. The working group felt it fair to take their view into account and to provide them with a monetary option.

The working group *recommends* that the following standard rates be set for Inter-Library Lending of performance sets between regions:

- Complete set of orchestral parts: 2 British Library forms or £10
- Set of vocal material (1-14 copies): 1 British Library form
- Set of vocal material (15 or more copies): 2 British Library forms or £10

The recommended loan period would normally be four months, including a period for administration and transport. The group is aware that a longer loan period would be desired by some borrowers, but believes that a four-month period reflects average use and makes further provision for the lender's interests.

The above recommendation aims to set a common basic standard for loans between regions. It does not seek either to advocate or to proscribe any local, internal or informal arrangements, nor to prescribe policies affecting end users, or any principles concerning charging or not charging end users. It is hoped that the recommendation will leave participants some flexibility in their dealings, while setting a standard free of complicated accounting. It is the working group's hope that all authorities and libraries will consider adoption of the recommendation, and that it will persuade some authorities and institutions who have not recently or who have never participated in Inter-Library Lending of sets to reconsider their policies.

The working group did not feel able to make any recommendation on transport costs. Few regions or institutions have yet accumulated data on these, and many libraries outside the regional systems need flexibility to guarantee supply.'

[For a snapshot of the present diversity in lending and charging policies for vocal sets, see Margaret Roll's article elsewhere in this issue. - *Ed.*]

News from the British Library

British Library 20th Annual Report (1992-1993)

In contrast to its 19th report (see *Brio* 30 no.1, p. 29-30), in which the Library's activities in Yorkshire were given many column inches, the emphasis in the latest account of its operations is on how good St Pancras is going to be, once it is complete - more 'jam tomorrow'. The new chairman, Sir Anthony Kenny, who helped in the compilation of the 'Follett Report' on academic libraries, sagely remarks that 'in the long life of the Library, once the move to St Pancras has been completed, the delays and frustrations of its building will be forgotten'. Chief Executive Brian Lang, whose job it is to provide a workaday analysis of the BL's operations, rather than to theorise on the retentiveness of collective memory, points out that delays in the move to St Pancras are costing the library real money, and declares that 1992-1993 was not an easy year. His statement appears over a photograph of 'the great court of the fort at Agra, ca 1860', one of a large number of images of India now being catalogued at the BL. At first glance it bears an unfortunate resemblance to the new BL site on Euston Road as it might have looked after initial land clearance. There is clearly room for a thesis on the influence of Midland Railway architecture on buildings in the Indian sub-continent - or vice versa.

The year's statistics make rather disturbing reading. Music items received on legal deposit reached a low of 1,549, compared with 1,790 in 1991-1992, 2,196 in 1990-1991 and 2,183 in 1989-1990. Given that the total number (deposit and gift/purchase) of music scores acquired last year was only 1,877, the library presumably accessioned only 328 non-deposit items: pretty small stuff. No-one who has followed the saga of music at the library's Document Supply Centre [BLDSC] will be surprised to learn that music acquisitions were down there too, from 1,700 scores in 1991-1992 to 1,000 in 1992-1993. BLDSC now holds 125,000 scores in total, and the London site just over 1.4 million. There seems good reason to suspect that present levels of service provision in London are having an effect on research being undertaken in the library, and patrons appear to have voted with their feet: 600 fewer (3,283) used the Music Reading Area in 1992-1993, resulting in a quite astonishing drop of almost 6,000 in items consulted. As fewer people overall applied for manuscript room passes in 1992-3, it seems that the new Saturday arrangements, whereby music items have to be read in the manuscripts room, are not working. Visitors to the National Sound Archive were also fewer in number, down by almost 500.

There are, of course, some pieces of good news among the gloom. Over 15,000 more visits were paid to the London reading rooms as a whole. Requests for information in the Music Reading Area were up slightly, and BLDSC as a whole supplied a record number of items, satisfying 89% of requests (see below for figures relating to the BLDSC music section). It was not a great year for notable music acquisitions, but the library did acquire some late 18th and early 19th-century material from London's Haymarket Theatre, plus manuscripts of Tippett and Henze, and papers of Sir Adrian Boult. Taken as a whole, though, Brian Lang's thesis of a 'difficult year' is evident in almost all the figures, and the BL is having to put a brave face on things. The logical conclusion to be drawn is

that the library is desperately hanging onto the promise of future improvements following relocation to St Pancras. It remains to be seen whether services have in the meantime been allowed to deteriorate so far that the benefits of a new building will take some time to make themselves felt.

[A copy of the British Library's 20th annual report is available in the IAML(UK) library.]

BLDSC News

A most important item of recent news from the British Library Document Supply Centre is that the proposed transfer of BLDSC's music collection from Boston Spa to the custody of the Yorkshire and Humberside library service will not now take place. The failure of the bid was due at least in part to concerns over the status of the BLDSC music collection within the UK's national collecting policy, and over how this would have been affected by a transfer away from Boston Spa. The British Library will now be exploring ways by which the music collection can more effectively be brought to the attention of the UK library community: a key element in this will be the production of the BLDSC music catalogue in electronic form.

In spite of suffering a large cut in its acquisitions budget, the music section managed to satisfy a good proportion of the requests it received in 1992-1993. As will be evident from the following figures, the percentage of items supplied as a proportion of requests regarded as 'in scope' (i.e. requests for items which fall within the library's collecting policy) compares very favourably with previous years, although the fact that the total number of requests was lower than for some time cannot be overlooked. The figures for the past five years are as follows:

| | 1992/3 | 1991/2 | 1990/1 | 1989/90 | 1988/9 |
|------------------------------------|--------|--------|--------|---------|--------|
| Total no. of requests received | 8283 | 8835 | 8616 | 8507 | 7911 |
| Total no. 'in scope' | 6939 | 7420 | 7586 | 7099 | 6741 |
| No. of items issued | 5544 | 6037 | 5744 | 5420 | 5063 |
| % of 'in scope' requests satisfied | 79.9 | 81.3 | 75.7 | 76.3 | 75.1 |

The number of requests regarded as 'out of scope' is interesting: these range from between 1,200 and 1,400 per annum, and consist of requests returned to the client for further information; requests for vocal or orchestral sets, not held

at BLDSC; a miscellaneous category of 'low level' requests; and material on hire only, or unpublished. This suggests that some libraries are still not aware of what they can expect from BLDSC Music, and that there is a large number of 'speculative' requests.

Finally, in its *Customer Update* for October 1993 BLDSC announced that budget restrictions mean it will no longer be purchasing material in the following categories:

- (i) foreign-language monographs in the Humanities and Social Sciences.
- (ii) any material over ten years old (but N.B. this will not apply to music scores).
- (iii) North American theses, unless produced through the UMI dissertation microfilming programme.

The effect of (ii) will be that the library will no longer be making purchases to fill gaps in its collections. The problem of foreign-language materials will also be significant, although the London arm of the BL will presumably continue to acquire such material.

Library Collection News

Manuscripts of Sir Peter Maxwell Davies at the British Library

The British Library has acquired the manuscripts of some 200 works by Peter Maxwell Davies, covering most of the composer's output to 1991. They include Maxwell Davies's opera *Taverner*; concertos for violin and trumpet; and music for Ken Russell's films *The Boyfriend* and *The Devils*.

News from the Rowe Music Library

Dr Alec Hyatt King has given his outstanding collection of books, journals and papers relating to Mozart to the Rowe Music Library, King's College, Cambridge. The collection, which will be kept together and called the King Collection, will give posterity an insight into how the 20th century regarded Mozart. Scholars wishing to consult the collection should write to the Librarian, Mrs M. B. Cranmer, at the Rowe Music Library, King's College, Cambridge CB2 1ST.

RCM Acquires Library of Nicanor Zabaleta

The collection of the celebrated harpist Nicanor Zabaleta has been donated to the library of the Royal College of Music. It comprises an exceptional collection of printed music for and with the harp, but also includes many unpublished works, Zabaleta's own transcriptions and a significant archive of orchestral material. There is also a wide-ranging collection of recordings. The Zabaleta Archive will be available for consultation by researchers and performers, subject to the usual copyright restrictions.

Relaunch of National Jazz Foundation Archive

The National Jazz Foundation Archive was relaunched at Loughton Library, Essex, last August. The Archive is run jointly by Essex County Council Libraries, the National Sound Archive, the British Institute of Jazz Studies and Jazz Services. It consists of books, discographies, magazines, photographs and other printed material, including programmes and fanzines.

[Thanks to the *Library Association Record* for the above item.]

American Music Center On Line

The American Music Center has received grants totalling \$100,000 towards implementation of the *American Music Center On Line* [AMCOL], an electronic information network for contemporary music. In addition to a circulating library of some 45,000 American scores and recordings, the American Music Center provides data on living American composers and their works. The computer network is being designed to disseminate this information in electronic form. AMC hopes that the first information will be available online in June 1994. This will include a calendar of USA musical events, essays, reviews and articles on new music, and discussion areas for network users.

Italian Catalogue Database

Libraries with a link to Italy's Servizio Bibliotecario Nazionale [SBN] network can now access the Italian central music catalogue, *SBL-Musica* (SBL stands for Sistema Beni Librari). The database contains over 160,000 records for music scores, both manuscript and printed, from before 1900. It has been produced from *RISM* data and from the card catalogue for printed music held at the Ufficio Ricerca Fondi Musicale. Articles by Francesco Castigliero, 'Il catalogo on line SBL-Musica: uno strumento versatile di aiuto alla ricerca', and by Marto Amato [et al.], 'Il progetto SBL-Musica: primi risultati', appeared in *Le fonti musicali in Italia* 2 (1988), p. 271-273 and 274-278. An English-language article, 'The Italian library network: SBN - Servizio Bibliotecario Nazionale', by Isa de Pinedo, was published in *Program* 28 no. 1 (1994), p. 43-52. The SBL-Musica file is not currently accessible via the Internet, and is not likely to be for another twelve months.

[Information contained in the above two items is taken in part from *Fontes artis musicae* 40 no. 4 (1993).]

Alfred Cortot Collection

Further to the report in *Brio* 30 no. 2 (p. 100-101) on the sale of some of Cortot's library in June 1992, a report in the January 1994 newsletter of the Music Library Association's Midwest Chapter makes it clear that a significant number of items from the sale have found their way to the University of Kentucky Library, which already owned some Cortot materials. A copy of the article, by

Lewis P. Bowling - 'The Alfred Cortot Collection, University of Kentucky Libraries: a bibliography' (*Midwest Note-Book* 2 no. 3 (January 1994), p. 2-6) - is available in the IAML(UK) library.

Cataloguing and Classification Matters

Proposals to Change MARC Formats

Those who use MARC catalogue formats will be interested in two papers from the Music Library Association: *Recommendations from the music library community for changes in the shared authority file and in authority and bibliographic records*, and *Possible changes to treatment of uniform title in the USMARC bibliographic and authority formats* (MLA discussion paper no. 72, December 1993). The papers set out the MLA's favourable response to suppression of the current MARC name and uniform title fields combination 1xx/240 or 1xx/243 in bibliographic records in favour of storing the information currently in 240/243 fields in a 100 \$t subfield, a practice already used in 6xx and 7xx name authority fields. The object of the change is to eliminate inconsistencies between the LC Bibliographic and Authority Files, and is being justified at least partly on the basis that the uniform title in 240 or 243 at present exists only in connection with its 1xx partner, and has little meaning independent of it; and that, because the Bibliographic File uses 1xx and 240/243 fields, with the Authority File using only 1xx \$t, the field tags on the 240/243 cannot be validated against the Authority File. Paper 72 makes the following specific recommendations:

- (i) making fields 240 and 243 obsolete in the Bibliographic File format.
- (ii) adding the following subfields to 1xx in the Bibliographic File:

\$h Medium [e.g. sound recording]
 \$m Medium of performance for music
 \$o 'Arrangement' statement for music
 \$r Key
 Ss Version

- (iii) adding some of the above to bibliographic fields 611, 711, 811 and to authority field x11.

The other paper, on the Shared Authority File, recommends that whereas up to now entries have only been made in the Authority File when a work requiring such an authority is present in the Bibliographic File (i.e. authority headings are made on the basis of literary warrant), there is justification in stretching the definition of literary warrant in special subject areas such as music, so that authority records for *any* musical work could be added to the file at any time, rather than only at the time of cataloguing. The paper specifically states (section 1(e)) 'we can envision a future where grant-funded projects might, for example, construct all the authority records for Mozart's works based on his thematic

catalog, regardless of whether recordings or print materials were currently available'.

Finally, a further paper from MLA/MARBI (discussion paper no. 75, December 1993), *Linking fields in the USMARC bibliographic format*, discusses the problem encountered in, for example, Boolean searching under composer and subject headings in a bibliographic record containing more than one work - a circumstance frequently encountered in sound recordings or in musical anthologies. The paper specifically cites an example of a recording of Bax's Clarinet Sonata, Vaughan-Williams's *6 studies in English folksong* and Bliss's Clarinet quintet. A user searching for the Vaughan-Williams Clarinet quintet, and entering 'Vaughan-Williams' (field 700) and 'Quintets, clarinet, strings' (field 650) would in all likelihood be led to believe that this item was on the recording just cited, in spite of the fact that it is Bliss's quintet, not Vaughan-Williams's, which is recorded there. The paper recommends some sort of linking device between 650 and 700 fields, whereby one would be uniquely associated with the other using either a new tag \$0 or an existing UNIMARC tag, \$8.

[Thanks to MLA-L (the Music Library Association discussion list), for the above information. Copies of the three discussion papers cited above may be borrowed from the IAML(UK) library.]

Music Cataloguing Backlogs at the Library of Congress

Concern over large arrears in cataloguing of music scores and sound recordings at the Library of Congress led to the setting up in 1993 of a working group to discuss the problem. The group came up with five specific recommendations, among them increased cooperation in supply of catalogue records between libraries, and a reconsideration of appropriate levels of cataloguing for some items. The results of consideration of these recommendations may be expected during 1994. In the meantime the group has produced a list of MARC fields which are being considered for elimination or modification, and which were due to be discussed by the MLA in March.

Library of Congress Braille and Audio Catalogue

Further to Geraldine Page's article on 'Music, visually-impaired people and the Royal National Institute for the Blind' in *Brio* 30 no. 2 (1993), p. 71-82, please note that the Library of Congress's Braille and Audio Catalogue is available over the Internet, via address locis.loc.gov.

New Computerised System at the Royal Academy of Music

The Royal Academy of Music moved from a manual to a computerised collection management system at the beginning of its 1993/1994 academic year. The new system, called Unicorn, was developed by SIRSI: the RAM library is the first UK music library to install it.

Publishing News*Novello*

Novello and Company joined the agglomeration of companies which now make up the Music Sales Group during 1993. Music Sales first tried to buy Novello in 1970, but without success. Novello, founded in 1811, has changed ownership several times in the past few years. Its contemporary composers list includes Aulis Sallinen, Judith Weir, John McCabe and Thea Musgrave; while its editions of Handel's *Messiah* and other classics have long been 'bread and butter' sellers for the company.

Foundation of Bärenreiter Editio Supraphon

Editio Supraphon, well known for its publications of music by Czech composers, is now part of Bärenreiter, and will in future be known as Bärenreiter Editio Supraphon. At the top of the new company's agenda is the reprint of many important titles which have disappeared from the Supraphon catalogue over the years. Special emphasis will be placed on the re-issue of Urtext editions of Dvořák's collected works, as published in the Dvořák complete critical edition. Bärenreiter Editio Supraphon editions will be available in the UK from Faber Music, the new company's distributor. A catalogue of available music was due to be published early in 1994.

Fazer Music

In November 1993 Fazer Music AB, the biggest combined publishing house and record company in the Nordic countries, came into the ownership of Time Warner. The deal also involves Nordiska Musikförlaget, one of the leading publishers of Swedish contemporary music.

[From *Svensk Musik*, issue 1993 no. 4.]

Computer Music Station Available in UK Music Retail Outlets

Boosey and Hawkes have recently extended the number of titles they can offer to customers by installing a 'Note Station', jointly developed by IBM and by a US company, MusicWriter. The Note Station can access up to 20,000 songs digitally stored on the computer: any song can be played to the customer in any key, and can be printed out on request at a cost of ca £3.95 per song. At present Boosey and Hawkes have about 100 songs published or otherwise owned by their own company on the system, plus a large number of other works owned by Warner Chappell. Royalty payments are handled by IBM.

The copyright problems which can arise from digital storage of music data are illustrated by a piece from the *Wall Street Journal* of 16 December 1993: the US National Music Publishers' Association is suing CompuServe for allegedly distributing the tune 'Unchained melody' without permission. It is estimated that copyright of the piece has been infringed at least 690 times by CompuServe subscribers downloading the song onto their own computers. The case is apparently the first of its kind involving such high-tech 'pirating'.

Miscellaneous News Items*New Edition of 'Thematic Catalogues in Music' Imminent*

The music library community has for some years awaited a second edition of Barry Brook's *Thematic catalogues in music: an annotated bibliography* (1st edn New York: Pendragon, 1972). According to Pendragon, the new edition, by Brook and Richard Viano, will appear during 1994. The authors are in the meantime making a last call for additions and corrections, and are interested in details of thematic catalogues or lists of incipits in masters and doctoral dissertations; in unpublished and 'in progress' thematic catalogues; and in literature about thematic catalogues. Send information to Barry S. Brook, City University of New York, 33 West 42nd Street, New York, NY10036, USA.

Blackwell's Contactable via Electronic Mail

The Music Library Services section of B. H. Blackwell, Oxford, can now be contacted via electronic mail, at address lbdmus@blackwell.co.uk. Individual staff in the music section do not yet have their own e-mail identifiers, so if you wish to contact a particular staff member, it is necessary to mark your message for their attention.

Death of Florence Kretzschmar

Florence Kretzschmar, founder of *The Music Index*, died on 25 December 1992 at the age of 83. She established the company of Information Coordinators (now Harmonie Park Press) in 1948, and the first issue of *The Music Index* appeared in 1949. She also began the series *Detroit Studies in Music Bibliography* and the *Detroit Studies in Musicology*. An interview with Ms Kretzschmar appeared in *Notes* 36 (1979-1980), p. 347-349.

Stewart Craggs Honoured at Sunderland

Dr Stewart Craggs, well-known for his work on William Walton and on other British composers, has been awarded an honorary professorship for his services to English music by the University of Sunderland, where he is employed as a librarian.

BOOK AND MUSIC REVIEWS

H. C. Robbins Landon *Vivaldi: voice of the Baroque*. Thames and Hudson, 1993. 208 p. ISBN 0-500-01576-7. £16.95

The aim of Landon's latest book is 'to present the latest knowledge about Vivaldi and his music to the general public'. Its impetus was the phenomenal success of Nigel Kennedy's recording of the *Four seasons*, although Landon had been interested in Vivaldi's music since the early 1950s. He chronicles the composer's life, interspersed with chapters on *L'estro armonico*, the *Four seasons*, and the church music, all framed within a prologue and epilogue which briefly describe the revival of interest in Vivaldi, and the re-discovery of his manuscripts.

The book owes much to Michael Talbot's 1978 study of the composer, and numerous contemporary documents are reproduced, some in Talbot's translation: others, including Vivaldi's letters and the sonnets which prefaced the first edition of the *Four seasons*, are translated by Landon. Vivaldi's origins, his roles as priest and music teacher, the intrigues surrounding him, and his waning fortunes in later life are described with Landon's usual flair. Comparison with the 1993 edition of Talbot's *Vivaldi*, published after Landon's book went to press, reveal some divergence of opinion. A discrepancy arises over the date of Vivaldi's parents' marriage, which Landon gives as 6 August 1677 and Talbot as 11 June 1676. Talbot is more wary of some documentary evidence quoted in Remo Giazotto's study of Vivaldi (Turin, 1973), and is more cautious than Landon about the composer's relationship with the singer Anna Girò, noting that property censuses show they lived in separate houses.

Technical discussion of Vivaldi's music is kept to a minimum, although in devoting a whole chapter to the church music the author attempts to promote a genre which he feels equal in stature to the better-known instrumental music. The operas are more problematic: Landon confesses that a project to revive them in the early 1960s was abandoned when he realized that 'despite their extraordinary beauties, they were literally of another age and time'. But he stresses that the operas are a major part of Vivaldi's output, and includes as an appendix Reinhard Strohm's catalogue of opera productions with later additions by Sylvie Mamy.

The book is an accessible introduction to the life and times of *il prete rosso*.

Liz Bird

Mary Jane Phillips-Matz *Verdi: a biography*. Oxford: Oxford University Press, 1993. xxx, 941 p. ISBN 0-19-313204-4. £30

This important new biography is the result of 30 years' research by a leading Verdi scholar who has been closely associated with the American Institute of Verdi Studies from its foundation in 1976. In recent years Phillips-Matz has lived and worked in Busseto, Verdi's home town, alongside locals for whom Verdi is only a generation away, and her sympathetic understanding of the Italians and their culture is evident in her work. Verdi's accounts of his own life, given to some of his early biographers in his later years, included deliberate misinformation, carried forward by later writers. Determined to discover the truth, Phillips-Matz has based her work solely on original documents, including previously-unexplored archives of church and state, enabling her to penetrate Verdi's autobiographical smokescreen with some startling results. It emerges that the composer was not born in the house which has been venerated for years as the 'Verdi birthplace', and his background turns out to be less humble than he liked to recall: the Verdi family were not peasants, but had the leasehold of substantial amounts of land around the River Po in northern Italy. Phillips-Matz's research into Giuseppina Strepponi, the opera singer who was Verdi's mistress and later his second wife, uncovers evidence of a life both shocking and sad, the consequences of which Verdi shared.

Detailed and well-documented, the book is at times almost a day-to-day account of Verdi's doings, showing him to be a man of contrasts: on the one hand difficult and stubborn, on the other kind and generous. The new light thrown on his troubled emotional relationships helps to explain his greatness as a dramatist of the human condition. This is an essential book, which brings us as close to the 'real' Verdi as we are likely to get.

Rosemary Williamson

Joseph Doane *A musical directory for the year 1794*. London: Royal College of Music, 1993. vii, 87 p. [no ISBN; no price details]

This is a facsimile reissue, made from a copy in the RCM, of a directory originally published by R. H. Westley. It now comes ring-bound, and with a new, brief, unsigned but informative introduction. The original editor, unknown but for this publication and his own entry within it, aspires to list the names and addresses of composers; singers and instrumentalists, both professional and amateur; and those engaged in music publishing and related activities - a precursor of Humphries and Smith. Doane adds a history of the Academy of Ancient Music from 1710 (*sic*: in *The rise of musical classics in eighteenth-century England* (Oxford: Clarendon, 1992) William Weber gives the date as 1726, noting it was called the Academy of Vocal Music until 1731), and appends an annotated list of musical societies, choirs and the like. For the entries relating to singers and instrumentalists Doane specifies which part or instrument they perform, where they have performed, and to which musical societies they

belong. These entries consist almost entirely of abbreviations, to which there is a key which is for the most part accurate (on p. 74 New Mu Fu, identified as 'Mew Musical Fund', is a rare slip). This was the first directory of its type, and it is a shame that Doane's ambition to continue it annually was not realised.

Interesting and valuable though it is, there are inevitably shortcomings. Names and, particularly, addresses outwith London tend to be vague (e.g. 'Litchfield'), but with provincial population levels and the size of the musical fraternity as small as they were at the time, this was probably adequate. As to the physical appearance of the facsimile, p. 82 is rather scrappy round the edges of the print, while on p. 33 the indistinct MS correction of 'Banbury', Suffolk, is Bungay: worse solecisms are still perpetrated two centuries hence. Not only do I recommend every specialist music library to purchase this directory, but I also urge the RCM to repeat this operation with any items of comparable value in its collections.

Richard Turbet

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

If the reader is expecting an in-depth analytical account of music in sixteenth-century Scotland, D. James Ross's contribution could be something of a disappointment. If, on the other hand, the reader is approaching the subject for the first time, then he/she will find this book both enjoyable and informative. Ross's parameters are perhaps too wide: he aims to cover not only the history of the period in some detail (from the early 1510s until the Union of the Crowns in 1603), but also the specific role of music within Scottish church and court society, and the compositions themselves. This ambitious approach deserves the reader's sympathy, but it does present some problems of balance.

Ross moves from an invaluable historical introduction to the main part of his book, which concentrates on church music. More than half this section is devoted to detailed discussion of the life and works of Robert Carver. The reader begins to build a clear picture of this genius through descriptions of the manuscript known as the 'Carver Choirbook' (embellished with Carver's own illustrations) and through discussion of the music itself: Ross examines Carver's five Masses and two motets separately in short chapters. But while the Scottish context of Carver's work is spelt out for the reader - who may be a little lost among the complexities of Scottish history in this period - Ross makes gross assumptions that his reader will be acquainted with the compositions of Dufay and the Franco-Flemish School which, he argues, so influenced Scottish composers working at this time. The reader may also be frustrated by the short and interrupted nature of Ross's discussion of the compositions themselves. This section culminates in some examination of Carver's contemporaries, including David Peebles, Andro Blakhall and Robert Johnson. Here Ross successfully conveys the destructive power of the Reformation in Scotland, which brought the

exciting and pioneering musical language of these composers to an abrupt end. The reader longs for more information about the effects of Reformed thought on these artists, but so little material has survived: the first section of the book is thus also brought to something of an abrupt end! The second, much shorter, section concentrates on music in the Stewart court. Ross gives an enlivened account of the musical tastes and knowledge of the Stewart monarchs, emphasizing the cultural importance of the Stewarts in national and international terms, though presenting no new material.

It is obvious from Ross's writing that his love of sixteenth-century Scottish music, both sacred and secular, has grown from personal performing experience (see chapters 10, 17 and 23). His view is refreshing, and though discussion of period performance involves, as he states, 'an increased level of speculation and subjective opinion', he approaches it from a strongly practical stance. Ross provides useful guidance on vocal technique and Scots pronunciation, but his basic advice to modern performers is to place the music in context. The vocal and instrumental music of the Stewart court lends itself naturally to ever-changing combinations of period instruments and voices - with much emphasis laid on 'mix and match' - while the sacred music should be performed where possible in a liturgical context. By placing it in the right atmosphere and by employing the plainchant appropriate for the day of performance, Ross argues, the singers will learn more from the music itself and will eventually become relaxed and confident enough to improvise freely where their predecessors clearly did. The possibilities are tantalizing and are, happily, already being discovered through the work of Ross's own choir and through 'Capella Nova'. There is a useful discography.

Ross gives valuable practical performing tips, but his book is most impressive in its account of the cultural richness of Scotland in this period. He successfully enthralls the reader, frequently inspiring him/her to wander off in search of other publications and editions. Based on the detailed and invaluable work of Muriel Brown, Isobel Woods, Helena Mennie Shire and Kenneth Elliott, Ross's contribution is to be warmly welcomed as a readable account of music in Scotland before, during and after the Reformation, though it will undoubtedly be enjoyed more by the interested musical reader than by the scholar.

Kirsteen McCue
Manager, Scottish Music Information Centre

Peter Holman *Four and twenty fiddlers: the violin at the English court, 1540-1690*. Oxford: Clarendon, 1993. xxvii, 491 p. (Oxford monographs on music) ISBN 0-19-816145-X. £48

The primary aim of this highly-original book, which is heavily based on archival material, is to trace the evolution of the royal violin band in England from the court of Henry VIII through to its demotion to part-time status around 1700. But it is much more than a history of violin-playing: illustrated throughout by well-chosen musical examples, and incorporating analysis of important

repertoires of music as well as colourful biographical detail, it combines fine historical writing, sure-footed interpretation of archival materials and musicological expertise of the highest order. Holman's credentials are impeccable: a busy lecturer, writer and professional musician (he is Musical Director of the Parley of Instruments and of Opera Restor'd), he has also contributed to Andrew Ashbee's monumental *Records of English Court Music*, from which series many key documents are cited in his new book.

The author adopts a chronological approach and, after three introductory chapters, traces in detail the development of the royal string consorts from 1540, through the Elizabethan, Jacobean and Caroline periods, to the post-Restoration and Purcell. Although he reaches some original conclusions about scoring and performance practice, he never loses sight of the evidence, which is recorded with accuracy, objectivity and meticulous attention to detail. Here, at last, is an up-to-date, authoritative survey which will interest scholars of Tudor and Stuart music, practising musicians and anyone with a love of early English music. The book is lucidly written and pleasant to read, although the intrusion into the text of library sigla and manuscript shelfmarks makes some pages a little congested. Equipped with an excellent index, a bibliography clearly divided between books and articles on the one hand, and sources of music cited on the other, and a footnote system of exemplary clarity, it will also be a useful reference book. The high price of the volume (not available in paperback) is offset by the strong binding and high-quality origination associated with Clarendon (I found only one, minor, misprint in the entire volume). The author follows his manuscript sources slavishly, preserving old-style dates before 1752, lower-case initials to proper names, and the curious Greek-sounding noun 'musicon' - surely a contraction for 'musicion', but no single policy on editing early documents pleases everyone, and Holman's is as good as any. Indeed, his is better than most, in that the reader sees the original text with a minimum of editorial interference. One or two readings in the musical examples are questionable, but the examples themselves are accurate and handsomely produced, in keeping with the rest of the volume. Highly recommended, without reservation.

Dr Ian Payne

David Brown *Tchaikovsky remembered*. Faber & Faber, 1993. xxiv, 248 p. ISBN 0-571-16866-3. £20 (hbk); 0-571-16867-1. £12.99 (pbk)

This is the latest in Faber's '... remembered' series, in which reminiscences of composers by their contemporaries are selected and presented by experts in their fields. Brown has chosen sources by more than 80 persons directly associated with Tchaikovsky, avoiding those misted through being written down long after the events they describe, or those which might be tainted by Soviet attitudes of political and ideological correctness. He includes reminiscences both by Tchaikovsky's Russian contemporaries, such as Glazunov, Ippolitov-Ivanov, Rimsky-Korsakov and Stravinsky, and by foreign associates, such as Mahler,

Stanford and Ethel Smyth, along with many names which are less familiar to western eyes. Most of the accounts have never before appeared in English. Brown precedes each document by a short explanation of its context and of the writer's relationship with the composer, mostly allowing the documents to speak for themselves. Together they build a very special and intimate portrait of the human Tchaikovsky, which is consonant with the impression derived from his letters and diaries. In the words of Edvard Grieg, 'he is a beautiful and good person, but an unhappy person' (p. 77).

1993, the centenary of Tchaikovsky's death, saw renewed speculation and controversy over the circumstances of his final days. In the penultimate chapter, 'How did Tchaikovsky die?', all the crucial documents pertaining to his death are presented without loaded comment, allowing their discrepancies and contradictions to speak for themselves.

Rosemary Williamson

Elaine R. Sisman *Mozart: the 'Jupiter' symphony*. Cambridge: Cambridge University Press, 1993. xii, 110 p. ISBN 0-521-40069-4. £19.95 (hbk); 0-521-40924-1. £6.95 (pbk)

Julian Rushton *W. A. Mozart: Idomeneo*. Cambridge: Cambridge University Press, 1993. x, 187 p. ISBN 0-521-43144-1. £30 (hbk); 0-521-43741-5. £10.95 (pbk)

Affirmation of a work's status is axiomatic in deciding criteria for inclusion in series such as those under review here. That in itself presents a paradox, begging the question as to why we should need handbooks to works which are not only familiar in performance but well documented elsewhere. The question is far from rhetorical, since it needs to be answered by any author undertaking such a project, especially where, as here, he or she is given a great deal of leeway in deciding layout and content.

Despite her claim that her guide is the first English-language monograph on the *Jupiter*, Elaine Sisman has the harder task on several counts. To begin with, her chosen topic is by far the more familiar, notwithstanding the re-appraisal which *Idomeneo* has enjoyed in the post-war era. And she tackles it alone, whereas Rushton, although the nominal author of, and indeed chief contributor to, his volume, includes writings by others. His approach is the more synoptic, gathering together information which is for the most part readily available into a single monograph source. This is useful, even if its implied aim is not to shed much new light on the work in question. Yet this is what Sisman, perhaps wary of the *Jupiter's* enormous popularity, attempts to do, with variable results. Sisman's prime concern is to present a sociological and philosophical context in which to place the *Jupiter* as a late eighteenth-century symphony. To this end she devotes a good slice of her argument to setting the stage, in three substantial chapters headed 'The symphony in Mozart's Vienna'; 'Grand style and sublime in eighteenth century aesthetics'; and 'The composition and reception of the

'Jupiter' symphony'. Given such a disproportionately long introduction to the subject in hand, it is difficult to escape the impression that it may have been designed for a much broader discussion than the subject presupposes. Not only is the main character a long time in appearing, but the awkward hiatus before the event suggests that some editing may have taken place. The chapter on eighteenth-century concepts of the sublime, relating them to received theories of rhetoric and the writings of contemporary theorists, is well researched, but it does call into question the usefulness of taking a *post facto* view of the symphony as the basis for assessment. Sisman often seems in real danger of accepting that view, which assumes the *Jupiter* to be a conscious point of arrival both in Mozart's far from consistent symphonic career, and within the late Classical symphony in general. There is, actually, rather a lot of taking as fact things which are far from established. You cannot say that 'over one quarter of the symphonies performed in Vienna in the 1780s were by Haydn' on the evidence of the mere 70 concerts for which full information survives. It is dangerous as well, in the light of recent re-datings based on analysis of paper types (a topic which Sisman completely ignores), to take the datings from Mozart's own *Verzeichnis* at face value. One example - Mozart's catalogue entry for the *Prague* symphony two days after the piano concerto K.503 - is particularly unfortunate given what Alan Tyson has brought to light about the dating of the latter. Some assertions are simply wrong: the erroneous claim that the version of the oracle performed at the Munich première of *Idomeneo* retained the trombones suggests that Cambridge University Press's right hand doesn't read what its left is doing.

Because Sisman is at pains to relate the musical language of the *Jupiter* to her chosen theories, her analysis remains a detailed description couched in the same semantic terms. Readers will need a score to check out her references, since there are very few music examples - a worrying omission. Sisman's book is also seriously deficient in its lack of any discussion of the history of the *Jupiter*, either in print or in performance, and of the implication these have for those seeking to establish a text and performance methodology which faithfully reflect Mozart's intentions. Her reference to the autograph, covering barely a page, is confined to making a few cursory remarks about the more obvious alterations, as if the mere existence of an autograph source were enough to answer any questions raised by the text. Five minutes spent perusing the introduction to the score in the *Neue Mozart Ausgabe* reveals that this is not the case. This is perhaps to be expected in a book where the practical cedes to the academic at every turn, but is this the desired approach in a volume whose aim, to quote the introduction to the series, is 'to provide accessible introductions to major musical works'?

Turning from Sisman to Rushton one immediately becomes aware of a more conscious striving in this direction. For a start, it reads like a book rather than a thesis. The text, while copiously annotated, is not so burdened by the self-conscious use of footnotes and citations of marginal interest by which American scholarship insists on wearing its learning anything but lightly. Its main stumbling block is trying to do too much too early, in presenting a synopsis of the plot along with an attempt at detailing the musical language. This makes for a very wordy opening chapter which is a little off-putting to the innocent reader who simply wants to find out the story, and yet by skipping it the more experienced

reader may miss out on points not taken up elsewhere. Better to have kept back discussion of the music, particularly as one of the later chapters is entitled 'The musical language of *Idomeneo*'.

The most useful chapters here, as intimated above, are the synoptic ones. Stanley Sadie contributes a helpful *résumé* of the correspondence between Mozart and his father which provides vital insights into the genesis of the opera, as well as outlining the problems surrounding the establishment of a text for the Munich première. Mark Everist discusses the performers, although his remarks on the Vienna concert revival of 1786, while not contradicting Sadie's observations, appear to overlook the questions they raise. Don Neville places *Idomeneo* in the context of the mythological tradition in Baroque and Classical opera seria, stressing its indebtedness to French models, while Chris Walton gives an account of the opera's fortunes in performance after 1800, including a detailed description of the version prepared by Richard Strauss.

The latter part of the book is somewhat more fragmentary. At its heart are Rushton's own chapters on 'General structure', 'Musical language' and 'Tonality and motive'. Whereas Sisman runs the risk of giving the background precedence over the foreground, a wider sense of context might have been advisable in Rushton's book at this point, especially since much of what is being talked about needs to be related to Mozart's achievements in his youthful *opere serie*. Craig Ayrey, who devotes a whole chapter to Elettra's 'Tutto nel cor vi sento', and Rushton's parallel singling out of Ilia's 'Padre, germani' and *Idomeneo*'s 'Fuor del mar', take the concentration on the specific a stage further. Nevertheless this is a study which makes its subject accessible without either dropping or exaggerating its academic standards, which is commendable.

Geoffrey Thomason

Stephen Walsh *Stravinsky: Oedipus rex*. Cambridge: Cambridge University Press, 1993. xi, 118 p. (Cambridge music handbooks) ISBN 0-521-40431-2. £19.95 (hbk); 0-521-40778-8. £6.95 (pbk)

The following enquiry, or a variant of it, will be all too familiar: 'Have you got something with an analysis of [insert name of set work] for my essay/project/thesis due in next week/tomorrow/this afternoon?'. The proper response is usually 'isn't it the object of the exercise to do it yourself?', but this is rarely satisfactory and I suppose we all need a 'crib' sometimes. Perhaps it's odd in a way that studies of individual musical works in book form have not hitherto been all that common, considering that for literature the genre is well established, and that for so long about all we've had to rely on have been Tovey and Annie Warburton's O-level classics. All this flippancy is just a prelude to saying how welcome is the Cambridge University Press music handbooks series now appearing in parallel with the Opera handbooks under the same imprint. Of course the present volume could have sat happily in either list, especially since Stephen Walsh makes such an excellent case for regarding what Stravinsky himself called an opera-oratorio as principally a stage work. Walsh's study is excellent in every

way and packs a great deal of information into its 118 tautly-written pages. The background to the composition of the piece, a close analysis of the music and a discussion of its performance history are complemented by the complete libretto and a select bibliography. This book should be useful to anyone embarking on a study of *Oedipus rex*, as preliminary reading before seeing a production or hearing a recording and, yes, to an A-level or undergraduate student with a deadline and in need of a few ideas.

Paul Andrews

Tula Giannini *Great flute makers of France: the Lot and Godfroy families, 1650-1900*. London: Tony Bingham, 1993. xxvi, 245 p. ISBN 0-946113-05-X. £44 (Price includes postage and packing. Available from Tony Bingham, 11 Pond Street, London NW3 2PN)

This book traces the development of flute design and manufacturing through the hands of several generations of the Lot and Godfroy families. There is a wealth of reproductions of primary source materials (for example letters, ledgers, price lists, advertisements, contracts, etc.), and photographic plates of various woodwind instruments, which, in addition to presenting the reader with some fascinating historical artefacts, lend a certain authority to the author's research. Giannini (an American musicologist, flautist and librarian) effectively interweaves the story of flute making with the story of the flute makers themselves - how, through a series of strategically-planned marriages, the Lot-Godfroy dynasty survived over 200 years. This brings to life what might otherwise have been a rather dry narrative. Another reason for the families' continued success seems to have been their ability to combine high-quality craftsmanship with a keen nose for business - the acquisition in 1847 (two weeks after its issue) of the French patent for Theobald Boehm's cylinder flute being a particularly noteworthy transaction. Appendix 1 gives the serial numbers of Louis Lot flutes from 1855 to 1951, and appendix 2 provides information on the families' nineteenth-century flute exhibitions. There is also a full list of sources, including details of bibliography, archives, libraries, and musical instrument collections. All in all this book is a fund of information on a fairly specialized topic.

Karen Abbott

Ruth Katz and Carl Dahlhaus, eds *Contemplating music: source readings in the aesthetics of music. Volume iv: Community of discourse*. New York: Pendragon Press, 1993. i, 251 p. ISBN 0-945193-16-5

Contemplating music is intended neither as a history of the philosophy of music nor as a philosophy of music. Its aim, according to the editors, is to pinpoint some of the key issues raised in the course of philosophizing about music and to present some of the most notable answers to its central questions. It also attempts

to facilitate the tracing of major ideas over time, as well as examining their co-existence and inter-relationship in different historical periods. While the first three volumes of the series centred around issues of music in relation to language, time and expression, this fourth volume attempts to bridge philosophical and sociological issues. The texts include such well-known names as David Hume, Max Weber, Walter Benjamin, Theodor Adorno, Leonard B. Meyer, Edward Lippman and Stanley Cavell, next to less well-known but no less interesting figures such as J. W. N. Sullivan, Paul Honigsheim, W. H. Zhdanov and John H. Mueller. Each text excerpt is accompanied by an introductory note containing information on the author and his work.

Along with the other volumes of *Contemplating music* this book is a very useful introductory survey of thinking about music, and musical thought, for the scholar and lay-person alike.

Lydia D. Rohmer

The NFA 20th anniversary anthology of American flute music, ed. John Solum. Oxford University Press, 1994. 187 p. + part-book. ISBN 0-19-385875-4. £50

Issued to mark the 20th anniversary of the (American) National Flute Association, this volume claims to comprise flute compositions by 'eighteen of America's most distinguished composers'. However, with the exception of Milton Babbitt, few of the composers included in the collection are widely known, certainly in this part of the world, and very possibly in the United States as well. Despite this the book encompasses a great diversity of compositional styles - from the neo-classical to the avant garde, and on to the new simplicity - and, since the majority of pieces were written within the last ten years, the book might also mark a celebration of diversity in present-day compositional practice. As well as diversity of styles, there is diversity of media, the various accompanying instruments including piano, guitar (as in Babbitt's *Soli e duettini*, 1989) and percussion, as well as pieces written for solo flute, alto flute, and for two flutes. One composer (Ezra Laderman) even calls for two Baroque flutes. A set of parts is included (folding neatly into a pocket inside the back cover), and brief biographies of each of the composers are given at the end. Since all but one of the compositions were originally unpublished, the appearance of this volume will undoubtedly add some new music to the contemporary flute repertoire.

Karen Abbott

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

- Volkmar Braunbehrens *Maligned Master: the real story of Antonio Salieri*. Aldershot: Scolar Press, 1993. x, 276 p. ISBN 0-85967-974-8. £27.50
- John Frederick Cone *Adelina Patti: Queen of hearts*. Aldershot: Scolar Press, 1994. xxi, 400 p. ISBN 1-85928-004-8. £25
- Mervyn Cooke and Philip Reed *Benjamin Britten: Billy Budd*. Cambridge: Cambridge University Press, 1993. xii, 180 p. (Cambridge opera handbooks) ISBN 0-521-38328-5. £30
- The early music yearbook 1994*. Cambridge: National Early Music Association. xvii, 265 p. ISSN 0307-0816. £12
- Maurice Esses *Dance and instrumental diferencias in Spain during the 17th and early 18th centuries. Volume 1: history and background, music and dance*. Stuyvesant, NY: Pendragon Press, 1992. xxii, 881 p. (Dance and music series; 2) ISBN 0-945193-08-4. \$73
- Paul T. Klemme *Henk Badings, 1907-87: catalog of works*. Warren, MI: Harmonie Park Press, 1993. xx, 201 p. ISBN 0-89990-065-8. \$35
- Grant L. Maxwell *Music for three or more pianists: a historical survey and catalogue*. Metuchen, NJ: London: Scarecrow Press, 1993. ix, 467 p. ISBN 0-8108-2631-3 [no price details]
- Donald Mitchell *The language of modern music*. London: Faber, 1993. 185 p. ISBN 0-571-16193-6. £6.99 (pbk)
- Jean-Jacques Nattiez, ed. *The Boulez-Cage correspondence*. Cambridge: Cambridge University Press, 1993. xvii, 168 p. ISBN 0-521-40144-5. £27.95
- Max Paddison *Adorno's aesthetics of music*. Cambridge: Cambridge University Press, 1993. xii, 378 p. ISBN 0-521-43321-5. £40
- Christopher Page *Discarding images: reflections on music & culture in Medieval France*. Oxford: Oxford University Press, 1993. xxiv, 222 p. ISBN 0-19-816346-0. £25
- Carolyn Rabson *Orchestral excerpts: a comprehensive index*. Berkeley, CA: Fallen Leaf Press, 1993. xi, 221 p. (Fallen Leaf reference books in music; 25) ISBN 0-914913-26-3. \$35
- John Reed *The Schubert song companion*. London: Faber, 1993. xii, 510 p. ISBN 0-571-17013-7. £22.50 (pbk)
- David Rowland *A history of pianoforte pedalling*. Cambridge: Cambridge University Press, 1993. viii, 194 p. (Cambridge musical texts and monographs) ISBN 0-521-40266-2. £40
- R. Larry Todd *Mendelssohn: the Hebrides and other overtures*. Cambridge: Cambridge University Press, 1993. xii, 121 p. (Cambridge music handbooks) ISBN 0-521-40419-3. £19.95
- Richard Turbet *William Byrd, 1543-1623: Lincoln's greatest musician*. Lincoln: Honeywood Press (available from the Cathedral Library, Lincoln LN2 1PZ), 1993. 43 p. ISBN 1-870561-06-6 [no price details]
- Solomon Volkov *Balanchine's Tchaikovsky: conversations with Balanchine on his life, ballet and music*. London: Faber, 1993. xxvii, 202 p. ISBN 0-571-17056-0. £9.99 (pbk)
- Marc A. Weiner *Undertones of insurrection: music, politics and the social sphere in the modern German narrative*. Lincoln, NE; London: University of Nebraska Press, 1993. xvi, 313 p. ISBN 0-8032-4758-3. £33.25

Items Received

Music

- Johann Sebastian Bach *The well-tempered clavier, part 1*, ed. and annotated Richard Jones. London: Associated Board, 1994. Score (168 p.) ISBN 1-85472-755-9. £16.95 (hbk); 1-85472-654-4. £8.95 (pbk)
- Nicolas Bacri *Suite pour violoncelle seul, opus 31*. Paris: Durand, 1992. Score (10 p.). Cat. no. DF14586. £6.60
- Diana Burrell *Come and see the Christ-child*. London: United Music Publishers, 1993. Score (11 p.). £2.20
- William Byrd *The fifth pavan, for broken consort*, ed. Richard Turbet. Lincoln: Lindum Desktop Music (3, Industrial Cottages, Long Leys Road, Lincoln LN1 1DZ), 1993. Score (4 p.) + 5 parts [no price details]
- José Luis Campana *Dholak pour clarinette en sib, cor, violin, violoncelle, percussion, synthétiseur a clavier ou piano*. Paris: Billaudot, 1988. Score (48 p.). Cat. no. G4656B. £33.75
- Jean-Michel Defaye *Six pièces d'audition pour quatre tubas*. Paris: Leduc, 1992. Score (30 p.). Cat. no. AL28129. £38.10
- Petr Eben *Four biblical dances for organ*. London: United Music Publishers, 1993. Score (60 p.) (UMP organ repertoire series; 23). £16.50
- Alain Féron *As-sirr pour alto solo, opus 12*. Paris: Durand, 1993. Score (11 p.). Cat. no. DL1390. £10.90
- Renaud Gagneux *Sonate en deux mouvements, pour tuba et piano*. Paris: Durand, 1984. Score (16 p.) + part. Cat. no. DF14124. £9.50
- Naji Hakim *Mariales pour orgue*. London: United Music Publishers, 1993. Score (12 p.) (UMP organ repertoire series; 22). £6
- Arthur Honegger *Paduana pour violoncello*. Paris: Salabert, 1992. Score (3 p.). Cat. no. EAS19033. £5.90
- Arthur Honegger *Sept petites pièces pour orchestre*. Paris: Salabert, 1993. Score (187 p.). Cat. no. EAS19048p. £53.45
- Claude Lenners *Durch kühle Nacht . . . octuor pour flûte, hautbois, clarinette, cor, percussion et trio à cordes*. Paris: Leduc, 1993. Score (85 p.). Cat. no. AL28712. £45.30
- Alain Louvier *L'isola dei numeri, en 3 cahiers, pour piano*. Paris: Leduc, 1992. Score (15 p.); Score (19 p.). Cat. no. AL28231. £11.60; Cat. no. AL28232. £14.55
- Ivo Malec *Arco-1 pour violoncelle solo*. Paris: Salabert, 1993. Score (15 p.). Cat. no. EAS18542. £7.95
- François Paris *Roque pour violoncelle seul*. Paris: Billaudot, 1993. Score (2 p.). Cat. no. G5224B. £4.85
- Peter Schickele *Dream dances for flute, oboe, and cello*. Bryn Mawr, PA: Elkan-Vogel, 1993. Score (12 p.) + 3 parts. Cat. no. 164-00206. £20
- B. Warren *Genesis 45: a symphonic poem*. Massachusetts: Wiscasset, 1993. Score (40 p.). £7.50
- Iannis Xenakis *Paille in the wind pour violoncelle et piano*. Paris: Salabert, 1992. Score (2 p.) + part. Cat. no. EAS19055. £9.15
- Shuya Xu *Cristal au soleil couchant pour orchestre*. Paris: Billaudot, 1993. Score (43 p.). Cat. no. G5446B. £33.75

SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

Items marked with an asterisk (*) are available in the IAML(UK) library. Users of the library who require un-asterisked articles noted here should ask the IAML(UK) librarian about these (tel. 0865-276146).

Abbreviations: *FAM* = *Fontes artis musicae*
Notes = *Notes of the Music Library Association*
ForumMb = *Forum Musikbibliothek*
MRSQ = *Music Reference Services Quarterly*

- Perry Bratcher, Wendy Wood, 'Cataloging music: a non-librarian's perspective', *MRSQ* 1 no. 3 (1993), 65-77
- * Maria Burchard, 'Czech composers in Silesian manuscripts: the Wroclaw Collection at the Warsaw University', *FAM* 40 no. 3 (1993), 239-245
- * Mary Kay Duggan, 'Teaching music librarians through very large databases: local online catalogues, OCLC, and RLIN', *FAM* 40 no. 3 (1993), 191-197
- * Eva-Brit Fanger, 'Überblick über die historische Entwicklung dänischer Musikzeitschriften', *FAM* 40 no. 4 (1993), 323-331
- R. Michael Fling, 'Automated formatting of music bibliographic records', *MRSQ* 1 no. 3 (1993), 83-94
- * Hilary and Jeffrey Glenn, 'Music therapy and the library', *Audiovisual Librarian* 20 no. 1 (1994), 42-43
- * Jane Gottlieb, 'Sharing information on archival collections: MARC AMC and beyond in the U.S.', *FAM* 40 no. 3 (1993), 228-238
- * Jane Gottlieb, 'Sharing information on archival collections: MARC AMC and beyond in the U.S.', *FAM* 40 no. 3 (1993), 228-238
- * Anne Tatnall Gross, 'A musicological puzzle: scrambled editions of the Phalèse *Livre septième* in two London libraries', *FAM* 40 no. 4 (1993), 283-313
- * Erwin Hardeck, 'Musikalien in deutschen regionalen Verbänden', *FAM* 40 no. 3 (1993), 198-206
- * Gisela Harendt-Schottstedt, 'Die Tonträgersammlung im Ibero-Amerikanischen Institut Preussischer Kulturbesitz, Berlin', *ForumMb* 1993 no. 4, 244-248
- Frank Hoffman, 'The utilization of Christmas songs as a learning tool: an essay and discography', *MRSQ* 1 no. 3 (1993), 3-54
- * David Hunter, 'Two half-centuries of music bibliography', *Notes* 50 no. 1 (1993-1994), 23-38
- * IAML Project Group on Statistics, 'Guidelines and recommendations for the collection of music library statistics', *FAM* 40 no. 3 (1993), 246-259
- * Wolfgang Krueger, 'Education and training of music librarians: new European aspects', *FAM* 40 no. 3 (1993), 185-190
- * Anke Leenings, 'Musikdokumentation im Deutschen Rundfunkarchiv', *ForumMb* 1993 no. 4, 249-255
- * David Lesniaski, 'Online Catalogs available on the Internet', *Music Library Association Newsletter* 94 (1993), 1, 3 *et seq.*
- * Judy MacLeod, Kim Lloyd, 'A study of music cataloging backlogs', *Library resources and technical services* 38 no. 1 (1994), 7-15
- Leo N. Miletich, 'Celluloid serenades: Hollywood's Oscar-winning songs, composers, and nominees, 1934-1991', *MRSQ* 1 no. 4 (1993), 3-25
- * Antje Olivier, '... und sie komponierten doch: Entstehung und Ziele der Internationalen Komponistinnen-Bibliothek in Unna', *ForumMb* 1993 no. 4, 256-259

- * Christine Roth, 'La musique dans SIBIL', *FAM* 40 no. 3 (1993), 207-227
- * Margaret Seares, 'John Christopher Smith's harpsichord music: a clarification of the problems', *FAM* 40 no. 4 (1993), 314-322
- William E. Studwell, 'American patriotic songs: an essay and bibliography', *MRSQ* 1 no. 3 (1993), 55-64
- William E. Studwell, 'Christmas, Easter, and Thanksgiving songs: an essay and bibliography', *MRSQ* 1 no. 4 (1993), 115-123
- William E. Studwell, 'International patriotic songs: an essay and bibliography', *MRSQ* 1 no. 4 (1993), 91-99
- William E. Studwell, 'Music libraries and the possible collapse of the cataloging process', *MRSQ* 1 no. 3 (1993), 79-81
- * Gertraud Voss-Krueger, 'Networks and networking: how can public libraries communicate: ein Beitrag aus deutscher Sicht', *ForumMb* 1993 no. 4, 240-243 [in German; paper from Helsinki conference]
- Kathleen A. Walsh, 'Organizing and producing a folk music festival: a guide to methods and resources', *MRSQ* 1 no. 4 (1993), 27-89
- H. Stephen Wright, 'Film music in America: an essay and bibliography', *MRSQ* 1 no. 4 (1993), 101-113

In addition to the above, the whole of volume 2 of *MRSQ* was given over to papers from the first conference on music bibliography, held in 1986. A proposal for publication of these papers was originally made by Garland, but the papers are now available either in *MRSQ* or as a separate priced publication from Haworth Press. The full contents are as follows:

- MRSQ* 2 nos 1-2
- Donald W. Krummel, 'The varieties and uses of music bibliography', 1-25
- Barry S. Brook, Richard J. Viano, 'The thematic catalogue in music: further reflections on its past, present, and future', 27-46
- Keith E. Mixer, 'Scholarly editions: their character and bibliographic description', 47-58
- Gillian B. Anderson, 'Perfuming the air with music': the need for film music bibliography', 59-103
- Gillian B. Anderson, 'Supplement to Steven D. Wescott's *A comprehensive bibliography of music for film and television*', 105-144
- Evan Farber, 'General principles of bibliographic instruction', 145-151
- Beth Christensen, 'Music Library Association projects on bibliographic instruction', 153-156
- Robert Michael Fling, 'Music bibliographic instruction on microcomputers, part 1', 157-163
- Kathryn Talalay, 'Music bibliographic instruction on microcomputers, part 2', 165-181
- Linda M. Fidler, Richard S. James, 'Integrating library user education with the undergraduate music history sequence', 183-194
- Ruth Watanabe, 'Teaching bibliography to performers in a university school of music', 195-202
- David Fenske, 'A core literature for music bibliography', 203-226

- MRSQ* 2 nos. 3-4
- Nicholas Temperley, 'The problem of definitive identification in the indexing of hymn tunes', 227-239
- Theodore Karp, 'The cataloging of chant manuscripts as an aid to critical editions and chant history', 241-269
- Philip Gossett, 'The Rossini thematic catalog: when does bibliographical access become bibliographical excess?', 271-280
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- Michael Gray, 'Discography: discipline and musical ally', 319-325
- Arthur Wenk, 'Varieties of analysis: through the analytical sieve and beyond', 327-348
- James B. Coover, 'Musical ephemera: some thoughts about types, controls, access', 349-364
- Ann Basart, 'Reference lacunae: results of an informal survey of what librarians want', 365-384
- Don Hixon, 'The bio-bibliography series', 385-390
- Susan T. Sommer, 'Three bibliographic lacunae', 391-395

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BRIO: journal of IAML(UK). ISSN: 0007-0173. 2 issues per year (May and November). 1994 subscription rate: £22.50/\$48.00

The Availability of Printed Music in Great Britain: a Report. 1988.
ISBN: 0-9502339-4-3. Price: £5.00

Sets of Vocal Music: a Librarian's guide to Interlending Practice, edited by Malcolm Lewis. 1989. ISBN: 0-9502339-6-X. Price: £7.50

Training New Staff: Guidelines for Colleagues in Music Libraries.
New edition in preparation.

British Union Catalogue of Music Periodicals (BUCOMP), compiled by Anthony Hodges and Raymond McGill. LAPL, 1985. ISBN: 0-85365-517-0.
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Spring/Summer 1994

Volume 31, No. 1